



TIME
LIFE
MUSIC

SOUNDS OF THE SEVENTIES • POP NUGGETS: LATE '70s

1. **Pop Muzik** M
2. **Saturday Night** Bay City Rollers
3. **Undercover Angel** Alan O'Day
4. **Escape (The Piña Colada Song)**
Rupert Holmes
5. **Love Rollercoaster** The Ohio Players
6. **Do That to Me One More Time**
Captain and Tennille
7. **Thunder Island** Jay Ferguson
8. **When You're in Love with a Beautiful Woman** Dr. Hook
9. **Sad Eyes** Robert John
10. **How Much I Feel** Ambrosia
11. **Boogie Fever** The Sylvers
12. **Fly, Robin, Fly** Silver Convention
13. **You Don't Have to Be a Star (To Be in My Show)**
Marilyn McCoo and Billy Davis Jr.
14. **I'd Really Love to See You Tonight**
England Dan and John Ford Coley
15. **Lonely Boy** Andrew Gold
16. **Wildfire** Michael Martin Murphey
17. **Rhinestone Cowboy** Glen Campbell
18. **Amie** Pure Prairie League
19. **Right Time of the Night**
Jennifer Warnes
20. **Just When I Needed You Most**
Randy Vanwarmer

SEE PROGRAM NOTES INSIDE

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**SOUNDS OF THE
POP NUGGETS
LATE '70S
SEVENTIES**

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MCA
RECORDS

**COMPACT
disc
DIGITAL AUDIO**

1. Pop Muzik
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18. Amie
19. Right Time of the Night
20. Just When I Needed You Most

As anyone who listens to the radio regularly can attest, what causes a song to be classified as "pop" has quite a lot to do with the musical environment in which it appears. By definition, a song that is a pop hit is one that appeals to a broad audience—and during the second half of the 1970s, pop listeners showed particularly wide-ranging tastes. So much so, in fact, that just before the decade ended, an enigmatic performer calling himself M (in reality, British musician Robin Scott) scored a chart-topping hit with a song that celebrated just about every kind of musical style imaginable—a song that was entitled, appropriately enough, **Pop Muzik**. Country, disco, folk, funk: In the late 1970s, pop



nuggets came from all over the musical map.

Country-rock was pioneered by such 1960s groups as the Beau Brummels, the Byrds and the Flying Burrito Brothers, but it really came into its own in the early 1970s with the success of artists such as the Eagles, Linda Ronstadt and James Taylor. Texas-born singer-songwriter Michael Martin Murphy leaned a bit more heavily on the cowboy imagery of the Old West than most of his country-rock contemporaries, and that cactus-and-sagebrush feeling is at the heart of his lilting 1975 hit **Wildfire**.

While both that song and the Ohio-based (but Southwestern sounding) Pure Prairie League's country-rock ballad **Amie** conjured up images of the open plains,

there was a different type of country feeling to another pop hit from that same year—**Rhinestone Cowboy**, a wistful tale of the commercialization of cowboy culture that was genial singer and guitarist Glen Campbell's first No. 1 pop hit. The song had come to Campbell's attention when he heard the original 1974 version by the song's writer, Larry Weiss, over an L.A. radio station and fell in love with it. Ironically, while Campbell was still trying to track down a copy of Weiss's recording, his own record company, unaware that he had heard the song, pitched it to him at a song meeting.

Timing also played a major role in the U.S. breakthrough of the Scottish bubblegum band the Bay City Rollers. While the tartan-uniformed quintet from Edinburgh was immensely popular with teenagers throughout the U.K., "Rollermania" did not spread to America until late 1975, when the group sang **Saturday Night** on a

Saturday night network TV variety show. The phenomenon proved short-lived, though, and by the end of 1977, the Rollers and their cheerleader-chant music had slid off the charts, never to return.

While the Rollers were putting Scotland in the rock history books, a number of studio musicians in Munich, Germany, were also making history—and launching a million mirror balls and strobe lights, as well. Synthesizer player Silvester Levay and producer Michael Kunze were part of the same mid-'70s German Euro-disco conclave that produced Donna Summer and Harold (Axel F) Faltermeyer. Levay wrote a catchy dance song that he was going to call "Run, Rabbit, Run"—at least until someone suggested the song might sound better if it was airborne. The two reworked the tune as **Fly, Robin, Fly**, recorded it with session players and singers, and released it under the name Silver Convention. Within weeks of its U.S. debut,

it had soared to No. 1—and Levay and Kunze were scrambling to hire a touring band to cash in on their surprise hit.

Scrambling was something that the Ohio Players knew very well. The Dayton-based band had been kicking around for better than a decade when their aptly named dance tune, *Funky Worm*, gave them a No. 1 R&B hit in 1973. For the next few years, the Players scored a string of infectious dance hits, such as 1976's rollicking **Love Rollercoaster**, that bridged old-style funk with the emerging disco beat.

Another song that helped usher in the disco craze in 1976 was **Boogie Fever** by the Sylvers—10 brothers and sisters, originally from Memphis, who were raised by their opera singer mother to know their vocal P's and Q's. If *Boogie Fever* sounds like it could have passed for a Jackson 5 song in a blindfold test, that's probably because it was co-authored and produced by Freddie Perren, an ex-Motown arranger

who worked on such Jackson classics as *ABC* and *I Want You Back*. And thanks to the expert guidance of another Motown veteran, producer Don Davis, the soulful "Detroit sound" was also in evidence on ex-5th Dimension singers Marilyn McCoo and Billy Davis Jr.'s 1977 duet, **You Don't Have to Be a Star (To Be in My Show)**.

With a title like that, it was not surprising that McCoo and Davis soon were hosting their own TV variety show—as were, that same year, another hit recording duo of the era, keyboard player Daryl "The Captain" Dragon and his sunny-voiced wife, Toni Tennille, otherwise known as Captain and Tennille. The two, who first performed onstage together as part of the Beach Boys' backup band during the early 1970s, had their last big hit with the sensual 1979 recording **Do That to Me One More Time**. Also bridging the worlds of pop music and TV was Andrew Gold, whose 1978 hit *Thank You for*

Being a Friend would later become the theme song for the long-running comedy series *The Golden Girls*, but who scored his biggest hit as a singer-songwriter in 1977 with the bouncy **Lonely Boy**.

Because pop hits combine elements from so many styles of music, it is difficult for even the most skilled songwriters to predict which songs will make it on the pop charts. In 1971, Rupert Holmes was asked to help a band called the Buoys get out of their recording contract by writing them a song "guaranteed" to be banned by Top 40 radio. Holmes was sure that *Timothy*, a tune about cannibalism, would do the trick—and was as shocked as anyone when it became a top-20 hit. By 1979, Holmes had written songs for stars such as Barbra Streisand and Dionne Warwick—but was still shocked when his own **Escape (The Piña Colada Song)** went all the way to No. 1.

Still, it is hard to imagine a more unlikely pop hit in all of the late 1970s

than **When You're in Love with a Beautiful Woman** by Dr. Hook. This scruffy country-rock band, led by singers Ray "Dr. Hook" Sawyer and Dennis Locorriere, spent its early career as Dr. Hook and the Medicine Show making rollicking novelty records such as *Sylvia's Mother* and *The Cover of "Rolling Stone."* No one (before or since) has attempted to mix country and disco music the way they did on *Beautiful Woman*, but the odd combination did not stop the song from becoming a top-10 hit. And if that's not the beauty of pop-pop-pop music, nothing is.

—Billy Altman

DISCOGRAPHY

**Indicates highest Billboard chart position*

1. Pop Muzik M • Music and lyrics by Robin Scott. BMG International, ASCAP, Sire 49033 (1979). © 1979 Robin Scott. Courtesy of Robin Scott. No. 1*

2. Saturday Night Bay City Rollers • Music and lyrics by Bill Martin and Phil Coulter. Martin Coulter Music Inc. ASCAP, Arista 0149 (1976). © 1975 Arista Records, Inc. Courtesy of Arista Records, Inc./Courtesy of BMG Music Canada. No. 1*

3. Undercover Angel Alan O'Day • Music and lyrics by Alan O'Day. WB Music Corp. ASCAP, Pacific 001 (1977). © 1977 Pacific Records. Produced under license from Pacific Records by arrangement with Warner Special Products. No. 1*

4. Escape (The Piña Colada Song) Rupert Holmes • Music and lyrics by Rupert Holmes. WB Music Corp./The Holmes Line of Music, Inc. ASCAP, Infinity 50035 (1979). © 1979 MCA Records, Inc. No. 1*

5. Love Rollercoaster The Ohio Players • Music and lyrics by Clarence Satchell, Leroy Bonner, Ralph Middlebrooks, William Beck, Marvin Pierce, Marshall Jones and James Williams. Ohio Players Music Co./Unichappell Music Inc. BMI, Mercury 73734 (1976). © 1975 PolyGram Records, Inc. Under license from PolyGram Special Markets, a division of PolyGram Group Distribution, Inc. No. 1*

6. Do That to Me One More Time Captain and Tennille • Music and lyrics by Toni Tennille, Moonlight and Mag-nolias Music Publ. Co. BMI, Cosablanca 2215 (1979). © 1979 Cosablanca Record and Filmworks, Inc. Under license from PolyGram Special Markets, a division of PolyGram Group Distribution, Inc. No. 1*

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

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9. Sad Eyes Robert John • Music and lyrics by Robert John. Careers Music, Inc./Six Continents Music Publ. Inc. BMI, EMI America 8015 (1979). © 1979 EMI Records. Courtesy EMI Records. Under license from CEMA Special Markets. No. 1*

10. How Much I Feel Ambrosia • Music and lyrics by David Pack. Longitude Music Co. BMI, Warner 8640 (1978). © 1978 Warner Bros. Records Inc. Produced under license from Warner Bros. Records Inc. No. 3*

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12. Fly, Robin, Fly Silver Convention • Music and lyrics by Silvester Levay and Steven Prager. Sounds of Jupiter. BMI, Midland International 10339 (1975). © 1975 Edition Butterfly. Courtesy of Michael Kunze for Butterfly Productions, Gruenwald/Germany, by arrangement with Celebrity Licensing Inc. No. 1*

13. You Don't Have to Be a Star (To Be in My Show) Marilyn McCoo and Billy Davis Jr. • Music and lyrics by James Dean and John Henry Glover Jr. Longitude Music Co. BMI, ABC 12208 (1977). © 1976 Sony Music Entertainment Inc. Under license from Sony Music Special Products, a division of Sony Music, a group of Sony Music Entertainment Inc. No. 1*

14. I'd Really Love to See You Tonight England Dan and John Ford Coley • Music and lyrics by Parker McGee. Fazlilu Publishing/Sutjujo Music. BMI, Big Tree 16069 (1976). © 1976 Atlantic Recording Corp. Produced under license from Atlantic Recording Corp. No. 2*

15. Lonely Boy Andrew Gold • Music and lyrics by Andrew Gold. Luckyu Music. BMI. Asylum 45384 (1977). © 1977 Elektra/Asylum Records. Produced under license from Elektra Entertainment Group. No. 7*

16. Wildfire Michael Martin Murphey • Music and lyrics by Michael Murphey and Larry Canler. Warner-Tamerlane Pub. Co. BMI. Epic 50084 (1975). © 1975 Sony Music Entertainment Inc. Under license from Sony Music Special Products, a division of Sony Music, a group of Sony Music Entertainment Inc. No. 3*

17. Rhinestone Cowboy Glen Campbell • Music and lyrics by Larry Weiss. WB Music Corp. ASCAP. Capital 4095 (1975). © 1975 Capital Nashville. Courtesy Capital Nashville, under license from CEMA Special Markets. No. 1*

18. Amie Pure Prairie League • Music and lyrics by Craig Fuller. Unichappell Music. BMI. RCA 10184 (1975). © 1972 BMG Music. Courtesy of the RCA Records Label, under license from BMG Direct. No. 27*

19. Right Time of the Night Jennifer Warnes • Music and lyrics by Peter J. McCann. MCA Inc. ASCAP. Arista 0223 (1977). © 1976 Arista Records, Inc. Courtesy of Arista Records, Inc./Courtesy of BMG Music Canada. No. 6*

20. Just When I Needed You Most Randy VanWarmer • Music and lyrics by Randy VanWarmer. Fourth Floor Music, Inc./WB Music Corp./Terraform Music. ASCAP. Bearsville 0334 (1979). © 1979 Bearsville Records, Inc. Licensed from Bearsville Records, Inc., by arrangement with Rhino Records, Inc. No. 4*



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