



SOME OF THE
BEST
A LOSS FOR
WORDS

1. 10. 1992 - 1999

TIME
LIFE
MUSIC

SOUNDS OF THE SEVENTIES • A LOSS FOR WORDS

1. **Joy Apollo** 100
2. **A Fifth of Beethoven** Walter Murphy and the Big Apple Band
3. **Overture from Tommy (A Rock Opera)** The Assembled Multitude
4. **Scorpio** Dennis Coffey and the Detroit Guitar Band
5. **Popcorn** Hot Butter
6. **Jungle Fever** Chakachas
7. **Sun Goddess** Ramsey Lewis with Earth, Wind and Fire
8. **Feels So Good** Chuck Mangione
9. **Also Sprach Zarathustra (2001)** Deodato
10. **Tubular Bells** Mike Oldfield
11. **Pick Up the Pieces** Average White Band
12. **TSOP (The Sound of Philadelphia)** MFSB featuring The Three Degrees
13. **Outa-Space** Billy Preston
14. **Express** B. T. Express
15. **Do It Any Way You Wanna** People's Choice
16. **Frankenstein** The Edgar Winter Group
17. **Daybreaker** Electric Light Orchestra
18. **The Entertainer** Marvin Hamlisch
19. **Dueling Banjos** Eric Weissberg and Steve Mandell
20. **Amazing Grace** The Pipes and Drums and Military Band of the Royal Scots Dragoon Guards

SEE PROGRAM NOTES INSIDE

The high resolution of this compact disc may reveal limitations inherent in the original analog recordings.

WARNING: Copyright subsists in all recordings issued under this label. Any unauthorized rental, broadcasting, public performance, copying or recording in any manner whatsoever will constitute infringement of such copyright and will render the infringer liable to an action at law. In case there is a perception institution in the relevant country entitled to grant licenses for the use of recordings for public performance or broadcasting, such licenses may be obtained from such institution.



Manufactured for Time-Life Music by Sony Music Special Products, a division of Sony Music Entertainment Inc. © 1995
Sony Music Entertainment Inc. Made in U.S.A.
A-26681 R840-04

Sony Music
Special Products

1. Joy
2. A Fifth of Beethoven
3. Overture from Tommy
(A Rock Opera)
4. Scorpio
5. Popcorn
6. Jungle Fever
7. Sun Goddess
8. Feels So Good
9. Also Sprach Zarathustra
(2001)

10. Tubular Bells
11. Pick Up the Pieces
12. TSOP (The Sound
of Philadelphia)
13. Outa-Space
14. Express
15. Do It Any Way
You Wanna
16. Frankenstein
17. Daybreaker
18. The Entertainer
19. Dueling Banjos
20. Amazing Grace

Manufactured for Time-Life Music
by MCA Records, Inc. © 1995 MCA
Records, Inc. All rights reserved.
Unauthorized duplication is a
violation of all applicable laws.
Made in U.S.A.

**SOUNDS OF THE
CENTURIES**
A LOSS FOR
WORDS

**TIME
LIFE
MUSIC**

A-26681
R840-04

Sony Music
Special Products

**COMPACT
disc**
DIGITAL AUDIO
DIDP 088310

One of the more amusing items of pop music trivia holds that, in 1965, Paul McCartney composed a hauntingly beautiful melody that, for a long time, had no lyrics because he simply could not find the right words for the piece. Fortunately, inspiration finally found him—otherwise the Beatles classic *Yesterday* might well have been recorded as an instrumental under its working title: “Scrambled Eggs.”

Instrumentals—songs without words—have been around as long as there has been music. A great melody or instrumental performance has the power to transport a listener to the distant reaches of the imagination where, uncluttered by lyrics, the music can weave its



particular spell in countless different ways. And the 1970s was a decade in which a remarkable assortment of unique instrumentals made their way into pop music history.

It is hard to imagine a more unique sound in all of music than that of the perennial St.

Patrick's Day favorite, the bagpipe.

Those who know their Celtic music, though, correctly associate the bagpipe with Scotland,

not Ireland. And it was

from Scotland that the Pipes and Drums and Military Band of the Royal Scots

Dragoon Guards emerged, kilts and all, with their 1972 rendition of the famous spiritual **Amazing**

Grace. Amazing it was, all right—the first million-selling record to feature a bagpipe as lead instrument.

While *Amazing Grace*, dating

from 1779, was nearly 200 years old when it became a pop hit, another religious-flavored chart entry from 1972 had it beat by a good half-century. English keyboardist Tom Parker and his group, Apollo 100, took Johann Sebastian Bach's early-1700s classical composition *Jesu, Joy of Man's Desiring*, updated it with the kind of progressive-rock arrangement that groups such as Yes and Genesis were then beginning to make fashionable and scored a top-10 hit with **Joy**.

That recording was not the only classical piece to resurface in pop-rock clothing in the 1970s, either. In 1976, New York keyboardist Walter Murphy, whose résumé included writing commercial jingles for Madison Avenue ad agencies and arranging music for the orchestra of *The Tonight Show*, took elements of Ludwig van Beethoven's *Fifth Symphony*, injected a disco beat and *vollá*—scored a No. 1 pop smash, **A Fifth of Beethoven**, with his Big Apple Band. And three

years before, Brazilian musician Eumir Deodato had hit big by putting a jazz-rock spin on a Richard Strauss piece, creating **Also Sprach Zarathustra (2001)**, which legions of listeners already knew as the theme from the 1968 science fiction film *2001: A Space Odyssey*.

Being associated with a successful motion picture can vastly improve a song's chances on the charts, as a number of gifted instrumentalists who had film-related hits in the early 1970s can verify. Bluegrass musicians Eric Weissberg and Steve Mandell's rousing one-on-one face-off, **Dueling Banjos**—a cover of Arthur "Guitar Boogie" Smith's 1955 novelty tune *Feuding Banjos*—became a huge hit after it was used in the sound track of the 1972 Burt Reynolds-Jon Voight film, *Deliverance*. Pianist and composer Marvin Hamlisch, who had made history in 1951 at age seven by being the youngest person ever admitted to New York's famous Juilliard School

of Music, became a household name 23 years later when his sprightly adaptation of **The Entertainer** by early-1900s ragtime pianist Scott Joplin emerged from the Robert Redford–Paul Newman period movie, *The Sting*. And multi-instrumentalist Mike Oldfield, who spent a year at an Oxfordshire, England, studio recording his ambitious 49-minute classical-folk-rock opus, **Tubular Bells**, saw it become a mammoth hit when an edited version of the song became the theme to the horror movie classic *The Exorcist*.

The early 1970s was also a time when the offshoot of soul music known as funk became immensely popular, a movement helped along by a number of rhythmically charged instrumentals. Billy Preston, whose keyboard playing can be heard behind artists ranging from Little Richard and Sam Cooke to the Beatles and the Rolling Stones, skyrocketed to the No. 2 spot with his stutteringly irresistible 1972 hit

Outa-Space. That same year, Moog synthesizer player Stan Free, recording under the name Hot Butter, wrote his name in the one-hit wonder books with the high-tech smash **Popcorn**, as did the Belgian studio group Chakachas, whose orgasmic funk number, **Jungle Fever**, predated Donna Summer's heavy-breathing disco hit *Love to Love You Baby* by a good four years.

Speaking of disco—and being ahead of the curve—there was no denying that Kenny Gamble and Leon Huff, the talented writing, arranging and producing duo behind the Philadelphia International label, were (pardon the pun) instrumental in molding the sound that ultimately became known as disco. As the masterminds behind MFSL (it stood for Mother, Father, Sister, Brother), Gamble and Huff created a dense, lush swirl of music that incorporated sounds from funky horns to classical string sections.

The result was the recording **TSOP (The Sound of Philadelphia)**, and, as heard on both that infectious dance track (used, appropriately enough, as the early theme for TV's *Soul Train*) and the similarly inviting 1975 People's Choice hit, **Do It Any Way You Wanna**, it was a sound that proved most influential. It was popular, too: By the end of 1975, the Philly soul sound had spread to such groups as B. T. Express (**Express**) from Brooklyn, New York, and Chicago's Earth, Wind and Fire, heard here behind jazz pianist Ramsey Lewis on his smooth fusion hit, **Sun Goddess**.

Still, whether it was the jagger-naughting hard-rock sound of the Edgar Winter Group's 1973 monster hit, **Frankenstein**, the string-driven, progressive-rock strains of Jeff Lynne and the Electric Light Orchestra's '74 track **Daybreaker**, the funky dance rhythms of the Average White Band's '75 smash **Pick Up the Pieces** or the mellow pop-jazz tones of flügelhorn player Chuck Mangione on his 1978 dim-the-lights classic, **Feels So Good**,

the instrumental hits included here all give wordless testimony to that age-old truth—namely, it isn't necessarily what you say, but how you say it, that matters most. And even though hardly a syllable is spoken in this whole collection, there is no denying that these memorable performances are, in their own way, as undeniably eloquent as any sounds of the '70s.

—Billy Altman

DISCOGRAPHY

*Indicates highest Billboard chart position.

1. Joy Apollo 100 • Music by Johann Sebastian Bach; arranged by Tom Parker. *Belize Music./Essex Music International.* ASCAP. Mega 0050 (1972). © 1978 Start Audio and Video, Ltd., by arrangement with Celebrity Licensing Inc. No. 6*

2. A Fifth of Beethoven Walter Murphy and the Big Apple Band • Music by Walter Murphy, based on Beethoven's Fifth Symphony. R.F.I. Music Pub. Corp. BMI, Private Stock 45073 (1976). © 1976 Thomas J. Valentino, Inc. Courtesy of Thomas J. Valentino, Inc., by arrangement with Celebrity Licensing Inc. No. 1*

3. Overture from Tommy (A Rock Opera) The Assembled Multitude • Music by Peter Townshend. ABKCO Music Inc./Sausalubaf Music, a division of Fabulous Music, Ltd./Towser Tunes Inc. BMI, Atlantic 2737 (1970). Produced under license from Atlantic Recording Corp. No. 16*

4. Scorpio Dennis Coffey and the Detroit Guitar Band • Music by Dennis Coffey. Interior Music Corp. BMI, Sussex 226 (1971). Courtesy of Sussex. No. 6*

5. Popcorn Hot Butter • Music by Gershon Kingstey. Bourne Co. ASCAP. Musicor 1458 (1972). © 1972 Gusto Records, Inc. Courtesy of Gusto Records, Inc. No. 9*

6. Jungle Fever Chakachas • Music by Bill Ador, RKM Music. ASCAP. Polydor 15030 (1972). Courtesy of PolyGram Special Markets, a division of PolyGram Group Distribution, Inc. No. 8*

7. Sun Goddess Ramsey Lewis with Earth, Wind and Fire • Music by Maurice White and Jonathan Lind. EMI April Music Inc./Big Boovah Music. ASCAP. Columbia 10103 (1975). © 1975 Sony Music Entertainment Inc. No. 44*

8. Feels So Good Chuck Mangione • Music by Chuck Mangione. Gates Music Inc. BMI, A&M 2001 (1978). © 1977 A&M Records, Inc. Courtesy of PolyGram Special Markets, a division of PolyGram Group Distribution, Inc. No. 4*

9. Also Sprach Zarathustra (2001) Deodato • Music by Richard Strauss; arranged and adapted by Eumir Deodato. Three Pros Music Inc./Kenya Music Inc. ASCAP. CII 12 (1973). © 1972 Sony Music Entertainment Inc. No. 2*

10. Tubular Bells Mike Oldfield • Music by Mike Oldfield. EMI Virgin Music Ltd. ASCAP. Virgin 55100 (1974). © 1973 Virgin Records Ltd. Courtesy of Virgin Records America, Inc. No. 7*

11. Pick Up the Pieces Average White Band • Music by Roger Ball, Malcolm Duncan, Alan Garrie, Robbie McIntosh, Owen McIntyre and Jamie Stuart. Joe's Songs/Average Music, admin. by Bug Music. ASCAP. Atlantic 3229 (1975). © 1975 Atlantic Recording Corp. Produced under license from Atlantic Recording Corp. No. 1*

12. TSOP (The Sound of Philadelphia) MFSB featuring The Three Degrees • Music and lyrics by Kenny Gamble and Leon Huff. Warner Tamerlane Pub. Corp. BMI, Philadelphia International 3540 (1974). © 1973 Sony Music Entertainment Inc. No. 1*

13. Outa-Space Billy Preston • Music by Billy Preston and Joe Greene. Irving Music Inc. BMI, A&M 1320 (1972). Courtesy of PolyGram Special Markets, a division of PolyGram Group Distribution, Inc. No. 2*

14. Express B. T. Express • Music by Barbara Lomas, Carlos Ward, Dennis Rowe, Orlando Woods, Richard Thompson, Louis Risbrook and William Risbrook. Frankly Music/Jeffmar Music Co. Inc. BMI, Roadshow 7001 (1975). © 1975 Roadshow Records. No. 4*

15. Do It Any Way You Wanna People's Choice •
Music by Leon Huff. Warner Tamerlane Pub. Corp. BMI.
ISOP 4769 (1975). No. 11*

16. Frankenstein The Edgar Winter Group • Music by
Edgar Winter. Hierophant Music Inc./Windswept Pacific
Co. BMI. Epic 10967 (1973). © 1972 Sony Music Enter-
tainment Inc. No. 1*

17. Daybreaker Electric Light Orchestra • Music by
Jeff Lynne. EMI Blackwood Music Inc. BMI. Golden Bell
Songs. ASCAP. United Artists 405 (1974). © 1973 Sony
Music Entertainment Inc. No. 87*

18. The Entertainer Marvin Hamlisch • Music by Scott
Joplin. Edward B. Marks Music Co. ASCAP. MCA 40174
(1974). © 1974 MCA Records, Inc. Courtesy of MCA
Records, Inc. No. 3*

19. Dueling Banjos Eric Weissberg and Steve Mandell •
Music by Arthur Smith. Combine Music Corp. BMI.
Warner 7659 (1973). © 1972 Warner Bros. Records Inc.
Produced under license from Warner Bros. Records Inc.
No. 2*

20. Amazing Grace The Pipes and Drums and Military
Band of the Royal Scots Dragoon Guards • Traditional/
arranged by Stuart Fairbairn. Rocky Mountain National
Park Music Co. Inc. ASCAP. RCA 0709 (1972). © 1972
BMG Music. Courtesy of The RCA Records Label, under
license from BMG Direct, No. 11*



President: Steven L. Janoff
Vice President, Marketing: Martin Shampaine
Vice President, Operations: Mark Stevens
New Product Development: Steven Sachs
Executive Producer: Charles McCordell
Project Director: John Bonfield
Financial Director: Mary E. Long
Production Director: Karen Hill
Recording Producer/Consultant: Joe Scafry

A Loss for Words was produced by Time-Life Music in cooperation with Sony Music Special Products, a division of Sony Music Entertainment Inc.

The Author: Billy Altman writes about pop music for numerous publications, including *People* and *The New York Times*. A former editor of *Crem*, he is executive producer for the award-winning RCA Heritage Series, and teaches a course on music and culture at New York's School of Visual Arts.

Time-Life wishes to thank William L. Schurk of the Music Library and Sound Recordings Archives, Bowling Green State University, Bowling Green, Ohio, for providing valuable reference material.

TIME-LIFE MUSIC is a division of Time Life Inc. © 1995 Time Life Inc. All rights reserved. Printed in U.S.A. TIME-LIFE is a trademark of Time Warner Inc. U.S.A.

Design: REDUXI, Robb Bray, proprietor

Cover art by REDUXI. © 1995 Time Life Inc.

Picture Credits: Back panel photo of Van McCoy courtesy of Michael Ochs Archives, Venice, CA.

Manufactured for Time-Life Music by Sony Music Special Products, a division of Sony Music Entertainment Inc. © 1995 Sony Music Entertainment Inc.

Sony Music
Special Products

RB40-04

A-26681

