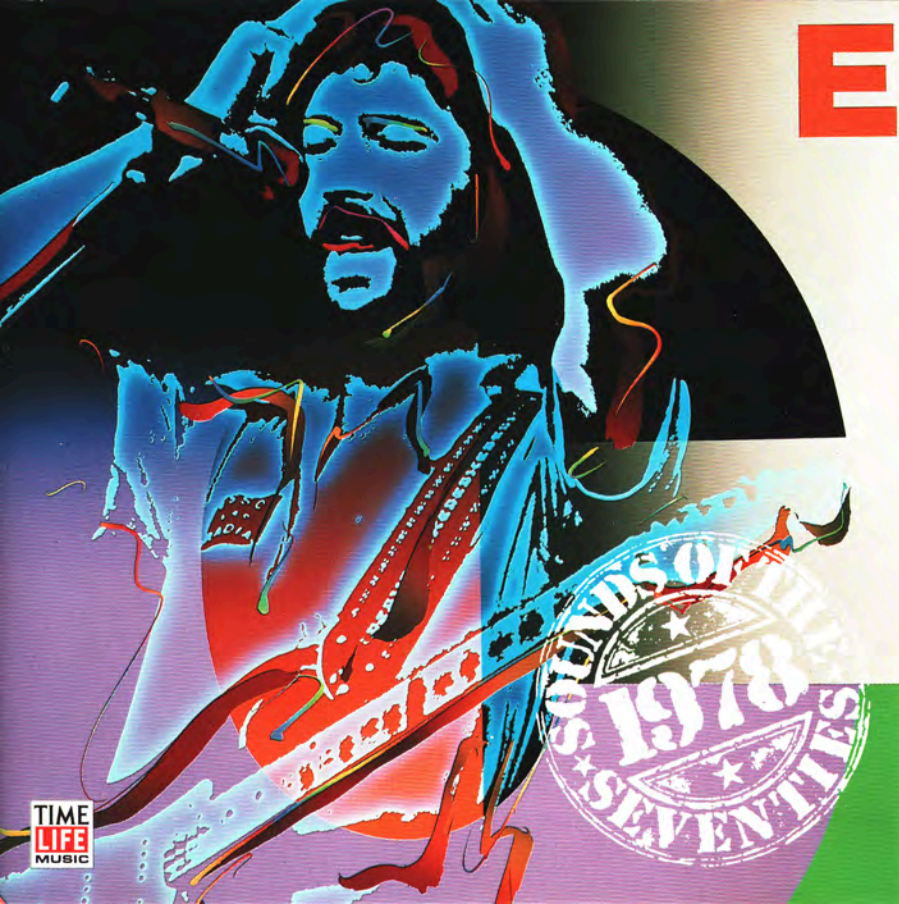


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TIME
LIFE
MUSIC

SOUNDS OF THE SEVENTIES • 1978: TAKE TWO

- 1. Disco Inferno** The Trammps
- 2. I'm Every Woman** Chaka Khan
- 3. Grease** Frankie Valli
- 4. It's a Heartache** Bonnie Tyler
- 5. Wonderful Tonight** Eric Clapton
- 6. Just What I Needed** The Cars
- 7. Every Kinda People**
Robert Palmer
- 8. What's Your Name**
Lynyrd Skynyrd
- 9. Jack and Jill** Raydio
- 10. The Groove Line** Heatwave
- 11. September** Earth, Wind and Fire
- 12. Flash Light** Parliament
- 13. Reminiscing** Little River Band
- 14. Baby Come Back** Player
Atlanta Rhythm Section
- 16. Back in the U.S.A.** Linda Ronstadt
- 17. Can We Still Be Friends**
Todd Rundgren
- 18. Strange Way** Firefall
- 19. Follow You Follow Me** Genesis
- 20. You Belong to Me** Carly Simon

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WARNER
SPECIAL PRODUCTS

With a three-guitar attack and a combination of country lyricism, blues grit and rock 'n' roll abandon, Lynyrd Skynyrd represented the apex of Southern rock. Never as experimental as the Allman Brothers, Skynyrd believed in working-class populism. Despite frontman Ronnie Van Zandt's reckless ways, Lynyrd Skynyrd seemed indestructible. Which is why the October 20, 1977, plane crash that killed Van Zandt, guitarist Steve Gaines, backup singer Cassie Gaines (Steve's sister) and manager Dean Kilpatrick was such a shock.

The Florida band, named after a Jacksonville gym teacher, Leonard Skinner, known for giving longhairs a hard time, had released its last album just three days before the chartered single-engine plane plunged into the swamps near Gillsburg, Mississippi. From

its cover photo—band members standing in the middle of streets afire while flames lick all around them—to its very title (*Street Survivors*), the LP conveyed so many unintended cruel ironies that

Skynyrd's label immediately recalled the package to replace the cover. There was even a chilling song about death called *That Smell*, which actually referred to a junkie. As if to add some relief, **What's Your Name**, Van Zandt and guitarist Gary Rossington's sly, knowing ode to a groupie, strutted the party side of the band and provided an upbeat posthumous hit for them.

If Skynyrd's demise signaled the end of an era, Bonnie Tyler's debut appeared to portend at least one bright new future—but **It's a Heartache** was her only '70s hit. Tyler, from Wales, was fronting a soul-hits copy band when Brit-



ish impresarios Ronnie Scott (best known as the proprietor of London's leading jazz club) and Steve Wolfe discovered her at a resort. Shortly before Tyler's first recording session, an operation for throat nodes left her with a husky voice that made her sound like a female Rod Stewart. *It's a Heartache* ranked high in England in 1977, but it wasn't until the next year that the single stormed the U.S. charts and went on to become an international bestseller.

British rock spawned a number of other late bloomers and comeback stories, though most of the artists counted on hitting in America in order to break through. Genesis, formed as a collective called Garden Wall for four student songwriters in 1967, didn't even perform until 1970. Under the leadership of Peter Gabriel, Genesis was a theatrical art band, but when he left in 1975 and drummer Phil Collins took over the lead vocals, the group moved toward more conventional pop music. Commercial success finally arrived after Genesis was reduced to a trio and released the album . . . *And Then There Were Three* . . . which featured shorter, radio-

friendly songs such as **Follow You Follow Me**.

Before *Addicted to Love* made him a star of the video age, British singer Robert Palmer turned out reggae-tinged **Every Kinda People**, an FM favorite from 1978, perhaps influenced by his expatriate life in the Bahamas. Eric Clapton wrote **Wonderful Tonight** for his wife, Patti Boyd (the former Mrs. George Harrison), who had previously been the subject of Clapton's landmark song *Layla* when he was still pursuing her. *Wonderful Tonight* continued the string of modest, easygoing hits Clapton had been working on since his 1974 recovery from heroin addiction.

Todd Rundgren and the Cars weren't British, but often sounded like they wished they were. Rundgren, who had achieved cult status as a member of the Philadelphia pop group the Nazz, went solo in 1972, and at first was in demand primarily for his production and engineering know-how. **Can We Still Be Friends**, a modest hit for Rundgren, may have grown out of his dabblings in Sufism. The Cars formed in Boston, although

leaders Ric Ocasek and Ben Orr had been working together off and on for almost ten years in Cleveland. Influenced heavily by both Roxy Music and European synth-rock, the Cars cut **Just What I Needed** as a demo. Their manager, a former radio promotions man, got the tape regular airplay on two Boston radio stations before it was re-recorded and officially released.

As the '70s neared its end, the pop audience became more fragmented, and American rock veered all over the musical map. Linda Ronstadt, who had settled into the comfortable groove of reshaping oldies, came through again with Chuck Berry's **Back in the U.S.A.**, which Chuck had originally written while returning home from his first Australian tour. Carly Simon's **You Belong to Me**, co-written with Doobie Brother Michael McDonald over the phone, was widely perceived as the latest commentary on her celebrated marriage to James Taylor.

Player was put together by English guitarist Peter Dinklage and Texas singer John Crowley after the two struck up a friendship at a white-tie Hollywood party where they were the only guests

in blue jeans. Their debut, **Baby Come Back**, with its obvious debt to Hall and Oates, went straight to No. 1. Frankie Valli's **Grease**, written by Bee Gee Barry Gibb and produced by the Bee Gees' usual team, was the title song from what was then the eleventh highest-grossing film of all time. The sound track album was second only to *Saturday Night Fever*. The No. 1 single proved the last solo hit for Valli, who had first entered the charts 16 years earlier when his group, the Four Seasons, debuted in the top spot with *Sherry*.

Formed by Rick Roberts, who played in a late version of the Byrds and then joined the Flying Burrito Brothers, Firefall represented Colorado country-rock at its most laid back with **Strange Way**. Started in 1970 after its members worked together on a Roy Orbison recording session, the Atlanta Rhythm Section grew out of a '60s pop group called the Classics IV (*Spooky*). As with their earlier sound, the Section's **Imaginary Lover** represented the smoother, more studio-oriented side of Southern rock.

In black music, George Clinton's Parliament-Funkadelic empire had

reached its peak during the '70s. The aggregation had been launched in 1967 as the Parliaments, with (*I Wanna Testify* doing an idiosyncratic twist on the classic vocal-group sound. But Clinton was soon hanging out with Detroit hard-rockers, and when Parliament became entangled in legal disputes, he created Funkadelic as a more guitar-oriented group with basically the same personnel. Eventually, the two bands became more similar in sound and spirit, combining razor-sharp polyrhythms with psychedelic guitar, jazzy horns, doo-wop vocal swoops, and Clinton's space-age concepts to create a radical new sound whose influence wasn't fully apparent until a decade later. On Parliament's **Flash Light**, keyboardist Bernie Worrell introduced the synthesized bass lines that quickly took over funk.

Chaka Khan had just left the integrated funk band Rufus when songwriters Nick Ashford and Valerie Simpson gave her **I'm Every Woman**, which she recorded with members of the Average White Band. Heatwave had been around since Dayton, Ohio, brothers Johnnie and Keith Wilder decided to

stay in Europe after their discharge from the U.S. Army. **The Groove Line** proved the last of their three multinational disco hits. **Jack and Jill**, in which Me-Decade narcissism met the nursery rhyme, launched Raydio, Ray Parker Jr.'s vehicle before he went solo in 1982.

Disco Inferno, however, was arguably the most sizzling record of the year. The Trammps, led by drummer Earl Young with the production team of Norman Harris and Earl Baker, evolved out of the Volcanoes, a '60s Philadelphia instrumental group. *Disco Inferno* tore up the *Saturday Night Fever* sound track, giving new meaning to a black street phrase that the Los Angeles DJ Magnificent Montague had popularized more than a decade earlier. Inexplicably, the Trammps were never able to follow this up, but they certainly went out in a blaze of glory.

—John Morthland

DISCOGRAPHY

**Indicates highest Billboard chart position*

1, **Disco Inferno** The Trammps • Music and lyrics by Leroy Green and Ron Kelsey. Six Strings Music, BMI. Atlantic 3389 © 1977 Atlantic Recording Corp. Produced under license from Atlantic Recording Corp. No. 11*

2. I'm Every Woman Chaka Khan • Music and lyrics by Nicholas Ashford and Valerie Simpson. Nick-O-Vol Music Co., Inc. ASCAP. Warner Bros. 8663 © 1978 Warner Bros. Records Inc. Produced under license from Warner Bros. Records Inc. No 21*

3. Grease Frankie Valli • Music and lyrics by Barry Gibb. Gibb Brothers Music c/o Careers Music Inc. c/o BMG Music. BMI. RSO 897. © 1978 RSO Records, Inc. Courtesy of PolyGram Special Products, a Division of PolyGram Records, Inc. No 1*

4. It's a Heartache Bonnie Tyler • Music and lyrics by Ronnie Scott and Steve Wolfe. Careers Music, Inc. BMI. RCA 11249 © 1977 RCA Limited. Courtesy of Soundbarrier Ltd. No 3*

5. Wonderful Tonight Eric Clapton • Music and lyrics by Eric Clapton. Unichappell-Stigwood Music c/o Warner-Chappell. BMI. RSO 895. © 1977 PolyGram Records, Inc. Courtesy of PolyGram Special Products, a Division of PolyGram Records, Inc. No 16*

6. Just What I Needed The Cars • Music and lyrics by Ric Ocasek. Lido Music Inc. BMI. Elektra 45491. © 1978 Elektra Records. Produced under license from Elektra Entertainment No 27*

7. Every Kinda People Robert Palmer • Music and lyrics by Andrew Fraser. Songs Of PolyGram International, Inc. BMI © 1979 Island Records, Inc. Courtesy Of Island Records, Inc., Under License From PolyGram Special Markets. A Division Of PolyGram Group Distribution.

8. What's Your Name Lynryd Skynyrd • Music and lyrics by Gary Rossington and Ronnie Van Zant. Duchess Music Corp. BMI. MCA 40819. © 1977 MCA Records, Inc. Courtesy of MCA Records, Inc. No. 13*

9. Jack and Jill Raydio • Music and lyrics by Ray Parker Jr. Raydiola Music Co. ASCAP. c/o Gang Tye Ramer and Brown. Arista 0283. © 1977 Arista Records Inc. Courtesy of Arista Records, Inc. No. 8*

10. The Groove Line Heatwave • Music and lyrics by Rod Temperton. Rodsongs (PRS) Admin. By Alma Music Corp. ASCAP. Epic 50524 © 1978 Sony Music Entertainment, Inc. Produced under license from Sony Music Special Products, a Division of Sony Music Entertainment, Inc. No. 7*

11. September Earth, Wind and Fire • Music and lyrics by Allee Willis, Maurice White and Albert McKay. Irving Music, Inc. BMI. ARC 10854. © 1978 Sony Music Entertainment, Inc. Produced under license from Sony Music Entertainment, Inc., a Division of Sony Music Entertainment, Inc. No. 8*

12. Flash Light Parliament • Music and lyrics by George Clinton, Bernie Worrell and Bootsy Collins. Bridgeport Music, Inc./Island Music, Inc./Rick's Music Inc./Rubber Band Music, Inc. BMI. Casa-blanca 909. © 1977 PolyGram Records, Inc. Courtesy of PolyGram Special Products, a Division of PolyGram Records, Inc. No. 16*

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14. Baby Come Back Player • Music and lyrics by John Crowley and Peter Beckett. Crowbeck Music/Mighty Nice Music/Touch of Gold Music, Inc. BMI. RSO 879. © 1977 PolyGram Records, Inc. Courtesy of PolyGram Special Products, a Division of PolyGram Records, Inc. No. 1*

15. Imaginary Lover Atlanta Rhythm Section • *Music and lyrics by Buddy Bule, Robert Nix and Dean Daughtry, Low-Sal Music Co. BMI Polydor 14459* © 1978 PolyGram Records, Inc. Courtesy of PolyGram Special Products, a Division of PolyGram Records, Inc. No. 7*

16. Back in the U.S.A. Andy Ronstadt • *Music and lyrics by Chuck Berry. Arc Music Corp. BMI. Asylum 45519.* © 1978 Elektra Entertainment. Produced under license from Elektra Entertainment No. 16*

17. Can We Still Be Friends Todd Rundgren • *Music and lyrics by Todd Rundgren. Earmark Music. BMI. Bearsville 0324.* © 1978 Bearsville Records. Under Exclusive License from Rhino Records, Inc. No. 29*

18. Strange Way Firefall • *Music and lyrics by Rick Roberts. El Sueno Music/Stephen Stills Music/Warner-Tamerlane Publ. Corp. BMI. Atlantic 3518.* © 1978 Atlantic Recording Corp. Produced under license from Atlantic Recording Corp. No. 11*

19. Follow You Follow Me Genesis • *Music and lyrics by Mike Rutherford, Anthony Banks and Phil Collins, Geirring Ltd./Run it Music, Inc. BMI. Atlantic 3474.* © 1978 Atlantic Recording Corp. Produced under license from Atlantic Recording Corp. No. 23*

20. You Belong to Me Carly Simon • *Music and lyrics by Carly Simon and Michael McDonald. C'est Music/Snug Music. ASCAP Elektra 45477.* © 1978 Elektra/Asylum Records. Produced under license from Elektra Entertainment. No. 6*



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