



TIME
LIFE
MUSIC



SOUNDS OF THE SEVENTIES • AM NUGGETS

- 1. King Tut** Steve Martin and
the Toot Uncommons
- 2. Ca Plane Pour Moi** Plastic Bertrand
- 3. Sugar Baby Love** The Rubettes
- 4. I Feel Love** Donna Summer
- 5. Love Will Find a Way** Pablo Cruise
- 6. I Wanna Get Next to You**
Rose Royce
- 7. Sentimental Lady** Bob Welch
- 8. Amie** Pure Prairie League
- 9. Fire on the Mountain**
The Marshall Tucker Band
- 10. Don't Look Back** Boston
- 11. Hey Deanie** Shaun Cassidy
- 12. You Made Me Believe in Magic**
Bay City Rollers
- 13. You Are the Woman** Firefall
- 14. Torn Between Two Lovers**
Mary MacGregor
- 15. On and On** Stephen Bishop
- 16. You and Me** Alice Cooper
- 17. Thunder Island** Jay Ferguson
- 18. He's Gonna Step on You Again**
John Kongos
- 19. Love Is in the Air** John Paul Young
- 20. When You're in Love with a Beautiful
Woman** Dr. Hook
- 21. Just When I Needed You Most**
Randy Vanwarmer

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WARNER
SPECIAL PRODUCTS

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SOD-35
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Rock 'n' roll took off in several new directions during the 1970s, and two of the decade's most distinctive genres were disco and Southern rock. In a way, both confirmed the music's origins—rock 'n' roll *began* as dance music.

Much of the best music of the 1950s was either Southern (as in Sun rockabilly) or Southern-rooted (as in Chuck Berry and Bo Diddley). That the new sounds, barely more than 15 years later, had to be labeled proved how much had changed.

Donna Summer, the quintessential disco queen, moved from her native Boston to Germany at the age of 18 to join the Munich cast of *Hair*. She then worked in *Porgy and Bess* and in local studios as a backup singer before being taken in by producers Giorgio Moroder and Pete Bellotte. Summer began cutting glossy European dance hits, and her panting *Love to*

Love You Baby, when finally released in the U.S. in 1975, became the record which moved disco from the gay and black underground club scene into the mainstream. By changing with the times, Summer turned out to be the genre's most enduring artist. In

1977, she released the LP *I Remember Yesterday*, which broadened her appeal further while showcasing her second hit single, the synthesizer-oriented **I Feel Love**.

The Marshall Tucker Band was the most melodic of the Southern rock bands, but sacrificed none of the idiom's flair for improvisation.

Though remembered as primarily country, the South Carolina band flirted on occasion with jazz textures. Like most Southern rockers, they were respected not as hit-makers but rather as accomplished touring and album artists. Fronted by brothers Toy and Tommy Caldwell, they were popular beginning with their 1973 self-titled debut LP. But 1975's **Fire on the Moun-**



tain, with its timeless country imagery, was their first hit single.

Although Steve Martin is known mainly as a movie star and writer, he began his career as a stand-up comic who recorded several albums. Martin appeared frequently on the nascent *Saturday Night Live* television show, and while he usually relied on time-tested crowd-pleasers, he sometimes broke in new bits. **King Tut** was first performed on *SNL* as a huge production number around the time the venerable mummy was making its maiden U.S. tour.

The decade was also an era of singer-songwriters, one of whom, like Steve Martin, forged movie connections for himself. Stephen Bishop had spent seven years trying in vain to get a solo deal before turning to contract songwriting. Once he began working with Art Garfunkel, though, his career soared. While Bishop had only four hit singles, of which **On and On** was the biggest, he got a lot of work writing themes for (and occasionally appearing in) movies such as *Animal House*, *The China Syndrome* and *Tootsie*.

Southern Californian Bob Welch

joined Fleetwood Mac in 1971, replacing Jeremy Spencer, who had disappeared for a while before resurfacing as a member of a religious cult. Welch stayed with the group until 1974, when he left to form Paris. **Sentimental Lady** was his first solo hit, and featured backing vocals by Fleetwood Mac's Christine McVie and Lindsey Buckingham. Likewise, L.A. veteran Jay Ferguson had already played in both Spirit and Jo Jo Gunne before going on his own. His **Thunder Island** debut hit the top 10, but he only reached the top 40 once more in his short-lived solo career. John Paul Young was an Australian whose **Love Is in the Air** represented his sole penetration of the U.S. top 40. Randy Vanwarmer was born in Denver, but, at the age of 12, moved with his mother to England after his father died. Raised in a strict Fundamentalist household which forbade dancing and non-religious music, he nonetheless returned stateside to record his sole top-40 hit, **Just When I Needed You Most** for the new Bearsville label based in Woodstock.

Mary MacGregor had only two top-40 hits herself, but the first, **Torn Between**

Two Lovers, went to No. 1. She claimed to hate the song—co-written by Peter Yarrow of Peter, Paul and Mary—because people thought it was about her marriage. But Yarrow had originally written it from a male's perspective, after having a discussion with his own wife about the Russian novel *Dr. Zhivago*, in which the protagonist is in love with two women. Yarrow got MacGregor to make a demo of the revised version, which he then took to Arlola America, whose boss Jay Lasker was so smitten he released it without even first signing the singer.

Dr. Hook was a New Jersey band recruited in 1972 to record rock songs penned by country writer and *Playboy* cartoonist Shel Silverstein. Their debut single sold three and one-half million, and follow-ups did almost as well, but by 1974 they were writing their own material and filing for bankruptcy. They returned in 1976 as a country-rock band, and while they regained top-10 status with such tunes as *Sharing the Night Together* and **When You're in Love with a Beautiful Woman**, they were most popular in Australia and Scandinavia. Colorado-based Firefall was fronted by Rick Roberts, for-

merly of the Flying Burrito Brothers, and **You Are the Woman** was the country-rock quintet's first and biggest single. Cincinnati country-rockers Pure Prairie League debuted in 1975 with **Amie**, but did not see the top 40 again until 1980, shortly after adding lead singer Vince Gill—a decade later one of country music's hottest stars.

The band Alice Cooper fell apart in 1974, but a year later lead singer Alice Cooper released his first solo album. He aimed himself directly at the mainstream, appearing on the prime-time television special *Alice Cooper—the Nightmare* and on the *Hollywood Squares* game show and transforming his music into a much more disciplined version of hard rock. He continued to break new ground when three straight singles, of which **You and Me** was the last, laid the groundwork for the power ballads of the '80s. Boston burst on the scene in 1976 with an album that was mostly done alone in MIT-graduate and Polaroid senior product designer Tom Scholz's basement 12-track studio. With only a little fine-tuning by the band that Scholz formed after getting his record deal, the album sold six and one-half

million. Two years later, however, Boston's stratospheric popularity waned and the group hurtled back to earth when their follow-up LP, which included **Don't Look Back**, sold only three and one-half million copies.

Pablo Cruise arose in 1975 from the ashes of Bay Area hippie band Stoneground. Known at first primarily as an FM group with breezy, ethereal instrumentals, their fourth album yielded three hits, including **Love Will Find a Way**. The Rubettes were English studio players cutting demos for producer Wayne Bickerton when they asked if they could release **Sugar Baby Love**, which he co-wrote. He not only consented, but he gave the group its name. Motown producer Norman Whitfield assembled Rose Royce to play on his productions between 1972 and 1976. They then became the road band for the Temptations and Undisputed Truth before leaving the label with Whitfield. **I Wanna Get Next to You** was one of two hits the team pulled off the sound track to *Car Wash*, the cult-favorite movie starring Richard Pryor. Plastic Bertrand was a flashy Belgian showman who hopped on the punk bandwagon. His **Ca Plane Pour Moi** (French for "This Life's For

Me") proved to be a minor novelty hit in the U.S.

Bubblegum made a comeback, albeit dressed up in a more modern package. Shaun Cassidy was the half-brother of David Cassidy (of television's *The Partridge Family*), and the co-star of his own late-'70s television show, *The Hardy Boys*. Though his music hit first in Europe and Australia, **Hey Deanie** was his third straight (and last) U.S. top 10, all coming in the same year. The Bay City Rollers, Scotsmen who wore tartan-plaid kilts onstage, had been popular in England for four years when they attempted their 1975 invasion of America as the "new Beatles." They failed to gain a beachhead, however, and 1977's **You Made Me Believe in Magic** was not only their final U.K. chart record, peaking at a rather feeble No. 74, but their last U.S. top 10 as well.

—John Marthland

DISCOGRAPHY

**Indicates highest Billboard chart position*

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Ⓢ 1977 Capitol Records, Inc. Courtesy of Capitol Records, Inc., under license from CEMA Special Markets. No. 8*

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17. Thunder Island Jay Ferguson • Music and lyrics by Jay Ferguson, Painless Music, BMI, Asylum 45444 (1978). © 1978 Elektra Entertainment, Produced under license from Elektra Entertainment, No. 9*

18. He's Gonna Step on You Again John Kongos • Music and lyrics by John Kongos and Christos Demetriou, Essex Music International Inc./Westminster Music, Ltd. ASCAP, Elektra 45729 (1971). © 1971 Elektra Entertainment, Produced under license from Elektra Entertainment, No. 70*

19. Love Is in the Air John Paul Young • Music and lyrics by Harry Vanda and George Young, CMI America/J. Albert & Son Inc, ASCAP, Scotti Bros. 402 (1978). © 1978 Scotti Brothers Records, Courtesy of Scotti Brothers Records, No. 7*

20. When You're in Love with a Beautiful Woman Dr. Hook • Music and lyrics by Eben Stevens, Screen Gems-EMI Music Inc. BMI, Capitol 4705 (1979). © 1978 Capitol Records, Inc. Courtesy of Capitol Records, Inc., Under license from CEMA Special Markets No. 6*

21. Just When I Needed You Most Randy VanWarmer • Music and lyrics by Randy VanWarmer, Fourth Floor Music Inc, ASCAP, Beatsville 0334 (1979). © 1979 Beatsville Records, Inc. Courtesy of Beatsville Records, Inc., courtesy of Rhino Records, Inc. No. 4*



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