



TIME  
LIFE  
MUSIC

## SOUNDS OF THE SEVENTIES • DANCE FEVER

1. **Dance, Dance, Dance** (Yowsah, Yowsah, Yowsah) Chic
2. **Boogie Oogie Oogie**  
A Taste of Honey
3. **Do It ('Til You're Satisfied)**  
B.T. Express
4. **The Love I Lost (Part 1)**  
Harold Melvin and the Blue Notes
5. **Get Up Offa That Thing (Part 1)**  
James Brown
6. **If I Can't Have You** Yvonne Elliman
7. **He's the Greatest Dancer**  
Sister Sledge
8. **Boogie Fever** The Sylvers
9. **Mighty Mighty** Earth, Wind and Fire
10. **Fly, Robin, Fly** Silver Convention
11. **Hot Stuff** Donna Summer
12. **Turn the Beat Around**  
Vicki Sue Robinson
13. **Heaven Must Be Missing an Angel**  
(Part 1) Tavares
14. **TSOP (The Sound of Philadelphia)**  
MFSB featuring The Three Degrees
15. **Keep It Comin' Love**  
KC and the Sunshine Band
16. **Bustin' Loose**  
Chuck Brown and the Soul Searchers
17. **One Nation under a Groove**  
(Part One) Funkadelic
18. **Get Off** Foxy
19. **Working My Way Back to You/  
Forgive Me, Girl** The Spinners

## SEE PROGRAM NOTES INSIDE

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WARNER  
SPECIAL PRODUCTS



SOD-27  
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Chic, one of the most successful groups of the disco era, stood out in part because of its musical past. Funk oriented with obvious rock roots, Chic was formed in the Bronx in 1976, though co-founders Bernard Edwards (bass) and Nile Rodgers (guitar) had already been working together for six years playing everything from soul to rock-fusion. Frustrated at their inability to land a record deal, they added female vocalists Luci Martin and Norma Jean Wright to cut **Dance, Dance, Dance (Yowsah, Yowsah, Yowsah)**, the demo of which was rejected by nearly every label in New York until Atlantic boss Jerry Greenberg went over the heads of his A&R department and personally signed the band. The single sold a million copies within a month, largely because it embraced the disco scene while simultaneously distancing itself: the lyrics and tone are



an acidly ironic commentary on the stereotype of blacks with happy feet.

Chic had a flair for international fashion trends and a wholly original sound that was distinguished by Tony Thompson's precise drumming, Edwards' rock-solid bass, Rodgers' terse guitar, the cool and airy voices of Wright and Martin, and the punch of overdubbed horns. Soon, Edwards and Rodgers were also in demand as writers and producers. Though they would go on to work with titans such as Diana Ross and Debbie Harry, their first outside project was the unheralded Sister Sledge. **He's the Greatest Dancer** put the four Philadelphia sisters in the top 10 of the pop charts for the first time. They brought awe and uninhibited personal excitement to this song of dance-floor conceit, and Rodgers' guitar hook took care of the rest.

Indeed, Philly was hopping, and homegrown producers Kenny Gamble

and Leon Huff took over the charts in the '70s. MFSB—which supposedly stood for Mother Father Sister Brother, though insiders would cite a particular expletive as the more accurate translation—defined the Sound of Philadelphia. TSOP was a group of 30 or so musicians who had been working together for a decade out of Sigma Sound, the first four-track studio in Philly and home base for virtually all Gamble and Huff projects. **TSOP (The Sound of Philadelphia)** was put together largely by arranger Bobby Martin for *Soul Train* host Don Cornelius, who requested an original theme for his TV show because he was unable to get television rights to use King Curtis' *Hot Potatoes*, the theme song of his radio show. However, when Gamble and Huff saw what a splash the instrumental was making, they took back permissions and released the song themselves as a single.

Harold Melvin and the Blue Notes had formed as a doo-wop group in 1954, and lead singer Teddy Pendergrass had joined in 1970, but it took the Gamble-Huff connection to get them off the chitlin' circuit and on the charts in 1972. **The Love I Lost (Part 1)** was their

second million seller. The Spinners also rode the Philly sound to success early in the decade. By the late '70s, however, it was a different line-up—John Edwards had recently replaced Phillippe Wynne on lead—that would put the group back on top of the charts with **Working My Way Back to You/Forgive Me, Girl** after two and a half dry years. The first half of the medley was a remake of a 1966 Four Seasons hit.

Producers had as much influence as artists in the disco era. B.T. Express had giggled around Brooklyn as the King Davis House Rockers and then the Madison Street Express before settling temporarily on the name Brooklyn Trucking Express, from which they derived their final moniker. Producer Jeff Lane helped them secure a record deal, then did the honors on their handful of formula disco hits. **Do It ('Til You're Satisfied)** was their first and biggest record.

Former Motown wizard Freddy Perren, with writing partner Kenny St. Lewis, was the force behind the Sylvers and Tavares. The former was a bubblegum soul outfit built around various combinations of the ten Sylvers brothers and

sisters. Their **Boogie Fever** came about after St. Lewis watched Perren rehearse them one day and suggested the pair write a tune for the group using the popular catchword boogie. Tavares was made up of five brothers from New Bedford, Massachusetts, whose grandparents came from the Cape Verde Islands, a Portuguese province in the Atlantic. Their **Heaven Must Be Missing an Angel (Part 1)** fused the Motown and Philly sounds. Larry and Fonce Mizell, another team with Motown credits, handled A Taste of Honey, a Southern California quartet built around keyboardist Perry Kimble and singer-guitarist Janice Marie Johnson that got its start touring military bases. Kimble and Johnson wrote **Boogie Oogie Oogie** after receiving a poor reception at one such gig, which they attributed to the soldiers' inability to accept a woman fronting a band.

The international disco crowd in Munich was responsible for several of the era's biggest singles, with Donna Summer leading the way. The Boston native first arrived in Germany with a touring cast of *Hair*, and wound up singing backups at Musicland Studios until producers Giorgio Moroder and Pete Bel-

lotte helped her become disco's biggest female star. By 1979 Donna Summer sought to expand what had turned into a confining, albeit successful, formula, and she jumped at the chance to cut **Hot Stuff** even though her label boss thought the song was better suited to Cher. The hard rock guitar solo by ex-Steely Dan, Doobie Brother Jeff "Skunk" Baxter helped take the song to the top of the charts. Summer was a bona fide talent, but Silver Convention was entirely a studio concoction. Munich arranger Silvester Levay, whose nickname was Silver, put together voices and music at the behest of producer Michael Kunze. **Fly, Robin, Fly** (which Kunze originally wanted to call "Run, Rabbit, Run") was the team's first American hit, though the pair had clicked successfully already in Europe.

The exuberant **Turn the Beat Around** came from Vicki Sue Robinson, who grew up in Harlem with a black actor father and white folk-singer mother, and was part of the original Broadway casts of *Hair* and *Jesus Christ Superstar*. She later moved to Japan to work as a model and rock singer before returning to New York's dance-club scene. As

part of the powerful Robert Stigwood Organization, Hawaiian Yvonne Elliman had sung backups for Eric Clapton and played Mary Magdalene in *Jesus Christ Superstar*. Elliman's position put her in line for a spot on the *Saturday Night Fever* sound track. The Bee Gees originally wrote *How Deep Is Your Love* for her to record, but Stigwood insisted the Gibbs cut that one themselves, and Elliman had to settle for another of their songs, **If I**

**Can't Have You**. Both songs went to No. 1.

Floridian Harry Casey (KC) and the Sunshine Band brought a Caribbean party flavor to the disco scene with such hits as **Keep It Comin' Love**. Chuck Brown and the Soul Searchers preceded the emergence of the Washington, D.C., go-go movement with **Bustin' Loose**. The song owed much to the classic funk of James Brown, who by the mid-'70s had hit a dry spell. Playing Joe Namath's Bachelors III club in Fort Lauderdale, the Godfather of Soul became so depressed when the audience sat through his performance that he chastised them, "Get up offa that *thing* and dance." His exhortation became **Get Up Offa That Thing (Part 1)**, a No. 4 R&B hit that did not reverse his fortunes.

Meanwhile, Brown's trademark sound was being sharpened and taken to the next evolutionary phase by George Clinton and Parliament-Funkadelic. Clinton created a surreal African-American world that was equal parts street and space, and set it to razor-sharp polyrhythms, strutting horns, screaming guitars and call-and-response vocals. Parliament-Funkadelic was actually one group working under two names for contractual reasons, though Parliament was more vocals-oriented while Funkadelic represented the jamming funk-rock side. Several of the key musicians were alumni of James Brown's most revolutionary group, and they could not have expressed the Clinton philosophy better than when Funkadelic finally broke through to the pop top 40 by calling for **One Nation under a Groove (Part 1)**.

—John Morthland

## DISCOGRAPHY

*\*Indicates highest Billboard chart position*

1. **Dance, Dance, Dance (Yowsah, Yowsah, Yowsah)** Chic • Music and lyrics by Nile Rodgers, Bernard Edwards and Kenny Lehman. Bernard's Other Music & Tommy Jym! Inc. BMI. Atlantic 3435 (1977). © 1977 Atlantic Recording Corp. Produced under license from

Atlantic Recording Corp. No. 6\*

**2. Boogie Oogie Oogie** A Taste of Honey • Music and lyrics by Janice Johnson and Perry Kimble. Conduvive Music Inc./On Time Music. BMI. Capitol 4565 (1978). © 1978 Capitol Records, Inc. Courtesy of Capitol Records, Inc., under license from CEMA Special Markets. No. 1\*

**3. Do It (Till You're Satisfied)** B.T. Express • Music and lyrics by Billy Nichols. Bill-Lee Music./Frankly Music. BMI. Adm. by All Nations Music. Roadshow 12395 (1974). © 1974 Roadshow Music Corp. Courtesy of Roadshow Music Corp. No. 2\*

**4. The Love I Lost (Part 1)** Harold Melvin and the Blue Notes • Music and lyrics by Kenny Gamble and Leon Huff. Warner-Tamerlane Publ. Corp. BMI. Philadelphia International 3533 (1973). © 1972 Sony Music Entertainment, Inc. Under license from Sony Music Special Products, a Division of Sony Music Entertainment, Inc. No. 7\*

**5. Get Up Offa That Thing (Part 1)** James Brown • Music and lyrics by Delora Brown, Deanna Brown and Yamma Brown. Dynatone Publishing Company. BMI. Polydor 14326 (1976). © 1976 PolyGram Records, Inc. Courtesy of PolyGram Special Markets, a Division of PolyGram Group Distribution, Inc. No. 45\*

**6. If I Can't Have You** Yvonne Ellman • Music and lyrics by Barry Gibb, Robin Gibb and Maurice Gibb. Gibb Brothers Music, administered by Careers-BMG Music Publishing, Inc. BMI. RSO 884 (1978). © 1977 PolyGram Records, Inc. Courtesy of PolyGram Special Markets, a Division of PolyGram Group Distribution, Inc. No. 1\*

**7. He's the Greatest Dancer** Sister Sledge • Music and lyrics by Nile Rodgers and Bernard Edwards. Bernard's Other Music & Tommy Jym!, Inc. BMI. Cotillion 44245 (1979). © 1978 Atlantic Recording Corp. Produced under license from Atlantic Recording Corp. No. 9\*

**8. Boogie Fever** The Sylvers • Music and lyrics by Kenny S. Lewis and Freddy Perren. Bull Pen Music Inc./Songs of PolyGram International, Inc. BMI. Perren-Vibes Music, Inc./PolyGram International Publishing, Inc. ASCAP. Capitol 4179 (1976). © 1975 Capitol Records, Inc. Courtesy of Capitol Records, Inc., under license from CEMA Special Markets. No. 1\*

**9. Mighty Mighty** Earth, Wind and Fire • Music and lyrics by Maurice White and Verdine White. EMI April Music Inc. ASCAP. Columbia 46007 (1974). © 1974 Sony Music Entertainment, Inc. Under license from Sony Music Special Products, a Division of Sony Music Entertainment, Inc. No. 29\*

**10. Fly, Robin, Fly** Silver Convention • Music and lyrics by Silvester Levay and Stephan Prager. Sounds of Jupiter Music, Inc. BMI. Midland International 10339 (1975). © 1975 Midland International. Courtesy of Celebrity Licensing, Inc. No. 1\*

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**12. Turn the Beat Around** Vicki Sue Robinson • Music and lyrics by Peter Jackson and Gerald Jackson. Unichappell Music, Inc. BMI. RCA 10562 (1976). © 1976 BMG Music. Courtesy of BMG Music/The RCA Records Label, under license from BMG Direct Marketing, Inc. No. 10\*

**13. Heaven Must Be Missing an Angel (Part 1)** Tavares • Music and lyrics by Kenny S. Lewis and Freddy Perren. Bull Pen Music Inc./Songs of PolyGram International, Inc. BMI. Perren-Vibes Music, Inc./PolyGram International Publishing, Inc. ASCAP. Capitol 4270 (1976). © 1976 Capitol Records, Inc. Courtesy of Capitol Records, Inc., under license from CEMA Special Markets. No. 15\*



**14. TSOP (The Sound of Philadelphia)** MP5B featuring The Three Degrees • *Music and lyrics by Kenny Gamble and Leon Huff. Epic/Solar Songs, Inc./Warner-Tamerlane Publ. Corp. BMI, Philadelphia International 3540 (1973).* © 1973 Philadelphia International Records. Under license from Sony Music Special Products, a Division of Sony Music Entertainment, Inc. No. 1\*

**15. Keep It Comin' Love** KC and the Sunshine Band • *Music and lyrics by Harry Casey and Richard Finch. Harrick Music, Inc./Longitude Music Co. BMI. T.K. 1023 (1977).* © 1977 T.K. Productions, Inc. Courtesy of Rhino Records Inc. No. 2\*

**16. Busin' Loose** Chuck Brown and the Soul Searchers • *Music and lyrics by Chuck Brown. Ascent Music, Inc./Nouveau Music Co./Sany Songs Inc. BMI. Source 40967 (1979).* © 1979 Source Records. Courtesy of Logan H. Westbrooks/Source Records. No. 34\*

**17. One Nation under a Groove (Part 1)** Funkadelic • *Music and lyrics by George Clinton, Gary Shider and Walter Morrison. Bridgeport Music, Inc./Maibiz Publishing. BMI. Warner Bros. 8618 (1978).* © 1978 Warner Bros. Records Inc. Courtesy of George Clinton Records. No. 28\*

**18. Get Off** Foxy • *Music and lyrics by Carlos Driggs and Ishmael Ledesma. Lindseyanne Music Co., Inc./Longitude Music Co. BMI. Toter Back Music./Kimlyn Music Co., Inc. ASCAP. Dash 5046 (1978).* © 1978 T.K. Productions Inc. Courtesy of Rhino Records Inc. No. 9\*

**19. Working My Way Back to You/Forgive Me, Girl** The Spinners • *Music and lyrics by Sandy Linzer, Danny Randell and Michael Zager. Screen Gems-EMI Music Inc./Seasons Four Music./Sumac Music, Inc. BMI. Atlantic 3637 (1979).* © 1980 Atlantic Recording Corp. Produced under license from Atlantic Recording Corp. No. 2\*



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