



TIME
LIFE
MUSIC

SOUNDS OF THE SEVENTIES • MORE AM NUGGETS

- 1. Love Will Keep Us Together**
The Captain and Tennille
- 2. Doctor's Orders** Carol Douglas
- 3. Got to Be Real** Cheryl Lynn
- 4. I Want Your Love** Chic
- 5. Shame** Evelyn "Champagne" King
- 6. Mighty Love—Pt. 1** The Spinners
- 7. You Little Trustmaker** The Tymes
- 8. Star** Stealers Wheel
- 9. Doesn't Somebody Want to Be Wanted** The Partridge Family
- 10. Playground in My Mind**
Clint Holmes
- 11. December, 1963 (Oh, What a Night)**
Frankie Valli and the 4 Seasons
- 12. My Ding-A-Ling** Chuck Berry
- 13. Music Box Dancer** Frank Mills
- 14. Jump into the Fire** Nilsson
- 15. Funky Nassau—Part I**
The Beginning of the End
- 16. Supernatural Thing—Part I**
Ben E. King
- 17. Summer** War
- 18. Suavecito** Malo
- 19. I've Found Someone of My Own**
The Free Movement
- 20. Joanne** Michael Nesmith and the
First National Band
- 21. Stand Tall** Burton Cummings

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WARNER
SPECIAL PRODUCTS

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SOD-36
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COMPACT
disc
DIGITAL AUDIO



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In the late '60s, Chuck Berry became known as the grand old man of rock 'n' roll, if not its actual father. Even after Elvis came out of retirement, Berry reigned among the hip new audience—in part because he played the hippie ballroom circuit, dressed in loud paisleys and wrote songs about getting busted for marijuana. There was more to it than that, of course. Berry was one of the few '50s rockers to write, sing and play all his own music—evidence of talent that would become essential in the post-Beatles era—and as such he influenced countless younger rockers. His music captured the quintessential teenage experience, yet from his debut in 1955 with *Maybellene*, Chuck Berry had never achieved a No. 1 single—due, it was suspected, to his black skin and prison record. In 1972, Berry finally got his reward, albeit with a novelty.



New Orleans bandleader Dave Bartholomew had recorded a jump version of **My Ding-A-Ling** in 1952, and Berry himself had redone it in 1958 as *My Tambourine*. But when he recorded it before a live audience at the 1972

Arts Festival in Manchester, England, backed by an all-star

British band, Berry made the double entendres seem gleefully subversive rather than silly, and having the audience participate with call-and-response parts created an infectious feeling of community.

Despite a few bans, Chuck Berry was finally, to paraphrase one of his early album titles, on top.

Berry was not the only veteran act to enjoy new life. The 4 Seasons, one of the best-selling acts of the '60s, returned to the pop charts in 1975 for the first time in five years, then rode **December, 1963 (Oh, What a Night)** to No. 1 a few months later. By the '70s, the group consisted of lead vocalist Frankie Valli backed by all new singers,

but former member Bob Gaudio co-wrote (with Judy Parker, whom he later wed) and produced the hit. It began as a Prohibition ditty set in the 1930s, but while Parker disliked the lyrics she had written, Valli did not want to sing the lyrics or the melody, so the two writers locked themselves up for two days and overhauled it. The 4 Seasons wound up with their first American chart topper in 12 years, and their only British No. 1 ever.

Ben E. King, once a lead singer for the Drifters and then a solo star, had been off the charts for years when his old label, Atlantic, gave him another chance. He returned via the disco movement with **Supernatural Thing—Part I**, which began in the studio as a remake of Little Willie John's classic *Fever* before evolving into a new song. Singing at the top of his range rather than in his customary baritone, King nailed down his vocals on the first take. Meanwhile, the Tymes, a Philadelphia group launched in 1956 as the Latiners, had been off the top 40 six years when they hit with **You Little Trustmaker**. It was one of four songs written and produced by Billy Jackson, who had

been working with the group since 1963. Because the group had no label, Jackson also financed the sessions, which won them a new contract and, for a very brief period, a new career.

For the most part, the 1970s belonged to new acts, with the disco and funk movements supplanting much of the black music styles that had preceded them. Carol Douglas was an actress with a few commercials and bit television roles to her credit when she rode **Doctor's Orders** to No. 11 in 1975. Former gospel singer Cheryl Lynn was playing the Wicked Witch of the West in the touring musical *The Wiz* when her rendition of Joe Cocker's *You Are So Beautiful* on television's *The Gong Show* won her a record deal. With David Paich plunking away on piano, Lynn made up the lyrics of **Got to Be Real** as she went along, then took it into the studio to cut what proved to be her sole hit.

The Beginning of the End—fronted by brothers Raphael (vocals/organ), Frank (drums) and Liroy (guitar) Munnings—reached No. 15 in 1971 with **Funky Nassau—Part I**, one of the first hits in the rhythmic Caribbean hybrid

called "junkanoo," a style that would later be popularized by KC and the Sunshine Band. War's 1976 hit **Summer** was an example of inner-city party music that would prove very influential to the Latin hip-hop movement. The stylish dance group Chic's **I Want Your Love** was funkng up the charts in 1979, right around the time its guiding forces, Nile Rodgers and Bernard Edwards, were becoming in demand as producers. The Free Movement, a Los Angeles vocal group anchored by gospel veterans Godoy Colbert and Josephine Brown, had their biggest record with their 1971 debut, **I've Found Someone of My Own**. And Evelyn "Champagne" King was an 18-year-old Bronx native living in Philadelphia when she broke through with **Shame** in 1978.

Not every act was new. The Spinners' erratic career was put back on track by producer Thom Bell and his version of the Philly International sound. *I'll Be Around* was the first in a string of hits that included **Mighty Love—Pt. 1**, which was highlighted by first tenor Phillippe Wynne's wonderfully improvisational vocals over Bell's usual tightly controlled instrumental and harmony tracks.

On the pop side, classically trained pianist Frank Mills had become a devotee of the Muzak-like sound of Bert Kaempfert and especially the James Last Band, and financed sessions to produce his own music in that style, which yielded **Music Box Dancer**. However, he continued to linger in obscurity for five years until the instrumental clicked in 1979. Clint Holmes was four years luckier. Born in England and raised in upstate New York, he was discovered working the Bermuda/Bahamas resort circuit. **Playground in My Mind** emerged quickly as a regional hit in several areas, but took a year to break nationally in 1973.

Pop singer-songwriters such as Holmes showed almost as much commercial potency as disco during this period. Burton Cummings broke up his successful Canadian band, the Guess Who, and moved to Los Angeles, where he procured the solo contract that resulted in his catchy 1977 debut hit, **Stand Tall**. Former Monkee Michael Nesmith demonstrated his unique but authentic take on country music when he went solo in 1970. Even if **Joanne** was his only top-40 hit, he helped open

doors for a whole generation of '70s L.A. country-rockers. Harry Nilsson's **Jump into the Fire** was a typically crafty single for the L.A. piano man.

Among groups, Malo was a Santana soundalike fronted by Jorge Santana, Carlos' brother, and likewise produced by David Rubinson. **Suavecito** was sweet enough to become their only hit single, though four albums sold fairly well before the group disbanded. *The Partridge Family* was a television show about a family band that was patterned after the real-life Cowbills. **Doesn't Somebody Want to Be Wanted** was their second (and second biggest) actual chart hit, though teen idol David Cassidy and his real stepmother and costar, Shirley Jones, were the only actors from the TV show who actually sang on the records. Stealers Wheel had come out of England in 1973 with the brilliant *Stuck in the Middle with You*, produced by Jerry Leiber and Mike Stoller, but there was so much friction between founding members Gerry Rafferty and Joe Egan that Rafferty had already quit the group by the time that single was released. He returned long enough to wax the **Star** follow-up before the two adversaries decided on solo careers.

The Captain and Tennille had no such problems. Beach Boys keyboardist Daryl "The Captain" Dragon met singer Toni Tennille when he was recommended for a spot in an ecology musical she had co-written. They quickly married and, after the musical closed, she joined him for a Beach Boys tour; they liked to boast that they never spent more than 12 hours apart after that. An indie single won the duo a contract, and at the last minute they chose to include **Love Will Keep Us Together**, from Neil Sedaka's recent *Sedaka's Back* album, when they realized they needed an up-tempo, upbeat hit. Sedaka and Howie Greenfield had decided to break up their writing partnership of nearly two decades, and had penned this as their swan song. Redone as a husband-and-wife duet, it gave the Captain and Tennille a No. 1 on their first try.

—John Morthland

DISCOGRAPHY

**Indicates highest Billboard chart position*

- 1. Love Will Keep Us Together** The Captain and Tennille • Music by Neil Sedaka, lyrics by Howard Greenfield, Entico Music. BMI, A&M 1672 (1975). Ⓢ 1974 A&M Records, Inc. Courtesy of A&M Records, Inc., under license from PolyGram Special Markets, a division of PolyGram Group Distribution, Inc. No. 1*
- 2. Doctor's Orders** Carol Douglas • Music and lyrics by Roger Cook, Roger Greenaway and Geoff Stephens. PolyGram International Publishing, Inc., ASCAP, Midland International 10113 (1975). Ⓢ 1976 Unidisc Music Inc. Courtesy of Unidisc Productions (Int'l.) Ltd. No. 11*
- 3. Got to Be Real** Cheryl Lynn • Music and lyrics by David Paich, David Foster and Cheryl Lynn. Butterfly Gong Music/Cotaba Music. BMI. Hudson Publishing Co., Inc. ASCAP. Columbia 10808 (1979). Ⓢ 1978 Sony Music Entertainment, Inc. Under license from Sony Music Special Products, a division of Sony Music Entertainment, Inc. No. 12*
- 4. I Want Your Love** Chic • Music and lyrics by Bernard Edwards and Nile Rodgers. Bernard's Other Music & Tommy Jymly, Inc. BMI, Atlantic 3557 (1979). Ⓢ 1978 Atlantic Recording Corp. Produced under license from Atlantic Recording Corp. No. 7*
- 5. Shame** Evelyn "Champagne" King • Music and lyrics by John Fitch and Reuben Cross. Mills & Mills Music c/o Unichappell Music, Inc./Unichappell Music, Inc. BMI, RCA 11122 (1978). Ⓢ 1977 BMG Music. Courtesy of BMG Music/The RCA Records Label, under license from BMG Direct Marketing, Inc. No. 9*
- 6. Mighty Love—Pt. 1** The Spinners • Music and lyrics by Joseph B. Jefferson, Bruce Hawes and Charles Simmons. Warner-Tamerlane Publ. Corp. BMI, Atlantic 3006 (1974). Ⓢ 1974 Atlantic Recording Corp. Produced under license from Atlantic Recording Corp. No. 20*

- 7. You Little Trustmaker** The Tymes • Music and lyrics by Christopher Jackson, Charles Koppelman Music/Jonathan Three Music/Martin Bandler Music. BMI, RCA 10022 (1974). Ⓢ 1973 BMG Music. Courtesy of BMG Music/The RCA Records Label, under license from BMG Direct Marketing, Inc. No. 12*
- 8. Star** Stealers Wheel • Music and lyrics by Joe Egan, Screen Gems-EMI Music Inc. BMI, A&M 1483 (1974). Ⓢ 1973 A&M Records, Inc. Courtesy of A&M Records, Inc., under license from PolyGram Special Markets, a division of PolyGram Group Distribution, Inc. No. 29*
- 9. Doesn't Somebody Want to Be Wanted** The Partridge Family • Music and lyrics by Mike Appel, Jim Crefecos and Wes Farrell. Screen Gems-EMI Music Inc. BMI, Bell 963 (1971). Courtesy of Arista Records, Inc. No. 6*
- 10. Playground in My Mind** Clint Holmes • Music and lyrics by Paul Vance and Lee Pockriss. Emily Music Corp./Music Sales Corp. ASCAP. Epic 10891 (1973). Ⓢ 1973 Sony Music Entertainment, Inc. Under license from Sony Music Special Products, a division of Sony Music Entertainment, Inc. No. 2*
- 11. December, 1963 (Oh, What a Night)** Frankie Valli and the 4 Seasons • Music and lyrics by Bob Gaudio and Judy Paiker. Jovale Music Co., Inc./Seasons Music, ASCAP. Warner 8168 (1976). Ⓢ 1975 The Four Seasons Partnership, Produced under license from the Four Seasons Partnership by arrangement with Warner Special Products. No. 1*
- 12. My Ding-A-Ling** Chuck Berry • Music and lyrics by Chuck Berry. Bolee Music Publ. Co. BMI, Chess 2131 (1972). Ⓢ 1972 MCA Records, Inc. Courtesy of Chess/MCA Records, Inc. No. 1*
- 13. Music Box Dancer** Frank Mills • Music by Frank Mills, Peter Piper Music Ltd. PROCAN, Polydor 14517 (1979). Ⓢ 1979 Capitol Records, Inc. Courtesy of Capitol Records, Inc., under license from CEMA Special Markets. No. 3*
- 14. Jump into the Fire** Nilsson • Music and lyrics by Harry Nilsson. EMI Blackwood Music Inc. BMI, RCA 0673 (1972). Courtesy

of BMG Music/The RCA Records Label, under license from BMG Direct Marketing, Inc. No. 27*

15. Funky Nossau—Part I The Beginning of the End • Music and lyrics by Ralph Munnings and Tyrone Fitzgerald. Longitude Music Co. BMI. Alston 4595 (1971). Produced under license from Atlantic Recording Corp. No. 15*

16. Supernatural Thing—Part I Ben E. King • Music and lyrics by Gwen Guthrie and Patrick Grant. Penumbra Music Company. BMI. Atlantic 3241 (1975). © 1975 Atlantic Recording Corp. Produced under license from Atlantic Recording Corp. No. 5*

17. Summer War • Music and lyrics by Gerald Goldstein, Harold Ray Brown, Sylvester Allen, Morris Dickerson, Howard Scott, Leroy "Lonnie" Jordan, Lee Oskar Levitt and Charles Miller. Far Out Music Inc. ASCAP. United Artists 834 (1976). © 1976 Avenue Records. Courtesy of Avenue Records. No. 7*

18. Suavecito Mala • Music and lyrics by Richard Bean, Abel Zarate and Pablo Tellez. Canterbury Music Co. BMI. Warner 7559 (1972). © 1972 Warner Bros. Records Inc. Produced under license from Warner Bros. Records Inc. No. 18*

19. I've Found Someone of My Own The Free Movement • Music and lyrics by Frank F. Robinson, Darwall Music Co./Third Story Music, Inc. BMI. Decca 32618 (1971). Courtesy of MCA Records, Inc. No. 5*

20. Joanne Michael Nesmith and the First National Band • Music and lyrics by Michael Nesmith. Screen Gems-EMI Music Inc. BMI. RCA 0368 (1970). Courtesy of BMG Music/The RCA Records Label, under license from BMG Direct Marketing, Inc. No. 21*

21. Stand Tall Burton Cummings • Music and lyrics by Burton Cummings. Shillabeigh Music Co. BMI. Portrait 70001 (1977). © 1976 Sony Music Entertainment, Inc. Under license from Sony Music Special Products, a division of Sony Music Entertainment, Inc. No. 10*



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