



Diana Ross
The Complete Guide

Contents

1	Overview	1
1.1	Diana Ross	1
1.1.1	Early life	1
1.1.2	Career	2
1.1.3	Personal life	7
1.1.4	Legacy	8
1.1.5	Solo discography	8
1.1.6	Filmography	9
1.1.7	Television	9
1.1.8	Stage	9
1.1.9	Tours	10
1.1.10	Autobiographies	10
1.1.11	See also	10
1.1.12	References	10
1.1.13	Further reading	11
1.1.14	External links	11
2	Discography	12
2.1	Diana Ross discography	12
2.1.1	Albums	12
2.1.2	Singles	12
2.1.3	Notes	13
2.1.4	See also	13
2.1.5	References	13
2.1.6	External links	14
3	Studio albums	15
3.1	"Diana Ross"	15
3.1.1	Track listing	15
3.1.2	Personnel	16
3.1.3	Singles history	16
3.1.4	Chart history	16
3.1.5	See also	16

3.1.6	References	16
3.2	"Everything Is Everything"	16
3.2.1	Track listing	16
3.2.2	References	17
3.3	"Surrender"	17
3.3.1	Track listing	17
3.3.2	References	18
3.4	"Touch Me in the Morning"	18
3.4.1	Reception	18
3.4.2	Track listing	18
3.4.3	Charts	19
3.4.4	See also	19
3.4.5	External links	19
3.4.6	References	19
3.5	"Last Time I Saw Him"	19
3.5.1	Reception	19
3.5.2	Track listing	20
3.5.3	Charts	21
3.5.4	External links	21
3.5.5	References	21
3.6	"Diana Ross"	21
3.6.1	Track listing	21
3.6.2	CD re-issue	21
3.6.3	Charts	22
3.6.4	External links	22
3.6.5	References	22
3.7	"Baby It's Me"	23
3.7.1	Track listing	23
3.7.2	Personnel	23
3.7.3	Charts	24
3.7.4	Sources and external links	24
3.7.5	External links	24
3.8	"Ross"	24
3.8.1	Track listing	24
3.8.2	Detailed info on track "Lovin', Livin' and Givin'"	25
3.8.3	Detailed track info, album <i>Ross</i>	25
3.8.4	Personnel and production	26
3.8.5	Charts	26
3.8.6	Sources and external links	26
3.8.7	References	26
3.9	"The Boss"	26

3.9.1	Background	26
3.9.2	Track listing	27
3.9.3	Personnel	27
3.9.4	References	27
3.10	"Diana"	27
3.10.1	Conception	27
3.10.2	Reception	28
3.10.3	Track listing	28
3.10.4	Personnel	29
3.10.5	Production	30
3.10.6	See also	30
3.10.7	References	30
3.10.8	External links	30
3.11	"Why Do Fools Fall in Love"	30
3.11.1	Track listing	31
3.11.2	Personnel	31
3.11.3	Certifications	31
3.11.4	References	31
3.12	"Silk Electric"	31
3.12.1	Track listing	31
3.12.2	Personnel	31
3.12.3	References	32
3.13	"Ross"	32
3.13.1	Track listing	32
3.13.2	References	32
3.14	"Swept Away"	32
3.14.1	Track listing	32
3.14.2	Personnel	32
3.14.3	References	33
3.15	"Eaten Alive"	33
3.15.1	Overview	33
3.15.2	Track listing	33
3.15.3	Personnel	33
3.15.4	<i>The Eaten Alive Demos</i>	34
3.15.5	References	34
3.16	"Red Hot Rhythm & Blues"	34
3.16.1	Track listing	34
3.16.2	Personnel	34
3.16.3	References	35
3.17	"Workin' Overtime"	35
3.17.1	Background	35

3.17.2	Track listing	35
3.17.3	Credits and personnel	35
3.17.4	References	35
3.17.5	External links	35
3.18	"The Force Behind the Power"	35
3.18.1	Track listings	36
3.18.2	References	36
3.19	"Take Me Higher"	36
3.19.1	Chart performance and single releases	37
3.19.2	Track listing	37
3.19.3	Charts	37
3.19.4	References	37
3.20	"Every Day Is a New Day"	38
3.20.1	Chart performance and single releases	38
3.20.2	Promotion	38
3.20.3	Track listing	38
3.20.4	Charts	38
3.20.5	References	38
3.21	"Blue"	38
3.21.1	Track listing	38
3.21.2	Personnel	39
3.21.3	References	39
3.21.4	External links	39
3.22	"I Love You"	39
3.22.1	Overview	39
3.22.2	Track listing	40
3.22.3	References	40
4	Holiday albums	41
4.1	"A Very Special Season"	41
4.1.1	Track listing	41
4.1.2	References	41
5	Soundtrack albums	42
5.1	"Diana!"	42
5.1.1	Track listing for <i>Diana!</i> soundtrack album	42
5.1.2	References	42
5.1.3	Sources and external links	42
5.2	"Lady Sings the Blues"	42
5.2.1	Track listing	43
5.2.2	Chart positions	43
5.2.3	See also	43

5.2.4	References	43
5.3	"Mahogany"	43
5.3.1	Track listing	44
5.3.2	Charts	44
5.3.3	References	44
5.4	"The Wiz"	44
5.4.1	Track listing	44
5.4.2	Charts	45
5.4.3	References	45
5.5	"Endless Love"	45
5.5.1	Track listing	46
5.5.2	Personnel	46
5.5.3	Production	46
5.5.4	Sources and external links	47
6	Live albums	48
6.1	"Live at Caesars Palace"	48
6.1.1	Track listing	48
6.1.2	Personnel	48
6.1.3	References	48
6.2	"An Evening with Diana Ross"	48
6.2.1	Track listing	49
6.2.2	Personnel	50
6.2.3	References	50
6.3	"Greatest Hits Live"	50
6.3.1	Track listing	50
6.3.2	Personnel	50
6.3.3	References	50
6.4	"Stolen Moments: The Lady Sings... Jazz and Blues"	51
6.4.1	Track listing	51
6.4.2	References	51
6.4.3	External links	51
7	Collaboration albums	52
7.1	"Diana & Marvin"	52
7.1.1	History	52
7.1.2	Track listing	53
7.1.3	Chart history	54
7.1.4	Personnel	54
7.1.5	References	54
7.1.6	Sources	54
7.1.7	External links	54

7.2	"Christmas in Vienna"	54
7.2.1	Track listing	54
7.2.2	See also	55
7.2.3	External links	55
8	Compilation albums	56
8.1	"Greatest Hits"	56
8.1.1	Track listing	56
8.1.2	References	56
8.2	"Diana Ross' Greatest Hits"	56
8.2.1	Track listings	57
8.2.2	References	58
8.3	"20 Golden Greats"	58
8.3.1	Track listing	58
8.3.2	References	58
8.4	"To Love Again"	58
8.4.1	Overview	58
8.4.2	Track listing	58
8.4.3	Charts	59
8.4.4	References	59
8.5	"All the Great Hits"	59
8.5.1	Track listing	60
8.5.2	References	61
8.6	"Forever Diana: Musical Memoirs"	61
8.6.1	Track listing	62
8.6.2	References	65
8.7	"One Woman: The Ultimate Collection"	65
8.7.1	Track listing	65
8.7.2	References	67
8.8	"Diana Extended: The Remixes"	67
8.8.1	Track listings	67
8.8.2	The singles	67
8.8.3	References	68
8.9	"Voice of Love"	68
8.9.1	Track listing	69
8.9.2	References	69
8.10	"Love & Life: The Very Best of Diana Ross"	69
8.10.1	Track listings	70
8.10.2	References	70
8.11	"The Definitive Collection"	70
8.11.1	Track listing	70
8.11.2	References	70

8.12	"The Greatest"	70
8.12.1	Track listing	70
8.12.2	References	71
8.13	"Upside Down: The Collection"	71
8.13.1	Reception	71
8.13.2	Track listing	71
8.13.3	Production notes	72
8.13.4	References	73
9	Singles	74
9.1	"Reach Out and Touch (Somebody's Hand)"	74
9.1.1	Personnel	74
9.1.2	References	74
9.2	"Ain't No Mountain High Enough"	74
9.2.1	History	75
9.2.2	Personnel	76
9.2.3	References	76
9.2.4	External links	76
9.3	"Remember Me"	76
9.3.1	Overview	76
9.3.2	Personnel	76
9.3.3	External links	77
9.4	"Reach Out (I'll Be There)"	77
9.4.1	Style	77
9.4.2	Personnel	77
9.4.3	Charts	77
9.4.4	See also	77
9.4.5	References	77
9.4.6	External links	78
9.5	"Surrender"	78
9.5.1	Personnel	78
9.5.2	External links	78
9.5.3	References	78
9.6	"I'm Still Waiting"	78
9.6.1	Cover versions	79
9.6.2	References	79
9.6.3	External links	79
9.7	"Good Morning Heartache"	79
9.7.1	About the songwriters	79
9.7.2	Recording session	79
9.7.3	Diana Ross version	79
9.7.4	Notable cover versions	79

9.7.5	Footnotes	80
9.7.6	External links	80
9.8	“Touch Me in the Morning”	80
9.8.1	Chart performance	80
9.8.2	References	80
9.8.3	External links	81
9.9	“You're a Special Part of Me”	81
9.9.1	Personnel	81
9.9.2	External links	81
9.10	“Last Time I Saw Him”	81
9.10.1	Original version	81
9.10.2	Dottie West version	81
9.10.3	Other versions	82
9.10.4	See also	82
9.10.5	References	82
9.11	“My Mistake (Was to Love You)”	82
9.11.1	Personnel	82
9.12	“You Are Everything”	82
9.12.1	The Stylistics version	82
9.12.2	Marvin Gaye and Diana Ross version	82
9.12.3	Covers and samples	82
9.12.4	References	83
9.12.5	External links	83
9.13	“Don't Knock My Love”	84
9.13.1	Marvin Gaye and Diana Ross version	84
9.13.2	Personnel	84
9.13.3	References	84
9.14	“Stop, Look, Listen (To Your Heart)”	84
9.14.1	The Stylistics Original version	84
9.14.2	Marvin Gaye and Diana Ross version	84
9.14.3	Personnel	84
9.14.4	Sampled Version	84
9.14.5	References	85
9.14.6	External links	85
9.15	“Theme from "Mahogany" (Do You Know Where You're Going To)”	85
9.15.1	Track listing	85
9.15.2	Chart performance	85
9.15.3	See also	85
9.15.4	References	85
9.15.5	External links	85
9.16	“Love Hangover”	85

9.16.1	Chart performance	86
9.16.2	In Popular Culture	86
9.16.3	Remixes	86
9.16.4	Track listing	86
9.16.5	Cover versions	86
9.16.6	See also	87
9.16.7	References	87
9.16.8	External links	87
9.17	“Ease on Down the Road”	87
9.17.1	Charts	87
9.17.2	In popular culture	87
9.17.3	References	87
9.18	“A Brand New Day”	88
9.18.1	Contents	88
9.18.2	Charts	88
9.18.3	References	88
9.19	“Pops, We Love You (A Tribute to Father)”	88
9.19.1	Overview	88
9.19.2	Personnel	88
9.20	“What You Gave Me”	89
9.20.1	Credits	89
9.21	“The Boss”	89
9.21.1	Personnel	89
9.21.2	Cover Versions	89
9.21.3	See also	89
9.21.4	References	89
9.21.5	External links	89
9.22	“It’s My House”	90
9.22.1	Covers	90
9.22.2	Appearances in other media	90
9.22.3	Personnel	90
9.22.4	External links	90
9.23	“Upside Down”	90
9.23.1	History	90
9.23.2	Music video	90
9.23.3	Language	90
9.23.4	Track listing	90
9.23.5	Chart performance	91
9.23.6	Covers, samples and uses	91
9.23.7	References	91
9.23.8	External links	92

9.24	“I’m Coming Out”	92
9.24.1	Background	92
9.24.2	Chart success and cultural impact	92
9.24.3	Trombone solo	92
9.24.4	Music video	93
9.24.5	Track listings	93
9.24.6	Charts	93
9.24.7	Samples and covers	93
9.24.8	Hella von Sinnen version: “Mein Coming Out”	94
9.24.9	Amerie version	94
9.24.10	References	94
9.24.11	External links	94
9.25	“My Old Piano”	94
9.25.1	Track listings	95
9.25.2	Charts	95
9.25.3	References	95
9.25.4	External links	95
9.26	“It’s My Turn”	95
9.26.1	Chart positions	95
9.26.2	Cover versions	95
9.26.3	References	95
9.26.4	External links	95
9.27	“Endless Love”	95
9.27.1	About the record	95
9.27.2	Charts	96
9.27.3	Luther Vandross and Mariah Carey version	96
9.27.4	Lionel Richie and Shania Twain version	97
9.27.5	Song appearances	97
9.27.6	Live cover performances	97
9.27.7	See also	97
9.27.8	References	97
9.27.9	External links	98
9.28	“Why Do Fools Fall in Love”	98
9.28.1	Writing credits	98
9.28.2	Diana Ross version	99
9.28.3	The Beach Boys version	99
9.28.4	Other cover versions	99
9.28.5	Legacy	100
9.28.6	See also	100
9.28.7	References	100
9.28.8	External links	100

9.29	“Mirror, Mirror”	100
9.29.1	Personnel	100
9.29.2	Charts	100
9.29.3	References	100
9.30	“Muscles”	100
9.30.1	Music video	101
9.30.2	Track listing	101
9.30.3	Chart performance	101
9.30.4	References	101
9.30.5	External links	101
9.31	“Pieces of Ice”	101
9.31.1	Personnel	102
9.31.2	Charts	102
9.31.3	External links	102
9.32	“All of You”	102
9.32.1	Background to the partnership	102
9.32.2	Chart history	102
9.32.3	References	102
9.33	“Swept Away”	102
9.33.1	Charts	103
9.33.2	Personnel	103
9.33.3	See also	103
9.33.4	External links	103
9.33.5	References	103
9.34	“Missing You”	103
9.34.1	Chart	103
9.34.2	Samples and covers	103
9.34.3	References	103
9.34.4	External links	103
9.35	“Eaten Alive”	103
9.35.1	Music video	104
9.35.2	References	104
9.36	“Chain Reaction”	104
9.36.1	Music video	104
9.36.2	Chart performance	104
9.36.3	“Chain Reaction '93”	104
9.36.4	Steps version	105
9.36.5	Other cover versions	106
9.36.6	See also	106
9.36.7	References	106
9.36.8	External links	106

9.37	“When You Tell Me That You Love Me”	106
9.37.1	Music video	106
9.37.2	Track listings	106
9.37.3	Chart performance	107
9.37.4	Julio Iglesias versions	107
9.37.5	Westlife version	107
9.37.6	Sissel Kyrkjebø version	107
9.37.7	References	108
9.37.8	External links	108
9.38	“I Will Survive”	108
9.38.1	Releases	108
9.38.2	Official versions	109
9.38.3	Charts and certifications	109
9.38.4	Cover versions	109
9.38.5	<i>Rio 2</i> version	110
9.38.6	References	110
9.38.7	External links	111
9.39	“Not Over You Yet”	111
9.39.1	Track listings	111
9.39.2	Chart positions	111
9.39.3	References	111
9.40	“Goin' Back”	111
9.40.1	Dusty Springfield’s version	112
9.40.2	The Byrds’ version	112
9.40.3	Phil Collins version	112
9.40.4	Other cover versions	112
9.40.5	References	113
9.40.6	External links	113
9.41	“I’ve Got a Crush on You”	113
9.41.1	Notable Recordings	113
9.41.2	Featured	114
10	Songs	115
10.1	“All of Me”	115
10.1.1	Versions	115
10.1.2	Jazz changes	115
10.1.3	See also	115
10.1.4	References	115
10.1.5	External links	115
10.2	“Always and Forever”	115
10.2.1	Chart performance	116
10.2.2	Luther Vandross version	116

10.2.3	Other cover versions	116
10.2.4	References	116
10.2.5	External links	116
10.3	“Behind Closed Doors”	117
10.3.1	Chart performance	117
10.3.2	Cover versions	117
10.3.3	References	117
10.4	“Come Together”	117
10.4.1	Origin and meaning	117
10.4.2	Recording	117
10.4.3	Release and acclaim	118
10.4.4	Song analysis	118
10.4.5	Lawsuit	118
10.4.6	Personnel	118
10.4.7	Covers	119
10.4.8	See also	120
10.4.9	Notes	121
10.4.10	References	121
10.4.11	External links	121
10.5	“Crazy Little Thing Called Love”	122
10.5.1	Composition	122
10.5.2	Music video	122
10.5.3	Personnel	122
10.5.4	Single release	122
10.5.5	Live version	122
10.5.6	Dwight Yoakam version	123
10.5.7	Other cover versions	123
10.5.8	References	123
10.5.9	External links	124
10.6	“Fine and Mellow”	124
10.6.1	Notable performances and recordings	124
10.6.2	Notes	124
10.6.3	External links	124
10.7	“Forever Young”	125
10.7.1	Analysis	125
10.7.2	Rod Stewart	125
10.7.3	2009 Remix	125
10.7.4	Cover versions	125
10.7.5	In popular culture	125
10.7.6	References	126
10.7.7	External links	126

10.8	“God Bless the Child”	126
10.8.1	Recording session	126
10.8.2	Origin and interpretation	126
10.8.3	Notable cover versions	126
10.8.4	In other media	127
10.8.5	In popular culture	127
10.8.6	Notes	128
10.8.7	External links	128
10.9	“He Lives in You”	128
10.9.1	<i>The Lion King II: Simba’s Pride</i>	128
10.9.2	<i>The Lion King</i> musical	129
10.9.3	Cover versions	129
10.9.4	References	129
10.9.5	External links	129
10.10	“Home”	129
10.10.1	Tracklisting	129
10.10.2	Charts	129
10.10.3	Cover versions	129
10.10.4	References	129
10.11	“I Cried for You”	130
10.11.1	Recordings	130
10.11.2	References	130
10.12	“I Loves You, Porgy”	130
10.12.1	References	130
10.13	“I Want You”	130
10.13.1	Background	131
10.13.2	Composition	131
10.13.3	Reception	131
10.13.4	Cover versions	131
10.13.5	Madonna with Massive Attack version	131
10.13.6	References	132
10.13.7	External links	133
10.14	“I Will”	133
10.14.1	Background	133
10.14.2	Recording	133
10.14.3	Anthology	133
10.14.4	Personnel	133
10.14.5	Cover versions and appearances in other media	133
10.14.6	Notes	134
10.14.7	References	134
10.14.8	External links	134

10.15 “Imagine”	134
10.15.1 Composition and writing	134
10.15.2 Recording and commercial reception	135
10.15.3 Film and re-releases	136
10.15.4 Recognition and criticism	136
10.15.5 Notable performances and cover versions	137
10.15.6 Personnel	138
10.15.7 Charts and certifications	138
10.15.8 See also	138
10.15.9 Notes	138
10.15.10 References	138
10.15.1 Further reading	142
10.15.1 External links	142
10.16 “The Lady Is a Tramp”	142
10.16.1 Explanation	142
10.16.2 Versions	143
10.16.3 Tony Bennett and Lady Gaga duet	143
10.16.4 See also	143
10.16.5 References	143
10.16.6 External links	144
10.17 “Lady Sings the Blues”	144
10.17.1 Recording session	144
10.17.2 Notable cover versions	144
10.17.3 References	144
10.17.4 External links	144
10.18 “Let’s Do It”	144
10.18.1 History	145
10.18.2 Legacy	145
10.18.3 Racial lyrics controversy	145
10.18.4 Notable recordings	146
10.18.5 References	146
10.18.6 External links	147
10.19 “Little Girl Blue”	147
10.19.1 References	148
10.20 “The Long and Winding Road”	148
10.20.1 Inspiration	148
10.20.2 Recording session	148
10.20.3 Controversy around Spector’s overdubs	149
10.20.4 Beatles recording, redux	149
10.20.5 Personnel	150
10.20.6 McCartney performances and recordings	150

10.20.7 Covers	150
10.20.8 Notes	151
10.20.9 References	151
10.20.10 External links	152
10.21 “The Look of Love”	152
10.21.1 Songwriters	152
10.21.2 Recordings	152
10.21.3 Additional recordings	153
10.21.4 References	154
10.21.5 External links	154
10.22 “Lovely Day”	154
10.22.1 Chart performance	155
10.22.2 Covers and samples	155
10.22.3 See also	156
10.22.4 References	156
10.22.5 External links	156
10.23 “Lover Man”	157
10.23.1 Versions	157
10.23.2 References	158
10.23.3 External links	158
10.24 “The Man I Love”	158
10.24.1 Recorded versions	158
10.24.2 References	159
10.24.3 See also	159
10.25 “Mean to Me”	159
10.25.1 Recordings	159
10.25.2 See also	159
10.25.3 References	159
10.25.4 External links	159
10.26 “Only You (And You Alone)”	160
10.26.1 The Platters’ version	160
10.26.2 Cover versions	160
10.26.3 See also	161
10.26.4 References	161
10.26.5 External links	162
10.27 “Our Love Is Here to Stay”	162
10.27.1 Notable recordings	162
10.27.2 See also	162
10.27.3 References	163
10.28 “Pledging My Love”	163
10.28.1 Johnny Ace	163

10.28.2 Other versions	163
10.28.3 References	163
10.28.4 External links	164
10.29 “Rescue Me”	164
10.29.1 Original recording	164
10.29.2 Accolades	164
10.29.3 Other versions	164
10.29.4 Clear channel memorandum	165
10.29.5 Commercial use	165
10.29.6 Film use	165
10.29.7 See also	165
10.29.8 References	165
10.30 “Smile”	165
10.30.1 Original version	165
10.30.2 Other versions	166
10.30.3 References	167
10.30.4 External links	167
10.31 “Strange Fruit”	167
10.31.1 Poem and song	167
10.31.2 Billie Holiday’s performances and recordings	168
10.31.3 Influence	168
10.31.4 Honors	168
10.31.5 In popular culture	168
10.31.6 Covers	169
10.31.7 Bibliography	170
10.31.8 References	170
10.31.9 External links	170
10.32 “Take My Breath Away”	171
10.32.1 Releases and performances	171
10.32.2 Music video	171
10.32.3 Track listings	171
10.32.4 Charts and sales	171
10.32.5 Jessica Simpson cover version	171
10.32.6 Other cover versions	172
10.32.7 See also	172
10.32.8 References	172
10.32.9 External links	173
10.33 “There Goes My Baby”	173
10.33.1 Song	174
10.33.2 Legacy	174
10.33.3 Donna Summer version	174

10.33.4 Notes	174
10.33.5 External links	174
10.34 "(They Long to Be) Close to You"	174
10.34.1 The Carpenters version	175
10.34.2 In popular culture	175
10.34.3 Other cover versions	175
10.34.4 References	177
10.34.5 External links	177
10.35 "This Magic Moment"	177
10.35.1 References	177
10.35.2 External links	177
10.36 "What a Diff'rence a Day Made"	177
10.36.1 Song information	177
10.36.2 Charts	178
10.36.3 Covers	178
10.36.4 Use in media	178
10.36.5 References	178
10.37 "You Are Not Alone"	179
10.37.1 Production and music	179
10.37.2 Critical reaction	179
10.37.3 Chart performance	180
10.37.4 Music video	180
10.37.5 Live performances	180
10.37.6 Charts	181
10.37.7 Track listing	181
10.37.8 <i>The X Factor</i> UK 2009 finalists version	181
10.37.9 R. Kelly version	181
10.37.10 Notes	181
10.37.11 References	183
10.37.12 External links	183
10.38 "You Are So Beautiful"	183
10.38.1 Authorship	183
10.38.2 Renditions	183
10.38.3 In other media	184
10.38.4 References	184
10.38.5 External links	184
10.39 "You're All I Need to Get By"	184
10.39.1 Overview	185
10.39.2 Personnel	185
10.39.3 Chart history	185
10.39.4 Covers	185

10.39.5 Other allusions to the song	185
10.39.6 References	186
10.39.7 External links	186
10.40 “You’ve Made Me So Very Happy”	186
10.40.1 Overview	186
10.40.2 Chart history	186
10.40.3 Credits	186
10.40.4 References	187
10.40.5 External links	187
11 Tours	188
11.1 Return to Love Tour	188
11.1.1 Origins	188
11.1.2 Negotiations	188
11.1.3 Tour	188
11.1.4 Set list	189
11.1.5 Tour dates	189
11.1.6 References	189
11.1.7 External links	189
11.2 I Love You Tour	189
11.2.1 Opening act	189
11.2.2 Setlist	189
11.2.3 Tour dates	190
11.2.4 References	190
11.3 More Today Than Yesterday: The Greatest Hits Tour	190
11.3.1 Background	190
11.3.2 Set list	190
11.3.3 Tour dates	192
11.3.4 Critical reception	192
11.3.5 References	193
11.3.6 External links	194
12 Awards	195
12.1 List of awards and nominations received by Diana Ross	195
12.1.1 Awards in competition	195
12.1.2 Awards in honor	196
12.1.3 Inductions	197
12.1.4 See also	197
13 Filmography	198
13.1 “Lady Sings the Blues”	198
13.1.1 Plot	198

13.1.2	Cast	199
13.1.3	Box office	199
13.1.4	Awards and honors	199
13.1.5	Soundtrack	199
13.1.6	References	199
13.1.7	External links	199
13.2	"Mahogany"	199
13.2.1	Synopsis	199
13.2.2	Cast	200
13.2.3	Theme song	201
13.2.4	Awards	201
13.2.5	Release and Reception	201
13.2.6	References	201
13.2.7	External links	201
13.3	"The Wiz"	201
13.3.1	Plot	202
13.3.2	Cast	203
13.3.3	Songs	203
13.3.4	Production	203
13.3.5	Commercial reaction	204
13.3.6	Critical reception	205
13.3.7	Nominations	205
13.3.8	See also	205
13.3.9	References	205
13.3.10	External links	207
13.4	"Out of Darkness"	207
13.4.1	Production	207
13.4.2	Plot	207
13.4.3	Cast	207
13.4.4	Awards	207
13.4.5	External links	207
13.5	"Double Platinum"	207
13.5.1	Plot	207
13.5.2	Cast	208
13.5.3	Soundtrack	208
13.5.4	References	208
13.5.5	External links	209
14	Character roles	210
14.1	Billie Holiday	210
14.1.1	Biography	210
14.1.2	Voice	217

14.1.3	Hit records	217
14.1.4	Discography	218
14.1.5	Awards and honors	218
14.1.6	Filmography	219
14.1.7	See also	219
14.1.8	Notes	219
14.1.9	References	221
14.1.10	External links	222
14.2	Dorothy Gale	222
14.2.1	Sources	222
14.2.2	Book series	222
14.2.3	Adaptations	224
14.2.4	Portrayals	227
14.2.5	See also	228
14.2.6	References	228
14.2.7	External links	228
15	Associated acts	229
15.1	The Supremes	229
15.1.1	History	229
15.1.2	Legacy	233
15.1.3	Personnel	235
15.1.4	Lineups	235
15.1.5	Discography	235
15.1.6	Tours	235
15.1.7	Filmography	235
15.1.8	Television	235
15.1.9	Videography	236
15.1.10	Notes	236
15.1.11	References	237
15.1.12	Further reading	238
15.1.13	External links	238
15.2	The Andantes	238
15.2.1	Motown	238
15.2.2	Motorcity Records	240
15.2.3	References	241
15.2.4	External links	241
15.3	The Temptations	241
15.3.1	History	242
15.3.2	Musical style	250
15.3.3	Personnel	252
15.3.4	Discography	252

15.3.5	Filmography	253
15.3.6	References	253
15.3.7	Bibliography	255
15.3.8	External links	255
15.4	The Jackson 5	255
15.4.1	History	255
15.4.2	Legacy	258
15.4.3	Band members	258
15.4.4	Discography	258
15.4.5	Tours	258
15.4.6	See also	259
15.4.7	Notes	259
15.4.8	References	259
15.4.9	External links	259
16	Associated people	260
16.1	Berry Gordy	260
16.1.1	Early years	260
16.1.2	Motown Record Corporation	260
16.1.3	Relocation to Los Angeles	261
16.1.4	Awards and accolades	261
16.1.5	Statements about Motown artists	261
16.1.6	Motown: The Musical	261
16.1.7	Personal life	262
16.1.8	Theatre	262
16.1.9	In popular culture	262
16.1.10	See also	262
16.1.11	References	262
16.1.12	External links	263
16.2	Rhonda Ross Kendrick	263
16.2.1	Career	263
16.2.2	Family	263
16.2.3	Filmography	264
16.2.4	References	264
16.2.5	External links	264
16.3	Tracee Ellis Ross	264
16.3.1	Early life	264
16.3.2	Filmography	265
16.3.3	Awards and nominations	265
16.3.4	References	265
16.3.5	Career	265
16.3.6	External links	266

16.4	Evan Ross	266
16.4.1	Early life	266
16.4.2	Acting career	266
16.4.3	Music career	267
16.4.4	Personal life	267
16.4.5	Filmography	267
16.4.6	References	267
16.4.7	External links	267
16.5	Arne Næss, Jr.	268
16.5.1	Personal life	268
16.5.2	Mountaineering	268
16.5.3	Death	268
16.5.4	References	268
16.5.5	External links	268
16.6	Arthur “T-Boy” Ross	268
16.6.1	Biography	268
16.6.2	References	269
16.7	Marvin Gaye	269
16.7.1	Early life	269
16.7.2	Career	270
16.7.3	Death	273
16.7.4	Personal life	273
16.7.5	Musicianship	274
16.7.6	Legacy	275
16.7.7	Discography	276
16.7.8	Filmography	276
16.7.9	Videography	276
16.7.10	References	277
16.7.11	External links	280
16.8	Michael Jackson	281
16.8.1	Life and career	281
16.8.2	Death and memorial	293
16.8.3	Artistry	296
16.8.4	Legacy and influence	299
16.8.5	Honors and awards	299
16.8.6	Earnings and wealth	300
16.8.7	Discography	300
16.8.8	Filmography	300
16.8.9	Tours	301
16.8.10	See also	301
16.8.11	Notes	301

16.8.12	References	301
16.8.13	External links	312
16.9	Lionel Richie	312
16.9.1	Early life	312
16.9.2	Career	313
16.9.3	Personal life	315
16.9.4	Breast cancer activist	315
16.9.5	Discography	315
16.9.6	Filmography	315
16.9.7	Awards and Honors	316
16.9.8	See also	316
16.9.9	References and notes	316
16.9.10	External links	316
17	Related articles	317
17.1	Motown	317
17.1.1	History	317
17.1.2	Motown Sound	320
17.1.3	Artist development	321
17.1.4	Motown subsidiary labels	321
17.1.5	British (pre-Tamla Motown) labels	324
17.1.6	See also	324
17.1.7	References	324
17.1.8	External links	325
17.2	The Supremes discography	325
17.2.1	Albums	325
17.2.2	Singles	326
17.2.3	Other albums	326
17.2.4	Videography	327
17.2.5	Note	327
17.2.6	References	327
17.3	Diana Ross Playground	327
17.3.1	References	328
18	Text and image sources, contributors, and licenses	329
18.1	Text	329
18.2	Images	358
18.3	Content license	364

Chapter 1

Overview

1.1 Diana Ross

For the English children's author, see [Diana Ross \(author\)](#).

Diana Ernestine Earle Ross (born March 26, 1944) is an American singer, actress, record producer and an occasional songwriter. Born and raised in Detroit, she rose to fame as a founding member and lead singer of the vocal group [The Supremes](#), which, during the 1960s, became [Motown's](#) most successful act and is to this day America's most successful vocal group as well as one of the world's best-selling girl groups of all time. As part of the Supremes, Ross most notably rivaled the career of the [Beatles](#) in worldwide popularity, and her success made it possible for future African American R&B and soul acts to find mainstream success. The group set a record scoring twelve number-one hit singles on the [Billboard Hot 100](#).

Following her departure from the Supremes in 1970, Ross released her debut solo album, *Diana Ross*, which contained the hits "Reach Out and Touch (Somebody's Hand)" and the #1 hit "Ain't No Mountain High Enough". She released the album *Touch Me in the Morning* in 1973. Its title track reached #1 becoming her second solo hit. By 1975, the *Mahogany* soundtrack included her 3rd number-one hit "Theme from Mahogany (Do You Know Where You're Going To)". Her 1976 album *Diana Ross* included her fourth #1 hit "Love Hangover". In 1979, Ross released her first gold certified album *The Boss*. Her 1980 album *Diana* which reached #2 on the [Billboard](#) albums chart and spawned the #1 hit "Upside Down" and the international hit "I'm Coming Out". After leaving Motown, Ross achieved her sixth and final #1 hit with the duet "Endless Love".

Ross also ventured into acting, with a [Golden Globe Award](#) and [Academy Award](#) nominated performance in *Lady Sings the Blues* (1972). She also starred in two other feature films, *Mahogany* (1975) and the cult classic *The Wiz* (1978); later acting included roles in the television films *Out of Darkness* (1994) and *Double Platinum* (1999).

Beside ventures in Broadway, Ross was named the "Fe-

male Entertainer of the Century" by *Billboard* magazine. In 1993, the *Guinness Book of World Records* declared Ross the most successful female music artist in history due to her success in the United States and United Kingdom for having more hits than any female artist in the charts with a career total of 70 hit singles with her work with the Supremes and as a solo artist. Ross has sold more than 100 million records worldwide when her releases with the Supremes and as a solo artist are tallied.

In 1988, Ross was inducted to the [Rock and Roll Hall of Fame](#) as member of the Supremes alongside [Florence Ballard](#) and [Mary Wilson](#). She is the recipient of the [Kennedy Center Honors](#) in 2007 and the [Grammy Lifetime Achievement Award](#) in 2012.

1.1.1 Early life



The Frederick Douglass housing project in Detroit, where Diana spent her teenage years.

Diana Ross was born at **Hutzel Women's Hospital** in Detroit on March 26, 1944.^{[1][2]} She was the second eldest child of Ernestine (née Moten; January 27, 1916 – October 9, 1984), a schoolteacher, and Fred Ross, Sr. (July 4, 1920 – November 21, 2007), a former Army soldier. Much has been made of whether her first name ends in an “a” or an “e”. According to Ross, her mother actually named her “Diane” but a clerical error resulted in her name being recorded as “Diana” on her birth certificate. Although she was sometimes listed as “Diana” during the first Supremes records, she introduced herself as “Diane” until early in the group’s heyday. Her friends still call her “Diane”.^{[3][4]} Ross’ grandfather John E. Ross, a native of Gloucester County, Virginia, was born to Washington Ross and Virginia Baytop. Virginia Baytop’s mother Francis “Franky” Baytop was a former slave who had become a midwife after the Civil War.

Ross and her family originally lived at Belmont Road in the North End section of Detroit, near Highland Park, MI, where she was neighbors with singer Smokey Robinson. On Diana’s 14th birthday in 1958, her family relocated to the working-class Brewster-Douglass housing projects settling at St. Antoine Street. Attending Cass Technical High School,^[5] a four-year college preparatory magnet school, in downtown Detroit, Ross began taking up classes including design, millinery, pattern-marking and seamstress skills, as she had aspired to become a fashion designer. Ross also took up modeling and cosmetology classes at the school and at least participated in three or four other extracurricular activities. Ross also worked at Hudson’s Department Store where, it was claimed in biographies, she was the first black employee “allowed outside the kitchen”.^[6] For extra income, she provided hairdressing services for her neighbors. Ross graduated from Cass Tech in January 1962, one semester earlier than her classmates.

1.1.2 Career

The Supremes: 1959–1970

Main article: [The Supremes](#)

At fifteen, Ross joined the Primettes, a sister group of a male vocal group called the Primes, after being brought to the attention of music manager Milton Jenkins by Primes member Paul Williams. Along with Ross, the other members included Florence Ballard, Mary Wilson and Betty McGlown. Following a talent competition win in Windsor, Ontario, in 1960, the Primettes auditioned for Motown Records. In Berry Gordy’s autobiography, *To Be Loved*, Gordy recalled he was heading to a business meeting when he heard Ross singing “There Goes My Baby” and Ross’ voice “stopped me in my tracks.” He then approached the group and asked them to perform it again. Learning of their ages, Gordy advised them to come back after graduation.^[7]

Undeterred, Ross brought the group to Motown’s



Diana Ross (far right) performing with the Supremes as lead singer

Hitsville U.S.A. headquarters daily, offering to provide extra help for Motown’s recordings, often including hand-claps and background vocals. That year, the group recorded two tracks for Lu Pine Records, with Ross singing lead on one of the tracks. During the group’s early years, Ross served as hair stylist, make-up artist, seamstress and costume designer. In late 1950’s, having replaced McGlown with Barbara Martin, the Primettes were allowed to record songs by themselves at Hitsville’s studio. In January 1961, Gordy agreed to sign the group on the condition they change their name. Eventually Janie Bradford had Florence Ballard pick out one of three names, to which Ballard went with “Supremes”. Upon hearing of the new name, the other members weren’t impressed, with Ross telling Ballard she feared the group would be mistaken for a male vocal group. Gordy signed the group under that name on January 15. A year later, Barbara Martin left the group, reducing the quartet to a trio. The group struggled for two years recording for Motown and were often referred to as the “no-hit Supremes”. In late 1963, the group had their first hit with “When the Lovelight Starts Shining Through His Eyes”. At the end of the year, Gordy assigned Ross as the group’s lead singer, as the group originally didn’t have a designated lead vocalist.

The group scored their first number-one hit with “Where Did Our Love Go”, paving the way for unprecedented success: between August 1964 and May 1967, Ross, Wilson and Ballard sang on ten number-one hit singles, all of which also made the UK top forty.^[7] The group had also become a hit with audiences both domestically and abroad, going on to become Motown’s most successful vocal act throughout the sixties. Following significant issues with her comportment, weight, and alcoholism, Florence Ballard was fired from the Supremes by Gordy in July 1967, hiring Cindy Birdsong from Patti LaBelle and

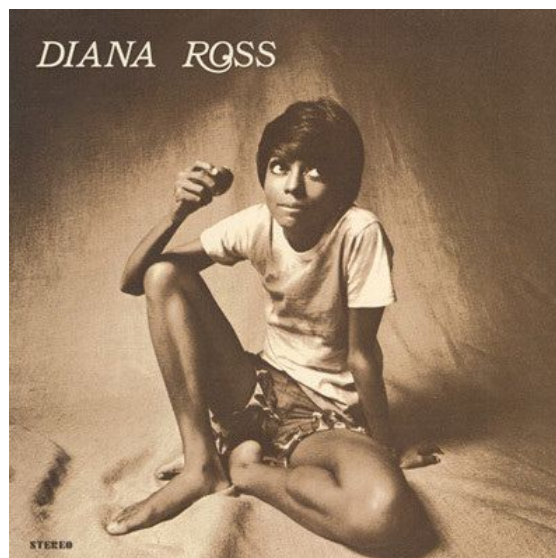
the Blue-Bells as Ballard's replacement. Simultaneously, Gordy renamed the group *Diana Ross & the Supremes*, made it easier to charge a larger performance fee for a solo star and a backing group, as it did for other renamed Motown groups. Gordy initially thought of Ross leaving the Supremes for a solo career in 1966, changing his mind when he figured the group's success was still too significant for Ross to pursue solo obligations. Ross would remain with the group until early 1970.

The group appeared as a trio of singing nuns in a 1968 episode of the popular NBC TV series *Tarzan*. Between their early 1968 single "Forever Came Today" and their final single with Ross, "Someday We'll Be Together", Ross would be the only Supremes member to be featured on many of their recordings, accompanied by session singers the Andantes.^[8] Gordy worked Ross diligently throughout this period and Ross, due to anxiety arising from Gordy's demands of her, began suffering from anorexia nervosa, according to her autobiography, *Secrets of A Sparrow*.

In 1968, Ross started performing as a solo artist on television specials, including the Supremes' own specials such as *TCB* and *G.I.T. on Broadway*, *The Dinah Shore Show* and a Bob Hope special, among others. In mid-1969, Gordy decided that Ross would depart the group by the end of that year, and Ross began recording her initial solo work that July. One of the first plans for Ross to establish her own solo career was to publicly introduce a new Motown recording act. Though she herself did not claim their discovery, Motown pinned Ross as having discovered the Jackson 5. Ross would introduce the group during several public events, including *The Hollywood Palace*.^[9] In November, Ross confirmed a split from the Supremes in *Billboard*. Ross' presumed first solo recording, "Someday We'll Be Together", was eventually released as a Supremes recording and became the group's final number-one hit on the Hot 100. It was also the final number-one Billboard Hot 100 single of the 1960s. Ross made her final appearance with the Supremes at the Frontier Hotel in Las Vegas, Nevada on January 14, 1970.

Early solo career: 1970–1981

In May 1970, Ross released her eponymous solo debut, which included her signature songs, "Reach Out and Touch (Somebody's Hand)" and "Ain't No Mountain High Enough", the latter becoming Ross' first number-one solo single. Follow-up albums, *Everything Is Everything* and *Surrender*, came out shortly afterwards. In 1971, the ballad, "I'm Still Waiting", became her first number-one single in the UK. Later in 1971, Ross starred in her first solo television special, *Diana!*, which included The Jackson 5. In 1972, the soundtrack to her film debut, *Lady Sings the Blues*, reached number one on the Billboard 200, selling two million units. In 1973, Ross had her second number-one hit with the ballad, "Touch Me in the Morning". Later in the year, Motown issued



Ross's debut solo album, *Diana Ross*, on Motown Records released in 1970.

Diana & Marvin, a duet album with fellow Motown artist Marvin Gaye. The album became an international hit. Touring throughout 1973, Ross became the first entertainer in Japan's history to receive an invitation to the Imperial Palace for a private audience with the Empress Nagako, wife of Emperor Hirohito.^[10]

After the release of a modestly successful LP, *Last Time I Saw Him*, Ross had a third number-one hit with "Theme from Mahogany (Do You Know Where You're Going To)", from her second feature film, *Mahogany*. A year later, in 1976, Ross began recording disco music, scoring with the international hit, "Love Hangover", which gave the singer a fourth chart-topper in the U.S. A two-week stint at Broadway's Palace Theatre in 1977 led to the Emmy-nominated television special, *An Evening with Diana Ross*, and a Special Tony Award. After the albums, *Baby It's Me* and *Ross*, tanked, she released *The Boss*, in 1979. That album continued her popularity with dance audiences as the title song became a number one dance single. That year, Ross hosted her own HBO special, *Standing Room Only*, taken place in Las Vegas during Ross' "Tour '79" concert tour, with most of the performances coming from *The Boss* album. In 1980, Ross released her most successful album to date, *diana*. Composed by Chic's Nile Rodgers and Bernard Edwards, the album included the hits "I'm Coming Out" and "Upside Down", the latter becoming her fifth chart-topping single. Prior to leaving Motown, Ross recorded the duet ballad, "Endless Love", with Lionel Richie. The song would become her sixth and final single to reach number one on the Billboard Hot 100.

Ross began negotiating to leave Motown at the end of 1980 after discovering she only had access to \$300,000 USD, despite making millions of dollars for the label. Ross eventually was offered a \$20 million deal with RCA

Records. Before making the decision, she had a conversation with Berry Gordy over the deal to see if he could match it. When Gordy told her it was impossible to match, Ross eventually decided to sign with RCA, doing so on May 20, 1981, making the deal at the time, the most lucrative contract in music.

Film career: 1972–1999

Main articles: *Lady Sings the Blues* (film), *Mahogany* (film), *The Wiz* (film), *Out of Darkness* and *Double Platinum*

In 1971, Diana Ross began working on her first film, *Lady Sings the Blues*, which was a loosely based biography on singer Billie Holiday. Despite some criticism over taking the role, once the film opened in October 1972, Ross won critical acclaim for her performance in the film. Jazz critic Leonard Feather, a friend of Holiday's, praised Ross for "expertly capturing the essence of Lady Day." Ross' role in the film won her **Golden Globe Award** and **Academy Award** nominations for Best Actress. The soundtrack to "Lady Sings the Blues" became just as successful, reaching No. 1 on the *Billboard* 200 staying there for two weeks and breaking then-industry records by shipping 300,000 copies during the first eight days of its release. At nearly two million in sales, it is one of Ross's best-selling albums to date.

Ross' second film, *Mahogany*, was released in 1975. The film reunited her with Billy Dee Williams, her co-star in *Lady Sings the Blues*, and featured costumes designed by Ross herself. The story of an aspiring fashion designer who becomes a runway model and the toast of the industry, *Mahogany* was a troubled production from its inception. The film's original director, Tony Richardson, was fired during production, and Berry Gordy assumed the director's chair himself. In addition, Gordy and Ross clashed during filming, with Ross leaving the production before shooting was completed, forcing Gordy to use secretary Edna Anderson as a body double for Ross. While a box office success, the film was not well received by the critics: *Time* magazine's review of the film chastised Gordy for "squandering one of America's most natural resources: Diana Ross."^[11]

In 1977, Motown acquired the film rights to the Broadway play *The Wiz*, an African-American reinterpretation of L. Frank Baum's *The Wonderful Wizard of Oz*. The film initially was to include the stage actors who had performed on the play. However, the role of Dorothy, which had been performed onstage by Stephanie Mills, would be given to Ross after she convinced film producer Rob Cohen to cast her in the role of Dorothy. This decision eventually led to a change in the film's script in which Dorothy went from a schoolgirl to a schoolteacher. The role of the Scarecrow, also performed by someone else onstage, was eventually given to Ross's former Motown

label mate, Michael Jackson. The film adaptation of *The Wiz* had been a \$24 million production, but upon its October 1978 release, it earned only \$21,049,053 at the box office.^{[12][13][14]} Though pre-release television broadcast rights had been sold to CBS for over \$10 million, the film produced a net loss of \$10.4 million for Motown and Universal.^{[13][14]} At the time, it was the most expensive film musical ever made.^[15] The film's failure ended Ross's short career on the big screen and contributed to the Hollywood studios's reluctance to produce the all-black film projects which had become popular during the blaxploitation era of the early to mid-1970s for several years.^{[16][17][18]} *The Wiz* was Ross's final film for Motown.

Ross had success with movie-themed songs. While her version of Holiday's "Good Morning Heartache" only performed modestly well in early 1973, her recording of "Theme from Mahogany (Do You Know Where You're Going To)" gave Ross her third number-one hit, in late 1975. Three years later, Ross and Michael Jackson had a modest dance hit with their recording of "Ease on Down the Road." Their second duet, actually as part of the ensemble of *The Wiz*, "Brand New Day," found some success overseas. Ross scored a Top 10 hit in late 1980 with the theme song to the 1980 film *It's My Turn*. The following year, she collaborated with former Commodores singer-songwriter Lionel Richie on the theme song for the film *Endless Love*. The Academy Award-nominated title single became her final hit on Motown Records, and the number one record of the year. Several years later, in 1988, Ross recorded the theme song to *The Land Before Time*. "If We Hold on Together" became an international hit, reaching number-one in Japan.

In 1993, Ross returned to acting with a dramatic role in the television film, *Out of Darkness*. Ross won acclaim for her role in the TV movie and earned her third Golden Globe nomination, although she did not win. In 1999, she and Brandy Norwood co-starred in the television movie, *Double Platinum*, which was aired prior to the release of Ross's album, *Every Day Is a New Day*.

Continued solo career and development: 1981–1999

In October 1981, Ross released her first RCA album, *Why Do Fools Fall in Love*. The album sold over a million copies and featured hit singles such as her remake of the classic hit of the same name and "Mirror Mirror." At this same approximate time, Ross established her own production company, which she named Anaid Productions (the "Anaid" being "Diana" backwards), and also started investing in real estate, while also touring extensively in the United States and abroad. Before the release of *Why Do Fools Fall in Love*, Ross hosted her first TV special in four years, featuring Michael Jackson in the special. In early 1982, Ross sang the "Star-Spangled Banner" at Super Bowl XVI and appeared on the dance show *Soul Train*. The program devoted a full episode to her and Ross performed several songs from the *Why Do Fools Fall*



The Diana Ross Playground

in *Love* album.

In 1982, she followed up the success of *Why Do Fools Fall in Love* with *Silk Electric*, which featured the Michael Jackson written and produced, "Muscles," resulting in another top ten success for Ross. The album eventually went gold under the strength of that song. In 1983, Ross ventured further out of her earlier soul-based sound for a more pop rock oriented sound following the release of the *Ross* album. Though the album featured the hit single, "Pieces of Ice," which music video garnered heavy rotation on video channel stations, except on MTV, the *Ross* album failed to generate any more hits and failed to go gold, dropping out of the charts as quickly as it entered. On July 21, 1983, Ross performed a concert in Central Park for a taped Showtime special. Proceeds of the concert would be donated to build a playground in the singer's name. Midway through the beginning of the show, a torrential downpour occurred. Ross tried to keep on performing, but the severe weather required that the show be stopped. Ross urged the large crowd to exit the venue safely, promising to perform the next day.

The second concert held the very next day was without rain. The funds for the playground were to be derived from sales of different items at the concert; however, all profits earned from the first concert were spent on the second. When the mainstream media discovered the exorbitant costs of the two concerts, Ross faced criticism and poor publicity. Although her representatives originally refused to pay anything for the proposed playground, Ross herself later paid, out of pocket, the \$250,000 required to build the park. The Diana Ross Playground was finally built three years later.^[19] The Diana Ross Playground at 83rd and Central Park West is a beautiful assortment of wood structures and classic outdoor children's gym obstacles making it a lovely addition to the park.

In 1984, Ross's career spiked yet again with the release of the million-selling *Swept Away*. This featured a duet with Julio Iglesias, "All of You," which was featured on both the albums they had then released—his *1100 Bel Air*

Place as well as her *Swept Away*. It and the title selection both became international hits, as did the chart-topping ballad, "Missing You," which was a tribute to Marvin Gaye, who had died earlier that year after the moving poignant music video made a rare premiere on that year's American Music Awards show. *Swept Away* proved to be a major success garnering platinum level sales.

Her 1985 album, *Eaten Alive*, found major success overseas with the title track and "Chain Reaction," although neither of the songs became the best-sellers she was once accustomed to in America. Both songs had strong music videos that propelled the tracks to success. The *Eaten Alive* video was patterned after 1960s horror film, *The Island of Dr. Moreau*, while the "Chain Reaction" music video saluted the 1960s American Bandstand. "Experience," the third international single's video reignited the "Eaten Alive" romantic storyline with Diana and American actor, Joseph Gian. The track, *Eaten Alive*, a collaboration with Barry Gibb and Michael Jackson, became a Top 20 seller across Europe underscoring that she and Michael were bigger international stars. The Barry Gibb produced album garnered an international #1 in "Chain Reaction" and a Top 20 selling album.

Earlier in 1985, she appeared as part of the supergroup USA for Africa on the "We Are the World" charity single, which sold over 20 million copies worldwide. Ross's 1987 follow up to *Eaten Alive*, *Red Hot Rhythm & Blues*, found less success than the prior album. However, the accompanying acclaimed television special was nominated for several Emmys (4).

In 1988, Ross chose to not renew her RCA contract. Around this same time, Ross had been in talks with her former mentor Berry Gordy to return to Motown. When she learned of Gordy's plans to sell Motown, Ross tried advising him against the decision though he sold it to MCA Records in 1988. (The first and only single, "If We Hold on Together", theme song from the Steven Spielberg animated film, *The Land Before Time*, became a huge #1 international single in Japan and currently ranks as the #24th Best Selling International Single of All Time in Japan). Following this decision, Gordy offered Ross a new contract to return to Motown with the condition that she have shares in the company as a part-owner. Ross accepted the offer.

Despite its heavy promotion, Diana's next album, *Workin' Overtime*, was a critical and commercial failure. Subsequent follow-ups such as *The Force Behind the Power* (1991), *Take Me Higher* (1995), and *Every Day Is a New Day* (1999) produced similarly disappointing sales. Ross had more success overseas with the albums than she did in America.

In 1991, Ross became one of the few American artists to have headlined the annual Royal Variety Performance, when she performed a selection of her UK hits in the presence of Queen Elizabeth II and Prince Philip, Duke of Edinburgh at the Victoria Palace Theatre, London.

"The Force Behind the Power" sparked an international comeback of sorts, when the album went double platinum in the U.K.^[20] led by the No. 2 U.K. hit single, "When You Tell Me That You Love Me". Ross would see the album perform successfully across Europe to Japan as "The Force Behind the Power" went gold there. That single would be a lucky charm when a duet version with Irish group, Westlife also hit No. 2 in the U.K. in 2005. The album produced an astounding 9 singles across international territories, including another Top 10, "One Shining Moment".

Ross had success in international markets through 1994, when "One Woman", a career retrospective compilation, would become No. 1 in the U.K., selling quadruple platinum in the U.K. That album did well across Europe and in the anglosphere. She would sell aggressively in international markets from 1991–94.

Ross performed during the Opening Ceremony of the 1994 FIFA World Cup held in Chicago and during the pre-match entertainment of the 1995 Rugby League World Cup final at Wembley Stadium.^[21] On January 28, 1996, she performed the Halftime Show at Super Bowl XXX.

In 1999, she was named the most successful female singer in the history of the United Kingdom charts, based upon a tally of her career hits. Madonna would eventually succeed Ross as the most successful female artist in the UK. Later that year, Ross presented at the 1999 MTV Video Music Awards in September of the year and shocked the audience by touching rapper Lil' Kim's exposed breast, pasty-covered nipple, amazed at the young rapper's brashness.^[22]

Supremes reunions, Return to Love, 2002 Solo Tour

Main articles: *Motown 25: Yesterday, Today, Forever* and *Return to Love Tour*

Ross reunited with Mary Wilson first in 1976 to attend the funeral service of Florence Ballard, who had died in February of that year. In March 1983, Ross agreed to reunite with Wilson and Cindy Birdsong for the television special "Motown 25: Yesterday, Today, Forever." Before the special was taped later that evening, Wilson allegedly planned with Birdsong to take a step forward every time Ross did the same. This appeared to frustrate Ross, causing her to push Wilson's shoulder. Later, Wilson was not aware of the script set by producer Suzanne DePasse, in which Ross was to introduce Berry Gordy. Wilson took it upon herself to do so, at which point Ross pushed down Wilson's hand-held microphone, stating "It's been taken care of." Ross, then, introduced Gordy.^{[23][24]} These incidents were excised from the final edit of the taped special, but still made their way into the news media; *People* magazine reported that "Ross [did] some elbowing to get Wilson out of the spotlight."^[25]

In 1999, Ross and mega-tour promoter SFX (which later became LiveNation) began negotiations regarding a Supremes tour in which all living former Supremes would participate. Due to personal matters, neither Jean Terrell nor late 1970s member Susaye Greene (who was then living in London with her then-husband) participated. Lynda Laurence and Scherrie Payne were then touring as members of the Former Ladies of the Supremes. Mary Wilson agreed to begin negotiations, as did Cindy Birdsong. Negotiations however to have the 1967–1970 lineup of the group perform together for the first time in a concert tour since 1970 died down after Wilson failed to come to terms with SFX's offer of \$4 million, while Ross had been offered, as co-producer of the tour, to split a percentage of its profits with SFX; Birdsong accepted a \$1 million deal, the amount offered to all of the group's former members. Wilson eventually decided against the tour and Birdsong reluctantly dropped out, causing SFX to hire Payne and Laurence to sing with Ross on the tour. Both had scored highly on SFX's Supremes name-recognition poll. Wilson came in fourth. While Ross, Payne and Laurence had never performed together during their Supremes' tenures, Laurence and Payne would later say they got on well with Ross. The *Return to Love* tour launched in June 2000, to a capacity audience in Philadelphia, PA. The reunion tour, however, never made it through the first half. It was cancelled mid-tour due to lagging ticket sales. Some arenas barely filled to 25% capacity. Many believe there was lack of interest because the 2 members in the lineup during the second half of their heyday, 67-70, Mary Wilson and Cindy Birdsong were not on the tour. In an interview with Wilson, she stated having been offered \$2 million, and \$1 million for Birdsong to Ross' \$15 million.

In 2002, Ross entered rehabilitation in May, launched and cancelled a North America solo tour, and was arrested for a DUI in December. Ross cancelled the remaining dates of her summer concert tour of the United States and Canada two months after entering drug and alcohol rehabilitation centre Promises, in Malibu, California in May to "clear up some personal issues." No reason was given for halting the 10-city North American tour, which began in April at New York's Westbury Music Fair. The 58-year-old singer performed gigs in Boston, Massachusetts and Ontario, Canada before her spokeswoman confirmed reports she had cancelled the rest of the dates.

Later career: 2004–present

In 2002, after spending two years away from the spotlight and after a stint in jail for committing a DUI, Ross returned to live touring, first in Europe and then in the United States all within the same year. In 2005, she participated in Rod Stewart's *Thanks for the Memory: The Great American Songbook, Volume IV* recording a duet version of the Gershwin standard, "I've Got a Crush on You". The song was released as promotion for the al-



Diana Ross is applauded by her fellow Kennedy Center honorees as she is recognized for her career achievements by President George W. Bush in the East Room of the White House Sunday, December 2, 2007, during the Kennedy Center Gala Reception. From left to right: singer-songwriter Brian Wilson; filmmaker Martin Scorsese; Ross; comedian, actor and author Steve Martin, and pianist Leon Fleisher.

bum and later reached number 19 on the Billboard's Hot Adult Contemporary chart, marking her first Billboard chart entry since 2000. Ross was featured in another hit duet, this time with Westlife, on a cover of Ross' 1991 hit, "When You Tell Me You Love Me", repeating the original recording's chart success, garnering a #2 UK Billboard hit (#1 Ireland).

In June 2006, Universal released Ross' shelved 1972 *Blue* album. It peaked at No. 2 on Billboard's jazz albums chart. Later in 2006, Ross released her first studio album in seven years with *I Love You*. It would be released on EMI/Manhattan Records in the United States in January 2007.^[26] EMI Inside later reported the album had sold more than 622,000 copies worldwide. Ross later ventured on a world tour to promote *I Love You* which garnered rave reviews. In 2007, she was honored twice, first with the Lifetime Achievement Award at the BET Awards, and later as one of the honorees at the Kennedy Center Honors.

In January, 2008, at Jamaica's Air Jamaica Jazz & Blues Festival, Diana Ross' performance was booed by audience members-seated near the rear of the venue-who were annoyed by Ross' decision to turn off the large video screens adjacent to the stage. Later, the entire audience booed the festival's organizers, when Ross announced that the shortening of her set, in order to accommodate the schedule of r&b singer, Mary J. Blige, who arrived late and insisted upon being allowed to leave the festival earlier than previously planned. Ross returned to the festival in 2009, garnering positive reviews.

In 2010, Ross embarked on her first headlining tour in three years titled the *More Today Than Yesterday: The Greatest Hits Tour*. Dedicated to the memory of her late friend, Michael Jackson, the concert tour received positive reviews, nationwide.

In February 2012, Diana Ross received her first ever

Grammy Award, for Lifetime Achievement, and announced the nominees for the Album of the Year. In May, a DVD of Ross' Central Park concert performances, *For One & For All*, was released and featured commentary from Steve Binder, who directed the special. On November 6, 2012, Ross performed for a crowd in India for Naomi Campbell's then billionaire boyfriend, Vladimir Doronin's at his 50th birthday, earning \$500,000 for the performance. Following her final stage exit, Ross tripped and broke her ankle. A month later, on December 9, Ross performed as the marquee and headlining performer at the White House-hosted *Christmas in Washington* concert, where she performed (in a leg cast) before President Barack Obama, America's first African-American president. The event was later broadcast as an annual special on TNT.

Ross continues to tour, completing a 2013 South American tour, a multi-city U.S. late summer tour (Launched: August 2, in Los Angeles - September 13, in Dallas).

On July 3, 2014, Ross was awarded the Ella Fitzgerald Award for "her extraordinary contribution to contemporary jazz vocals," at the Festival International de Jazz de Montréal.

In January 2015, Ross will perform at Tokyo, Japan's Nippon Budokan arena, following an absence of over a decade, before returning stateside for a series of concert dates.

On January 28, 2015, it was confirmed that Ross had signed a deal to do the first of nine performances as apart of her mini-residency show called *The Essential Diana Ross: Some Memories Never Fade* at the Venetian in Las Vegas starting in April 2015.^{[27][28]}

1.1.3 Personal life

Ross has been married twice and has five children.

In 1965, Ross became romantically involved with Motown CEO Berry Gordy. The relationship lasted several years, resulting in the birth of Ross' eldest child, Rhonda Suzanne Silberstein, in August 1971. Two months into her pregnancy with Rhonda, in January 1971, Ross married music executive Robert Ellis Silberstein,^[29] who chose to raise Rhonda as his own daughter. With Silberstein, Ross has two additional daughters, Tracee Joy and Chudney Lane Silberstein, born in 1972 and 1975 respectively.^[30] Ross and Silberstein divorced in 1977,^[31] and Ross moved to New York City in the early 1980s, after living in Los Angeles since Motown relocated to the area in the early 1970s.

Ross dated Gene Simmons, lead singer of the band Kiss, from 1980 to 1983.^[32]

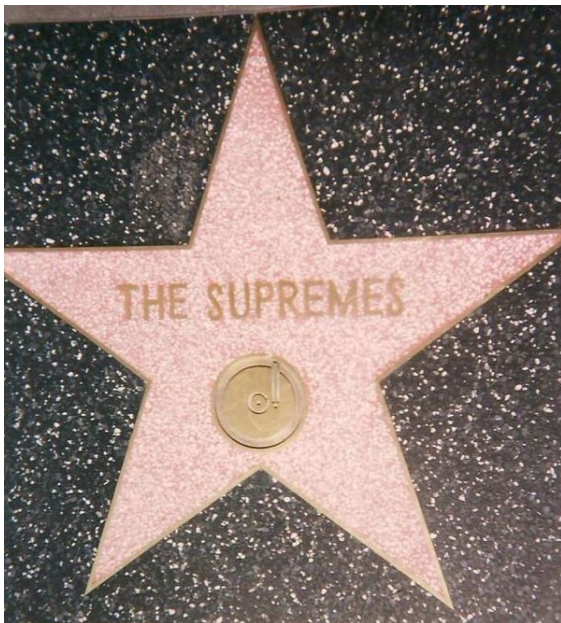
Ross met her second husband, Norwegian billionaire shipping magnate Arne Næss, Jr. in 1985 and married him the following year. They have two sons together:

Ross Arne (born in 1987) and Evan Olav (born in 1988). Ross and Næss divorced in 2000.^[33] Ross considers Næss the love of her life. Næss was later killed in a South African mountain climbing accident in 2004.^[34]

Ross has two grandchildren: grandson Raif-Henok (born in 2009 to Ross's daughter Rhonda) and granddaughter Callaway Lane (born in 2012 to Ross's daughter Chudney).^[35] In 2014, singer Ashlee Simpson became Ross's daughter-in-law, through her marriage to Ross's son Evan.^[36]

Ross was arrested for DUI on December 30, 2002 in Tucson, Arizona, while undergoing substance abuse treatment at a local rehabilitation facility.^[37] She later served a two-day sentence near her Connecticut estate.

1.1.4 Legacy



In 1994, the Supremes were recognized with a star on Hollywood Walk of Fame at 7060 Hollywood Blvd.

Ross has influenced many artists including Michael Jackson,^[38] Beyoncé,^[39] Janet Jackson, Mariah Carey, Christina Aguilera, Kelly Rowland, Lil' Kim, Solange, Taylor Swift, Ashley Tisdale, Katy Perry, Fergie, Jennifer Lopez, Mary J Blige, Leona Lewis, RuPaul, and Nicole Scherzinger. As a member of the Supremes, Ross helped influenced other African-American women who have succeeded the Supremes in popular music, such as the Three Degrees, the Emotions, the Pointer Sisters, En Vogue, TLC, Destiny's Child and Cleopatra.

Various works have been inspired by Ross' career and life. The character of Deena Jones in *Dreamgirls* was inspired by Ross herself.^[40] As well, *Sparkle* was influenced by Ross and the Supremes as the name of the group was "Sister & The Sisters", in reference to "Diana Ross & the Supremes".

Motown: The Musical is a Broadway musical that launched on April 14, 2013. It is the story of Berry Gordy's creation of Motown Records and his romance with Diana Ross.

As a member of the Supremes, her songs "Stop! In the Name of Love" and "You Can't Hurry Love" are among the Rock and Roll Hall of Fame's 500 Songs that Shaped Rock and Roll.^[41] They were inducted into the Rock and Roll Hall of Fame in 1988, received a star on the Hollywood Walk of Fame in 1994, and entered into the Vocal Group Hall of Fame in 1998. In 2004, *Rolling Stone* placed the group at number 96 on their list of the "100 Greatest Artists of All Time".^[42]

As lead singer of the Supremes and as a solo artist, Ross has earned 18 number-one singles. Ross is also credited for singing on the number-one single "We Are the World" as part of the USA for Africa collective. Ross was featured on the Notorious B.I.G.'s 1997 number-one hit, "Mo Money Mo Problems" as her voice from her 1980 hit, "I'm Coming Out", was sampled for the song. *Billboard* magazine named Ross the "female entertainer of the century" in 1976. In 1993, she earned a Guinness World Record, due to her success in the United States and United Kingdom for having more hits than any other female artist in the charts with a career total of 70 hit singles. Ross is also one of the few recording artists to have two stars on the Hollywood Walk of Fame—one as a solo artist and the other as a member of the Supremes. After Diana Ross' 1983 concert in Central Park, Diana Ross Playground was named in her honor with a ground breaking opening ceremony in 1986.

The Jackson 5's debut album, *Diana Ross Presents the Jackson 5*, title suggested that Ross had discovered the group, as do the Ross-penned liner notes on the back album cover. Ross' "discovery" of the Jackson 5 was part of Motown Records marketing and promotions plan for the Jackson 5, however, Ross did introduce the group to the public both in concert and on television.

In 2006, Diana was one of 25 African American women saluted at Oprah Winfrey's Legends Ball, a three-day celebration, honoring their contributions to art, entertainment and civil rights.

Diana Ross was named one of the Five Mighty Pop Divas of the Sixties along with Dusty Springfield, Aretha Franklin, Martha Reeves and Dionne Warwick.

1.1.5 Solo discography

Main article: [Diana Ross discography](#)
See also: [The Supremes discography](#)

- *Diana Ross* (1970)
- *Everything Is Everything* (1970)

- *Surrender* (1971)
- *Touch Me in the Morning* (1973)
- *Last Time I Saw Him* (1973)
- *Diana Ross* (1976)
- *Baby It's Me* (1977)
- *Ross* (1978)
- *The Boss* (1979)
- *Diana* (1980)
- *Why Do Fools Fall in Love* (1981)
- *Silk Electric* (1982)
- *Ross* (1983)
- *Swept Away* (1984)
- *Eaten Alive* (1985)
- *Red Hot Rhythm & Blues* (1987)
- *Workin' Overtime* (1989)
- *The Force Behind the Power* (1991)
- *Take Me Higher* (1995)
- *Every Day Is a New Day* (1999)
- *Blue* (2006)
- *I Love You* (2006)
- *Here I Am: An Evening with Diana Ross* (1977)
- *The Muppets Show* (1977)
- *Standing Room Only* (HBO) (1980)
- *Diana!* (TV Special) (1981)
- *Motown 25: Yesterday, Today, Forever* (1983)
- *Diana Ross: Live in Central Park/For One and For All* (Showtime) (1983)
- *Diana Ross: Red Hot Rhythm and Blues* (1987)
- *Diana Ross: Workin' Overtime HBO: World Stage* (1989)
- *Diana Ross Live! The Lady Sings... Jazz & Blues: Stolen Moments* (1992)
- *Christmas in Vienna* (1992)
- *BET Walk of Fame* (1993)
- *Always is Forever: 30th Anniversary* (1993)
- *Super Bowl XXX* (1996)
- *Super Concert in Budapest: Carreras, Ross and Domingo* (1997)
- *An Audience with Diana Ross* (1999)

1.1.6 Filmography

- *Lady Sings the Blues* (1972)
- *Mahogany* (1975)
- *The Wiz* (1978)
- *Out of Darkness* (1994)
- *Double Platinum* (1999)
- *VH1 Divas 2000: A Tribute to Diana Ross* (2000)
- *The Making and Meaning of We Are Family* (documentary) (2002)
- *Tsunami Aid* (2005)
- *BET Awards 2007* (2007)
- *Kennedy Center Honors* (2007)

1.1.7 Television

- *Tarzan* (with the Supremes) (1968)
- *TCB* (with the Supremes) (1968)
- *Like Hep* (with Dinah Shore and Lucille Ball) (1969)
- *GIT on Broadway* (with the Supremes and the Temptations) (1969)
- *Diana!* (1971)
- *The Jackson 5ive* (1971)
- *Nobel Peace Prize Concert* (2008)
- *The Oprah Winfrey Show: Farewell and Salute* (2011)
- *Christmas in Washington* (2012)
- *The Voice* (2014)

1.1.8 Stage

- *An Evening with Diana Ross* (1976)

1.1.9 Tours

Headlining tours

- The Diana Ross Show (1973-74)
- Tour '76 (1976)
- Tour '79 (1979)
- Diana Ross on Tour (1982)
- Up Front Tour (1983)
- Missing You Tour (1984)
- Eaten Alive Tour (1985)
- Workin' Overtime World Tour (1989)
- Here & Now World Tour (1991–92)
- Forever Diana!: 30th Anniversary Tour (1994)
- Always is Forever Tour (1995–96)
- Voice of Love Tour (1997)
- Forever Tour (1999)
- Live Love Tour (2004)
- This is It Tour (2004)
- I Love You Tour (2006–08)
- More Today Than Yesterday: The Greatest Hits Tour (2010–11)
- In the Name of Love Tour (2013–15)

Co-headlining tours

- Return to Love Tour (with The Supremes) (2000)

Residency shows

- The Essential Diana Ross: Some Memories Never Fade (2015)

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1.1.11 See also

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- List of best-selling music artists
- List of number-one hits (United States)
- List of artists who reached number one in the United States
- List of number-one dance hits (United States)
- List of artists who reached number one on the U.S. dance chart

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- Diana Ross at AllMovie
- Official website
- Fan Club
- Diana Ross in the Hollywood Walk of Fame Directory
- Diana Ross at the Internet Movie Database
- Diana Ross at the Internet Broadway Database
- Diana Ross at the Notable Names Database

Chapter 2

Discography

2.1 Diana Ross discography

The **discography** of American recording artist **Diana Ross**, the former lead singer of **The Supremes**, consists of 24 studio albums and 91 singles. 27 of her singles reached the *Billboard* Top 40 in the US, 12 of them the *Billboard* Top 10, and six of those reaching number-one, placing her in a tie for fifth among the top female solo performers who have reached the top spot there. In the UK, she amassed a total of 47 Top 40 singles with 20 of them reaching the Top 10 and two of those reaching number-one. In the U.S., 17 albums reached the *Billboard* Top 40, four of those the Top 10, and one album topping the chart. In the UK, 26 albums reached the Top 40, eight of those the Top Ten, and one album topping the chart. Ross had a Top 10 UK hit in every one of the last five decades there, and sang lead on a Top 75 hit single at least once every year from 1964 to 1996 in the UK, a period of 33 consecutive years and a record for any performer.

2.1.1 Albums

Studio albums

Soundtrack albums

Live albums

Compilation albums

- ^A *Diana Ross' Greatest Hits* was released as *Greatest Hits 2* in the UK.

2.1.2 Singles

The Motown era (1970-1981)

Other charted songs

- ^b “Sorry Doesn't Always Make It Right” was originally released as Motown US & UK single, February 1975, b/w “Together”. Later it was included on the album *Ross* (1978).

- ^c The first released version of “We Can Never Light That Old Flame Again” was a non-album single in 1982, and was remixed by Berry Gordy and James Anthony Carmichael. Then it was included on the Deluxe Edition of the album *diana*.
- ^d “Ain't No Mountain High Enough” was re-release as a single for the US CD release, the 1986 Motown two-for-one “2 All Time Great Classic Albums” Ain't No Mountain High Enough/Surrender.^[29]

International Singles (not released in the US)

- ^a Overseas estimated sales

The RCA era (1981-1988)

- Releases internationally were on **Capitol Records**.
- ^[B] “All of You” was originally planned as a duet for the Iglesias' album *1100 Bel Air Place*. According to writer J. Randy Taraborrelli in *Diana Ross: A Biography*, “The third track on side two of the album was originally ‘Fight For It’ (the B-side of “Swept Away”). With the success of “All Of You,” RCA got clearance from CBS to include it in place of ‘Fight For It’” (515).^[32]
- ^[C] A remixed version of “Chain Reaction” was issued as a single. This version is not included in any RCA album by Diana Ross.

International Singles (not released in the US)

- ^[D] “Up Front” was remixed by Jolley & Swain for its European release. The original version was included on the album *Ross* (1983).
- ^e Overseas estimated sales.

The Motown II era (1988-2001)

- Releases in the UK were on EMI, which like Motown was eventually acquired by Universal Music Group.

Other Charted Songs

- ^E These singles were special releases that later were included in her discography.
- ^F The single “Paradise” was originally released as the B-side of “This House”. Due to the attention received by club-goers it was remixed by Shep Pettibone for its release. The original version was included on the album *Workin' Overtime* (1989).
- ^G “I Will Survive” hadn't been officially released as a single in the US, when it charted at Billboard Hot Dance Club Songs.
- ^H “Sugarfree” was never released as a single. It gained some R&B airplay and peaked at #21 on the *Billboard* Bubbling Under R&B/Hip-Hop Songs Chart.

International Singles (not released in the US)

- ^I Japanese peak chart positions are listed according to the “International Singles” chart. On the general chart, they peaked different positions: “If We Hold On Together” went to #4, “That’s Why I Call You My Friend” to #58, and “Promise Me You'll Try” peaked at #86.
- ^J In Japan, “If We Hold on Together” sold 465,190 copies, staying for 35 weeks on the chart. It became the best-selling single by Diana Ross in that country, and eventually peaked at No. 24 in the list of *Best-selling international singles* of all time.

The later years (2001-present)

- ^{^g} Overseas estimated sales.

Dance Club Play chart entries

From the inception of the *Billboard* **Dance Club Play chart** (also known as **Club Play Singles**, and formerly known as **Hot Dance Club Play** and **Hot Dance/Disco**) until the week of February 16, 1991, several (or even all) songs on an EP or album could occupy the same position if more than one track from a release was receiving significant play in clubs. Beginning with the February 23, 1991 issue, the dance chart became “song specific,” meaning only one song could occupy each position at a time. Therefore;

- “Your Love Is So Good for Me” and “Top of the World” was a double A-side 12” single, so these two count as one No. 15 on this chart.
- “Lovin', Livin', Givin'” and “What You Gave Me” was a double A-side 12” single, so these two also count as one No. 35 on this chart.

- “The Boss”, “No One Gets the Prize” and “It’s My House” all appear on Ross’ *The Boss* album, so these three count as one No. 1 on the Club Play chart.
- “Upside Down” and “I’m Coming Out” was a double A-side 12” single, so these two also count as one No. 1 on this chart.
- “Mirror, Mirror” and “Work That Body” was a double A-side 12” single, so these two also count as one No. 14 on this chart.

2.1.3 Notes

- US chart positions below No. 100 were compiled from *Billboard* magazine’s *Bubbling Under Hot 100 Singles* and *Bubbling Under R&B/Hip-Hop Singles* charts.

2.1.4 See also

- Diana Ross main article
- The Supremes discography
- Motown Records label
- List of best-selling music artists
- List of number-one hits (United States)
- List of artists who reached number one in the United States
- List of number-one dance hits (United States)
- List of artists who reached number one on the U.S. dance chart

2.1.5 References

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- [25] “GER Charts > Diana Ross”. Media Control Charts. Retrieved 2014-03-12.
- [26] “NOR Charts > Diana Ross”. VG-lista. Archived from the original on 2014-05-02. Retrieved 2014-03-28.
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2.1.6 External links

- Billboard chart history

Chapter 3

Studio albums

3.1 "Diana Ross"

Diana Ross (later reissued as *Ain't No Mountain High Enough*) was the debut solo album for Diana Ross. It reached #19 in the USA (#1 R&B) and sold over 500,000 copies.^[3]

The album was the ultimate test to see if the former Supremes frontwoman could make it as a solo act. With the help of the songwriting-producing team of Nickolas Ashford & Valerie Simpson, Ross turned out a successful album. Ross did extensive work with other producers before settling with Ashford & Simpson, including Johnny Bristol, producer of her final single with The Supremes, "Someday We'll Be Together". Bristol here produces "These Things Will Keep Me Loving You"; the rest of the LP is fully written and produced by Ashford & Simpson.

Ross' first solo single, "Reach Out and Touch (Somebody's Hand)", sold over 500,000 copies in the USA, was something of a disappointment when it charted at number 20 on the *Billboard* Hot 100. Its follow-up, a cover of Marvin Gaye & Tammi Terrell's "Ain't No Mountain High Enough", peaked at (#1) number one on the Hot 100, selling approximately 1,245,000 copies in the USA only and garnering a Grammy nomination for Best Female Pop Vocal Performance. As a result of the single's success, *Diana Ross* was reissued as *Ain't No Mountain High Enough*, and another Ross solo LP (her 1976 LP featuring "Love Hangover") would be issued as an eponymous release.

Critics have since lauded *Diana Ross* as featuring some of the singer's best work ever, with others naming it arguably the best full-length album Ross released in her career.^[4]

3.1.1 Track listing

All tracks written and produced by Nickolas Ashford & Valerie Simpson, except for "These Things Will Keep Me Loving You", written by Johnny Bristol/Harvey Fuqua/Sylvia Moy and produced by Bristol.

Side A

1. "Reach Out and Touch (Somebody's Hand)" – 3:02
2. "Now That There's You" – 3:27
3. "You're All I Need to Get By" (originally recorded by Marvin Gaye & Tammi Terrell) – 3:24
4. "These Things Will Keep Me Loving You" (originally recorded by The Velveettes) – 3:06
5. "Ain't No Mountain High Enough" (originally recorded by Marvin Gaye & Tammi Terrell) – 6:18

Side B

1. "Something on My Mind" – 2:24 (originally recorded by Syreeta Wright)
2. "I Wouldn't Change the Man He Is" (originally recorded by Blinky) – 3:15
3. "Keep an Eye" (originally recorded by Diana Ross & The Supremes) – 3:12
4. "Where There Was Darkness" – 3:12
5. "Can't It Wait Until Tomorrow" – 3:12
6. "Dark Side of the World" (originally recorded by The Velveettes) – 3:08

Expanded edition bonus tracks

1. "Something on My Mind" [live] (Ashford, Simpson) – 2:37
2. "Ain't No Mountain High Enough" [alternate mix] (Ashford, Simpson) – 6:06
3. "Now That There's You" [alternate vocal version] (Ashford, Simpson) – 3:08
4. "These Things Will Keep Me Loving You" [alternate mix] (Bristol, Rose, Fuqua) – 3:13
5. "Time and Love" (Laura Nyro) – 4:08
6. "Stoney End" (Nyro) – 3:39

7. "The Interim" (Cheryl Ernst-Wells) – 4:49
8. "Love's Lines, Angles and Rhymes" (Dorothea Joyce) – 4:02

3.1.2 Personnel

- Diana Ross: lead vocals
- Nickolas Ashford & Valerie Simpson: producers, background vocals
- Johnny Bristol: producer, additional vocals on "These Things Will Keep Me Loving You"
- Paul Riser: arranger
- The Andantes: background vocals
- Jackey Beavers: background vocals
- Maxine & Julia Waters: background vocals on "These Things Will Keep Me Loving You"
- The Funk Brothers: instrumentation

3.1.3 Singles history

- "Reach Out and Touch (Somebody's Hand)" b/w "Dark Side of the World" (Motown 1165, April 1970)
- "Ain't No Mountain High Enough" b/w "Can't It Wait Until Tomorrow" (Motown 1169, July 16, 1970)

3.1.4 Chart history

Album

Singles

3.1.5 See also

- List of number-one R&B albums of 1970 (U.S.)

3.1.6 References

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3.2 "Everything Is Everything"

Everything Is Everything is the second album by Diana Ross, released in 1970. After the huge success of her self-named album and its accompanying two singles, Motown rushed the release of this album. It reached #42 in the USA (#5 R&B) and sold over 200,000 copies.^[1]

The track "I'm Still Waiting" was a UK #1 single in 1971 for four weeks and her rendition of Aretha Franklin's "Call Me (I Love You)" was nominated for a Grammy in 1971 in the Best Female R&B Vocal Performance category.

Diana would record "What Are You Doing the Rest of Your Life?" before Barbra Streisand did for her *The Way We Were* album released in 1974. Diana apparently had also predated Streisand on two Laura Nyro songs like "Stoney End". Deke Richards was commissioned to produce "Everything is Everything" as slightly more pop than her soulful debut with Ashford & Simpson.

This album also reached it #42 on the *Billboard* 200, #5 on the Black Album Chart and #31 on the UK Albums Chart. An expanded edition of the album featuring remixes and unreleased material had its first CD release in the US on April 18, 2008.

3.2.1 Track listing

Side A

1. "My Place" (Hal Davis, Mel Larson, Jerry Marcellino) – 2:46
2. "Ain't No Sad Song" (Hal Davis, Berry Gordy, Diana Ross) – 2:42
3. "Everything Is Everything" (Berry Gordy) – 2:27
4. "Baby It's Love" (Marvin Gaye, Anna Gordy Gaye, Charles Laskey) – 3:09
5. "I'm Still Waiting" (Deke Richards) – 3:44
6. "Doobedood'ndooobe, Doobedood'ndooobe, Doobedood'ndoo" (Deke Richards) – 4:52

Side B

1. "Come Together" (John Lennon, Paul McCartney) – 6:40
2. "The Long and Winding Road" (Lennon, McCartney) – 3:26
3. "I Love You (Call Me)" (Aretha Franklin) – 3:23
4. "How About You?" (Deke Richards, Sandra Sanders, David VanDePitte) – 2:47
5. "(They Long to Be) Close to You" (Burt Bacharach, Hal David) – 4:07

2008 expanded edition bonus tracks

1. "I Wish I Knew" (Debbie Dean, Deke Richards) – 3:30
2. "What Are You Doing the Rest of Your Life?" (Marilyn Bergman, Alan Bergman, Michel Legrand) – 3:25
3. "Something" (George Harrison) – 3:11
4. "Ain't No Sad Song" (Davis, Gordy, Ross) – 3:16
5. "Baby It's Love" (Alternate version) (Gaye, Gaye, Laskey) – 3:42
6. "Come Together" (1982 "Revelations" remix) (Lennon, McCartney) – 4:04
7. "I'm Still Waiting" (1990 Phil Chill remix) (Richards) – 4:08

Singles**3.2.2 References**

- [1] <http://www.greasylake.org/the-circuit/index.php?%2Ftopic%2F116321-the-supremes-diana-ross-stevie-wonder-and-ray-charlesusa-album-sales%2F>
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3.3 "Surrender"

Surrender is a 1971 album by Diana Ross. It was her third solo LP for the Motown label. It reached #56 in the USA (#10 R&B) and sold over 200,000 copies.^[1]

Ross' previous album, *Everything is Everything*, failed to generate interest due to Motown's rush and hurried efforts to further Ross' solo career, and did not chart as highly as expected. *Surrender*, however, was a commercial and critical success. The album would be Ross' final studio album until the *Touch Me in the Morning* LP two years later. In the interim between the albums, Ross achieved Motown's goal of becoming a star thanks to her starring role in the 1972 Billie Holiday biopic *Lady Sings the Blues*.

Following the massive success of the #1 single "I'm Still Waiting" in the UK, *Surrender* was reissued under that title, and the hit single was added to the track listing. Another hit on the album was "Remember Me", which reached the top 20 in the US (where it sold over 500,000

copies) as well as the top ten in the UK. The album charted at #56 in America and #10 in the UK, earning a silver disc for UK sales in excess of 60,000 copies.^[2]

3.3.1 Track listing

All tracks composed by Nickolas Ashford and Valerie Simpson, except where indicated. All arrangements by Paul Riser.^[5]

Side A

1. "Surrender" – 2:53
2. "I Can't Give Back the Love I Feel for You" (Nickolas Ashford, Valerie Simpson, Brian Holland) – 3:16
3. "Remember Me" – 3:16
4. "And If You See Him" – 2:50
5. "Reach Out (I'll Be There)" (Lamont Dozier, Brian Holland, Eddie Holland) – 4:50

Side B

1. "Didn't You Know (You'd Have to Cry Sometime)?" – 2:56
2. "A Simple Thing Like Cry" – 2:56
3. "Did You Read the Morning Paper?" (Nickolas Ashford, Valerie Simpson, Richard Monica) – 3:53
4. "I'll Settle for You" (Nickolas Ashford, Valerie Simpson, Josephine Armstead) – 2:58
5. "I'm a Winner" – 3:05
6. "All the Befores" – 4:35

For the only US CD release, the 1985 Motown two-for-one *Ain't No Mountain High Enough/Surrender* (ASIN: B000008K86), includes very different time lengths for a number of listed tracks, especially the additional 40 seconds on "Reach Out".

1. "Surrender" – 2:53
2. "I Can't Give Back the Love I Feel for You" – 3:20
3. "Remember Me" – 3:32
4. "And If You See Him" – 2:53
5. "Reach Out, I'll Be There" – 5:30
6. "Didn't You Know (You'd Have to Cry Sometime)" – 3:05

7. "A Simple Thing Like Cry" – 3:05
8. "Did You Read the Morning Paper?" – 3:52
9. "I'll Settle for You" – 3:08
10. "I'm a Winner" – 3:12
11. "All the Before's" – 4:44

A new, expanded edition of *Surrender* was released on December 2008 and included these additional songs:

1. "I'm Still Waiting"

Previously unreleased tracks:

1. "Baby I'll Come"
 2. "Remember Me" (*Diana* vocal/undubbed stereo mix)
 3. "Reach Out I'll Be There" (Alternate vocal)
 4. "I Can't Give Back the Love I Feel for You" (Alternate vocal)
 5. "Ain't No Mountain High Enough" (Alternate vocal and mix)
 6. "Remember Me" (Alternate vocal and mix) (Previously unreleased)
 7. "Surrender" (Alternate stereo mix) (Previously unreleased)
 8. "Remember Me" (Valerie Simpson demo vocal)
- On this edition, "Reach Out, I'll Be There" (5:35) and "Did You Read the Morning Paper?" (4:11) are not the same versions as issued on the 1986 CD.

3.3.2 References

- [1] <http://www.greasylake.org/the-circuit/index.php?%2Ftopic%2F116321-the-supremes-diana-ross-stevie-wonder-and-ray-charlesusa-album-sales%2F>
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- [3] Wynn, Ron. *Surrender* > review at AllMusic. Retrieved 2013-05-25.
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3.4 "Touch Me in the Morning"

Touch Me in the Morning is a 1973 album released by American singer Diana Ross on the Motown Records. It reached #5 in the USA (#1 R&B) and sold over 650,000 copies.^[1]

3.4.1 Reception

The album spawned the hit title track, which became Diana Ross' second #1 single on the *US Billboard Hot 100* singles chart, and helped the album peak at #5 on the *US Billboard 200* albums chart.

In the UK the title track and "All of my life" were both Top Ten singles, and the album reached #7 and was certified Gold for sales in excess of 100,000 copies.^[3]

It includes the first tracks Diana would personally produce on one of her albums, "Imagine" and "Medley: Brown Baby/Save the Children". Several cuts here, including the closing Medley and "My Baby (My Baby, My Own)" were originally intended for the abandoned *To the Baby* album Diana also worked on in this period. The production was clean and uncluttered, if slightly, unadventurous and straight forward. Diana would also begin working with her brother/songwriter, Arthur "T-Boy" Ross during these sessions as he co-wrote songs she would eventually record and release.

3.4.2 Track listing

1. "Touch Me in the Morning" (Michael Masser, Ron Miller) – 3:26
2. "All of My Life" (Michael Randall) – 3:31
3. "We Need You" (Deke Richards) – 3:44
4. "Leave a Little Room" (Michael Randall) – 3:37
5. "I Won't Last a Day Without You" (Roger Nichols, Paul Williams) – 3:49
6. "Little Girl Blue" (Lorenz Hart, Richard Rodgers) – 3:58
7. "My Baby (My Baby, My Own)" (Tom Baird) – 2:45
8. "Imagine" (John Lennon) – 3:01
9. "Medley: Brown Baby/Save the Children" (Renaldo Benson, Oscar Brown, Jr., Al Cleveland, Marvin Gaye) – 8:17

2010 Expanded Edition

Touch Me in the Morning: Expanded Edition, released in January 2010, includes a newly remastered version of the original album plus previously unreleased mixes,

and a pair of alternate versions of "Touch Me in the Morning". Disc two of the expanded edition contains the entire *To the Baby* album, which includes previously unreleased covers of Michael Jackson's "Got to Be There" and Roberta Flack's "First Time Ever I Saw Your Face", as well as the original title tune, written by Diana's brother Arthur "T-Boy" Ross. The original medley, "Imagine/Save the Children", two songs that were split for the original album, plus alternate original mixes of songs intended for "To the Baby" that ended up on "Touch Me in the Morning", and an alternate mix of "Young Mothers", which previously had been issued in 1983. Also included are two songs recorded during the same timeline: "Kewpie Doll", written and co-produced by Smokey Robinson, and "When We Grow Up", from Marlo Thomas' 1972 album *Free to Be... You and Me*.

Track listing

Disc 1 (*Touch Me in the Morning*) [bonus tracks]

11. "Touch Me in the Morning" (alternate version #1)
12. "All of My Life" (alternate mix)
13. "We Need You" (alternate mix)
14. "Leave a Little Room" (alternate mix)
15. "Touch Me in the Morning" (alternate version #2)

Disc 2 (*To the Baby*)

1. "Part of You"
2. "A Wonderful Guest"
3. "Young Mothers" (alternate version)
4. "The First Time Ever I Saw Your Face"
5. "Got to Be There"
6. "To the Baby"
7. "Brown Baby" (alternate version)
8. "My Baby (My Baby, My Own)" (alternate version)
9. "Turn Around" (alternate version)
10. "Imagine/Save the Children" (original edit/alternate version)
11. "Kewpie Doll"
12. "When We Grow Up" (from *Free to Be... You and Me*)

3.4.3 Charts

Singles

3.4.4 See also

- List of number-one R&B albums of 1973 (U.S.)

3.4.5 External links

- Diana Ross-Touch In The Morning at Discogs

3.4.6 References

- [1] <http://www.greasylake.org/the-circuit/index.php?%2Ftopic%2F116321-the-supremes-diana-ross-stevie-wonder-and-ray-charlesusa-albums-2F>
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- [5] "Diana Ross US singles chart history". allmusic.com. Retrieved 2011-07-16.

3.5 "Last Time I Saw Him"

Last Time I Saw Him is a 1973 album released by American singer Diana Ross on the Motown Records. It reached #52 in the USA (#12 R&B) and sold over 200,000 copies.^[1]

3.5.1 Reception

The album yielded the title track single "Last Time I Saw Him", a multi-format hit that reached #1 (for three weeks) on the Billboard Hot Adult Contemporary, #14 on the Hot 100, and #15 on the Hot Soul singles. It peaked at #9 Pop on the Top 100 lists for both Cashbox and Record World, as well as #10 in Radio & Records. It also reached #35 in the United Kingdom.

"Sleepin'" was the second U.S. single, but despite a vocal performance that had shades of Billie Holiday, only reached #70 Pop and #50 R&B. In the U.K., the chosen 2nd single was the ballad "Love Me" (#38), whose lyrics were replete with double entendres.

"Last Time I Saw Him" was a bit of a musical departure for Ross, with a sound combining country with Dixieland jazz. Shortly after its release, the song was remade by

country music star **Dottie West**, who scored success with the single on the C&W charts, reaching #8.

The album had a disappointing chart run, reaching #52, and would be the last studio album Ross issued in the next three years until the *Diana Ross* album, released in 1976.

An expanded 2-CD set was issued by Hip-O Select in 2007, including previously unreleased tracks.

3.5.2 Track listing

Original album

1. "Last Time I Saw Him" (Michael Masser, Pam Sawyer) – 2:50
2. "No One's Gonna Be a Fool Forever" (Michael Masser, Pam Sawyer) – 3:24
3. "Love Me" (Tom Baird, Dino Fekaris, Nick Zesses) – 2:56
4. "Sleepin'" (Terry Etlinger, Ron Miller) – 4:41
5. "You" (Terry Etlinger, Ron Miller) – 4:19
6. "Turn Around" (Harry Belafonte, Allan Greene, Malvina Reynolds) – 2:28
7. "When Will I Come Home to You" (Bob Gaudio, Al Ruzicka, Kathy Wakefield) – 3:14
8. "I Heard a Love Song (But You Never Made a Sound)" (Bob Gaudio, Brit Gaudio) – 2:32
9. "Stone Liberty" (Bob Gaudio, Kathy Wakefield) – 2:59
10. "Behind Closed Doors" (Kenny O'Dell) – 2:46

CD re-issue, limited edition with bonus tracks

Disc 1

1. "Last Time I Saw Him" (Masser, Sawyer) – 3:10
2. "No One's Gonna Be a Fool Forever" (Masser, Sawyer) – 3:24
3. "Love Me" (Baird, Fekaris, Zesses) – 2:56
4. "Sleepin'" (Etlinger, Miller) – 4:41
5. "You" (Etlinger, Miller) – 4:19
6. "Turn Around" (Belafonte, Greene, Reynolds) – 2:28
7. "When Will I Come Home to You" (Gaudio, Ruzicka, Wakefield) – 3:14
8. "I Heard a Love Song (But You Never Made a Sound)" (Gaudio, Gaudio) – 2:32

9. "Stone Liberty" (Gaudio, Wakefield) – 2:59
10. "Behind Closed Doors" (O'Dell) – 2:46
11. "Last Time I Saw Him" [Japanese Quad Edition] (Masser, Sawyer) – 2:54
12. "No One's Gonna Be a Fool Forever" [Japanese Quad Edition] (Masser, Sawyer) – 3:34
13. "Love Me" [Japanese Quad Edition] (Baird, Fekaris, Zesses) – 2:57
14. "Sleepin'" [Japanese Quad Edition] (Etlinger, Miller) – 4:41
15. "You" [Japanese Quad Edition] (Etlinger, Miller) – 4:26
16. "Turn Around" [Japanese Quad Edition] (Belafonte, Greene, Reynolds) – 2:26
17. "When Will I Come Home to You" [Japanese Quad Edition] (Gaudio, Ruzicka, Wakefield) – 3:13
18. "I Heard a Love Song (But You Never Made a Sound)" [Japanese Quad Edition] (Gaudio, Gaudio) – 2:36
19. "Stone Liberty" [Japanese Quad Edition] (Gaudio, Wakefield) – 2:52
20. "Behind Closed Doors" [Japanese Quad Edition] (O'Dell) – 2:49

Disc 2

1. "I'll Be Here (When You Get Home)" (Bristol, Brown, Jones) – 3:50
2. "Why Play Games" (Leonard Caston, Jr., Anita Poree) – 2:41
3. "I Don't Care Where the Money Is" (Michael Randall) – 2:47
4. "Get It All Together" (Poree, Sanders, Scarborough) – 4:01
5. "Where Did We Go Wrong" [Version 1] (Baird, Miller) – 3:52
6. "Since I Don't Have You" (James Beaumont, Wally Lester, Joe Rock, Jackie Taylor, Joe VerScharen, Janet Vogel) – 3:23
7. "Let Me Be the One" (Nichols, Williams) – 2:27
8. "I Want to Go Back There Again" (Chris Clark, Berry Gordy, Jr.) – 3:03
9. "Old Funky Rolls" [alternate take] (Etlinger, Miller) – 3:47
10. "Last Time I Saw Him" [unedited version] (Masser, Sawyer) – 3:39

3.5.3 Charts

Singles

3.5.4 External links

- Diana Ross-Last Time I Saw Him at Discogs

3.5.5 References

- [1] <http://www.greasylake.org/the-circuit/index.php?%2Ftopic%2F116321-the-supremes-diana-ross-stevie-wonder-and-ray-charlesusa-album-sales%2F>
- [2] <http://www.allmusic.com/album/r48317/review>
- [3] "Diana Ross US albums chart history". allmusic.com. Retrieved 2011-07-16.
- [4] "Diana Ross US singles chart history". allmusic.com. Retrieved 2011-07-16.

3.6 "Diana Ross"

Diana Ross is a 1976 album by Diana Ross for the Motown label, her second self-titled LP (the first was her 1970 debut album, later rereleased as *Ain't No Mountain High Enough*). It reached #5 in the USA (4 R&B) and sold over 700,000 copies.^[3]

The album was Ross' biggest-selling album since 1973's "Touch Me in the Morning", and the first of Ross' albums since her debut to yield more than four hit singles. It reached #5 on the US Billboard 200 album chart, #4 on the US Billboard R&B Album Chart and the Top 5 in the UK, where it was awarded a Gold disc for sales in excess of 100,000 copies.^[4]

Two of the singles taken from *Diana Ross* became #1 hits: "Theme from *Mahogany* (Do You Know Where You're Going To)" (also included on the *Mahogany* soundtrack), and the disco anthem, "Love Hangover". A third single "I Thought it Took a Little Time" was on its way to another pop smash when its pop chart life was circumvented due to having to rush release "Love Hangover" to obliterate a competing version by The 5th Dimension. "I Thought it Took a Little Time" did become the second Top 5 Adult Contemporary single despite its eclipsed run on the Hot 100 (see Billboard). It remains a fan favorite and was also remixed for the clubs on the Almighty Records dance compilation, "We Love Diana Ross".

Ross was also nominated for a Grammy for "Love Hangover" (Best R&B Performance, Female Artist), and an Oscar for Best Song for "Theme from *Mahogany* (Do You Know Where You're Going To)".

Victor Skrebneski, photographed Diana's iconic album art. It was chosen by the Italian Fan Club association as

"The Most Beautiful Album Art". It signaled a new direction as the Top 5 international smash album would yield 3 global hits. She performed most of the singles from the album on her award winning, "An Evening with Diana Ross" Broadway show, tour, television special and album.

British soul singer Joss Stone covered "One Love In My Lifetime" for her album *The Soul Sessions Vol. 2*, in 2012.

3.6.1 Track listing

For the original 1976 album issued on Motown M6-861S1 and the 1989 Motown CD re-issue.

Side One

1. "Theme from *Mahogany* (Do You Know Where You're Going To)" (Michael Masser, Gerry Goffin) – 3:22
2. "I Thought It Took a Little Time (But Today I Fell in Love)" (Michael Masser, Pam Sawyer) – 3:19
3. "Love Hangover" (Marilyn McLeod, Pam Sawyer) – 7:49
4. "Kiss Me Now" (Gwen Gordy Fuqua, Kenneth Lupper, Bobby Susser) – 2:42

Side Two

1. "You're Good My Child" (Kenneth Lupper) – 3:35
2. "One Love in My Lifetime" (Lawrence Brown, Terri McFadden, Leonard Perry) – 3:37
3. "Ain't Nothin' But a Maybe" (Nickolas Ashford, Valerie Simpson) – 3:35
4. "After You" (Michael Masser, Ron Miller) – 4:06
5. "Smile" (Charlie Chaplin, Geoffrey Parsons, John Turner) – 2:55

3.6.2 CD re-issue

2012 Expanded Edition

Tracklisting for 2012 2-CD set issued on the Hip-o-Select label.

Disc 1

1. "Theme From Mahogany (Do You Know Where You're Going To)" - 3:24
2. "I Thought It Took A Little Time (But Today I Fell In Love)" - 3:25
3. "Love Hangover" - 7:48

4. "Kiss Me Now" - 2:44
5. "You're Good My Child" - 3:36
6. "One Love In My Lifetime" - 3:40
7. "Ain't Nothin' But A Maybe" - 3:26
8. "After You" - 4:11
9. "Smile" - 3:00
10. "Sorry Doesn't Always Make It Right" (Single Version) (Michael Masser, Pam Sawyer) - 3:33
11. "Together" (Single Version) (Michael Masser, Pam Sawyer) - 3:17
12. "I Thought It Took A Little Time (But Today I Fell In Love)" (Single Version) - 3:21
13. "Love Hangover" (Single Version) - 3:49
14. "One Love In My Lifetime" (Single Version) - 4:03
15. "To Love Again" (Alternate Version) (Michael Masser, Gerry Goffin)- 4:33
16. "We're Always Saying Goodbye" (Alternate Version) (Ron Miller, Terry Etlinger) - 2:35
17. "This Christmas" (Alternate Version) (Nadine McKinnor, Donny Pitts) - 4:10
18. "Coming Home" (Unreleased Mix of Coca-Cola advert) (William Bakker, Roquel Davis, Rob McBrien) - 1:44

Tracks 1 to 9 include a remaster of the complete 1976 album *Diana Ross*

Tracks 10 and 11 non-album single tracks issued as A and B-side in 1975

Tracks 12 to 14 edited/remixed single versions taken from the 1976 album *Diana Ross*

Tracks 15 and 16 alternative versions of tracks taken from the 1978 album *Ross*

Track 17 alternative version of a track taken from the 1993 Motown album *Christmas In The City*

Track 18 previously unreleased mix of 1975 advert soundtrack for Coca-Cola, issued on Motown promotional single only

Disc 2

1. "Theme From Mahogany (Do You Know Where You're Going To)" (Alternate Version #1) - 3:26
2. "I Thought It Took A Little Time (But Today I Fell In Love)" (Alternate Version) - 3:58
3. "Love Hangover" (Alternate Version) - 8:17

4. "Kiss Me Now" (Alternate Version) - 2:58
5. "You're Good My Child" (Alternate Version) - 4:36
6. "One Love In My Lifetime" (Alternate Version) - 4:40
7. "Ain't Nothin' But A Maybe" (Alternate Version) - 4:00
8. "After You" (Alternate Version) - 5:00
9. "Sorry Doesn't Always Make It Right" (Alternate Version) - 3:35
10. "Together" (Alternate Version) - 4:19
11. "Theme From Mahogany (Do You Know Where You're Going To)" (Alternate Version #2) - 4:05
12. "Harmony" (Elton John, Bernie Taupin) - 3:45
13. "Le Lo Li" (Slyvester Stewart) - 3:26
14. "Go Where Your Mind Is" (Jeffery Bowen, Bubba Banks) - 3:23
15. "Diana Ross Interview" - 15:49

Tracks 1 to 8 and 11 include alternative takes from the 1976 album *Diana Ross*

Tracks 9 and 10 alternative takes of non-album single tracks issued as A and B-side in 1975

Tracks 12 to 14 previously unreleased tracks recorded in 1975 and 1976

Track 15 January 1976 interview for TWA Airlines; conducted by Don Pietromonaco

3.6.3 Charts

Singles

3.6.4 External links

- Diana Ross-Diana Ross at Discogs

3.6.5 References

- [1] "Diana Ross (1976)". *Allmusic*. All Media Guide. Retrieved 2012-03-17.
- [2]
- [3] <http://www.greasylake.org/the-circuit/index.php?%2Ftopic%2F116321-the-supremes-diana-ross-stevie-wonder-and-ray-charlesusa-album%2F>
- [4] "UK Certified Awards Search > Diana Ross". British Phonographic Industry. Archived from the original on 2013-01-11. Retrieved 2012-02-29.

[5] "Diana Ross US albums chart history". allmusic.com. Retrieved 2011-07-16.

[6] "Diana Ross US singles chart history". allmusic.com. Retrieved 2011-07-16.

3.7 "Baby It's Me"

Baby It's Me is a 1977 album released by American singer Diana Ross on the Motown label that peaked at #18 on the Billboard Top 200 and #7 on the R&B album chart. The album was produced by producer Richard Perry. The LP yielded one Top 40 hit, "Gettin' Ready for Love", reaching number 27 on the US Billboard Hot 100. Other charting singles released from the album include "You Got It" and "Your Love is so Good for Me," the latter receiving a Grammy nomination.

Adult Contemporary drove the success of this album, with both "Gettin' Ready for Love" (#8)^[4] and "You Got It" (#9) being Top 10 hits, while the newly formed Billboard Dance charts ranked "Your Love is so Good For Me" Top 15. Although this album never made the UK charts it was certified Silver for UK sales in excess of 60,000 copies.^[5]

Ross would continue to work with Perry including on her pairing with international vocalist, Julio Iglesias on their duet, "All of You" several years later.

3.7.1 Track listing

Side A

1. "Gettin' Ready for Love" (Franne Golde, Tom Snow) - 2:45
2. "You Got It" (Linda Laurie, Jerry Ragovoy) - 3:55
3. "Baby It's Me" (Don Dunn, Chuck Smith) - 3:09
4. "Too Shy to Say" (Stevie Wonder) - 3:15
5. "Your Love Is So Good for Me" (Ken Peterson) - 4:14

Side B

1. "Top of the World" (Tom Snow) - 3:06
2. "All Night Lover" (Jerry Ragovoy, Lenny Roberts) - 3:33
3. "Confide in Me" (Melissa Manchester, Stanley Schwartz) - 3:32
4. "The Same Love That Made Me Laugh" (Bill Withers) - 3:56
5. "Come In From The Rain" (Melissa Manchester, Carole Bayer Sager) - 3:50

3.7.2 Personnel

- Diana Ross – Vocals
- James Newton Howard – Keyboards
- Tom Scott – Saxophone
- Bud Shank – Flute
- David Foster – Horn
- Clydie King – Vocals
- Gene Page – Strings
- Tom Snow – Piano
- Bobbye Hall – Percussion
- Jack Ashford – Percussion
- Ben Benay – Guitar
- Patti Brooks – Vocals
- Ollie E. Brown – Drums
- Lenny Castro – Percussion
- Donald "Duck" Dunn – Bass
- Scott Edwards – Bass
- Chuck Findley – Horn
- Bryan Garofalo – Bass
- Ed Greene – Drums
- Richard Hewson – Strings
- Jim Horn – Horn
- David Hungate – Bass
- Bobby Kimball – Vocals
- Becky Lewis – Vocals
- Steve Lukather – Guitar
- Ira Newborn – Guitar, Harmonica
- Del Newman – Strings
- Michael Omartian – Keyboards
- David Paich – Keyboards, Vocals
- Jeff Porcaro – Drums
- Ray Parker, Jr. – Bass, Guitar
- Ken Peterson – Synthesizer
- Petsye Powell – Vocals
- Lee Ritenour – Guitar
- Stanley Schwartz – Piano
- Rick Shlosser – Drums
- Richie Zito – Guitar
- Sherlie Matthews – Vocals

3.7.3 Charts

Album

Singles

3.7.4 Sources and external links

- [1] Baby It's Me at AllMusic
- [2] Warr.org Review
- [3] Rolling Stone Review
- [4] <https://www.billboard.com/charts/adult-contemporary/1978-01-14>
- [5] "UK Certified Awards Search > Diana Ross". British Phonographic Industry. Archived from the original on 2013-01-11. Retrieved 2012-02-29.
- [6] <https://www.billboard.com/charts/adult-contemporary/1978-01-14>
- [7] http://www.collectionscanada.gc.ca/rpm/028020-119.01-e.php?&file_num=nlc008388.5489&type=1&interval=50&PHPSESSID=u7np7766lefbiJNI1p8v7c9hu0

- Allmusic.com, charts and awards album *Baby It's Me*, Billboard magazine.
- Discogs.com, album *Baby It's Me*.
- Rateyourmusic.com, album *Baby It's Me*.

3.7.5 External links

- Full lyrics of this song at MetroLyrics

3.8 "Ross"

Ross is a 1978 studio album/compilation released by American singer Diana Ross on the Motown label. The album was a mixture of older tunes Ross recorded and newer recordings, side A consisting of four tracks recorded in 1978 and Side B of material recorded between the years 1971 and 1975, but remixed and/or extended by Motown in-house producer Russ Terrana specifically for the *Ross* album. *Ross* peaked at #49 on the US Pop Albums chart, and #32 on Black Albums.^[2] The album failed to chart in the UK. Its final USA sales figures stood at around 150,000 copies.^[3] A different album also titled *Ross* was released on the RCA label in 1983.

Several outtakes from the 1978 *Ross* sessions produced by Hal Davis, Greg Wright and Michael Masser have subsequently been issued on various other albums with Ross. Titles among these include "You Build Me Up to Tear

Me Down", "Sweet Summertime Livin'", "Share Some Love", "We're Always Saying Goodbye", "Fire Don't Burn" and "We Can Never Light That Old Flame Again".

Although only enjoying moderate chart success on its original release in 1978, in 2009 "Lovin', Livin' and Givin'" was one of thirteen tracks featured on Almighty Records' tribute/remix album *We Love Diana Ross - The Remix Collection*.^[4]

While alternate versions of most of the recordings contained on the *Ross* album have re-surfaced on a number of Motown/Universal Music compilations over the years, the original album in its original form is as yet only available on vinyl - making it the only one of Ross's studio albums for the Motown label not to have been re-released to compact disc, although the album will be released on SHM CD in Japan on November 28, 2012.

3.8.1 Track listing

Side A

1. "Lovin', Livin' and Givin'" (Kenny Stover, Pam Davis) (Extended Remix) – 5:11
 - Recorded 1978. Produced by Hal Davis. Arranged by Art Wright. Edited version originally issued on first pressings of soundtrack album *Thank God It's Friday* (Casablanca), May 1978. Overdubbed remix issued on subsequent pressings. Re-remixed for album *Ross*, scheduled as US Motown single October 1978 (cancelled). Released as A-side single in the UK, Continental Europe and Scandinavia b/w "You Got It" (UK), "After You" (Germany and Scandinavia) and "Top of the World" (France and Italy).
2. "What You Gave Me" (Nickolas Ashford, Valerie Simpson) – 4:57
 - Recorded 1978. Produced by Hal Davis. Arranged by Art Wright. Edited version (3:39) released as 7" single b/w "Together" (1978 Remix). Also released as Motown US promo 12" single 12 TMG 1135, including extended remix (6:06) b/w "Ain't No Mountain High Enough" (Album version), commercially released as Motown blue vinyl 12" single 1C 052-62 325 YZ b/w "Lovin' Livin' and Givin'" in Germany.
3. "Never Say I Don't Love You" (Greg Wright, Karin Patterson) – 3:50
 - Recorded 1978. Produced by Greg Wright. Arranged by Greg Wright, John Barnes.
4. "You Were the One" (Greg Wright, Karin Patterson) – 4:01

- Recorded 1978. Produced by Greg Wright. Arranged by Greg Wright, Jimmie Haskell, John Barnes.

Side B

1. "Reach Out I'll Be There" (Brian Holland, Lamont Dozier, Eddie Holland Jr.) (1978 Extended Remix) – 5:30

- Recorded 1971. Produced by Nickolas Ashford & Valerie Simpson. Arranged by Paul Riser. Edited version (3:59) originally released as Motown single, April 1971 b/w "They Long to Be Close to You" and original full-length version (4:50) on album *Surrender*, June 1971.

2. "Sorry Doesn't Always Make It Right" (1978 Remix) (Michael Masser) – 3:28

- Recorded 1974. Produced by Michael Masser. Arranged by Lee Holdridge, Michael Masser. Originally released as Motown US & UK single, February 1975, b/w "Together".

3. "Where Did We Go Wrong" (1978 Remix) (Ron Miller, Tom Baird) – 4:24

- Recorded 1973. Produced by Michael Masser. Arranged by Ken Hirsch. Outtake from 1973 album *Last Time I Saw Him*.

4. "To Love Again" (1978 Remix) (Gerry Goffin, Michael Masser) – 4:04

- Recorded 1975. Produced by Michael Masser. Arranged by Lee Holdridge, Michael Masser. Outtake from *Mahogany* OST sessions, 1975.

5. "Together" (1978 Remix) (Michael Masser and Pam Sawyer) – 3:31

- Recorded 1975. Produced by Michael Masser. Arranged by Gene Page. Originally released as B-side of Motown US & UK single "Sorry Doesn't Always Make It Right", February 1975.

3.8.2 Detailed info on track "Lovin', Livin' and Givin'"

The version of "Lovin', Livin' and Givin'" in the movie *Thank God It's Friday* is almost an instrumental used as a background for dialogue.

The different versions of the song are as following:

1. On the LP *Ross* (1978) and later as a B-side on the 12" "The Boss" – 5:10 (with its own disco break).

2. On the MCA re-issue *I'm Coming Out* and on the CD *Anthology* from 1986 (the 5:10 version edited to 3:30 with a progressive synthesizer intro but without the disco break).

3. On the European 7" and the US movie soundtrack (4:40 with a 50-second disco break different from the album version break). This version is the one available on the CD *Thank God It's Friday* (on both the single CD edition and the 2-CD set).

4. On the 1983 double LP *Anthology* (4:00, same as #3 without the progressive synth intro).

5. On the original *Thank God it's Friday* European LP (3:15, with a different arrangement, less synth).

6. On the CD *The Motown Anthology* (same as #5 but longer, 4:40). This one is usually referred to as the *film mix*, which it isn't. The mostly instrumental version heard in the film would in fact be #7.

3.8.3 Detailed track info, album *Ross*

1. "Lovin', Livin' and Givin'"

- *Ross* LP version on expanded CD re-issue of album *diana* (2003 *Deluxe Edition*)
- 7" version on album *Anthology*
- European 7" version on *Thank God It's Friday* soundtrack reissue
- *Thank God It's Friday* full-length European LP mix on *The Motown Anthology*.

2. "What You Gave Me"

- *Ross* album mix unavailable on U.S. CD, but available on the European 1985 compilation CD "Dance Songs" (K-Tel).
- 12" Version on expanded CD re-issue of album *diana* (2003 *Deluxe Edition*)
- 7" version on album *Anthology*.

3. "Never Say I Don't Love You"

- On CD re-issue of album *To Love Again* (2003 *Expanded Edition*)

4. "You Were the One"

- On expanded CD re-issue of album *diana* (2003 *Deluxe Edition*)
- On the BBC Airplay Promo CD *The Delectable Miss D* from 1984

5. "Reach Out I'll Be There"

- *Ross* album mix unavailable on CD
- Original version on album *Surrender* (different mix)

- Mix #2 on *Anthology* (1986) and *The Motown Anthology*
 - Mix #3 on *Forever Diana*
6. “Sorry Doesn't Always Make It Right”
- *Ross* album mix unavailable on CD
 - Original 7” mix on *The Motown Anthology* and *Diana Ross (2012 Expanded Edition)*
 - *Ross* mix but without harmonica on *Anthology*
 - Covered by Gladys Knight and the Pips on their 1978 album *The One and Only*
7. “Where Did We Go Wrong”
- *Ross* album mix unavailable on CD
 - First take on CD re-issue of album *Last Time I Saw Him (2007 Expanded Edition)*
8. “To Love Again”
- On CD re-issue of album *To Love Again (2003 Expanded Edition)*
9. “Together”
- *Ross* album mix unavailable on CD
 - Original single 1975 mix on CD re-issue of album *To Love Again (2003 Expanded Edition)* and *Diana Ross (2012 Expanded Edition)*

3.8.4 Personnel and production

- Berry Gordy – executive producer
- Suzee Wendy Ikeda – producer assistant
- Russ Terrana – mix
- Jack Andrews – mastering
- Mixed and mastered at Motown Recording Studios, Hollywood, California
- Rickey Ricardo Gaskins – artwork (illustration)
- Brenda Boyce – art direction
- Tony Jones – art direction

3.8.5 Charts

Album

3.8.6 Sources and external links

- Discogs.com entry, 1978 album *Ross*
- rateyourmusic.com entry 1978 album *Ross*
- Discogs.com entry single “Reach Out I'll Be There”

- rateyourmusic.com entry “Reach Out I'll Be There”.
- Discogs.com entry single “Sorry Doesn't Always Make It Right”
- rateyourmusic.com entry “Sorry Doesn't Always Make It Right”.
- Discogs.com entry single “Lovin' Livin' and Givin'”
- rateyourmusic.com entry “Lovin' Livin' and Givin'”.
- Discogs.com entry single “What You Gave Me”
- rateyourmusic.com entry “What You Gave Me”

3.8.7 References

- [1] Allmusic review
- [2] “Ross [1978] Billboard Charts & Awards”. *AllMusic.com*. Retrieved 23 April 2011.
- [3] <http://www.greasylake.org/the-circuit/index.php?%2Ftopic%2F116321-the-supremes-diana-ross-stevie-wonder-and-ray-charlesusa-album-2F>
- [4] “Presents: We Love Diana Ross - The Remix Collection”. *Almighty Records*. Retrieved 25 April 2011.
- [5] “Ross [1978] Billboard Charts & Awards”. *AllMusic.com*. Retrieved 23 April 2011.
- [6] “Ross [1978] Billboard Charts & Awards”. *AllMusic.com*. Retrieved 23 April 2011.

3.9 “The Boss”

The Boss is a 1979 album released by Diana Ross on the Motown label.

3.9.1 Background

This album was written and produced by longtime Ross collaborators Nickolas Ashford & Valerie Simpson and marked her return to Top 40 radio based on the strength of the title track, which peaked #19 on the pop singles chart, and #12 on the US R&B Chart.^[1] In addition all the LP tracks went to #1 on the dance charts,^[2] and peaked at #14 on the Billboard 200. It was certified Gold by the RIAA and eventually platinum.

For its 20th Anniversary, the album was remastered and released on CD in 1999 with 12” versions of “The Boss” and “It's My House” as extra tracks. The 12” versions of “I Ain't Been Licked” and “No One Gets the Prize”/“The Boss” appear on *Diana: Deluxe Edition*, and a rare remixed single version of “No One Gets the Prize” on *The Motown Anthology - Diana Ross*. Ivo Del Prado remixed the bass-heavy “Once in the Morning” which is

a very difficult promotional-only to find. 6 out of 8 of the songs are now club classics.

Ross also promoted the album on her first HBO special, "Standing Room Only". The special was culled from her successful "Tour '79", and the setlist included the title song, "The Boss", "It's My House", "No One Gets the Prize", "I Ain't Been Licked" and "All For One".

"The Boss" is still considered by her ardent fan base as one of her finest.

3.9.2 Track listing

All songs were written and produced by Ashford & Simpson

Side A

1. "No One Gets the Prize" – 4:40
2. "I Ain't Been Licked" – 4:09
3. "All for One" – 4:20
4. "The Boss" – 3:52

Side B

1. "Once in the Morning" – 4:54
2. "It's My House" – 4:34
3. "Sparkle" – 5:23
4. "I'm in the World" – 4:04

1999 Remastered Edition bonus tracks 9. "The Boss" (Original 12" Remix) – 7:15

10. "It's My House" (Original Promotion-only 12" Remix) – 6:07

3.9.3 Personnel

- Diana Ross - vocals
- Michael Brecker - saxophone
- Rob Mounsey - horn & string arrangements
- Errol Bennett - percussion
- Francisco Centeno - bass
- Ray Chew - keyboards
- Sammy Figueroa - percussion
- Eric Gale - guitar
- Anthony Jackson - bass

- Paul Riser - horn & string arranger
- Valerie Simpson - piano, backing vocals
- Nickolas Ashford - backing vocals
- Maxine Waters - backing vocals
- Julia Waters - backing vocals
- Stephanie Spruill - backing vocals
- John Sussewell - drums
- Greg Arnold - re-mix engineer, Marathon Recording NYC

3.9.4 References

- [1] Whitburn, Joel (2004). *Top R&B/Hip-Hop Singles: 1942-2004*. Record Research. p. 502.
- [2] Whitburn, Joel (2004). *Hot Dance/Disco: 1974-2003*. Record Research. p. 222.

3.10 "Diana"

Diana is the tenth studio album by American singer Diana Ross, released in May 22, 1980 by Motown Records. The album was, and remains the biggest-selling studio album of Ross's career. All songs are composed, played and produced by Chic members Nile Rodgers and Bernard Edwards

3.10.1 Conception

Following the U.S. success of her 1979 album *The Boss*, Ross wanted a fresher, more modern sound. Having heard production team Bernard Edwards and Nile Rodgers of Chic's work in the famous Manhattan disco club, Studio 54, Ross approached the two about creating a new album of material for her that stated where she felt she was in her life and career at the time.

Nile Rodgers recently reiterated on an episode of TVONE's "Unsung" that the majority of the songs were crafted after direct conversations with Diana. She had reportedly said to Nile and Bernard that she wanted to turn things "Upside Down" in her career and "Have Fun (Again)". After running into several drag queens in a club dressed as Diana, "I'm Coming Out" was born. Only "My Old Piano" came from their normal song-writing processes. Initially, Ross was not pleased with the album's results. Following a preview of the record to be released in the aftermath of the anti-disco backlash, Frankie Crocker, an influential New York City disc jockey warned Ross that releasing the album in its original state would even lead to the end of her career. Ross remixed the entire album, assisted by Motown engineer

Russ Terrana, removing extended instrumental passages and speeding up the tracks' tempos. The new mix also put Ross's vocals front and center. The remixing of the master tapes and the re-recording of all Ross's lead vocals were performed without the knowledge or approval of Rodgers and Edwards. When they were presented with the "official" version of *Diana*, the producers publicly objected and, at one point, even considered removing their names from the album's list of credits. Motown and Ross persisted and the version released was Terrana's smoother, more commercial mix of the album. Rodgers and Edwards were contracted by Motown to produce a follow-up album, but, as Ross left the label, it was never created. Rodgers and Edwards sued Motown, unsuccessfully claiming that they were owed monies for creating & recording the original version of the album. In 1989, Rodgers and Ross collaborated on *Workin' Overtime* (#3 US R&B), released upon Ross's return to Motown. Edwards produced the 1984 single, "Telephone" (#13 US R&B), from Ross's "Swept Away" album, released on the RCA label.

The iconic cover art was photographed by famed photographer, Francesco Scavullo. For years, a shop on the Champs Elysees in Paris displayed a life sized die-cut of the cover on its store front door. An art gallery in San Francisco sold a print for a handsome sum.

3.10.2 Reception

Released in May 1980, the *Diana* album introduced Ross to a new generation of fans worldwide. Partly due to the controversy between Diana, Motown and Nile Rodgers/Bernard Edwards, Motown released the album without a lead single. This was unheard of, especially for a once single minded label like Motown. The album sold briskly out of the box without a lead single. Radio stations were free to play what they wanted since they were first shipped the album. By its 4th week leading into summer, the album was already nearing the Top 10. "Upside Down" eventually was chosen by the label and radio programmers. "Upside Down" made a rare vaulted move in its third week *49-*10! By the middle of summer 1980, Diana chalked up her 5th/#1 single and a string of Top 10 hits followed for the next few years. (This hot string included "Endless Love", a duet with Lionel Richie that spent 9 weeks at #1 on the Billboard charts and won 5 Grammy nominations. Billboard magazine recently declared "Endless Love" 30 years later as "The Biggest Duet of All Time").

Billboard magazine had created wall-sized charts and posted 17 weeks at #1/R&B/Dance with *Diana*. Much like her previous studio album, *The Boss*, all cuts from *Diana* gave her another #1 Dance album. Reaching number two on the *Billboard* 200 chart and number one on the *Billboard* Soul Albums Chart for 8 consecutive weeks, as well as yielding two top ten singles including the number one single "Upside Down", the album would sell over one

million copies in the United States and be certified Platinum by the Recording Industry Association of America. In the UK it went Gold and spun off three successful singles; "Upside Down" (#2), "My Old Piano" (#5) and "I'm Coming Out" (#13). A fourth single, "Tenderness", was also released in certain territories, reaching the top 40 in the Netherlands, and was later included on several greatest hits compilations. Surprisingly, despite its massive dance and dance radio success, none of the singles from *Diana* were remixed for promotional and/or commercial use while the album was current.

"I'm Coming Out" has become an obvious anthem for the LGBT movement, as Diana has become one of its greatest icons.

Some thirty years after its release *Diana* remains Ross's best-selling studio album to date having sold a total of over nine million copies worldwide.

Diana was one of four albums written and produced by Edwards and Rodgers in 1980, the other three being Sister Sledge's *Love Somebody Today*, Sheila and B. Devotion's *King of the World* including European hit single "Spacer", and Chic's fourth studio album *Real People*.

Following the release of two more singles, the duet "Endless Love" with Lionel Richie and "It's My Turn", both worldwide hits, Ross left Motown and signed a then-record breaking \$20 million recording deal with RCA Records. The first album for the label was 1981's self-produced *Why Do Fools Fall in Love*, which went platinum and spawned two Top 10 hits in the US. *Diana* was remastered and released as a double CD in 2003 containing the original unremixed versions, together with a selection of other Motown dance tracks from the same period.

3.10.3 Track listing


Original album

All songs written by Bernard Edwards and Nile Rodgers.

Side A

1. "Upside Down" – 4:05  **Listen**
2. "Tenderness" – 3:52
3. "Friend to Friend" – 3:19
4. "I'm Coming Out" – 5:23  **Listen**

Side B

1. "Have Fun (Again)" – 5:57
2. "My Old Piano" – 3:55  **Listen**
3. "Now That You're Gone" – 3:59

4. "Give Up" – 3:45

Note: The Canadian release on Quality Records places the tracks from side B on side A, and the tracks from side A on side B.

2001 (UK) / 2003 (US) Deluxe Edition

- Disc one** 9. "Upside Down" (Original Chic Mix) - 4:17

10. "Tenderness" (Original Chic Mix) - 5:10

11. "Friend to Friend" (Original Chic Mix) - 3:20

12. "I'm Coming Out" (Original Chic Mix) - 6:01

13. "Have Fun (Again)" (Original Chic Mix) - 7:09

14. "My Old Piano" (Original Chic Mix) - 4:52

15. "Now That You're Gone" (Original Chic Mix) - 3:40

16. "Give Up" (Original Chic Mix) - 3:59

- Tracks 9-16 previously unreleased

Disc two

1. "Love Hangover" (Extended Alternate Mix) (McLeod, Sawyer) - 10:25

- Previously unreleased mix. Original version appears on 1976 album *Diana Ross*

2. "Your Love Is So Good for Me" (12-Inch Version) (Peterson) - 6:36

- Previously unreleased. Original version appears on 1977 album *Baby It's Me*

3. "Top of the World" (Snow) - 3:09

- From 1977 album *Baby It's Me*

4. "Lovin', Livin' and Givin'" (*Ross* album remix) (Davis, Stover) - 5:12

- From 1978 album *Ross*. Original version appears on 1978 original motion picture soundtrack *Thank God It's Friday*

5. "What You Gave Me" (12-Inch Version) (Ashford, Simpson) - 6:08

- Original version appears on 1978 album *Ross*

6. "You Were the One" (Patterson, Wright) - 4:04

- From 1978 album *Ross*

7. "The Diana Ross & the Supremes Medley of Hits" (12-inch Mix) (Dozier, Holland, Holland) - 9:59

- Originally released as 12" single in 1977. Re-released as 12" and edited 7" single in 1980 and 1981.

8. "No One Gets the Prize/The Boss" (12-Inch Re-Edit) (Ashford, Simpson) - 9:41

- Original versions appear on 1979 album *The Boss*

9. "I Ain't Been Licked" (12-inch Mix) (Ashford, Simpson) - 5:18

- Original version appears on 1979 album *The Boss*

10. "Fire Don't Burn" (David, Holland, Holland) - 3:26

- Previously unreleased recording, recorded 1975-1977. Proposed for inclusion on cancelled 1981 album *Revelations*

11. "We Can Never Light That Old Flame Again" (Alternate Mix) (David, Holland, Holland) - 4:38

- First released version was a non-album single in 1982, and was remixed by Berry Gordy and James Anthony Carmichael. The original mix featured here first appeared on a Diana Ross budget cassette in 1990.

12. "You Build Me Up to Tear Me Down" (Holland, Holland, Miller) - 5:42

- Previously unreleased recording, recorded 1975-1977. Mixed in 1978 for possible inclusion on album *Ross*

13. "Sweet Summertime Livin'" (Stover) - 4:25

- Previously unreleased recording, recorded 1975-1977. Mixed in 1978 for possible inclusion on album *Ross*. Remixed in 1981 and proposed for inclusion on cancelled album *Revelations*

3.10.4 Personnel

- Diana Ross - vocals, background vocals
- Alfa Anderson - vocals
- Fonzi Thornton - vocals
- Luci Martin - vocals
- Michelle Cobbs - vocals
- Bernard Edwards - bass guitar, lyricist
- Nile Rodgers - guitar, lyricist
- Tony Thompson - drums
- Andy Barrett (Schwartz) - piano^[5]

- Raymond Jones - keyboards
- Eddie Daniels - saxophone
- Meco Monardo - trombone
- Bob Milliken - trumpet
- Valerie Haywood (The Chic Strings) - strings
- Cheryl Hong (The Chic Strings) - strings
- Karen Milne (The Chic Strings) - strings
- Gene Orloff - conductor

3.10.5 Production

- Bernard Edwards - producer for Chic Organization Ltd.
- Nile Rodgers - producer for Chic Organization Ltd.
- Bob Clearmountain - engineer proposed side A; tracks 1-4
- Bill Scheniman - engineer proposed side B; tracks 1-4
- James Farber - engineer
- Neil Dorfsman - engineer
- Ralph Osborn - engineer
- Abdoulaye Soumare - assistant engineer
- Jeff Hendrickson - assistant engineer
- Lucy Laurie - assistant engineer
- Peter Robbins - assistant engineer
- Dennis King - mastering
- All songs originally recorded at Power Station in New York. Lead vocal re-recordings: Electric Lady, New York; Motown/Hitsville U.S.A. Studios, Hollywood, California.
- All songs originally mixed at: Power Station, New York. Remixed by Russ Terrana and Diana Ross at Artisan Sound Recorders, Hollywood, California.
- Mastered at Atlantic Studios, N.Y.

3.10.6 See also

- List of number-one R&B albums of 1980 (U.S.)

3.10.7 References

- [1] Ruhlmann, William. *diana* > review at AllMusic. Retrieved 2012-06-01.
- [2] Christgau, Robert. "*diana* > review". Robert Christgau. Retrieved 2012-06-01.
- [3]
- [4] Hillier, Bev. "Albums". *Smash Hits* (June 26 – July 9 1980): 31.
- [5] <http://1drv.ms/1CsbRMU>

- Easlea, Daryl (2004). *Everybody Dance: Chic and the Politics of Disco*. London: Helter Skelter. ISBN 1-900924-56-0
- Chin, Brian (2003). *Diana (Deluxe Edition)* [Liner notes]. New York: Motown/Universal.
- Wangler, Petra. (May 5, 2000). Interview with Aretha Franklin. *Musikbyrån*. SVT Sweden.

3.10.8 External links

- Chartstats UK

3.11 "Why Do Fools Fall in Love"

Why Do Fools Fall in Love is a 1981 album by American singer Diana Ross on the RCA label. It reached #15 in the USA (#4 R&B), #17 in the UK and the top ten in Sweden, Norway and the Netherlands.

It was the first album Ross recorded after leaving the Motown label, when she signed a \$20 million deal with RCA. Originally, Nile Rodgers and Bernard Edwards were slated to produce the follow-up to the platinum *Diana* album. However, their schedules were filled with commitments to also produce Debbie Harry's solo debut, Johnny Mathis and another Chic album. Ross had given her word to RCA president, Robert Summers to deliver an album for the 1981 holiday selling season.

The album was the first to be produced by the singer herself, and it became her second RIAA-certified platinum album (That was also misleading, since Motown was inconsistent to joining the RIAA for most of their 60s and 70s releases. She would have considerably more certifications). It was also certified Gold in the UK and Canada.

The album includes the Top 10 hits "Why Do Fools Fall In Love" and "Mirror Mirror". It also includes "Work That Body", co-written by Ross with Paul Jabara and Ray Chew. Though it just missed the Top 40 in the United States, "Work That Body" was a Top 10 hit in the U.K. and Top 15 in The Netherlands. A solo version of "Endless Love" is also included on the album, a rerecording of

her number one duet with **Lionel Richie** from earlier that year. "It's Never Too Late" was also released as a single in some international territories.

Ross also embarked on a world tour in support of the album.

The album was remastered and re-released on September 2, 2014 by Funky Town Grooves, with bonus material.^[3]

3.11.1 Track listing

3.11.2 Personnel

- Diana Ross - lead and backing vocals
- **Michael Brecker** - saxophone
- **Rob Mounsey** - strings & horn arrangement
- Leata Galloway - backing vocals
- **Randy Brecker** - horn
- Don Brooks - harmonica
- Francisco Centeno - bass
- Ray Chew - keyboards
- Margaret Dorn - backing vocals
- Ron Frangipane - keyboards
- **Eric Gale** - guitar
- Yogi Horton - drums
- Neil Jason - bass
- George MacDonald - percussion
- Jeff Mironov - guitar
- Leon Pendarvis - keyboards
- Pat Rebillot - piano
- Paul Riser - horn & string arrangement
- Ed Walsh - synthesizer
- Millie Whiteside - backing vocals

3.11.3 Certifications

3.11.4 References

[1] Allmusic review

[2]

[3] "Why Do Fools Fall In Love (Expanded Edition)". *Funky-TownGrooves.com*. FunkyTownGrooves.com. Archived from the original on January 28, 2015. Retrieved January 28, 2015.

[4] Gold & Platinum - RIAA.com

[5] Kulta- ja platinalevyt - IFPI.fi

3.12 "Silk Electric"

Silk Electric is a 1982 album released by American entertainer **Diana Ross** on the RCA label. It reached #27 in the USA (#5 R&B), #33 in the UK and the top 20 in Sweden, Norway and the Netherlands. The album cover was designed by **Andy Warhol**. The LP contained Ross' Top 10, Grammy-nominated single, "Muscles", which was produced and written by **Michael Jackson**. All other tracks were produced by Ross. (The song "I Am Me" is incorrectly listed as written by Cindy Birdsong instead of Janie Bradford on the "Diana Ross Greatest Hits - The RCA Years" compilation album) The album was certified Gold in the USA and Silver in the UK.

Ross toured in support of the album in the US, Europe, Australia and Asia.

In 1984, with a different arrangement, the song "In Your Arms", written by Linda Creed & Michael Masser, was covered by **Teddy Pendergrass** and **Whitney Houston** as "Hold Me".

The album was remastered and re-released on September 2, 2014 by Funky Town Grooves as an "Expanded Edition", with bonus material.^[4]

3.12.1 Track listing

3.12.2 Personnel

- Diana Ross - vocals, producer
- **Michael Jackson** - producer
- **Patti Austin** - backing vocals
- **Luther Vandross** - backing vocals
- **Rob Mounsey** - string & horn arrangement
- **Bill Wolfer** - synthesizer
- **Paul Shaffer** - keyboards
- **Tawatha Agee** - backing vocals
- **Joe Bargar** - piano
- **Errol Bennett** - percussion
- **Michael Boddicker** - synthesizer
- **Ray Chew** - keyboards
- **Cissy Houston** - backing vocals
- **Eric Gale** - guitar
- **Steve Goldstein** - synthesizer
- **Lucio Hopper** - bass
- **Yogi Horton** - drums

- Neil Jason - bass
- Bob Kulick - guitar
- Paulette McWilliams - backing vocals
- Rick Marotta - drums
- Daniel Miller - keyboards
- Jeff Mironov - guitar
- Jonathan Moffett - drums
- Julia Tillman Waters - backing vocals
- Greg Smith - synthesizer
- Ed Walsh - synthesizer
- Maxine Willard Waters - backing vocals
- David Williams - guitar
- Nathan Watts - bass

3.12.3 References

- [1] Allmusic review
- [2] Shewey, Don (November 25, 1982). "Diana Ross: Silk Electric : Music Reviews". *Rolling Stone*. Archived from the original on 2008-10-08. Retrieved 2013-05-15.
- [3]
- [4] "Silk Electric (Expanded Edition)". *FunkyTownGrooves.com*. FunkyTownGrooves.com. Archived from the original on 28 January 2015. Retrieved 28 January 2015.

3.13 "Ross"

Ross is a 1983 album by the American entertainer Diana Ross, her third released on the RCA label. It was released shortly before Ross gave a pair of free concerts in New York's Central Park. The album reached #32 on the US charts, #14 on the US R&B charts and #44 in the UK. It has never been reissued as a digital download. The album's highest international chart position was in Sweden, where it reached #7.

Five of the eight tracks were produced by Gary Katz, two by Ray Parker Jr and one by Ross. The album's first single, "Pieces of Ice", peaked at #31 on the US charts. Subsequent singles "Up Front" (US R&B #60, UK #79) and "Let's Go Up" (US #77) were also minor hits. "Up Front" was remixed by Jolley & Swain for its European release. The album's final US sales were slightly higher than 250,000 copies.^[3]

The album was remastered and re-released in September 2014 by Funky Town Grooves, as an "Expanded Edition" with bonus material.^[4]

3.13.1 Track listing

3.13.2 References

- [1] Allmusic review
- [2]
- [3] <http://www.greasylake.org/the-circuit/index.php?%2Ftopic%2F116321-the-supremes-diana-ross-stevie-wonder-and-ray-charlesusa-album%2F>
- [4] "Ross (Expanded Edition)". *FunkyTownGrooves.com*. FunkyTownGrooves.com. Archived from the original on January 28, 2015. Retrieved January 28, 2015.

3.14 "Swept Away"

Swept Away is the fourteenth studio album by American entertainer Diana Ross on the RCA label.

This album yielded several US hit singles, the most successful of which was the Grammy-nominated "Missing You" (#10 Pop, #1 R&B, #4 AC). "Missing You", which became Ross' final top ten on the *Billboard* Hot 100 was also produced by former labelmate and collaborator Lionel Richie and was a tribute to late soul singer Marvin Gaye, Ross and Richie's former Motown Records labelmate. Other singles included the Daryl Hall and Arthur Baker-produced "Swept Away" (#19 Pop, #3 R&B, #1 Dance) and the Julio Iglesias duet, "All of You" (#19 Pop, #38 R&B, #2 AC, #1 Spain). All three of these singles were accompanied by popular music videos. The album also included the single, "Telephone" (#13 R&B), produced by Bernard Edwards. The song "Touch by Touch" became a hit across Europe, reaching the top 10 in Austria, Belgium and Norway and also charting inside the top 20 in Canada, Sweden and the Netherlands.

Swept Away was certified Gold by the end of 1984. It peaked at #26 on *Billboard* Pop albums chart, also reaching #40 in the UK. The album also made the top ten in the Netherlands, Sweden and Norway.

The album was remastered and re-released as an "Expanded Edition" on September 2nd, 2014 by Funky Town Grooves, with bonus material on a second CD.^[2]

3.14.1 Track listing

3.14.2 Personnel

- Diana Ross – vocals
- Jeff Beck – guitar
- Nile Rodgers – guitar
- G. E. Smith – guitar

- Arthur Baker – keyboards, synthesizers
- Bernard Edwards – bass
- Dave Weckl – drums
- Michael Brecker – saxophone
- Randy Brecker – horns
- Arthur Barrow - keyboards, bass, arranging on "Touch by Touch"

3.14.3 References

[1] Allmusic review

[2] "Swept Away (2 CD Deluxe Edition)". *FunkyTownGrooves.com*. FunkyTownGrooves.com. Archived from the original on January 30, 2015. Retrieved January 30, 2015.

3.15 "Eaten Alive"

Eaten Alive is a 1985 album by Diana Ross which reached #45 in the US, #11 in the UK and Australia and the top ten in Switzerland, Norway, Sweden and the Netherlands. It includes her international hit single "Chain Reaction", which topped the charts in the U.K. and Australia.

Primarily written and produced by Barry Gibb of the Bee Gees, the album also includes a contribution from Michael Jackson who co-wrote and performed on the title track.

The album was released on the RCA label in the US where it was deemed a commercial failure, selling less than 300,000 US copies.^[2] It fared better internationally as an EMI label release to which Ross had been signed directly since 1981 (though Ross's relationship with EMI dates back to the beginning of her international career since they distributed Motown releases).

3.15.1 Overview

The album was primarily conceived by Barry Gibb, who had co-written and co-produced successful albums for Barbra Streisand, Dionne Warwick, and Kenny Rogers earlier that decade. Most of the tracks were co-written by Gibb and at least one of his other siblings, though some were written by all members of the Bee Gees. The album includes the UK and Australia #1 hit "Chain Reaction", along with the Top 10 R&B title track - written and co-produced with Michael Jackson. "Experience" was also released as a single, reaching #47 on the UK Singles Chart.

Videos were made for each of the three singles, with the title track being done in the style of the film *The Island of Dr. Moreau*. The video for "Chain Reaction" paid homage to American Bandstand-type shows of the 1960s. Both "Eaten Alive" and "Experience" co-starred actor Joseph Gian.

Due to the success of "Chain Reaction", the album would reach the Top 20 in many European territories. Barry Gibb accompanied Ross in the background on most of the tracks with Jackson also performing on "Eaten Alive". Despite perceptions, the title single, "Eaten Alive" hit the Top 20 in several European territories including Italy where it reached #10, Sweden #14 and Switzerland #17. It also peaked at #3 on the Billboard Dance Charts.

The album was remastered and re-released on September 29, 2014 by Funky Town Grooves, with bonus material on a second CD.^[3]

3.15.2 Track listing

All songs written and composed by Barry Gibb, Robin Gibb, Maurice Gibb, except where noted..

3.15.3 Personnel

Musicians credited in the liner notes:

- John J. Barnes - keyboards
- George Bitzer - keyboards, synthesizer, piano
- Nathan East - bass
- Don Felder - guitar
- Michael Fisher - percussion
- Stephen Gadd - drums
- Albhy Galuten - synthesizer, arranger
- Gary E. Grant - horn
- Jerry Hey - horn
- James Newton Howard - keyboards, synthesizer
- Kim S. Hutchcroft - saxophone
- Paul Leim - drums
- Greg Phillinganes - synthesizer
- Bill Reichenbach Jr. (credited as Bill Reichenbach) - horn
- Tom Scott - saxophone
- George Terry - guitar
- Larry Williams - keyboard

- Diana Ross - lead vocals
- Barry Gibb - backing vocals, guitar, arranger
- Michael Jackson - backing vocals on "Eaten Alive"
- Bruce Albertine - backing vocals
- Myrna Matthews - backing vocals
- Marti McCall - backing vocals

3.15.4 *The Eaten Alive Demos*

Main article: [The Eaten Alive Demos](#)

The Eaten Alive Demos as sung by Barry Gibb were made available as downloads on iTunes in October 2006. The album contained most of the songs except for the title track and "Chain Reaction".^[4] In the spring of 2009, when iTunes changed into DRM-free downloads with higher bit-rates; all of the Barry Gibb demos were no longer available. In August 2011 all of the Barry Gibb demos reappeared on iTunes shortly after the opening of the download store on his official website where many of the same tracks were available. Another demo of the title track by Michael Jackson is known to have been recorded, but, to this date, has not yet surfaced.

3.15.5 References

- [1] Wynn, Ron (1985-08-23). "Allmusic review". Allmusic.com. Retrieved 2012-07-06.
- [2] <http://www.greasylake.org/the-circuit/index.php?%2Ftopic%2F116321-the-supremes-diana-ross-stevie-wonder-and-ray-charlesusa-album-sales%2F>
- [3] "Eaten Alive 2 CD Deluxe Edition". *FunkyTownGrooves.com*. FunkyTownGrooves.com. Archived from the original on 10 September 2014. Retrieved 10 September 2014.
- [4] "Gibb Songs 2006 - Selected record releases". Columbia.edu. Retrieved 2012-07-06.

3.16 "Red Hot Rhythm & Blues"

Red Hot Rhythm and Blues is a 1987 album by the American singer Diana Ross. It also made the charts in Germany, the Netherlands and Austria, as well as reaching the top 20 in Sweden and Norway. It was Ross's final album for RCA Records. It peaked at No. 73 on the "Billboard album chart in the US despite an Emmy nominated television special that was a ratings success. It sold around 125,000 copies in the USA.^[2]

The album included the Top 15 US R&B and UK Top 50 hit, "Dirty Looks", written by Richard Scher & Lotti

Golden, and the ballad "It's Hard for Me to Say", produced by Luther Vandross. It also included cover versions of several R&B classics, including The Bobbettes' "Mr. Lee", Jackie Ross' "Selfish One," Etta James' "Tell Mama", and The Drifters' "There Goes My Baby". A Shep Pettibone remix of "Shockwaves" was released as a single in the UK which peaked at #76.

The album was promoted with a TV special featuring Etta James, Little Richard, Billy Dee Williams, Leslie Nielsen, LL Cool J, Bernadette Peters and Wolfman Jack. The tracks "Mr Lee" and "Tell Mama" did not feature on the US version of the album and the mix of "Dirty Looks" was the UK version which differs from the US version.

The cover photography was by Herb Ritts.

The album was remastered and re-released in September 2014 by Funky Town Grooves, as an "Expanded Edition" with bonus material on a second CD.^[3]

3.16.1 Track listing

3.16.2 Personnel

- Diana Ross – vocals
- Luther Vandross – background vocals
- John Capek – keyboards
- Chuck Rainey – bass
- Tommy Vig – drums, percussion
- Darryl Tookes – background vocals
- Jocelyn Brown – background vocals
- Dennis Collins – background vocals
- Francisco Centeno – bass
- Paulinho Da Costa – percussion
- Benny Diggs – background vocals
- Nathan East – bass
- Steve Farris – guitar
- Steve Ferrone – drums, percussion
- Sammy Figueroa – percussion
- Steve Gadd – drums, percussion
- Eric Gale – guitar
- Steve Goldstein – synthesizer
- Lani Groves – background vocals
- Ivan Hampden – drums
- Joseph Joubert – keyboards

- Jason Miles – synthesizer
- Jeff Mironov – guitar
- Greg Phillinganes – keyboards
- Richard Tee – keyboards

3.16.3 References

[1] Allmusic review

[2] <http://www.greasylake.org/the-circuit/index.php?%2Ftopic%2F116321-the-supremes-diana-ross-stevie-wonder-and-ray-charlesusa-album-sales%2F>

[3] "Red Hot Rhythm And Blues (2 CD Deluxe Edition)". *FunkyTownGrooves.com*. FunkyTownGrooves.com. Archived from the original on January 28, 2015. Retrieved January 28, 2015.

3.17 "Workin' Overtime"

Workin' Overtime is the seventeenth studio album by American singer Diana Ross, released on June 6, 1989 by Motown. It was Ross' first Motown album since *Diana* (1980), after Ross left the label for a then record breaking \$20 million deal with RCA. Upon Diana's return to the label, Motown founder Berry Gordy, Jr. had sold the label to MCA Records and had positioned Jheryl Busby to the head of Motown. Ross was at first reluctant to return to her old label but Gordy promised her a lot in her return: not only would Ross return to Motown as a recording act, but she would be the label's part-owner. Ross reunited with collaborator Nile Rodgers to make this album - which was an attempt to gear her to a much younger audience bringing in new jack swing productions and house music.

Upon its release, *Workin' Overtime* received negative reviews from music critics and failed despite the title track reaching number three at R&B radio. The album peaked at number 116 on the *Billboard 200* album chart, earning the distinction of being the lowest charting studio album of Ross' entire solo career. Its final sales were slightly higher than 100,000 copies in the United States. Additional singles "This House" and "Bottom Line" were issued, as well as a remix of "Paradise" remixed by Shep Pettibone, but all failed to revive the disc. In the United Kingdom the album charted at number 23 and was certified silver for sales in excess of 60,000 copies.

3.17.1 Background

Following the release of her album *Red Hot Rhythm & Blues* (1987), Ross gave birth to her son Ross and became pregnant with Evan, which caused her going on a hiatus

from work. "I stayed off work for about a year... I was having my babies, and during that time I spent a lot of time watching BET on television, the kids doing the hip-hop and so on... and, you know, I'm a risk taker," Ross said.^[2]

3.17.2 Track listing

3.17.3 Credits and personnel

Credits adapted from the album's liner notes.^[3]

3.17.4 References

[1] Wynn, Ron. "Workin' Overtime - Diana Ross", *AllMusic*, All Media Network. Retrieved 2015-02-09.

[2] Nathan, David. *The Soulful Divas: Personal Portraits of Over a Dozen Divine Divas, from Nina Simone, Aretha Franklin & Diana Ross to Patti LaBelle, Whitney Houston & Janet Jackson*, Billboard Books, ISBN 9780823084302, Google Book Search, 1999.

[3] *Workin' Overtime* (liner notes). Diana Ross. Motown. 1989. MOT-6274.

3.17.5 External links

- *Workin' Overtime* at AllMusic
- *Workin' Overtime* at Discogs (list of releases)

3.18 "The Force Behind the Power"

The Force Behind the Power is a 1991 album, released by Diana Ross on the Motown label. It reached #102 in the USA and #11 in the UK, and its first single, "When You Tell Me That You Love Me" became an international hit, reaching #1 in the Philippines, #2 in the U.K., #4 in The Netherlands, #6 in Norway as well as making the Top 40 R&B and Adult Contemporary charts in the United States.

In the UK the album certified platinum for sales exceeding 300,000 copies.^[2] It yielded five UK top 40 hits, including "One Shining Moment" (UK #10), and "If We Hold on Together" (#11). The album also went Gold in Japan. In the USA it ultimately sold a little over 100,000 copies.^[3]

"If We Hold On Together" was from Don Bluth's 1988 animated adventure film *The Land Before Time*. It rose to prominence after released as a single worldwide in 1989 (most prominently in Japan in 1990, after it was used as the theme song for the TBS drama *Omoide ni Kawaru*

Made).^[4] It reached #1 on the Japanese Oricon International single charts for 12 contiguous weeks making it the biggest selling record by a foreign artist; and in total, sold over 400,000 copies.^{[5][6]}

The international edition of *The Force Behind the Power* has two additional tracks, “No Matter What You Do,” a Top 5 R&B duet with Al B. Sure!, as well as “You And I”.

The album was successful enough internationally that Ross’ “Here and Now” World Tour lasted nearly 2 years.

3.18.1 Track listings

US edition

1. “Change of Heart” (Terry Britten, Graham Lyle) - 4:02
2. "When You Tell Me That You Love Me" (John Bettis, Albert Hammond David Campbell) - 4:13
3. “Battlefield” (Paul Carrack, Nick Lowe, David Campbell) - 3:35
4. “Blame It on the Sun” (Stevie Wonder, Syreeta Wright, David Campbell) - 3:55
5. “Heavy Weather” (Michael Sembello) - 4:59
6. “The Force Behind the Power” (Stevie Wonder) - 4:45
7. “Heart (Don't Change My Mind)" (Robbie Buchanan, Diane Warren, David Campbell) - 4:19
8. “Waiting in the Wings” (Andy Hill, Pete Sinfield) - 4:52
9. “One Shining Moment” (Vaneese Thomas, David Campbell) - 4:48
10. “You're Gonna Love It” (Cydney Davis, Lloyd Tolbert) - 5:11
11. “If We Hold on Together” (James Horner, Will Jennings, David Campbell) - 4:09
6. “Heavy Weather” (Sembello) - 4:59
7. “The Force Behind the Power” (Wonder) - 4:42
8. “Heart (Don't Change My Mind)" (Buchanan, Warren, David Campbell) - 4:19
9. “Waiting in the Wings” (Hill, Sinfield) - 4:52
10. “You and I” (Dormer, Goldo, Vigil, David Campbell) - 4:09
11. “One Shining Moment” (Thomas, David Campbell) - 4:48
12. “If We Hold on Together” (James Horner, Will Jennings, David Campbell) - 4:13
13. “No Matter What You Do” (duet with Al B. Sure!) (Brown, West) - 5:09

International edition

1. “Change of Heart” (Britten, Lyle) - 4:03
2. "When You Tell Me That You Love Me" (Bettis, Hammond, David Campbell) - 4:13
3. “Battlefield” (Carrack, Lowe, David Campbell) - 3:35
4. “Blame It on the Sun” (Wonder, Wright, David Campbell) - 3:55
5. “You're Gonna Love It” (Davis, Tolbert) - 5:11

3.18.2 References

- [1] Allmusic review
- [2] “UK Certified Awards Search > Diana Ross”. British Phonographic Industry. Archived from the original on 2013-01-11. Retrieved 2012-02-29.
- [3] <http://www.greasylake.org/the-circuit/index.php?%2Ftopic%2F116321-the-supremes-diana-ross-stevie-wonder-and-ray-charlesusa-album%2F>
- [4] "?????????". *TBS*. Retrieved 2010-08-07.
- [5] "???????????????????????????????? - ??????????". *Oricon*. Retrieved 2010-08-07.
- [6] "????????????????????????????you????". *Oricon*. Retrieved 2010-08-07. (subscription only)

3.19 "Take Me Higher"

This article is about the Diana Ross song. For the song by Creed, see *Higher* (Creed song). For the song by J. Williams and Dane Rumble and covered by Titanium, see *Takes Me Higher*.

Take Me Higher is a studio album by American singer Diana Ross, released in 1995 on the Motown label. It reached #114 in the USA (#38 R&B) and sold a little over 100,000 copies.^[1] The album features production from urban adult contemporary producers such as Narada Michael Walden, Brenda Russell, Jon-John and the Boom Brothers, the latter two coming from Babyface's production company. The album yielded the UK hits “Take Me Higher”, “Gone” and Ross’s dance cover of Gloria Gaynor’s “I Will Survive”, which featured club mixes by Steve Rodway of Motiv8 and Grammy Award winning Remixer Hex Hector. Ross’s large fan base embraced the

album as one of the finest additions to her vast body of work.

Colombian photographer, Ruven Afanador shot the album cover and the fashion forward video shoot which Ross used for promotional purposes. He also shot the video compilation for the single, "Don't Stop". Motown created a special promotional box for the album that included the video, touring schedule and postcards.

3.19.1 Chart performance and single releases

Take Me Higher reached #10 in the UK Albums Chart and #114 in the USA. The title track "Take Me Higher" hit #1 on the US 'Dance' charts, also reaching the UK Top 40. Ross's cover of "I Will Survive" reached #14 in the UK Singles Chart. Her version got an extra boost from being played at a key scene in the \$65 million grossing Kevin Kline film, *In & Out*. She also performed it during a "Take Me Higher" megamix at her acclaimed Super Bowl XXX Half-Time show as she was whisked away in a helicopter. "(I'm) Gone" written and produced by Jon-John Robinson, was also another Top 40 UK hit single, and "If You're Not Gonna Love Me Right" appeared at #67 on the US R&B charts, while "Voice of the Heart" reached #28 on the Adult Contemporary chart.

She also shot several promotional videos including an indie themed one for "Gone", a video recreating the West Hollywood LGBT Pride parade featuring gay celebrity, RuPaul for "I Will Survive" and a fashion compilation video for the single, "Don't Stop". Motown used the special promotional box for the album that included the "Take Me Higher" video that debuted on Vevo, an elegant touring schedule on elegant vintage paper and fashion postcards.

The critical reaction proved quite fortifying as *The London Times* deemed it in her finest work in years, television personality, Arsenio Hall said essentially the same, "it was the best Diana had done in years", this after a ratings breaking appearance introducing her previous album, *The Force Behind the Power* on his show in the late summer of 1991, *USA Today* gave it 3.5 stars out of 4.

3.19.2 Track listing

US Edition

1. "Take Me Higher" (Sally Jo Dakota, Nikita Germaine, Narada Michael Walden) - 4:18
2. "If You're Not Gonna Love Me Right" (Monty Seward) - 4:41
3. "Voice of the Heart" (John Bettis, Bruce Roberts, Julia Turner-Stanley) - 4:18

4. "Let Somebody Know" (Bunny Hull, Brenda Russell) - 4:55
5. "Keep It Right There" (Babyface, Jon John, Chris Liscomb) - 4:50
6. "Don't Stop" (Chuck Boom) - 3:48
7. "Gone" (Jon John) - 5:15
8. "Only Love Can Conquer All" (Sally Jo Dakota, Preston Glass, Narada Michael Walden) - 4:10
9. "I Never Loved a Man Before" (Gerry Goffin, Tom Snow) - 4:55
10. "I Thought That We Were Still in Love" (Tom Snow, Liz Vidal) - 4:52
11. "I Will Survive" (Dino Fekaris, Freddie Perren) - 4:48

International Edition

1. "Take Me Higher" (Dakota, Germaine, Walden) - 4:20
2. "If You're Not Gonna Love Me Right" (Seward) - 4:41
3. "I Never Loved a Man Before" (Goffin, Snow) - 4:54
4. "Swing It (Babyface, Jon John, Philips) - 4:14
5. "Keep It Right There" (Babyface, Jon John, Liscomb) - 4:33
6. "Don't Stop" (Boom, Tone) - 4:07
7. "Gone" (Jon John) - 5:16
8. "I Thought That We Were Still in Love" (Snow, Vidal) - 4:52
9. "Voice of the Heart" (Bettis, Roberts, Stanley) - 4:54
10. "Only Love Can Conquer All" (Dakota, Glass, Walden) - 4:10
11. "I Will Survive" (Fekaris, Perren) - 4:50
12. "If We Hold On Together" (Horner, Jennings) - 4:09 (*Japan-only bonus track*)

3.19.3 Charts

Album

Singles

3.19.4 References

- [1] <http://www.greasylake.org/the-circuit/index.php?%2Ftopic%2F116321-the-supremes-diana-ross-stevie-wonder-and-ray-charlesusa-album>

3.20 "Every Day Is a New Day"

Every Day is a New Day is a studio album by American singer Diana Ross, released in 1999 on the Motown label. It was released around the same time as the motion picture, *Double Platinum*, in which Ross co-starred with Brandy, some of the album's tracks being songs that Ross' character sings in the film. It was the last contractual album Ross released in her second Motown tenure and would be the last Motown studio effort until the label released her shelved jazz standards album, *Blue*, in 2006 and would also be Ross' last studio album of new material for another seven years. On this album Ross continued her contribution to co-writing on bonus tracks "Free (I'm Gone)" and "Drop the Mask", the former once again addressing "the divorce album" issue with lyrics of romantic dissension. These tracks were only on the Japanese edition of the album. *Every Day Is A New Day* was released in the UK with slightly different cover graphics and an amended track listing.

3.20.1 Chart performance and single releases

Every Day Is a New Day peaked at #108 on the *Billboard* 200, and #71 in the UK. It also reached #47 on the Top R&B/Hip-Hop Albums chart. Once again the album was a commercial and critical failure in the US, but it produced her final hit single of the 1990s in the UK, "Not Over You Yet", which was remixed and became a Top 10 hit, peaking at #9. Another remix of "Until we meet again" reached #2 on the US dance charts. "Sugarfree", the final US single, received urban adult airplay. The album sold around 100,000 copies in the USA.^[2]

3.20.2 Promotion

Ross continued to have a much more vibrant recording career outside of the US, though her popularity on the touring circuit in the US remained vibrant. She delivered several television specials throughout the millennium years.^[3] UK TV promotion for the album included the ITV special *An Audience with Diana Ross*. On the special, along with past hits, the songs Ross performed from *Every Day Is a New Day* were "He Lives in You" and the single "Not Over You Yet", recreating elements of the music video with choreography. Singer Boy George duetted with her on the number one single "Upside Down".

3.20.3 Track listing

3.20.4 Charts

Album

Singles

3.20.5 References

- [1] allmusic (((Every Day Is a New Day > Overview)))
- [2] <http://www.greasylake.org/the-circuit/index.php?%2Ftopic%2F116321-the-supremes-diana-ross-stevie-wonder-and-ray-charlesusa-album%2F>
- [3] "Ask Every Day Is A New Day - Diana Ross". *Billboard*. Retrieved 2012-02-19.

3.21 "Blue"

Blue, also referred to as *The Blue Album*,^[10] is a 1970s studio album released in 2006 on Motown Records by American singer Diana Ross.

Recorded in late 1971 and early 1972,^[11] the album was originally conceived as follow-up to Ross' #1 *Lady Sings the Blues* soundtrack. Berry Gordy and Motown subsequently decided to shelve the album, and Ross' next release was the "Touch Me in the Morning" single and album.

Blue was initially sold through Starbucks' US stores for the first 30 days of release. Starbucks immediately sold out of its supply nationwide. The album peaked at #2 on *Billboard's* Jazz Chart. It logged a single week on *Billboard's* pop album chart, at #146. Its final sales figure was slightly higher than 100,000 US copies.^[12]

3.21.1 Track listing

1. "What a Diff'rence a Day Makes" (Stanley Adams, María Méndez Grever) - 3:28
2. "No More" (Camarata, Russell) - 3:09
3. "Let's Do It" (Cole Porter) - 3:00
4. "I Loves Ya Porgy" (George Gershwin, Ira Gershwin, DuBose Heyward) - 5:11
5. "Smile" (Charlie Chaplin, Geoffrey Parsons, John Turner) - 2:58
6. "But Beautiful" (Johnny Burke, Jimmy Van Heusen) - 2:50
7. "Had You Been Around" (Richard Jacques, Ronald Miller, Avery Vandenburg, Bernard Yuffy) - 3:29
8. "Little Girl Blue" (Lorenz Hart, Richard Rodgers) - 4:00
9. "Can't Get Started with You" (Vernon Duke, Ira Gershwin) - 3:10

10. "Love Is Here to Stay" (George Gershwin, Ira Gershwin) - 2:13
11. "You've Changed" (Bill Carey, Carl Fischer) - 2:54
12. "My Man" (Jacques Charles, Channing Pollock, Albert Willemetz, Maurice Yvain) - 3:31
13. "Easy Living" (Ralph Rainger, Leo Robin) - 2:54
14. "Solitude" (Eddie DeLange, Duke Ellington, Irving Mills) - 2:05
15. "He's Funny That Way" (Daniels, Richard Whiting) - 3:02
16. "T'Ain't Nobody's Bizness If I Do" (Porter Grainger, Everett Robbins) - 2:22

Tracks 12-15 were originally recorded for *Lady Sings the Blues* but some were left out of the movie or were included in different versions.^[11]

Numerous remixes of "What a Difference a Day Makes" were produced for promotional use.

3.21.2 Personnel

- Gil Askey – Conductor, Producer
- Guy Costa – Engineer
- Cal Harris, Sr. – Engineer
- Michele Horie – Producer, Artwork
- Harry Langdon – Photography, Cover Photo
- Pat Lawrence – Executive Producer
- Ralph Lotten – Assistant
- Bill MacMeeken – Engineer
- Larry Miles – Engineer
- John B. Norman – Engineer
- Ryan Null – Photo Coordination
- Kevin Reeves – Mastering, Mixing
- David Ritz – Liner Notes
- Greg Ross – Design
- George Solomon – Consultant
- Art Stewart – Engineer
- Russ Terrana – Engineer
- Harry Weinger – Liner Notes, Compilation Producer

3.21.3 References

- [1] About.com review
- [2] All About Jazz review
- [3] Allmusic review
- [4] Entertainment Weekly review
- [5] The Independent review
- [6] Metro Weekly review
- [7] PopMatters review
- [8] Rolling Stone review
- [9] The Times review
- [10] Rolling Stone: The Blue Album
- [11] Motown - Never released Diana Ross album discovered!
- [12] <http://www.greasylake.org/the-circuit/index.php?%2Ftopic%2F116321-the-supremes-diana-ross-stevie-wonder-and-ray-charlesusa-album>

3.21.4 External links

- Blue at Motown

3.22 "I Love You"

I Love You is the latest album from singer and entertainer Diana Ross. It was released in Europe in late 2006 and in the United States in 2007. As of 2015, this is Diana's most recent studio album release.

3.22.1 Overview

I Love You featured a number of classic love songs such as "I Want You" (penned by Diana's late brother, Arthur "T-Boy" Ross), "Remember", "More Than Yesterday" and "Crazy Little Thing Called Love" (featuring Brian May of Queen). A special edition format was also released including a DVD featuring behind the scenes footage of the album's production. The only new original song on the album is the title track.

The album was Diana's first studio album since *Every Day is a New Day* in 1999 and reached number 60 in the United Kingdom. It was released in North America on January 16, 2007, and debuted on the *Billboard* 200 as the week's 'Hot Shot Debut' (#32) with 21,222 copies sold.^[2] It is her highest charting album since *Swept Away* peaked at number 26 in late 1984. Other chart positions: *Billboard* Top R&B/Hip Hop Albums (#16), Top Internet Albums (#31). According to Soundscan the album sold around 100,000 copies in the USA.^[3]

3.22.2 Track listing

1. "Remember" (Harry Nilsson) – 3:32
2. "More Today Than Yesterday" (Pat Upton) – 2:51
3. "I Want You" (Arthur "T-Boy" Ross, Leon Ware) – 4:34
4. "I Love You (That's All That Really Matters)" (Fred White) – 5:30
5. "What About Love" (Brenda Russell, Allee Willis, Stephen Bray) – 4:25
6. "The Look of Love" (Burt Bacharach, Hal David) – 4:28
7. "Lovely Day" (Bill Withers, Skip Scarborough) – 4:09
8. "Crazy Little Thing Called Love" (feat. Brian May) (Freddie Mercury) – 3:15
9. "Take My Breath Away" (Giorgio Moroder, Tom Whitlock), [Replaces "Crazy Little Thing Called Love" on US Version]
10. "Only You" (Buck Ram, Ande Rand) – 3:58
11. "To Be Loved" (Tyran Carlo, Berry Gordy Jr.) – 4:01
12. "I Will" (John Lennon, Paul McCartney) – 2:48
13. "This Magic Moment" (Doc Pomus, Mort Shuman) – 3:27
14. "You Are So Beautiful" (Bruce Fisher, Billy Preston) – 3:34
15. "Always and Forever" (Rod Temperton) – 4:07
16. "Remember - Reprise" (Nilsson) – 2:50

3.22.3 References

- [1] Allmusic review
- [2] "Diana Ross' New Manhattan/EMI Music Marketing Album, I Love You, is Week's Highest Debut on Billboard's Top 200 Chart at #32". Manhattan/EMI Music Marketing. Retrieved 2012-02-19.
- [3] <http://www.greasylake.org/the-circuit/index.php?%2Ftopic%2F116321-the-supremes-diana-ross-stevie-wonder-and-ray-charlesusa-album-sales%2F>

Chapter 4

Holiday albums

4.1 "A Very Special Season"

A Very Special Season (also known as *A Very Special Season: 14 Songs for Christmas*) is a holiday album released by American pop singer Diana Ross in 1994.

Produced by Nick Martinelli, whom she worked with several times around the early nineties. It is lush, soulful pop that stands as one of her better holiday themed albums.

The set was only released for the international market and consists mostly of traditional Christmas standards as well as takes on more contemporary songs by Burt Bacharach, John Lennon, and Stevie Wonder. It was certified Gold in the U.K. and continued to sell well across European territories for several subsequent holiday seasons.^[1]

4.1.1 Track listing

1. "Winter Wonderland" (Felix Bernard, Richard B. Smith) – 3:22
2. "White Christmas" (Irving Berlin) – 3:20
3. "Wonderful Christmas Time" (McCartney) – 3:09
4. "What the World Needs Now" (Burt Bacharach, Hal David) – 4:20
5. "Happy Xmas (War Is Over)" (John Lennon, Yoko Ono) – 3:15
6. "Let It Snow! Let It Snow! Let It Snow!" (Sammy Cahn, Jule Styne) – 2:14
7. "Amazing Grace" (John Newton) – 5:21
8. "His Eye Is on the Sparrow" (Civilla D. Martin) – 5:21
9. "Silent Night (Franz Gruber, Josef Mohr) – 5:01
10. "Overjoyed" (Stevie Wonder) – 4:05
11. "O Holy Night" – (Adolphe Adam, John Sullivan Dwight) – 4:44
12. "Someday at Christmas" (Miller, Wells) – 4:09
13. "Ave Maria" (Schubert) – 5:52

14. "The Christmas Song" (Mel Tormé, Bob Wells) – 3:13

4.1.2 References

- [1] "UK Certified Awards Search > Diana Ross". British Phonographic Industry. Archived from the original on 2013-01-11. Retrieved 2012-02-29.

Chapter 5

Soundtrack albums

5.1 "Diana!"

Diana! is American singer Diana Ross' first solo TV special, which aired on ABC on April 18, 1971, choreographed by David Winters of West Side Story fame, who at that time choreographed all of Ross' stage and TV shows.^{[2][3][4]} The special featured performances by The Jackson 5, and also included Jackson 5 lead singer Michael Jackson's solo debut. Michael Jackson performed Frank Sinatra's "It Was a Very Good Year", which drew laughter as its adult-themed lyrics were changed to fit his age. Other guests included Danny Thomas and Bill Cosby, who would be featured on a similar TV special by the Jackson 5 (*Goin' Back to Indiana*) a few months later.

Since this was right at the beginning of her solo career, she took the opportunity to promote the two hits from her debut, the gold audience participant "Reach Out and Touch (Somebody's Hand)" and the #1 smash, "Ain't No Mountain High Enough". She also performed a beautiful cover of The Carpenters "(They Long to Be) Close to You" and the Top 20 gold single "Remember Me" released that previous December 1970 included on her forthcoming album "Surrender" to released later that summer. (Though she performed "Reach Out and Touch (Somebody's Hand)" on the special, it was not included on the soundtrack).

The television special, and its subsequent soundtrack, was a Nielsen's ratings winner hitting the Top 20 (#17) of shows that week and garnering Emmy nominations for Diana, Bob Mackie and in technical categories.

5.1.1 Track listing for *Diana!* soundtrack album

1. "Intro"
2. "Don't Rain on My Parade"
3. "Jackson 5 Medley" ("Mama's Pearl"/"Walk On By"/"The Love You Save")
4. "(They Long to Be) Close to You"
5. "Bill Cosby Segment"
6. "(Where Do I Begin?) Love Story" (with Bill Cosby)
7. "Remember Me"
8. "Jackson 5 Medley" ("I'll Be There"/"Feelin' Alright")
9. "Danny Thomas Segment"
10. "Ain't No Mountain High Enough"
11. "Call Me"

5.1.2 References

- [1] Erlewine, Stephen Thomas. *Diana!* > review at AllMusic. Retrieved 2013-05-25.
- [2] David Winters - IMDb
- [3] Diana Ross - IMDb
- [4] David Winters remembers Michael Jackson « Magick Papers & Nightlife Thailand

5.1.3 Sources and external links

- Rateyourmusic.com, album *Diana!*.
- Allmusic.com, album *Diana!* (Original TV Soundtrack).

5.2 "Lady Sings the Blues"

For the Billie Holiday album, see Lady Sings the Blues (Billie Holiday album).

Lady Sings the Blues is the successful soundtrack to the Billie Holiday biopic of the same name, which starred Diana Ross in her screen debut in 1972. The album went on to be Ross' 4th #1 album (selling over 2,000,000 US copies^[1]), though the only one as a solo artist, on the U.S. Top 200 *Billboard* Albums Chart as a solo act, going to #2 on the U.S. *Billboard* R&B Album Chart, and #50 on

the UK Albums Chart. It was certified gold on the UK for sales of over 100,000 copies.^[2]

It was also the fourth best-selling R&B album and fifth best-selling Pop album of 1973.

It was critically acclaimed for Ross emulating Billie Holiday's voice while retaining her own individual sound. The soundtrack is also noted for being the only Motown album to have a special designed label to match the album cover on the vinyl release, rather than Motown's usual "Map of Detroit" design. This label design would also turn up on the single releases from the soundtrack.

5.2.1 Track listing

Side one

1. "The Arrest" – 0:15
2. "Lady Sings the Blues" – 1:03
3. "Baltimore Brothel" – 0:25
4. "Billie Sneaks into Dean and Dean's/Swinging Uptown" – 0:49
5. "'Taint Nobody's Bizness If I Do" – 1:06
6. "Big Ben/C.C. Rider" – 1:06
7. "All of Me" – 2:19
8. "The Man I Love" – 2:27
9. "Them There Eyes" – 1:03
10. "Gardenias from Louis" – 2:03
11. "Cafe Manhattan/Had You Been Around/Love Theme" – 2:03

Side two

1. "Any Happy Home" – 0:37
2. "I Cried for You" – 0:37
3. "Billie and Harry/Don't Explain" – 0:37
4. "Mean to Me" – 1:18
5. "Fine and Mellow" – 0:45
6. "What a Little Moonlight Can Do" – 2:09
7. "Louis Visits Billie on Tour/Love Theme" – 0:45
8. "Cafe Manhattan Party" – 1:37
9. "Persuasion/'Taint Nobody's Bizness If I Do" – 3:48
10. "Agent's Office" – 1:09
11. "Our Love Is Here to Stay" – 2:01

Side three

1. "Fine and Mellow" – 2:54
2. "Lover Man" – 3:22
3. "You've Changed" – 2:34
4. "Gimme a Pigfoot (And a Bottle of Beer)" – 2:06
5. "Good Morning Heartache" – 2:21
6. "All of Me" – 2:04

Side four

1. "Love Theme" – 2:53
2. "My Man" – 2:26
3. "Don't Explain" – 2:10
4. "I Cried for You" – 2:13
5. "Strange Fruit" – 3:35
6. "God Bless the Child" – 2:42
7. "Closing Theme" – 1:08

5.2.2 Chart positions

5.2.3 See also

- *Happy (Love Theme from Lady Sings the Blues)*

5.2.4 References

[1] <http://www.greasylake.org/the-circuit/index.php?%2Ftopic%2F116321-the-supremes-diana-ross-stevie-wonder-and-ray-charlesusa-album%2F>

[2] "UK Certified Awards Search > Diana Ross". British Phonographic Industry. Archived from the original on 2013-01-11. Retrieved 2012-02-29.

5.3 "Mahogany"

For the Diana Ross film, see *Mahogany* (film).

Mahogany was the second original motion picture soundtrack by Diana Ross, following her 1972 release *Lady Sings the Blues*. The soundtrack from the film *Mahogany* (her second film, following *Lady Sings the Blues*) included the chart-topping single "Theme from *Mahogany* (Do You Know Where You're Going To)", which peaked at number-one on the *Billboard* Hot 100 chart in January 1976. The single's B-side, "No One's Gonna Be a Fool

Forever”, was not released as an album track. The soundtrack reached #19 in the USA and sold over 275,000 copies.^[2]

5.3.1 Track listing

Side one

1. “Theme from *Mahogany* (Do You Know Where You're Going To)” – 3:25
2. “Feeling Again” – 3:22
3. “You Don't Ever Have to Be Alone” – 2:40
4. “Can You Hear It in My Music” – 3:38
5. “Christian’s Theme” – 1:46
6. “After You” – 2:17
7. “Theme from *Mahogany* (Instrumental)” – 3:52

Side two

1. “My Hero Is a Gun” – 3:18
2. “Cat Fight” – 1:31
3. “Erucu” – 3:34
4. “Let’s Go Back to Day One” – 1:42
5. “Tracy” – 2:14
6. “She’s the Ideal Girl” – 2:46
7. “Sweets (And Other Things)” – 2:01
8. “Mahogany Suite” – 5:31

5.3.2 Charts

5.3.3 References

[1] Erlewine, Stephen. “Mahogany”. *AllMusic*. Retrieved March 26, 2014.

[2] <http://www.greasylake.org/the-circuit/index.php?%2Ftopic%2F116321-the-supremes-diana-ross-stevie-wonder-and-ray-charlesusa-album-sales%2F>

5.4 "The Wiz"

The Wiz is the original motion picture soundtrack album for the 1978 film adaptation of the Broadway musical *The Wiz*. Although the film was produced for Universal Pictures by Motown Records' film division, the soundtrack

album was issued on MCA Records as a two-LP collection (Universal was owned by MCA Inc. at the time). Chiefly produced by Quincy Jones,^[2] *The Wiz* soundtrack features non-sync cast performances by the stars of the film, including Diana Ross, Michael Jackson, Nipsey Russell, Ted Ross, Mabel King, Theresa Merritt, Thelma Carpenter, and Lena Horne.

Like many musicals of the period, the performances in the soundtrack album are not those used directly in the film, but re-recorded by the same artists at an earlier and/or later date. Several differences are noted including Michael Jackson’s line and a Nipsey Russell scat section being dropped in “A Brand New Day” among others.

The track selection is made up of both songs from the original 1975 Broadway musical by Charlie Smalls and Luther Vandross, as well as new songs written for the film by Quincy Jones, Nickolas Ashford & Valerie Simpson, and Anthony Jackson. This soundtrack marks Jones’ first collaboration with Jackson; Jones would go on to produce Jackson’s hit solo albums *Off the Wall*, *Thriller*, and *Bad*.^[3]

The album, with its hit single "Ease On Down the Road", was more successful than the film itself, which was a commercial and critical failure. It was certified Gold in the US. It also did well in some European territories like the Netherlands, where "A Brand New Day" was a surprise number 1. When Diana Ross did 2 sold out shows at The Geldredome in 2009 in Arnhem, Netherlands, she ended each concert with a huge finale of “A Brand New Day”. The soundtrack also did well in Australia.

5.4.1 Track listing

All songs written by Charlie Smalls, unless otherwise noted.

Record one, side one

1. “Main Title (Overture, Part One)” (instrumental)
2. “Overture (Part Two)” (instrumental)
3. “The Feeling That We Have” - Theresa Merritt and Chorus
4. “Can I Go On?” (*Quincy Jones, Nickolas Ashford and Valerie Simpson*) - Diana Ross
5. “Glinda’s Theme” (instrumental)
6. “He’s the Wizard” - Thelma Carpenter and Chorus
7. “Soon as I Get Home”/“Home” - Diana Ross

Record one, side two

1. "You Can't Win" - Michael Jackson

2. "Ease on Down the Road #1" - Diana Ross and Michael Jackson
3. "What Would I Do If I Could Feel?" - Nipsey Russell
4. "Slide Some Oil to Me" - Nipsey Russell
5. "Ease on Down the Road #2" - Diana Ross, Michael Jackson, and Nipsey Russell
6. "I'm a Mean Ole Lion" - Ted Ross
7. "Ease on Down the Road #3" - Diana Ross, Michael Jackson, Nipsey Russell, and Ted Ross
8. "Poppy Girls" (*Anthony Jackson*) (instrumental)

Record two, side one

1. "Be a Lion" - Diana Ross, Michael Jackson, Nipsey Russell, and Ted Ross
2. "End of the Yellow Brick Road" (instrumental)
3. "Emerald City Sequence" (*music: Jones, lyrics: Smalls*) - Chorus
4. "So You Wanted to See the Wizard" - Richard Pryor (spoken dialogue)
5. "Is This What Feeling Gets? (Dorothy's Theme)" (*music: Jones, lyrics: Ashford & Simpson*) - Diana Ross

Record two, side two

1. "Don't Nobody Bring Me No Bad News" - Mabel King and Chorus
2. "A Brand New Day" (*Luther Vandross*) - Diana Ross, Michael Jackson, Nipsey Russell, Ted Ross, and Chorus
3. "Believe in Yourself (Dorothy)" - Diana Ross
4. "The Good Witch Glinda" (instrumental)
5. "Believe in Yourself (Reprise)" - Lena Horne
6. "Home" - Diana Ross

5.4.2 Charts

Album

Singles

5.4.3 References

- [1] Allmusic review
- [2] Jones, Quincy (2002). *Q: The Autobiography of Quincy Jones*. Broadway Books. pp. Pages 229, 259. ISBN 0-7679-0510-5.

[3] Bronson, Fred (2003). *Billboard's Hottest Hot 100 Hits*. Watson-Guptill. pp. Page 107. ISBN 0-8230-7738-1.

[4] "allmusic (((The Wiz (Original Soundtrack) > Charts & Awards > Billboard Albums)))". *AllMusic*. Rovi Corporation. Retrieved 2010-03-26.

[5] "allmusic (((The Wiz (Original Soundtrack) > Charts & Awards > Billboard Singles)))". *Allmusic*. Rovi Corporation. Retrieved 2010-03-26.

5.5 "Endless Love"

Endless Love is the name of a soundtrack album to the movie of the same name. The album was released worldwide by Mercury Records in 1981.

While the *Endless Love* movie itself didn't make history, the film's soundtrack and its theme song by Diana Ross and Lionel Richie, also called "Endless Love", certainly did. The song became a #1 hit on the Billboard Hot 100, and nearly 30 years after its release still remains the best-selling single of Ross' career. The single stayed at #1 for no less than nine weeks from August 9 to October 10, 1981, making it the biggest-selling single of the year in the US. It also topped the Billboard R&B chart and the Adult Contemporary chart as well as becoming a Top ten hit single in the UK, peaking at #7 and indeed a Top ten hit in most parts of the world. The duet single was released by Motown Records worldwide since both artists were still signed to that label at the time, and in effect became the most successful single in Motown history. It however became Ross' final hit single for the label, shortly thereafter she signed a then recordbreaking \$20 million deal with RCA Records. Her first album for her new label, the self-produced *Why Do Fools Fall in Love*, released the same year, included a solo version of "Endless Love". The *Endless Love* soundtrack also included a second duet with Ross and Richie, "Dreaming of You", and both songs were also included as orchestral versions alongside Jonathan Tunick's original score.

While Ross' appearance on the *Endless Love* soundtrack marked the end of an era as she left Motown after twenty years on the label, Lionel Richie's work for the album instead became a new beginning in his career both as a composer, producer and an artist in his own right. The "Endless Love" single was released while he still officially was a member of the Commodores. The success of the duet encouraged Richie to branch out into a full-fledged solo career, releasing his debut album *Lionel Richie* in 1982 which produced another chart-topping single, "Truly", continuing the style of his ballads with the Commodores, like "Easy", "Three Times a Lady" and "Still", "Lady" composed and produced for Kenny Rogers which hit #1 in 1980, and also the two duets with Ross on the *Endless Love* soundtrack.

The soundtrack album also featured two tracks that were not originally recorded for the actual movie: KISS' "I

"Was Made for Lovin' You", first released on their album *Dynasty*, a #11 hit on *Billboard's* singles chart in 1979, as well as Cliff Richard's "Dreamin'", written by singer Leo Sayer and producer Alan Tarney, originally included on Richard's album *I'm No Hero* and also a Top ten hit single in the UK in 1980. Blondie's 1979 US and UK #1 hit "Heart of Glass" which also briefly appeared in the movie was not included on the soundtrack album.

The *Endless Love* soundtrack was re-released on CD by PolyGram in 1998, this 1998 CD version is out-of-print. In December 2014, Polygram re-released the CD soundtrack in Japan under Universal Japan SHM-CD.

5.5.1 Track listing

Side A

1. "Endless Love" (Lionel Richie) - 4:26
 - Performed by Diana Ross and Lionel Richie
2. "Dreaming of You" (Thomas McClary, Richie) - 4:31
 - Performed by Ross and Richie
3. "I Was Made for Lovin' You" (Paul Stanley, Desmond Child, Vini Poncia) - 3:59
 - Performed by KISS
4. "Dreamin'" (Leo Sayer, Alan Tarney) - 3:37
 - Performed by Cliff Richard
5. "Endless Love" (Theme) (Richie) - 2:45
 - Instrumental

Side B

1. "Dreaming of You" (Theme) (Richie) - 4:44
 - Instrumental
2. "Heart Song" (Jonathan Tunick) - 1:42
 - Instrumental
3. "David Goes to Jade's House" (Tunick) - 3:35
 - Instrumental
4. "Ann Sees David and Jade Making Love" (Tunick) - 3:32
 - Instrumental
5. "David at the Institution" (Dialogue) (Tunick) - 4:28
 - Instrumental
6. "Endless Love" (Reprise) (Richie) - 4:27
 - Performed by Ross and Richie

5.5.2 Personnel

- Lionel Richie - lead and backing vocals on "Endless Love" and "Dreaming of You"
- Diana Ross - lead vocals on "Endless Love" and "Dreaming of You"
- KISS - performers on "I Was Made for Lovin' You"
- Cliff Richard - lead vocals on "Dreamin'"
- Sonny Burke - Fender Rhodes
- David Cochrane - bass guitar, backing vocals
- Paulinho Da Costa - percussion
- Nathan East - bass guitar
- Barnaby Finch - piano
- Ed Greene - drums
- Paul Jackson, Jr. - acoustic and electric guitar
- Thomas McClary - guitar
- Sylvester Rivers - Moog synthesizer
- Rick Shlosser - drums
- Deborah Thomas - backing vocals
- David T. Walker - guitar

5.5.3 Production

- Lionel Richie - producer ("Endless Love" and "Dreaming of You")
- Vini Poncia - producer ("I Was Made for Lovin' You")
- Alan Tarney - producer ("Dreamin'")
- Peter Guber - record and soundtrack producer
- Jon Peters - record and soundtrack producer
- Charles Koppelman - executive producer
- Adam Fields - executive producer
- Brenda Richie - production assistant
- Jonathan Tunick - arranger, conductor
- Gene Page - horn arrangements, string arrangements, rhythm arrangements
- Harry Bluestone - concert master
- Reginald Dozier - sound engineer, mixing engineer
- Michael Mancini - sound engineer, mixing engineer
- Jeff Lancaster - package design

5.5.4 Sources and external links

- Allmusic Diana Ross biography
- Allmusic Lionel Richie biography
- Chartstats.com, UK chart history
- IMDB.com, *Endless Love*

Chapter 6

Live albums

6.1 "Live at Caesars Palace"

Live at Caesars Palace is a 1974 live album released by American singer Diana Ross during her performance at Las Vegas' Caesars Palace. It was Ross' first of two live albums she recorded for the Motown label. It reached #64 in the USA (#15 R&B) and sold over 200,000 copies.^[1]

6.1.1 Track listing

Side A:

1. "Overture" - 0:49
2. "Don't Rain on My Parade" [from *Funny Girl*] (Jule Styne, Bob Merrill) - 2:21
3. "Big Mable Murphy" (Dallas Frazier) - 3:02
4. "Reach Out and Touch (Somebody's Hand)" (Nickolas Ashford, Valerie Simpson) - 6:57
5. "The Supremes Medley: Stop! In the Name of Love / My World Is Empty Without You / Baby Love / I Hear a Symphony" (Lamont Dozier, Eddie Holland, Brian Holland) - 5:19
6. "Ain't No Mountain High Enough" (Nickolas Ashford, Valerie Simpson) - 4:57

Side B:

1. "Corner of the Sky" [from *Pippin*] (Stephen Schwartz) - 4:04
2. "Being Green" (Joe Raposo) - 2:49
3. "I Loves You, Porgy" (George Gershwin, Ira Gershwin, Dubose Heyward) - 1:37
4. "Lady Sings the Blues Medley: Lady Sings the Blues / God Bless the Child / Good Morning Heartache / 'Tain't Nobody's Biz-ness if I Do'" (Billie Holiday, Ervin Drake, Porter Grainger, Arthur Herzog Jr., Dan Fisher, Irene Higgenbotham) - 7:24
5. "The Lady Is a Tramp" (Richard Rodgers, Lorenz Hart) - 2:29
6. "My Man" (Channing Pollack) - 4:25

6.1.2 Personnel

- Diana Ross - vocals
- Gil Askey - arranger, conductor
- Marty Harris - piano
- Gene Pello - drums
- Greg Poree - guitar
- Jerry Steinholtz - percussion, conga
- Nat Brandwynne Orchestra
- Devastating Affair - background vocals
- Pepito Hernandez - bass

6.1.3 References

- [1] <http://www.greasylake.org/the-circuit/index.php?%2Ftopic%2F116321-the-supremes-diana-ross-stevie-wonder-and-ray-charlesusa-album%2F>

6.2 "An Evening with Diana Ross"

An Evening with Diana Ross is a 1977 live double album released by American singer Diana Ross on the Motown label. It was recorded live at the Ahmanson Theatre in Los Angeles during the international tour of Ross' one-woman show, for which she was awarded a special Tony Award after the show's run at Broadway's Palace Theater, followed by an Emmy-nominated TV special of the same name. The album reached #29 in the USA (#14 R&B). The album showcased her live performances for the second time as a solo performer, following 1974's *Live At Caesars Palace*. It was the last live album Ross released until 1989's *Greatest Hits Live*.

This album was certified Silver in the UK for sales in excess of 60,000 copies.^[1]

6.2.1 Track listing**Side A**

1. "Overture" - 2:35
2. "Here I Am" (Burt Bacharach, Hal David) - 1:02
3. "I Wouldn't Change A Thing" (Johnny Bristol) - 1:50
4. "The Lady Is a Tramp" (Lorenz Hart, Richard Rodgers) - 2:00
5. "Touch Me in the Morning" (Michael Masser, Ron Miller) - 2:54
6. "Smile"/"Send In the Clowns" (Charlie Chaplin, Geoffrey Parsons, John Turner)/(Stephen Sondheim) - 4:30
7. "Love Hangover" (Marilyn McLeod, Pam Sawyer) - 4:49

Side B

1. "Girls" (John Phillips) - 1:20

The Point

1. "Everybody's Got 'Em" (Harry Nilsson) - 1:05
2. "Me and My Arrow" (Nilsson) - 1:17
3. "Lifeline" (Nilsson) - 3:01
4. "Everybody's Got 'Em" (Reprise) (Nilsson) - 1:07

The Working Girls (Billie Holiday, Josephine Baker, Ethel Waters, Bessie Smith)

1. "Lady Sings The Blues" (Holiday, Herbie Nichols) - 1:00
2. "T'Ain't Nobody's Bizness If I Do" (Grainger, Prince, Williams) - 1:02
3. "I Cried For You" (Arnheim, Freed, Lyman) - 0:53
4. "Aux Iles Hawaii" (Bastia) - 1:00
5. "Stormy Weather" (Harold Arlen, Ted Koehler) - 1:50
6. "Jump in the Pot (And Let's Get Hot)" (Instrumental) - 0:23
7. "I Need a Little Sugar in My Bowl" (Brymn, Smalls, Williams) - 2:13
8. "My Man" (Jacques Charles, Channing Pollack, Albert Willemetz, Maurice Yvain) - 2:18

Side C**The Motown Story - 4:52**

1. "Motown Overture"
2. "Money (That's What I Want)" (Janie Bradford, Berry Gordy)
3. "Please Mr. Postman" (Robert Bateman, Georgia Dobbins, William Garrett, Freddie Gorman, Brian Holland)
4. "I Want You Back" (The Corporation)
5. "Fingertips" (Clarence Paul, Henry Cosby)

The Supremes - 6:28

1. "You Keep Me Hanging On" (Holland-Dozier-Holland)
2. "Baby Love" (Holland-Dozier-Holland)
3. "Someday We'll Be Together" (Johnny Bristol, Jackey Beavers, Harvey Fuqua)
4. "Stop! In the Name of Love" (Holland-Dozier-Holland)
5. "You Can't Hurry Love" (Holland-Dozier-Holland)
6. "Reflections" (Holland-Dozier-Holland)
7. "My World Is Empty Without You" (Holland-Dozier-Holland)
8. "I Hear a Symphony" (Holland-Dozier-Holland)

Reach Out

1. "Reach Out and Touch (Somebody's Hand)" (Nickolas Ashford, Valerie Simpson) - 2:49

Side D**One Giant Step**

1. "The Music in the Mirror" (Hamlisch, Kleban) - 3:35
2. "What I Did for Love" (Hamlisch, Kleban) - 2:17
3. "Improvisations" - 1:19
4. "Dance: Ten; Looks: Three" (Hamlisch, Kleban) - 2:59
5. "Theme From Mahogany (Do You Know Where You're Going To)" (Gerald Goffin, Michael Masser) - 1:15
6. "Ain't No Mountain High Enough" (Ashford, Simpson) - 4:05

6.2.2 Personnel

- Diana Ross - vocals
- Gregg Wright - keyboards
- Marty Harris - piano
- Gene Pello - drums
- Louis Spears - bass guitar
- Jerry Steinholtz - conductor
- John Colins - guitar
- The Jones Girls - backing vocals

6.2.3 References

- [1] "UK Certified Awards Search > Diana Ross". British Phonographic Industry. Archived from the original on 2013-01-11. Retrieved 2012-02-29.

6.3 "Greatest Hits Live"

Greatest Hits Live is a 1989 live album released by Diana Ross in the UK on the EMI label. The album saw Ross performing older tracks during her Supremes days and early solo career to current music including "Workin' Overtime", "Paradise" and "This House". The album reached #34 in the UK album charts, and was certified Gold for sales in excess of 100,000 copies.^[2]

6.3.1 Track listing

1. "Intro - Dirty Diana" - 1:24
2. "I'm Coming Out" (Bernard Edwards, Nile Rodgers) - 1:31
3. "Upside Down" (Edwards, Rodgers) - 2:26
4. "What Can One Person Do?" (Rodgers, Smith) - 2:28
5. "Missing You" (Lionel Richie) - 4:45
6. "Mirror Mirror" (Dennis Matkosky, Michael Sembello) - 3:49
7. "Chain Reaction" (Barry Gibb, Maurice Gibb, Robin Gibb) - 3:57
8. "Muscles" (Michael Jackson) - 3:37
9. "Dirty Looks" (Scher, Golden) - 2:22
10. "Love Hangover" (Marilyn McLeod, Pam Sawyer) - 2:51
11. "The Man I Love" (George Gershwin, Ira Gershwin) - 3:45
12. "Do You Know Where You're Going To (Theme From Mahogany)" (Gerry Goffin, Michael Masser) - 2:28
13. "Ain't No Mountain High Enough" (Nickolas Ashford, Valerie Simpson) - 2:55
14. "Paradise" (Rodgers, Smith) - 3:29
15. "This House" (Rodgers) - 4:03
16. "Workin' Overtime" (Rodgers) - 3:26
17. "Supremes Medley" ("Baby Love"/"Stop! In the Name of Love"/"You Can't Hurry Love"/"You Keep Me Hangin' On"/"Love Is Like an Itching in My Heart") (Holland-Dozier-Holland) - 6:51
18. "Why Do Fools Fall in Love" (George Goldner, Frankie Lymon) - 3:11
19. "Endless Love" (Richie) - 4:16
20. "Reach Out and Touch (Somebody's Hand)" (Ashford, Simpson) - 3:44

6.3.2 Personnel

- Diana Ross - vocals
- Bobby Glenn - background vocals
- Kevin Chokan - guitar
- Walt Fowler - trumpet, keyboards
- David Goldblatt - keyboards, music direction
- Rocq-E-Harrell - background vocals
- John Pena - bass
- Eric Persing - synthesizer programming
- Ron Powell - percussion
- Mark Ellis Stephens - keyboards
- Steve Tavaglione - saxophone
- Michael Warren - guitar

6.3.3 References

- [1] Allmusic review
- [2] "UK Certified Awards Search > Diana Ross". British Phonographic Industry. Archived from the original on 2013-01-11. Retrieved 2012-02-29.

6.4 "Stolen Moments: The Lady Sings... Jazz and Blues"

"*Stolen Moments: The Lady Sings... Jazz and Blues*" is a 1993 live album by Diana Ross released on the Motown label. It sold over 100,000 copies in the USA.^[1]

The album was recorded at the 975 seat Ritz Theatre in New York City on December 4, 1992. The nineteen Jazz standards, which are highly associated with the late Billie Holiday, had been sung by the Motown diva twenty years before for the soundtrack of her award-winning film *Lady Sings the Blues*.

The band backing Diana includes Jazz giants Roy Hargrove, Ron Carter, Jon Faddis, and Urbie Greene, among others. Upon release, the album reached the Top 10 on *Billboard's* Jazz chart, peaking at number two. A 90 minute video recording of the show was released, initially as a Pay-Per-View event in the United States, and then in the various video formats available at the time. The video recording featured a performance by Rhonda Ross and behind-the-scenes footage with Diana.

A studio recording of "Where Did We Go Wrong" was included on international editions of the album, but these international releases omitted the live track "The Man I Love".

The original airing in 1992 celebrated the 20th Anniversary of the release of Diana's film debut in "Lady Sings the Blues".

The album CD and DVD were both remastered and re-released in 2002 with superb sound and resolution.

In a five decade career, "Stolen Moments" though centered on one segment of her career, is one of the best live albums she has ever released. Missing the summit by one, (#2) fans obviously agreed. Diana surrounded herself with a top notch group of accomplished and celebrated jazz musicians led by both Jon Faddis and Gil Askey with Roy Hargrove, Urbie Green, Ron Carter, etc. rounding out a great evening of fine American music.

This is the second of 3 jazz albums that Diana's recorded including "Lady Sings the Blues" soundtrack, "Stolen Moments" and "Blue". All albums lead back to "Lady Sings the Blues". The soundtrack hit the summit (#1) on the Jazz album chart. Whilst both "Stolen Moments" and "Blue" peaked at #2. Along with their commercial success, they were all critically acclaimed.

6.4.1 Track listing

1. "Fine and Mellow" (Billie Holiday) - 2:58
2. "Them There Eyes" (Pinkard, Tauber, Tracey) - 3:42
3. "Don't Explain" (Arthur Herzog Jr., Holiday) - 4:48

4. "What a Little Moonlight Can Do" (Woods) - 3:46
5. "Mean to Me" (Fred E. Ahlert, Roy Turk) - 2:41
6. "Lover Man" (Davis, Ramirez, Sherman) - 5:01
7. "Gimme a Pigfoot (And a Bottle of Beer)" (Coot Grant / Wesley Wilson) - 3:31
8. "Little Girl Blue" (Lorenz Hart, Richard Rodgers) - 3:21
9. "There's a Small Hotel" (Lorenz Hart, Richard Rodgers) - 2:47
10. "I Cried for You" (Gus Arnheim, Arthur Freed, Abe Lyman) - 6:38
11. "The Man I Love" (George Gershwin, Ira Gershwin) - 5:13
12. "God Bless the Child" (Herzog, Holiday) - 6:13
13. "Love Is Here to Stay" (George Gershwin, Ira Gershwin) - 2:18
14. "You've Changed" (Carey, Fischer) - 2:59
15. "Strange Fruit" (Allan) - 3:31
16. "Good Morning Heartache" (Ervin Drake, Dan Fisher, Irene Higgenbotham) - 5:02
17. "Ain't Nobody's Business If I Do" (Grainger, Robbins) - 2:44
18. "My Man" (Charles, Pollack, Willemetz, Yvain) - 3:54
19. "Fine and Mellow (Reprise)" (Holiday) - 2:06

6.4.2 References

- [1] <http://www.greasylake.org/the-circuit/index.php?%2Ftopic%2F116321-the-supremes-diana-ross-stevie-wonder-and-ray-charlesusa-album>

6.4.3 External links

- Stolen Moments at Motown link

Chapter 7

Collaboration albums

7.1 "Diana & Marvin"

Diana & Marvin is a duets album by American soul musicians Diana Ross and Marvin Gaye, released October 26, 1973 on Motown.^[5] Recording sessions for the album took place in 1972 and 1973 at Motown Recording Studios in Hollywood, California.^[6] Featuring vocal collaborations by Gaye and Ross, widely recognized at the time as two of the top soul and pop performers, respectively.

Diana & Marvin became a multi-chart success that managed to sell over a million copies worldwide. The album was remastered and re-released on compact disc with four bonus tracks on February 6, 2001.^{[7][8]}

7.1.1 History

Recordings

Initial plans to make the Ross/Gaye duet album began as early as 1970. But due to Gaye being in a personal lull following the death of Tammi Terrell, Motown failed to bring the two together and instead focused on Ross' emerging solo career, which didn't take off until the release of her cover of Gaye and Terrell's "Ain't No Mountain High Enough", which became an international hit. During that time, Gaye had made a promise that he would never again record a duet with a female performer because he felt they were cursed by him recording with them (Mary Wells abruptly left Motown following the end of the *Together* album and her career failed to recover; Kim Weston also abruptly left the label following the end of their *Take Two* sessions; and Terrell's complications with a brain tumor made duets between her and Gaye difficult, later resulting in her death).

In mid-1971, Gaye returned to the charts with the *What's Going On* album, which redefined his career and direction. Due to this, Gordy again approached him on doing a duet album with Ross. Though Gaye had insisted not to record any more duet albums, he later wrote that he felt the move to do a duet album with Ross would increase his popularity and confirmed that he was indeed what the media had labeled him around this time: "the prince of

Motown".^[9] Gaye then agreed, with Ross joining him in sessions. Engineer Russ Terrana will later recall that the start of sessions met difficulty as Gaye, who had the habit of coming to recording studios late, came unusually early but was inside the studio smoking reefer. Terrana said when Ross, still pregnant with her first child, daughter Rhonda, walked in, she immediately walked out, upset that Gaye was smoking reefer and told Gordy to stop him from smoking because of her pregnancy fearing her baby might die from the smoke.

When Gordy asked Gaye to put the reefer out, Gaye told him, "if I can't smoke, I can't sing." Eventually, however, Gaye did put the reefer out and Ross re-entered the studio with Gaye recording a cover of Wilson Pickett's "Don't Knock My Love". According to the album's later liner notes, Ross hated "Don't Knock My Love" and reportedly asked Gaye "why are we recording this song?" Later recording sessions proved to be difficult as Ross had her baby and laid low following Rhonda's birth. She had also finished work on the movie, *Lady Sings the Blues*. Gaye, in the meantime, was busy on other projects putting future recording sessions in limbo. Due to this, Motown decided to do what they had done with Gaye and Terrell - record them separately. Ross and Gaye ended up recording in different sessions with Terrana mixing the duo's vocals together. The album would feature the last Ashford & Simpson production for Motown, "Just Say, Just Say", though the duo would later reunite with Ross on her *The Boss* album. Gaye later said of the experience: "I'm not sure I handled the situation very well. Musically I may have overplayed my hand. I was too cavalier. I should have done everything in the world to make Diana comfortable. After all, she was making movies, recording two or three albums a year, starring in her own TV specials, and about to have a baby. I could have been a little more understanding. But I went the other way. It's hard for me to deal with prima donnas. We were like two spoiled kids going after the same cookie..."^[10]

Release

Album sessions dragged on throughout 1972 and into early 1973. Since the album was not under Gaye's Tamla contract where Gaye had become the first Motown-

established artist to have full autonomous creative control, the album was instead issued under the Motown imprint, which Ross recorded with. Motown held the album from being released, as Ross and Gaye had solo albums ready for release. Ross released the solo album, *Touch Me in the Morning*, which coincidentally included a cover of another Marvin single, "Save the Children", which was included in a socially conscious medley along with the song, "Brown Baby". Gaye released his solo album, *Let's Get It On*, that August. Both albums brought huge success as both peaked in the top ten with Gaye's album eventually selling more than three million copies, becoming his best-selling Motown album ever surpassing *What's Going On*.

Motown decided to issue the long-awaited *Diana & Marvin* album in 1973. Assured that the album would be a success, Motown billed it with Diana Ross' name in front of Gaye's. Gaye recalled he smirked and chuckled at the decision. Despite a huge promotional push, the album was only a modest success in the U.S. reaching number 26 on the *Billboard 200* and number 7 on the R&B albums chart, selling over 500,000 copies in America. In the United Kingdom, where Gaye and Ross had substantial fan bases, reaching number 6 on the UK albums chart and was certified Gold for sales in excess of 100,000 copies. In the U.S., Motown issued three singles - "You're a Special Part of Me", which became a medium-sized hit for the duo, reaching number 12 on the *Billboard* Hot 100 and number 4 on the R&B chart; "My Mistake (Was to Love You)", which also became a medium-sized hit reaching number 19 on the Hot 100 and number 15 on the R&B chart, and the cover of "Don't Knock My Love", released in mid-1974, reaching as high as number 46 on the Hot 100 and number 25 on the R&B chart, also giving the duo a #1 hit in Brazil. In the UK, two singles were released and they were both covers of Stylistics songs.^[11] The first, "Stop, Look, Listen (To Your Heart)", reached number 25 there (the original Stylistics single failed to chart there), while the second, "You Are Everything", became a smash reaching number 5. Ross and Gaye would later record two more songs together in 1978: the Berry Gordy Sr. tribute song, "Pops, We Love You (A Tribute to Father)" and "I'll Keep My Light in My Window", both songs they recorded in the studio together.

Legacy and covers

The duo's cover of "Stop, Look, Listen (To Your Heart)" has been sampled and interpolated by several hip-hop artists over the years including 50 Cent, Smilez and Southstar (who had their one and only hit with "Tell Me", which sampled the song), while Ja Rule and Ashanti's "Mesmerize" interpolated the song's melody. Michael McDonald and Toni Braxton re-recorded the duet cover for McDonald's album, *Motown II*.

The album's classic cover featuring Ross and Gaye's Afros facing different sides would also be imitated by

several artists following its release. In 2001, the album was re-released with four additional songs including three leftovers from the 1972 sessions including "Alone", "The Things I Will Not Miss" and "I've Come to Love You So Much" while the duo's 1978 duet, "I'll Keep My Light in My Window" was also placed on the reissue.

7.1.2 Track listing

Side one

1. "You Are Everything" (Thom Bell, Linda Creed) – 3:10
2. "Love Twins" (Mel Bolton, Marilyn McLeod) – 3:28
3. "Don't Knock My Love" (Wilson Pickett, Brad Shapiro) – 2:20
4. "You're a Special Part of Me" (Harold Johnson, Andrew Porter, Gregg Wright) – 3:35
5. "Pledging My Love" (Don Robey, Ferdinand Washington) – 3:34

Side two

1. "Just Say, Just Say" (Nickolas Ashford, Valerie Simpson) – 4:10
2. "Stop, Look, Listen (To Your Heart)" (Thom Bell, Linda Creed) – 2:53
3. "I'm Falling in Love With You" (Margaret Gordy) – 2:42
4. "My Mistake (Was to Love You)" (Gloria Jones, Pam Sawyer) – 2:55
5. "Include Me In Your Life" (Mel Bolton, Marilyn McLeod) – 3:04

Bonus tracks

Bonus cuts featured on the 2001 reissue.

1. "Alone" – 3:49
2. "The Things I Will Not Miss" – 3:10
3. "I've Come to Love You So Much" – 4:10
4. "I'll Keep My Light in My Window" – 4:28

7.1.3 Chart history

Album

Singles

7.1.4 Personnel

- Arranged By - David Blumberg (tracks: A1 to A3, A5, B4, B5), Gene Page (tracks: B2), James Carmichael (tracks: A4), Paul Riser (tracks: B1)
- Engineer (Recording, Mixing) - Russ Terrana
- Engineer (Recording) - Art Stewart, Cal Harris
- Producer - Nickolas Ashford & Valerie Simpson (tracks: B1), Berry Gordy (tracks: A4), Hal Davis (tracks: A1 to A3, B2, B4, B5), Margaret Gordy (tracks: B3)
- Producer (Assistant & Coordinator) - Suzee Wendy Ikeda
- Producer (Executive) - Berry Gordy
- Producer, Arranged By - Bob Gaudio (tracks: A5), Mark Davis (tracks: B3)
- Vocals – Marvin Gaye, Diana Ross

7.1.5 References

- [1] Allmusic review
- [2] Robert Christgau review
- [3] Q review
- [4]
- [5] Discogs.com - Diana & Marvin ('73 US LP)
- [6] Discogs.com - Diana & Marvin ('73 FR LP)
- [7] allmusic - Diana & Marvin album page
- [8] Geocities - Marvin Gaye Album Reviews
- [9] Adrahtas 2006, p. 129.
- [10] Adrahtas 2006, p. 130.
- [11] allmusic - Stop, Look, Listen song page
- [12] allmusic - Diana & Marvin chart positions

7.1.6 Sources

- Adrahtas, Tom (2006). *Diana Ross: The American Dream Girl; a Lifetime to Get Here*. AuthorHouse. ISBN 978-1-42597-140-3.

7.1.7 External links

- YouTube: Former Motown employees Russ & Ralph Terrana discuss the making of *Diana & Marvin*

7.2 "Christmas in Vienna"

Christmas in Vienna is a 1993 album released by American soul singer Diana Ross, and Spanish tenors Plácido Domingo and José Carreras for the Sony Classical label. The concert that formed the basis of this album was Domingo's first in his series of televised Christmas in Vienna concerts.

The album was recorded on December 23, 1992 at the Rathaus in Vienna with the Vienna Symphony Orchestra and the *Gumpoldskirch Boys Choir* as ensemble. It charted in both the US and UK and was very successful on the Billboard Classical albums chart. The album sold over 1 million copies and was an example how pop singers and classical singers can sing together. The video recording of the event aired on PBS stations the following Christmas season in the USA.

7.2.1 Track listing

Audio CD

1. "Jingle Bells" (Pierpont) - 1:37
2. "Mille Cherubini in Coro" (Schubert) - 3:54
3. "Amazing Grace" (Newton) - 5:46
4. "Wiegenlied" (Brahms) - 2:57
5. "Carol of the Drum (Little Drummer Boy)" (Davis) - 2:58
6. "The Gift of Love" (Domingo, Reilly) Orchestration by Juan J. Colomer - 3:57
7. "Navidad" (Fons, Montalban) - 4:05
8. "White Christmas" (Berlin) - 2:44
9. "Ave Maria" (Schubert) - 4:56
10. "Ave Maria" (Mascagni) - 3:38
11. "It's the Most Wonderful Time of the Year" (Pola, Wyle) - 2:42
12. "Adeste Fideles" (Oakeley, Wade) - 2:42
13. "If We Hold on Together" (Horner, Jennings) - 3:31
14. "O Tannenbaum"/"Minuit, Chrétiens"/"Jingle Bells"/"La Virgen Lava Pañales"/"O Little Town of Bethlehem"/"Tu Scendi Dalle Stelle"/"Joy to the World" (Traditional/Adolphe-Charles Adam/Henry Walford Davies/Lowell Mason) - 13:45

15. "Stille Nacht" (Gruber, Mohr) - 3:54

DVD

1. "Jingle Bells" (James S. Pierpont) - 1:37
2. "Mille Cherubini In Coro" (Alois Melichar) - 3:54
3. "Songs (5), Op. 49: no 4, Wiegenlied" (Johannes Brahms) - 2:57
4. "The Little Drummer Boy (Carol of the Drum)" (Katherine K. Davis) - 2:58
5. "Navidad" (Antoni Parera Fons) - 4:05
6. "Holiday Inn: White Christmas" (Irving Berlin) - 2:41
7. "Ellens Gesang III, D 839/Op. 52 no 6 'Ave Maria'" (Franz Schubert) - 4:58
8. "Cavalleria Rusticana: Intermezzo" (Pietro Mascagni) - 3:41
9. "It's the Most Wonderful Time of the Year" (Eddie Pola) - 2:42
10. "Adeste Fideles 'O Come, All Ye Faithful'" (John Francis Wade) - 2:40
11. "If We Hold On Together" (James Horner) - 3:31
12. "O Tannenbaum"/"Minuit, Chrétiens"/"Jingle Bells"/"La Virgen Lava Pañales"/"O Little Town of Bethlehem"/"Tu Scendi Dalle Stelle"/"Joy to the World" (Traditional/Adolphe-Charles Adam/Henry Walford Davies/Lowell Mason) - 13:45
13. "Silent Night" (Franz Xaver Gruber) - 3:54
14. "The Gift of Love" (Plácido Domingo Jr.) Orchestration by Juan Colomer 3:55
15. "Amazing Grace" (John Newton) - 5:46

7.2.2 See also

- [Christmas in Vienna II](#)
- [Christmas in Vienna III](#)
- [Christmas in Vienna VI](#)

7.2.3 External links

- [Christmas in Vienna Sony Classical](#)
- [Detailed playlist at Arvik Music](#)

Chapter 8

Compilation albums

8.1 "Greatest Hits"

Greatest Hits is a 1972 compilation album released by American singer Diana Ross on Motown. Due to Ross' strong popularity in the UK, Motown's UK label Tamla-Motown, issued this best-of only in England and Australia. A compilation album of Ross' early solo hits wouldn't be issued in her homeland America until 1976; *Diana Ross' Greatest Hits*.

It was certified Gold in the U.K for sales in excess of 100,000 copies.^[1]

8.1.1 Track listing

Side A

1. "Remember Me" (Nickolas Ashford, Valerie Simpson) - 3:16
 - From 1971 album *Surrender*
2. "Didn't You Know You've Got to Cry" (Ashford, Simpson) – 2:56
 - From 1971 album *Surrender*
3. "Doobedood'ndoobe, Doobedood'ndoobe, Doobedood'ndoo" (Deke Richards) - 4:52
 - From 1970 album *Everything Is Everything*
4. "Surrender" (Ashford, Simpson) - 2:53
 - From 1971 album *Surrender*
5. "And If You See Him" (Ashford, Simpson) – 2:50
 - From 1971 album *Surrender*
6. "Ain't No Mountain High Enough" (Ashford, Simpson) - 6:16
 - From 1970 album *Diana Ross*

Side B

1. "How About You?" (Richards, Sanders, VanDePitte) - 2:47

- From 1970 album *Everything Is Everything*
2. "Reach Out and Touch (Somebody's Hand)" (Ashford, Simpson) – 3:02
 - From 1970 album *Diana Ross*
 3. "These Things Will Keep Me Loving You" (Johnny Bristol, Harvey Fuqua, Sylvia Moy) – 3:06
 - From 1970 album *Diana Ross*
 4. "Reach Out (I'll Be There)" (Lamont Dozier, Brian Holland, Eddie Holland) – 4:50
 - From 1971 album *Surrender*
 5. "(They Long to Be) Close to You" (Burt Bacharach, Hal David) - 4:07
 - From 1970 album *Everything Is Everything*
 6. "I'm Still Waiting" (Richards) - 3:44
 - From 1970 album *Everything Is Everything*

8.1.2 References

- [1] "UK Certified Awards Search > Diana Ross". British Phonographic Industry. Archived from the original on 2013-01-11. Retrieved 2012-02-29.

8.2 "Diana Ross' Greatest Hits"

Diana Ross' Greatest Hits is an album by Diana Ross released in 1976 on the Motown label. In the UK and certain other territories the album was released under the title *Greatest Hits 2* since a similar compilation, *Greatest Hits*, had already been released in 1972. This album reached #13 in the USA (#10 R&B), where it sold over 650,000 copies.^[1]

The album consisting of ten of Ross' greatest hits as a solo artist, became her second album in 1976 to hit the Top Five in the UK. It was certified Gold in the U.K for sales in excess of 100,000 copies.^[2] In the United States

the album peaked at #13 in the pop charts. Most international editions included two additional tracks on Side A; Ross' UK #10 hit "Surrender" and the 1975 non-album single "Sorry Doesn't Always Make It Right" and also the extended single mix of 1973's "Touch Me in The Morning".

Most Motown Greatest Hits followed a similar album art template. Victor Skrebeneski was commissioned to create the beautiful photography on a very fine cardboard paper quality. The album was eventually certified platinum.

8.2.1 Track listings

US Edition

Side A:

1. "Touch Me in the Morning" (Michael Masser, Ron Miller) – 3:26
 - From 1973 album *Touch Me in the Morning*
2. "Love Hangover" (Marilyn McLeod, Pam Sawyer) – 7:49
 - From 1976 album *Diana Ross*
3. "Last Time I Saw Him" (Michael Masser, Pam Sawyer) - 2:50
 - From 1973 album *Last Time I Saw Him*
4. "I Thought It Took a Little Time (But Today I Fell in Love)" (Michael Masser, Pam Sawyer) – 3:19
 - From 1976 album *Diana Ross*
5. "Theme from *Mahogany* (Do You Know Where You're Going To)" (Michael Masser, Gerry Goffin) – 3:22
 - From 1975 original motion picture soundtrack *Mahogany* and 1976 album *Diana Ross*

Side B:

1. "Ain't No Mountain High Enough" (Nickolas Ashford, Valerie Simpson) - 6:16
 - From 1970 album *Diana Ross*
2. "Remember Me" (Nickolas Ashford, Valerie Simpson)– 3:16
 - From 1971 album *Surrender*
3. "One Love in My Lifetime" (Brown, McFadden, Perry) – 3:56 [single remix]
 - From 1976 album *Diana Ross*

4. "Reach Out and Touch (Somebody's Hand)" (Nickolas Ashford, Valerie Simpson) – 3:02

- From 1970 album *Diana Ross*

5. "Good Morning Heartache" (Irene Higgenbotham, Ervin Drake, Dan Fisher) - 2:20

- From 1972 original motion picture soundtrack *Lady Sings the Blues*

International editions

Side A:

1. "Touch Me in the Morning" (Single Mix) (Michael Masser, Ron Miller) – 3:52

- From 1973 album *Touch Me in the Morning*

2. "Love Hangover" (Marilyn McLeod, Pam Sawyer) – 7:49

- From 1976 album *Diana Ross*

3. "Surrender" (Nickolas Ashford, Valerie Simpson) - 2:50

- From 1971 album *Surrender*

4. "Last Time I Saw Him" (Michael Masser, Pam Sawyer) - 3:10

- From 1973 album *Last Time I Saw Him*

5. "Sorry Doesn't Always Make It Right" (Michael Masser) - 3:19

- 1975 non-album single, remixed version included on 1978 album *Ross*

6. "I Thought It Took a Little Time (But Today I Fell in Love)" (Michael Masser, Pam Sawyer) – 3:19

- From 1976 album *Diana Ross*

7. "Theme from *Mahogany* (Do You Know Where You're Going To)" (Michael Masser, Gerry Goffin) – 3:22

- From 1975 original motion picture soundtrack *Mahogany* and 1976 album *Diana Ross*

Side B:

1. "Ain't No Mountain High Enough" (Nickolas Ashford, Valerie Simpson) - 6:16

- From 1970 album *Diana Ross*

2. "Remember Me" (Nickolas Ashford, Valerie Simpson)– 3:16

- From 1971 album *Surrender*

3. "One Love in My Lifetime" (Brown, McFadden, Perry) – 3:37
 - From 1976 album *Diana Ross*
4. "Reach Out and Touch (Somebody's Hand)" (Nickolas Ashford, Valerie Simpson) – 3:02
 - From 1970 album *Diana Ross*
5. "Good Morning Heartache" (Irene Higgenbotham, Ervin Drake, Dan Fisher) - 2:20
 - From 1972 original motion picture soundtrack *Lady Sings the Blues*

8.2.2 References

- [1] <http://www.greasylake.org/the-circuit/index.php?%2Ftopic%2F116321-the-supremes-diana-ross-stevie-wonder-and-ray-charles-the-fifties-in-motown>
- [2] "UK Certified Awards Search > Diana Ross". British Phonographic Industry. Archived from the original on 2013-01-11. Retrieved 2012-02-29.

8.3 "20 Golden Greats"

"*20 Golden Greats*" is a compilation album by Diana Ross, released on the Motown label in Europe in 1979. It was certified Platinum in the U.K for sales in excess of 300,000 copies.^[1]

The album was released for the international market and became the diva's best charting album in the UK since another greatest hits collection (released in 1976) also peaked at #2. Due to the large number of tracks included and the time limitations of the vinyl album format the running time of several titles were changed and were either slightly edited or had fade-out ends. The *20 Golden Greats* album remains unreleased on CD.

8.3.1 Track listing

8.3.2 References

- [1] "UK Certified Awards Search > Diana Ross". British Phonographic Industry. Archived from the original on 2013-01-11. Retrieved 2012-02-29.

8.4 "To Love Again"

"*To Love Again*" is a 1981 album by Diana Ross. It featured both new recordings and previously-released material. The album was produced by Michael Masser. It reached #32 in the USA (#16 R&B) and sold around 200,000 copies.^[1]

8.4.1 Overview

Following the success of 1980's *Diana*, produced by Chic, this set was released in early 1981 and consisted of old and newly recorded love songs by Ross. "It's My Turn" was the main theme from a 1980 movie starring Michael Douglas and Jill Clayburgh and had been released both on the soundtrack album and as a single prior to the *To Love Again* compilation. Two of the three new recordings, "One More Chance" and "Cryin' My Heart Out for You", were also issued as singles. *To Love Again* was to be Ross' last album of new material for Motown (before her return in 1989) after signing a \$20 million contract with RCA.

In 2003 Motown/Universal Music re-released the album doubling the number of tracks to twenty. Two of the tracks, "We're Always Saying Goodbye" and "Share Some Love", had been previously unreleased. It also marked the first time any of the songs appeared on compact disc.

8.4.2 Track listing

Original album

Side One

1. "It's My Turn" (Masser, Sager) - 3:58
 - From the 1980 original motion picture soundtrack *It's My Turn*
2. "Stay with Me" (Goffin, Masser) - 3:43
 - 1981 recording
3. "One More Chance" (Goffin, Masser) - 4:24
 - 1981 recording
4. "Cryin' My Heart Out for You" (Masser, Willis) - 3:49
 - 1981 recording

Side Two

1. "Theme from Mahogany (Do You Know Where You're Going To)" (Goffin, Masser) - 3:26
 - From the 1975 original motion picture soundtrack *Mahogany* and 1976 album *Diana Ross*
2. "I Thought It Took a Little Time (But Today I Fell in Love)" (Masser, Sawyer) - 3:27
 - From the 1976 album *Diana Ross*
3. "To Love Again" (1981 Mix) (Goffin, Masser) - 3:34

- From the 1978 album *Ross*. This is an edit of that version. Originally recorded for *Mahogany* OST sessions, 1975
4. "No One's Gonna Be a Fool Forever" (Masser Sawyer) - 3:24
 - From the 1973 album *Last Time I Saw Him*
 5. "Touch Me in the Morning" (Masser, Miller) - 3:26
 - From the 1973 album *Touch Me in the Morning*

2003 edition

1. "It's My Turn" (Masser, Sager) - 3:58
2. "Stay with Me" (Goffin, Masser) - 3:43
3. "One More Chance" (Goffin, Masser) - 4:24
4. "Cryin' My Heart Out for You" (Masser, Willis) - 3:49
5. "Theme from Mahogany (Do You Know Where You're Going To)" (Single mix) (Goffin, Masser) - 3:26
6. "I Thought It Took a Little Time (But Today I Fell in Love)" (Masser, Sawyer) - 3:27
7. "To Love Again" (1978 Mix) (Goffin, Masser) - 4:11
8. "No One's Gonna Be a Fool Forever" (Single mix) (Masser, Sawyer) - 3:21
9. "Touch Me in the Morning" (Single mix, with a short fade as opposed to the 30-second fadeout of the original) (Masser, Miller) - 3:58
10. "Love Me" (Baird, Fekaris, Zesses) - 2:55
 - From *Last Time I Saw Him*
11. "Stop, Look, Listen (To Your Heart)" (Alternate mix created for this edition) (Duet with Marvin Gaye) (T. Bell, Creed) - 2:58
 - From the 1973 album *Diana & Marvin*
12. "Together" (Single mix) (Masser, Sawyer) - 3:18
 - 1975 non-album single B-side. Remixed version included on *Ross*
13. "After You" (Masser, Miller) - 4:13
 - From *Mahogany* and *Diana Ross*
14. "Too Shy to Say" (Wonder) - 3:17
 - From the 1977 album *Baby It's Me*
15. "Come In from the Rain" (Manchester, Sager) - 4:02
 - From *Baby It's Me*

16. "Never Say I Don't Love You" (Patterson, Wright) - 3:53
 - From *Ross*
17. "Share Some Love" (Patterson, Wright) - 4:07
 - Previously unreleased recording
18. "Dreaming of You" (Duet with Lionel Richie) (McClary, Richie) - 4:34
 - From the 1981 original motion picture soundtrack *Endless Love*
19. "Endless Love" (Duet with Lionel Richie) (Richie) - 4:28
 - From *Endless Love* OST
20. "We're Always Saying Goodbye" (Etlinger, Miller) - 2:31
 - Previously unreleased recording

8.4.3 Charts

Album

Singles

8.4.4 References

- [1] <http://www.greasylake.org/the-circuit/index.php?%2Ftopic%2F116321-the-supremes-diana-ross-stevie-wonder-and-ray-charlesusa-album%2F>

8.5 "All the Great Hits"

All The Great Hits is a compilation album by Diana Ross released in 1981, the second Motown compilation set to capitalize on the success of 1980's *diana* produced by Chic. Her duet "Endless Love" with Lionel Richie was from a movie with Brooke Shields and, just like 1980's "It's My Turn", had already been released as a single and on a soundtrack album.

The double-album detailing Ross' career at Motown was released in the weeks proceeding her RCA debut *Why Do Fools Fall in Love* and became her third album that year to reach the top 40 in the U.S.

The album was certified Gold in the USA (eventually being certified Platinum) and Platinum in the UK.

The European edition of the album (Motown STMA 8036) was a one-disc release with a different track list, replacing "Endless Love" and "The Supremes Medley" with "I'm Still Waiting", "All Of My Life" and "Surrender" as well as including edited versions of two of the four tracks from the *diana* album.

When re-released on compact disc by Motown/Universal Music in 2000 *All The Great Hits* had a third, alternate set of tracks.

8.5.1 Track listing

US Edition

Side A

1. "Endless Love" (duet with Lionel Richie) (Richie) - 4:26
 - From 1981 original motion picture soundtrack *Endless Love*
2. "It's My Turn" (Masser, Sager) - 3:58
 - From 1980 original motion picture soundtrack *It's My Turn*
3. "Theme from Mahogany (Do You Know Where You're Going To)" (Goffin, Masser) - 3:21
 - From 1975 original motion picture soundtrack *Mahogany* and 1976 album *Diana Ross*
4. "Reach Out and Touch (Somebody's Hand)" (Nickolas Ashford, Valerie Simpson) - 2:59
 - From 1970 album *Diana Ross*
5. "Touch Me in the Morning" (Masser, Miller) - 3:52
 - From 1973 album *Touch Me in the Morning*

Side B

1. "Upside Down" (Edwards, Rodgers) - 4:03
 - From 1980 album *diana*
2. "I'm Coming Out" (Edwards, Rodgers) - 5:23
 - From *diana*
3. "Tenderness" (Edwards, Rodgers) - 3:49
 - From *diana*
4. "My Old Piano" (Edwards, Rodgers) - 3:57
 - From *diana*

Side C

1. "The Boss" (Nickolas Ashford, Valerie Simpson) - 3:53
 - From 1979 album *The Boss*
2. "It's My House" (Nickolas Ashford, Valerie Simpson) - 4:31

- From 1979 album *The Boss*

3. "Love Hangover" (Marilyn McLeod, Pam Sawyer) - 3:47

- From 1976 album *Diana Ross*

4. "Ain't No Mountain High Enough" (Nickolas Ashford, Valerie Simpson) - 3:37

- From 1970 album *Diana Ross*

Side D

1. "Medley" (With The Supremes) (Holland–Dozier–Holland, R. Dean Taylor, Frank Wilson, Pam Sawyer, Deke Richards, Johnny Bristol, Jackey Beavers, Harvey Fuqua) - 15:11

- a) "You Keep Me Hangin' On"
- b) "My World Is Empty Without You"
- c) "You Can't Hurry Love"
- d) "Love Child"
- e) "Reflections"
- f) "I Hear a Symphony"
- g) "Love Is Here and Now You're Gone"
- h) "Someday We'll Be Together"

2. "Remember Me" (Nickolas Ashford, Valerie Simpson) - 3:16

- From 1971 album *Surrender*

European Edition

Side A

1. "It's My Turn" (Masser, Sager) - 3:57
2. "Theme from Mahogany (Do You Know Where You're Going To)" (Goffin, Masser) - 3:21
3. "Reach Out and Touch (Somebody's Hand)" (Nickolas Ashford, Valerie Simpson) - 2:59
4. "Touch Me in the Morning" (Masser, Miller) - 3:52
5. "I'm Still Waiting" (Richards) - 3:33
 - From 1970 album *Everything Is Everything*
6. "All Of My Life" (Michael Randall) - 3:22
 - From 1973 album *Touch Me in the Morning*
7. "Surrender" (Nickolas Ashford, Valerie Simpson) - 2:49
8. "Remember Me" (Nickolas Ashford, Valerie Simpson) - 3:16

- From *Surrender*

Side B

1. "Upside Down" (Edwards, Rodgers) - 4:03
2. "I'm Coming Out" (Edwards, Rodgers) - 3:54
3. "Tenderness" (Edwards, Rodgers) - 3:49
4. "My Old Piano" (Edwards, Rodgers) - 3:57
5. "The Boss" (Nickolas Ashford, Valerie Simpson) - 3:53
6. "It's My House" (Nickolas Ashford, Valerie Simpson) - 4:31
7. "Love Hangover" (Marilyn McLeod, Pam Sawyer) - 3:47
8. "Ain't No Mountain High Enough" (Nickolas Ashford, Valerie Simpson) - 3:37

2000 CD

1. "Endless Love" (duet with Lionel Richie) (Richie) - 4:28
2. "It's My Turn" (Masser, Sager) - 3:58
3. "Theme from Mahogany (Do You Know Where You're Going To)" (Goffin, Masser) - 3:24
4. "Reach Out and Touch (Somebody's Hand)" (Nickolas Ashford, Valerie Simpson) - 3:01
5. "Touch Me in the Morning" (Masser, Miller) - 3:52
6. "Good Morning Heartache" (Irene Higgenbotham, Ervin Drake, Dan Fisher) - 2:22
7. "Last Time I Saw Him" (Michael Masser, Pam Sawyer) - 2:50
8. "Upside Down" (Edwards, Rodgers) - 4:03
9. "I'm Coming Out" (Edwards, Rodgers) - 5:23
10. "Tenderness" (Edwards, Rodgers) - 3:51
11. "My Old Piano" (Edwards, Rodgers) - 3:55
12. "The Boss" (Nickolas Ashford, Valerie Simpson) - 3:53
13. "It's My House" (Nickolas Ashford, Valerie Simpson) - 4:31
14. "Love Hangover" (Marilyn McLeod, Pam Sawyer) - 7:54
15. "Ain't No Mountain High Enough" (Nickolas Ashford, Valerie Simpson) - 6:20
16. "Remember Me" (Nickolas Ashford, Valerie Simpson) - 3:16

8.5.2 References

- [1] Hanson, Amy. "All the Great Hits - Diana Ross | AllMusic". *allmusic.com*. Retrieved 9 September 2011.

8.6 "Forever Diana: Musical Memoirs"

'Forever Diana: Musical Memoirs' is a four-CD box set of recordings by the singer Diana Ross released by Motown in 1993.

In addition to all of her eighteen #1 hits, the seventy-seven track set contained five previously unreleased tracks.

Disc 1 collects Ross' greatest hits with The Supremes from 1962 to 1969, disc 2 covers her early solo career from her eponymous debut album through to the 1978 soundtrack *The Wiz*, disc 3 her disco era hits with Chic and her recordings for the RCA label up until 1985's "Chain Reaction", all in chronological order. Disc 4 mainly features tracks from Ross' then most recent studio albums *Workin' Overtime* (1989) and *The Force Behind the Power* (1991) together with five newly recorded tracks as well as three previously unreleased live recordings.

While *Forever Diana: Musical Memoirs* undoubtedly is the most comprehensive retrospective of Ross' career to date, with its seventy-seven tracks and a total running time of near 300 minutes, the box set received mixed reviews from both fans and music critics on its release, mainly for omitting a number of her greatest hits and signature tunes from the 70's and 80's - including no tracks from either 1983's *Ross* or 1987's *Red Hot Rhythm & Blues* - but also for using edited 7" versions of both "Ain't No Mountain High Enough" and "Love Hangover" instead of the original full-length album versions that have been featured on a number of other *best of* compilations issued by Motown Records/Universal Music both before and since.

There is an error on many of the pressings of Disc 2. Instead of the listed track "Surrender", the track that was actually included is "I Can't Give Back The Love I Feel For You", which was a track featured on the 1971 album "Surrender".

The box-set was duly promoted with her New York Times Best Seller autobiography, "Secrets of a Sparrow". The album art by Michel Comte' was also used as the cover art of her autobiography. Merchandising items including a retail stand-up and posters were cross marketed at record stores and book stores concurrently. Diana also held a couple of rare book signings at Harrods in London and Barnes & Noble on Fifth Avenue in Manhattan. According to Billboard "Forever Diana: Musical Memoirs" has sold 73,000 US copies since its release.

8.6.1 Track listing

Disc 1: Reflections

The Supremes/Diana Ross & The Supremes

All tracks by Holland–Dozier–Holland unless otherwise noted

1. "When the Lovelight Starts Shining Through His Eyes" - 2:40
 - From 1964 album The Supremes: *Where Did Our Love Go*
2. "A Breathtaking Guy" (Robinson) - 2:27
 - From 1964 album The Supremes: *Where Did Our Love Go*
3. "Where Did Our Love Go" - 2:36
 - From 1964 album The Supremes: *Where Did Our Love Go*
4. "Baby Love" - 2:37
 - From 1964 album The Supremes: *Where Did Our Love Go*
5. "Come See About Me" - 2:43
 - From 1964 album The Supremes: *Where Did Our Love Go*
6. "Stop! In the Name of Love" - 2:53
 - From 1965 album The Supremes: *More Hits by the Supremes*
7. "Back in My Arms Again" - 2:57
 - From 1965 album The Supremes: *More Hits by the Supremes*
8. "You Send Me" (Cooke) - 2:11
 - From 1965 album The Supremes: *We Remember Sam Cooke*
9. "Nothing but Heartaches" - 2:45
 - From 1965 album The Supremes: *More Hits by the Supremes*
10. "Put on a Happy Face" (Adams, Strouse) - 2:09
 - From 1965 album The Supremes: *The Supremes at the Copa*
11. "I Hear a Symphony" - 2:44
 - From 1966 album The Supremes: *I Hear a Symphony*
12. "My World Is Empty Without You" - 2:36
 - From 1966 album The Supremes: *I Hear a Symphony*
13. "Love Is Like an Itching in My Heart" - 2:54
 - From 1966 album The Supremes: *The Supremes A' Go-Go*
14. "You Can't Hurry Love" - 2:54
 - From 1966 album The Supremes: *The Supremes A' Go-Go*
15. "You Keep Me Hangin' On" - 2:46
 - From 1966 album The Supremes: *The Supremes Sing Holland-Dozier-Holland*
16. "Love Is Here and Now You're Gone" - 2:49
 - From 1966 album The Supremes: *The Supremes Sing Holland-Dozier-Holland*
17. "The Happening" (DeVol, Dozier, Holland, Holland) - 2:51
 - From 1967 album Diana Ross & The Supremes: *Greatest Hits*
18. "Reflections" - 2:53
 - From 1968 album Diana Ross & The Supremes: *Reflections*
19. "In and out of Love" - 2:40
 - From 1968 album Diana Ross & The Supremes: *Reflections*
20. "Forever Came Today" - 3:20
 - From 1968 album Diana Ross & The Supremes: *Reflections*
21. "Love Child" (Richards, Sawyer, Taylor, Wilson) - 2:58
 - From 1968 album Diana Ross & The Supremes: *Love Child*
22. "I'm Gonna Make You Love Me" (performed by Diana Ross & The Supremes and The Temptations) (Gamble, Huff, Ross) - 3:08
 - From 1968 album Diana Ross & The Supremes and The Temptations: *Diana Ross & The Supremes Join the Temptations*
23. "Try It Baby" (performed by Diana Ross & The Supremes and The Temptations) (Gordy) - 3:44
 - From 1968 album Diana Ross & The Supremes and The Temptations: *Diana Ross & The Supremes Join the Temptations*
24. "I'm Livin' in Shame" (Gamble, Huff, Ross) - 3:01
 - From 1969 album Diana Ross & The Supremes: *Let the Sunshine In*

25. Someday We'll Be Together - Beavers, Bristol, Fuqua 3:25
- From 1969 album Diana Ross & The Supremes: *Cream of the Crop*
13. "You Are Everything" (Duet with Marvin Gaye) (Bell, Creed) - 3:09
- From 1973 album Diana Ross & Marvin Gaye: *Diana & Marvin*

Disc 2: Reach Out and Touch

1. "Reach Out and Touch (Somebody's Hand)" (Ashford, Simpson) - 3:01
- From 1970 album *Diana Ross*
2. "Ain't No Mountain High Enough" (7" Edit) (Ashford, Simpson) - 3:30
- Full-length version appears on 1970 album *Diana Ross*
3. "Remember Me" (Ashford, Simpson) - 3:30
- From 1971 album *Surrender*
4. "Reach Out (I'll Be There)" (Dozier, Holland, Holland) - 4:45
- From 1971 album *Surrender*
5. "I Can't Give Back The Love I Feel For You" (Ashford, Simpson, Brian Holland) - 3:16
- From 1971 album *Surrender*
6. "I'm Still Waiting" (Richards) - 3:44
- From 1971 album *Everything Is Everything*
7. "Lady Sings the Blues" (Holiday, Nichols) - 1:21
- From 1972 original motion picture soundtrack *Lady Sings the Blues*
8. "Good Morning Heartache" (Drake, Fisher, Higginbotham) - 2:22
- From 1972 original motion picture soundtrack *Lady Sings the Blues*
9. "God Bless the Child" (Herzog, Holiday) 2:44
- From 1972 original motion picture soundtrack *Lady Sings the Blues*
10. "Touch Me in the Morning" (Masser, Miller) - 3:28
- From 1973 album *Touch Me in the Morning*
11. "Brown Baby/Save the Children (Medley)" (Benson, Brown, Cleveland, Gaye) - 8:21
- From 1973 album *Touch Me in the Morning*
12. "Last Time I Saw Him" (Masser, Sawyer) - 2:49
- From 1973 album *Last Time I Saw Him*
14. "My Mistake (Was to Love You)" (Duet with Marvin Gaye) (Jones, Sawyer) - 2:55
- From 1973 album Diana Ross & Marvin Gaye: *Diana & Marvin*
15. "Theme from Mahogany (Do You Know Where You're Going To)" (Goffin, Masser) - 3:26
- From 1975 original motion picture soundtrack *Mahogany* and 1976 album *Diana Ross*
16. "Love Hangover" (7" Edit) (McLeod, Sawyer) - 3:45
- Full-length version appears on 1976 album *Diana Ross*
17. "Confide in Me" (Manchester, Schwartz) - 3:36
- From 1977 album *Baby It's Me*
18. "Come in from the Rain" (Manchester, Sager) - 4:01
- From 1977 album *Baby It's Me*
19. "Gettin' Ready for Love" (Golde, Snow) - 2:48
- From 1977 album *Baby It's Me*
20. "Home" (Ashford, Jones, Simpson, Smalls) - 4:05
- From 1978 original motion picture soundtrack *The Wiz*

Disc 3: Chain Reaction

1. "The Boss" (Ashford, Simpson) 3:58
- From 1979 album *The Boss*
2. "It's My House" (Ashford, Simpson) 4:32
- From 1979 album *The Boss*
3. "I Ain't Been Licked" (Ashford, Simpson) 4:07
- From 1979 album *The Boss*
4. "Upside Down" (Edwards, Rodgers) - 4:07
- From 1980 album *diana*
5. "I'm Coming Out" (Edwards, Rodgers) - 5:23
- From 1980 album *diana*
6. "It's My Turn" (Masser, Sager) - 3:58
- From 1980 original motion picture soundtrack *It's My Turn* and 1981 compilation *To Love Again*

7. "Endless Love" (Duet with Lionel Richie) (Richie) - 4:30
 - From 1981 original motion picture soundtrack *Endless Love* and US edition of 1981 compilation *All the Great Hits*
 8. "My Old Piano" (Edwards, Rodgers) - 3:57
 - From 1980 album *diana*
 9. "Why Do Fools Fall in Love" (Goldner, Lymon) - 2:55
 - From 1981 album *Why Do Fools Fall in Love*
 10. "Mirror, Mirror" (Matkosky, Sembello) - 6:10
 - From 1981 album *Why Do Fools Fall in Love*
 11. "Work That Body" (Chew, Jabara, Ross) - 5:00
 - From 1981 album *Why Do Fools Fall in Love*
 12. "Muscles" (Jackson) - 4:41
 - From 1982 album *Silk Electric*
 13. "Missing You" (Richie) - 4:17
 - From 1984 album *Swept Away*
 14. "Swept Away" (Allen, Hall) - 5:25
 - From 1984 album *Swept Away*
 15. "Eaten Alive" (Gibb, Gibb, Jackson) - 3:54
 - From 1985 album *Eaten Alive*
 16. "Chain Reaction" (Gibb, B, Gibb, R, Gibb, M) - 3:47
 - From 1985 album *Eaten Alive*
- Disc 4: The Best Years of My Life**
1. "Family" (Live) (Eyen, Krieger) 3:51
 - Recorded live at Central Park, New York, NY, 1983, previously unreleased
 2. "Ninety-Nine and a Half" (Coates) - 2:05
 - Featured in the 1987 ABC Diana Ross special *Red, Hot, Rhythm & Blues*, previously unreleased
 3. "What a Wonderful World" (Live) (Thiele, Weiss) - 2:07
 - Featured in 1988 HBO special *Workin' Overtime World Tour 88*, previously unreleased
 4. "Amazing Grace" (Live) (Newton) - 5:43
 - From 1993 album Diana Ross, Plácido Domingo & José Carreras: *Christmas in Vienna*
 5. "If We Hold on Together" (Horner, Jennings) - 4:11
 - From 1988 original motion picture soundtrack *The Land Before Time* and 1991 album *The Force Behind the Power*
 6. "Workin' Overtime" (Max, Rodgers) - 4:18
 - From 1989 album *Workin' Overtime*
 7. "This House" (Rodgers) - 5:38
 - From 1989 album *Workin' Overtime*
 8. "The Force Behind the Power" (Wonder) - 4:45
 - From 1991 album *The Force Behind the Power*
 9. "When You Tell Me That You Love Me" (Bettis, Hammond) - 4:13
 - From 1991 album *The Force Behind the Power*
 10. "One Shining Moment" (Thomas) - 4:47
 - From 1991 album *The Force Behind the Power*
 11. "Waiting in the Wings" (Remix) (Hill, Sinfield) - 4:11
 - Original version appears on 1991 album *The Force Behind the Power*
 12. "Where Did We Go Wrong" (Ross, Wray, Wray) - 4:25
 - From international editions of 1993 album *Stolen Moments: The Lady Sings... Jazz and Blues*
 13. "Back to the Future" (Bullard, Ross, Wray) - 4:25
 - 1993 recording
 14. "Let's Make Every Moment Count" (Goffin, Snow) - 4:21
 - 1993 recording
 15. "Your Love" (Friedman) - 4:04
 - 1993 recording
 16. "It's a Wonderful Life" (Bullard, Ross, Wray) - 4:16
 - 1993 recording
 17. "The Best Years of My Life" (Davis, Jennings) - 4:22
 - 1993 recording

8.6.2 References

[1] Allmusic review

8.7 "One Woman: The Ultimate Collection"

One Woman: The Ultimate Collection is a compilation album released by American R&B singer Diana Ross on EMI in 1993. The single-disc collection was the alternative to Ross' 1993 four CD box set, *Forever Diana: Musical Memoirs*, which was a 30th anniversary commemorative of her hit making years in three decades including work with The Supremes. This collection was similar featuring both Supremes hits and solo hits.

It became Ross' best-selling album in the UK selling over 1,200,000 copies certifying the album quadruple platinum there and peaked at number one on the UK album charts for 2 weeks, not in sequential order dominating the holiday week of 1993. The success of this release in the U.K. meant that Diana would embark on her most extensive tour of Great Britain after 30 years of touring in that market since her maiden tour with The Supremes on ""The Motortown Revue"" in 1963. The tour soldout 29 concerts on that continent alone. (In fact, Diana and her then husband, Arne Naess resided in London for most of the early 90s as the shipping magnate's corporate entities were based there).

The album was first introduced to the U.K., Europe and International markets with an inventive 4 week sequential advertising buy before its release, on prime time television. The first week began with a shot of her legs laying down and a music sound bed that included the just released new single "Chain Reaction 1993", the second week you saw her mid-torso and teaser quotes inviting the viewer to guess who it was though the music gave huge cues of her next single "The Best Years of My Life", the third week the upper torso was now visible and more familiar music sound bed made it almost impossible not to know who it was. The final week, days before the album's commercial release you saw Diana in a full, sensual Albert Watson photo shoot lying down and a megamix of her biggest hits. This proved to a hugely successful creative campaign for which EMI International received lots of praise. According to Soundscan, this collection sold over 275,000 in the USA despite never making the charts there.^[2]

8.7.1 Track listing

International edition

1. "Where Did Our Love Go" (Holland–Dozier–Holland) - 2:36

- From 1964 album The Supremes: *Where Did Our Love Go*

2. "Baby Love" (Holland–Dozier–Holland) - 2:37
 - From *Where Did Our Love Go*
3. "You Can't Hurry Love" (Holland–Dozier–Holland) - 2:54
 - From 1966 album The Supremes: *The Supremes A' Go-Go*
4. "Reflections" (Holland–Dozier–Holland) - 2:53
 - From 1968 album Diana Ross & The Supremes: *Reflections*
5. "Reach Out and Touch (Somebody's Hand)" (Ashford, Simpson) - 3:01
 - From 1970 album *Diana Ross*
6. "Ain't No Mountain High Enough" (7" Edit) (Ashford, Simpson) - 3:30
 - Full-length version appears on 1970 album *Diana Ross*
7. "Touch Me in the Morning" (Masser, Miller) - 3:28
 - From 1973 album *Touch Me in the Morning*
8. "Love Hangover" (7" Edit) (McLeod, Sawyer) - 3:45
 - Full-length version appears on 1976 album *Diana Ross*
9. "I'm Still Waiting" (Richards) - 3:44
 - From 1971 album *Everything Is Everything*
10. "Upside Down" (Edwards, Rodgers) - 4:07
 - From 1980 album *diana*
11. "Theme from Mahogany (Do You Know Where You're Going To)" (Goffin, Masser) - 3:26
 - From 1975 original motion picture soundtrack *Mahogany* and 1976 album *Diana Ross*
12. "Endless Love" (Duet with Lionel Richie) (Richie) - 4:30
 - From 1981 original motion picture soundtrack *Endless Love*
13. "Why Do Fools Fall in Love" (Goldner, Lymon) - 2:55
 - From 1981 album *Why Do Fools Fall in Love*
14. "Chain Reaction" (Gibb, Gibb, Jackson) - 3:47
 - From 1985 album *Eaten Alive*

15. "When You Tell Me That You Love Me" (Bettis, Hammond) - 4:13
- From 1991 album *The Force Behind the Power*
16. "One Shining Moment" (Thomas) - 4:47
- From *The Force Behind the Power*
17. "If We Hold on Together" (Horner, Jennings) - 4:11
- From 1988 original motion picture soundtrack *The Land Before Time* and 1991 album *The Force Behind the Power*
18. "The Best Years of My Life" (Davis, Jennings) - 4:22
- 1993 recording
19. "Your Love" (Friedman) - 4:04
- 1993 recording
20. "Let's Make Every Moment Count" (Goffin, Snow) - 4:21
- 1993 recording
- U.S. edition
1. "Where Did Our Love Go" (Holland–Dozier–Holland) - 2:36
- From 1964 album The Supremes: *Where Did Our Love Go*
2. "Baby Love" (Holland–Dozier–Holland) - 2:37
- From *Where Did Our Love Go*
3. "Stop! In the Name of Love" (Holland–Dozier–Holland) - 2:53
- From 1965 album The Supremes: *More Hits by The Supremes*
4. "You Can't Hurry Love" (Holland–Dozier–Holland) - 2:54
- From 1966 album The Supremes: *The Supremes A' Go-Go*
5. "Reflections" (Holland–Dozier–Holland) - 2:53
- From 1968 album Diana Ross & The Supremes: *Reflections*
6. "Reach Out and Touch (Somebody's Hand)" (Ashford, Simpson) - 3:01
- From 1970 album *Diana Ross*
7. "Ain't No Mountain High Enough" (7" Edit) (Ashford, Simpson) - 3:30
- Full-length version appears on 1970 album *Diana Ross*
8. "Touch Me in the Morning" (Masser, Miller) - 3:28
- From 1973 album *Touch Me in the Morning*
9. "Theme from Mahogany (Do You Know Where You're Going To)" (Goffin, Masser) - 3:26
- From 1975 original motion picture soundtrack *Mahogany* and 1976 album *Diana Ross*
10. "Love Hangover" (7" Edit) (McLeod, Sawyer) - 3:45
- Full-length version appears on 1976 album *Diana Ross*
11. "Upside Down" (Edwards, Rodgers) - 4:07
- From 1980 album *diana*
12. "Endless Love" (Duet with Lionel Richie) (Richie) - 4:30
- From 1981 original motion picture soundtrack *Endless Love*
13. "Why Do Fools Fall in Love" (Goldner, Lymon) - 2:55
- From 1981 album *Why Do Fools Fall in Love*
14. "Chain Reaction" (Gibb, Gibb, Jackson) - 3:47
- From 1985 album *Eaten Alive*
15. "Missing You" (Lionel Richie) - 4:19
- From 1984 album *Swept Away*
16. "When You Tell Me That You Love Me" (Bettis, Hammond) - 4:13
- From 1991 album *The Force Behind the Power*
17. "One Shining Moment" (Thomas) - 4:47
- From *The Force Behind the Power*
18. "If We Hold on Together" (Horner, Jennings) - 4:11
- From 1988 original motion picture soundtrack *The Land Before Time* and 1991 album *The Force Behind the Power*
19. "The Best Years of My Life" (Davis, Jennings) - 4:22
- 1993 recording
20. "Someday We'll Be Together" (Single Remix) (Jackey Beavers, Johnny Bristol, Harvey Fuqua) - 3:03
- Original version on 1969 album The Supremes: *Cream of the Crop*

8.7.2 References

- [1] Allmusic review
- [2] <http://www.greasylake.org/the-circuit/index.php?%2Ftopic%2F116321-the-supremes-diana-ross-stevie-wonder-and-ray-charles-usa-album-sales%2F>

8.8 "Diana Extended: The Remixes"

"*Diana Extended: The Remixes*" is a remix album released by American soul singer Diana Ross in 1994. Six tracks were reworked by some of the biggest names in the industry at the time and cover Ross' career as a solo artist and as a member of The Supremes, with Frankie Knuckles updating "Someday We'll Be Together" from 1969. The set also contains a track released during the diva's stay at RCA (see "Chain Reaction"). The seventh track is "You're Gonna Love It" a track from the album *The Force Behind the Power*. The version on *Diana Extended: The Remixes* is a short remix available previously on a 12" single.

The album was only moderately successful on both sides of the Atlantic, reaching #58 on the UK charts and #68 on the Top R&B/Hip-Hop Albums, while missing the Top 200 entirely. "Someday We'll Be Together" was released as a single and peaked at #7 on the Hot Dance Music/Club Play charts (April 1994). The album ultimately sold around 80,000 copies in the USA.^[1]

The US version of the album was released on Motown, and European/Japanese versions on EMI. Tracklistings were the same, but special editions were also issued. Many remixes, including those by Joey Negro, weren't included on the album but instead only on the many singles released for the club market.

8.8.1 Track listings

CD/LP

1. "The Boss" (David Morales Remix) - 6:31
2. "Love Hangover" (Frankie Knuckles Remix) - 8:24
3. "Upside Down" (Satoshi Tomiie & David Morales) - 8:06
4. "Someday We'll Be Together" (Frankie Knuckles Remix) - 8:46
5. "Chain Reaction" (Dewey B & Spike) - 6:15
6. "You're Gonna Love It" (E-Smoove) - 4:24
7. "I'm Coming Out" (Maurice's Club Remix) - 8:08

Ltd ed. double LP

- A1. "The Boss" (Remix - David Morales) - 6:27
- A2. "Someday We'll Be Together" (DEF Mix, Remix - Frankie Knuckles) - 8:43
- A3. "I'm Coming Out" (Maurice's Club, Remix - Maurice Joshua) - 8:07
- B1. "Upside Down" (Down Under Mix, Remix - David Morales) - 8:04
- B2. "Love Hangover" (Classic Mix, Remix - Frankie Knuckles) - 8:20
- B3. "Love Hangover" (Tribal Reprise, Remix - Frankie Knuckles) - 5:23
- C1. "Someday We'll Be Together" (Dub, Remix - Frankie Knuckles) - 6:57
- C2. "The Boss (Dub, Remix - David Morales) - 6:55
- C3. "Upside Down" (Dub Part One, Remix - David Morales) - 7:42
- D1. "The Boss" (Byc, Remix - David Morales) - 11:06
- D2. "I'm Coming Out" (Monstrumental, Remix - Maurice Joshua) - 8:02

8.8.2 The singles

Your Love

- CD 1 (UK)
 - "Your Love" - 4:04
 - "Missing You" - 4:03
 - "Love Hangover" (Tribal Hangover, remix by Frankie Knuckles, 112.7 bpm) - 9:30
 - "When You Tell Me That You Love Me" - 4:10

- CD 2 (UK)

1. "Your Love" - 04:05
 2. "Upside Down" (Satoshi Tomiie & David Morales Remix, 119.2 bpm) - 08:06
 3. "Someday We'll Be Together" [Frankie Knuckles Remix, 121.9 bpm] - 08:45
 4. "Chain Reaction" (127.8 bpm) - 03:46
- 12" promo UK
1. "Love Hangover (Tribal Hangover)" 9:26

2. "Love Hangover (Classic Club)" 8:20
3. "Love Hangover (Tribal Reprise)" 5:25
4. "Your Love " 3:58
1. "Upside Down ('93 Remix) " 8:00
2. "Upside Down (Dub 2) " 7:37
3. "Someday We'll Be Together ('93 Remix)" 8:40
4. "Someday We'll Be Together (Final Sound Factory)" 6:54

Why Do Fools Fall in Love

- 12" (UK)
- 1. "I'm Coming Out" (K.O.K. Club Mix)
- 2. "I'm Coming Out" (Daybreak Mix)
- 3. "The Boss" (Morales Club Mix)
- 4. "Why Do Fools Fall in Love"

Others

- *Remixes* (UK promo-only 12")
- 1. "I'm Coming Out" (K.O.K. Club Mix) - 9:10
- 2. "I'm Coming Out" (Daybreak Mix) - 5:40
- 3. "The Boss"(Morales Club) - 11:07
- 4. "The Boss" (Dub) - 6:55
- "I'm Coming Out" (France CD - remixes by Joey Negro)
- 1. 7" mix - 4:03
- 2. K.O.K Club Mix - 9:10
- 3. Extended 12" Mix - 6:00
- 4. Daybreak mix - 6:00
- "Someday We'll Be Together" (12" US Maxi - Remix and Additional production by Frankie Knuckles for Def Mix Production)
- 1. Radio Edit - 3:04
- 2. Def Mix - 8:42
- 3. Soundfactory Mix - 6:57
- "The Best Years of My Life" (UK CD single / UK promo-only 12")

1. "The Best Years of My Life"
2. "Upside Down" ('93 remix)
3. "Upside Down" (Morales Dub)
4. "You Can't Hurry Love" (The Supremes)
- "The Boss/I'm Coming Out" (US Promo CD)
1. "The Boss" (Radio Edit) - 4:00
2. "I'm Coming Out" (Radio Edit) - 3:45
3. "The Boss" (EP Version) - 6:27
4. "I'm Coming Out" (EP Version) - 8:07
5. "I'm Coming Out" (Bonus Beats) 2:00

"The Boss" (Remix and Additional production by David Morales for Def Mix Productions)

"I'm Coming Out" (Remix and Additional production by Maurice Joshua 4 Vibe Productions)

8.8.3 References

- [1] <http://www.greasylake.org/the-circuit/index.php?%2Ftopic%2F116321-the-supremes-diana-ross-stevie-wonder-and-ray-charlesusa-album%2F>

8.9 "Voice of Love"

For other, see *The Voice of Love*.

Voice of Love is a compilation album by American soul singer *Diana Ross* released in 1996. The album was released for the international market by EMI in the fall of 1996 and consists of some of the Motown diva's best known love songs. The compilation also included three new songs: "In the Ones You Love", "I Hear (The Voice of Love)" co-written by Diana and a take on "You Are Not Alone," penned by R. Kelly and made famous by Michael Jackson. Diana always liked "You Are Not Alone, finally adding it to her very successful "More Today Than Yesterday Tour" which ran from 2010-2012.

In Asian markets like Japan, Taiwan, Singapore and Hong Kong, the album title was "Gift of Love". The set included a hit in Pan Asian territories, "Promise Me You'll Try". That song was also recorded by Jennifer Lopez who had also recorded other *Diana Ross* songs on international editions of her studio albums.

Randee St. Nicholas was commissioned to create the album cover art, tour merchandising and the high fashion music video for "In the Ones You Love".The set includes songs spanning Ross' career as a solo artist with the Motown and RCA labels.

In 1997, Diana embarked on a 28 market European tour in support of "Voice of Love". She sold out venues across Great Britain and made rare appearances in Central and Eastern Europe markets like Bucharest, Brussels and Vienna. This collection was certified silver for UK sales of 60,000-plus copies in 2013.^[2]

8.9.1 Track listing

1. "Touch Me in the Morning" (Masser, Miller) - 3:26
 - From 1973 album *Touch Me in the Morning*
2. "You're All I Need to Get By" (Ashford, Simpson) - 3:25
 - From 1970 album *Diana Ross*
3. "Your Love" (Friedman) - 4:04
 - From 1993 4 CD boxed set *Forever Diana: Musical Memoirs* and 1993 compilation *One Woman: The Ultimate Collection*
4. "So Close" (Mounsey, Ross, Wray) - 4:13
 - From 1982 album *Silk Electric*
5. "It's My Turn" (Masser, Sager) - 3:58
 - From 1980 original motion picture soundtrack *It's My Turn* and 1981 compilation *To Love Again*
6. "You Are Everything" (Duet with Marvin Gaye) (Bell, Creed) - 3:09
 - From 1973 album Diana Ross & Marvin Gaye: *Diana & Marvin*
7. "When You Tell Me That You Love Me" (Bettis, Hammond) - 4:13
 - From 1991 album *The Force Behind the Power*
8. "Forever Young" (Dylan) - 4:50
 - From 1984 album *Swept Away*
9. "I Am Me" (Borman, Bradford, Ross) - 3:50
 - From 1982 album *Silk Electric*
10. "One Shining Moment" (Thomas) - 4:45
 - From 1991 album *The Force Behind the Power*
11. "If We Hold on Together" (Horner, Jennings) - 4:11
 - From 1988 original motion picture soundtrack *The Land Before Time* and 1991 album *The Force Behind the Power*
12. "Only Love Can Conquer All" (Dakota, Glass, Walden) - 4:10

- From 1995 album *Take Me Higher*
13. "I'm Still Waiting" (Richards) - 3:43
 - From 1971 album *Everything Is Everything*
 14. "Missing You" (Richie) - 4:16
 - From 1984 album *Swept Away*
 15. "Gone" (Jon John) - 5:16
 - From 1995 album *Take Me Higher*
 16. "In the Ones You Love" (Malamet) - 4:18
 - 1996 recording
 17. "You Are Not Alone" (Kelly) - 5:21
 - 1996 recording
 18. "I Hear (The Voice of Love)" (Ross, Scates) - 4:32
 - 1996 recording

8.9.2 References

[1] Allmusic review

[2] "UK Certified Awards Search > Diana Ross". British Phonographic Industry. Archived from the original on 2013-01-11. Retrieved 2012-02-29.

8.10 "Love & Life: The Very Best of Diana Ross"

"Love & Life: The Very Best of Diana Ross" is a compilation album by American soul singer Diana Ross released in 2001.

The double disc, 41-track album (which was not released commercially in the United States) details Ross' career as a solo artist and with The Supremes. Also included are duets with Lionel Richie, Marvin Gaye, and The Temptations ("I'm Gonna Make You Love Me" sung with The Supremes). The only new track in the set is a cover of the Goffin-King song "Goin' Back," recorded especially for this collection and released as a single in several markets. It was certified Gold in the U.K for sales in excess of 100,000 copies.^[1]

A single-disc edition was also released, featuring Ross' 1995 cover of "I Will Survive."

8.10.1 Track listings

Double disc edition

Single disc edition

8.10.2 References

- [1] "UK Certified Awards Search > Diana Ross". British Phonographic Industry. Archived from the original on 2013-01-11. Retrieved 2012-02-29.

8.11 "The Definitive Collection"

The Definitive Collection is a 2006 compilation album by Motown sensation Diana Ross.

8.11.1 Track listing

1. "I'm Coming Out" - 5:10
2. "Love Hangover" - 3:47
3. "Missing You" - 4:15
4. "Mirror, Mirror" - 6:06
5. "Touch Me in the Morning" - 3:49
6. "Upside Down" - 4:03
7. "Muscles" - 4:37
8. "Why Do Fools Fall in Love" - 2:53
9. "Reach Out and Touch (Somebody's Hand)" - 3:03
10. "Good Morning Heartache" - 2:20
11. "Last Time I Saw Him" - 2:49
12. "My Mistake (Was to Love You)" (with Marvin Gaye) - 2:54
13. "It's My Turn" - 3:55
14. "Ain't No Mountain High Enough" - 4:07
15. "The Boss" - 3:51
16. "Swept Away" - 5:23
17. "Theme from Mahogany (Do You Know Where You're Going To)" - 3:23
18. "Endless Love" (with Lionel Richie) - 4:26
19. "What a Diff'rence a Day Made" - 3:27
20. "Remember Me" - 3:39

8.11.2 References

- [1] Allmusic review

8.12 "The Greatest"

The Greatest is a 2011 compilation album by Motown sensation Diana Ross and includes both solo material & Supremes classics plus duets with Lionel Richie, Rod Stewart, Michael Jackson, Ray Charles & Marvin Gaye. The album charted at #24 in the UK and #97 in the Netherlands.

8.12.1 Track listing

Disc: 1

1. I'm Coming Out
2. Muscles
3. Ain't No Mountain High Enough
4. Why Do Fools Fall In Love
5. If We Hold On Together
6. Love Child - Diana Ross & The Supremes
7. Remember Me
8. When You Tell Me That You Love Me
9. Chain Reaction
10. Touch Me In The Morning
11. It's My House
12. The Boss
13. Last Time I Saw Him
14. My Old Piano
15. Love Hangover
16. Work That Body
17. Endless Love - Lionel Richie, Diana Ross
18. Baby Love - The Supremes
19. Ease On Down The Road #1 - Diana Ross, Michael Jackson, Quincy Jones
20. Stop, Look, Listen (To Your Heart) - Diana Ross, Marvin Gaye
21. Come See About Me - The Supremes
22. Reach Out And Touch (Somebody's Hand)

Disc: 2

1. Upside Down
2. Stop! In The Name Of Love - The Supremes
3. I'm Still Waiting
4. Surrender
5. One Shining Moment
6. Theme From Mahogany (Do You Know Where You're Going To)
7. Reflections - Diana Ross & The Supremes
8. No One Gets The Prize
9. You Are Everything - Diana Ross, Marvin Gaye
10. The Happening - The Supremes
11. I'm Gonna Make You Love Me - Diana Ross & The Supremes, The Temptations
12. You Can't Hurry Love - The Supremes
13. It's My Turn
14. Big Bad Love - Diana Ross, Ray Charles
15. DoobeDood'nDoobe, DoobeDood'nDoobe, DoobeDood'nDoo
16. Where Did Our Love Go - The Supremes
17. Not Over You Yet
18. Take Me Higher
19. You Keep Me Hangin' On - The Supremes
20. I've Got A Crush On You - Diana Ross, Rod Stewart
21. Lovin', Livin' And Givin'
22. What A Wonderful World [Live from Wembley Arena, 1989]

8.12.2 References

[1] Allmusic review

8.13 "Upside Down: The Collection"

Upside Down: The Collection is a compilation album by Diana Ross, released by Spectrum Music/Universal in the United Kingdom in 2012. This album is a budget collection containing songs that were released from 1970 through 1981 on Motown Records. In the UK, 17 of the 20 songs contained in this compilation reached the Top 40.^[1] In the U.S., 12 of these songs made it onto the Billboard Top 40 singles charts, and 6 of those 12 reached number 1.^[2]

8.13.1 Reception

Writing for *Allmusic*, critic Andy Kellman wrote, "Released in the U.K. by the Universal-affiliated Spectrum, *Upside Down: The Collection* is a somewhat arbitrary set of selections from Diana Ross' solo catalog. It hops from era to era — the first four songs span several years, for instance — and it doesn't have all the essential material (or even all the Top Ten R&B singles)."^[3]

8.13.2 Track listing

1. "Love Hangover" (Marilyn McLeod, Pamela Sawyer) – 3:49
2. "I'm Coming Out" (Nile Rodgers, Bernard Edwards) – 3:56
3. "Touch Me In The Morning" (Michael Masser, Ron Miller) – 3:49
4. "Endless Love" (with Lionel Richie) (Lionel Richie) – 4:26
5. "The Boss" (Valerie Simpson, Nickolas Ashford) – 3:50
6. "My Old Piano" (Bernard Edwards, Nile Rodgers) – 3:55
7. "I'm Still Waiting" (Deke Richards) – 3:44
8. "Reach Out and Touch (Somebody's Hand)" (Nickolas Ashford, Valerie Simpson) – 3:03
9. "Remember Me" (Nickolas Ashford, Valerie Simpson) – 3:32
10. "Upside Down" (Nile Rodgers, Bernard Edwards) – 3:38
11. "Surrender" (Nickolas Ashford, Valerie Simpson) – 2:53
12. "DoobeDood'nDoobe, DoobeDood'nDoobe, DoobeDood'nDoo" (Deke Richards) – 4:52
13. "It's My Turn" (Michael Masser, Carole Bayer Sager) – 3:55
14. "Sorry Doesn't Always Make It Right" (Pamela Sawyer, Michael Masser) – 3:31
15. "Ain't No Mountain High Enough" (Valerie Simpson, Nickolas Ashford) – 3:36
16. "Your Love Is So Good For Me" (Kenneth Edward Peterson) – 6:34
17. "Top Of The World" (Tom Snow) – 3:08
18. "I Thought It Took A Little Time (But Today I Fell In Love)" (Pamela Sawyer, Michael Masser) – 3:20

19. "Theme From Mahogany (Do You Know Where You're Going To)" (Michael Masser, Gerry Goffin) – 3:23
20. "No One Gets The Prize" (Nickolas Ashford, Valerie Simpson) – 4:41

8.13.3 Production notes

- "Reach Out And Touch (Somebody's Hand)" and "Ain't No Mountain High Enough"

Produced by Nickolas Ashford and Valerie Simpson

(US) From the Motown album "Diana Ross" MS-711 (1970)

(UK) From the Tamla Motown album "Diana Ross" STML 11159 (1970)

- "I'm Still Waiting" and "DoobeDood'nDoobe, DoobeDood'nDoobe, DoobeDood'nDoo"

Produced by Deke Richards and Hal Davis

(US) From the Motown album "Everything Is Everything" MS724 (1970)

(UK) From the Tamla Motown album "Everything Is Everything" STML 11178 (1971)

- "Remember Me" and "Surrender"

Produced by Nickolas Ashford and Valerie Simpson

(US) From the Motown album "Surrender" MS 723 (1971)

(UK) From the Tamla Motown album "I'm Still Waiting" STML 11193 (1971)

- "Touch Me In The Morning"

Produced by Michael Masser and Tom Baird

(US) From the Motown album "Touch Me in the Morning" M 772 L (1973)

(UK) From the Tamla Motown album "Touch Me in the Morning" STML 11239 (1973)

- "Love Hangover", "I Thought It Took A Little Time (But Today I Fell In Love)" and "Theme From Mahogany (Do You Know Where You're Going To)"

Produced by Hal Davis

(US) From the Motown album "Diana Ross" M6-861S1 (1976)

(UK) From the Motown album "Diana Ross" STML 12022 (1976)

- "Your Love Is So Good For Me" and "Top Of The World"

Produced by Richard Perry

(US) From the Motown album "Baby It's Me" M7-890R1 (1977)

(UK) From the Motown album "Baby It's Me" STMA 8031 (1977)

- "Sorry Doesn't Always Make It Right"

Produced by Michael Masser

(US) From the Motown album "Ross" M7-907R1 (1978)

(UK) From the Motown album "Ross" STML 12093 (1978)

- "The Boss" and "No One Gets The Prize"

Produced by Nickolas Ashford and Valerie Simpson

(US) From the Motown album "The Boss" M7-923R1 (1979)

(UK) From the Tamla Motown album "The Boss" STML 12118 (1979)

- "Upside Down", "I'm Coming Out" and "My Old Piano"

Produced by Bernard Edwards and Nile Rodgers

(US) From the Motown album "diana" M8-936M1 (1980)

(UK) From the Motown album "diana" STMA 8033 (1980)

- "It's My Turn"

Produced by Michael Masser

(US) From the Motown album "To Love Again" M8-951M1 (1980)

(UK) From the Motown album "To Love Again" STML 12152 (1980)

- "Endless Love"

Produced by Lionel Richie

From the Mercury album "Endless Love" Official Soundtrack SRM-1-2001 (1981)

2012 Compilation

- Project coordinated by Joe Howard
- Mastering by Kieron McGarry at Universal Music

8.13.4 References

- [1] ross/ "UK Charts > Diana Ross". Official Charts Company. Retrieved August 7, 2013.
- [2] Paolo Hewitt, sleeve notes to the 2012 CD compilation "Diana Ross - Upside Down The Collection", catalog no. Spectrum/Universal SPEC2118
- [3] Kellman, Andy. "'Upside Down The Collection' > Review". Allmusic. Retrieved August 2, 2013.

Chapter 9

Singles

9.1 “Reach Out and Touch (Somebody’s Hand)”

For the Staple Singers song, see [Touch a Hand, Make a Friend](#).

“**Reach Out and Touch (Somebody’s Hand)**” was the debut solo single for Motown singer [Diana Ross](#), released in April 1970.

Ross, having just left [The Supremes](#) after a decade of serving as that group’s lead singer, went through a difficult situation trying to piece a solo album together. With [Nickolas Ashford](#) and [Valerie Simpson](#) writing and producing for her, and [Paul Riser](#) arranging,^[1] Ross recorded “Reach Out and Touch”, which carried a heavy gospel influence, and was one of the few songs the singer recorded to express her social conscience, previously experimented with Supremes singles such as “Love Child” and “I’m Livin’ in Shame.”^[2]

While the song’s sales didn’t meet up to expectations, peaking at #20 on the pop charts and #7 on the R&B charts with 500,000 copies sold, “Reach Out and Touch” became one of Ross’ most popular and notable songs. During her concert performances of the song, Ross often had the whole crowd literally turn to their neighbors, and “reach out and touch” their hands.

On Saturday, July 28, 1984 [Vicki McClure](#) sang “Reach Out and Touch” before an estimated TV audience of 2.5 billion people during the Opening Ceremonies of the 1984 Summer Olympic Games held in Los Angeles, CA.

Ashford and Simpson would perform the song with [Teddy Pendergrass](#) in the Philadelphia portion of [Live Aid](#) in 1985. In 2005, Ross would perform the song in closing, *Tsunami Aid: A Concert of Hope*.

In 1970, the same year that Diana released “Reach Out and Touch” as her first solo single, ironically the song was also covered by the group that she had just left at the start of that year, [The Supremes](#) (now fronted by [Jean Terrell](#), along with other members [Mary Wilson](#) and [Cindy Birdsong](#)). The Supremes’ version was a duet with fellow Motown Records artists [The Four Tops](#) on the two

group’s joint album “[The Magnificent Seven](#),” released by Motown toward the end of 1970. In one of her autobiographies, [Mary Wilson](#) mentioned that some fans at the post-Ross Supremes’ concerts used to call out requesting that [The Supremes](#) would sing this record live, as some fans erroneously recalled that it had been [The Supremes](#)’ version, and not Ross’s, that had charted as a hit [Billboard](#) single in early '70.

She also performed this song as the finale for the [Nobel Peace Prize Concert](#) held in [Oslo, Norway](#), in 2008.

9.1.1 Personnel

- Lead Vocals by [Diana Ross](#)
- Background Vocals by [The Andantes](#): [Jackie Hicks](#), [Marlene Barrow](#), and [Louvain Demps](#)
- Instrumentation by [The Funk Brothers](#)
- Written and Produced by [Nickolas Ashford](#) and [Valerie Simpson](#)

9.1.2 References

- [1] “[Diana Ross’ Greatest Hits - Motown LP M-869P1](#), 1976
- [2] [Motown 7” single M-1165](#), 1970

9.2 “Ain’t No Mountain High Enough”

Not to be confused with [River Deep – Mountain High](#).

“**Ain’t No Mountain High Enough**” is an R&B/soul song written by [Nickolas Ashford](#) & [Valerie Simpson](#) in 1966 for the [Tamla Motown](#) label. The composition was first successful as a 1967 hit single recorded by [Marvin Gaye](#) and [Tammi Terrell](#), becoming a hit again in 1970 when recorded by former Supremes frontwoman [Diana Ross](#). The song became Ross’ first solo number-one hit on the *Billboard* Hot 100 chart and was nominated for a [Grammy Award](#).

9.2.1 History

Marvin Gaye and Tammi Terrell original

The song was written by Ashford and Simpson prior to joining Motown. British soul singer Dusty Springfield wanted to record the song but the duo declined, hoping it would give them access to the Detroit-based label. As Valerie Simpson later recalled, "We played that song for her (Springfield) but wouldn't give it to her, because we wanted to hold that back. We felt like that could be our entree to Motown. Nick called it the 'golden egg'."^[1]

The original 1967 version of "Ain't No Mountain High Enough" was a top twenty hit. According to record producers, Terrell was a little nervous and intimidated during recording because she did not rehearse the lyrics. Terrell recorded her vocals alone with producers Harvey Fuqua and Johnny Bristol, who added Gaye's vocal at a later date.^[2] "Ain't No Mountain" peaked at number nineteen on the *Billboard* pop charts, and went to number three on the R&B charts.^[3]

This original version of "Ain't No Mountain", produced by Fuqua and Bristol, was a care-free, danceable, and romantic love song that became the signature duet between Gaye and Terrell. Its success led to a string of more Ashford/Simpson penned duets (including "You're All I Need to Get By", "Ain't Nothing Like the Real Thing", and "Your Precious Love").

The Gaye/Terrell version was inducted into the Grammy Hall of Fame in 1999, and is regarded today as one of the most important records ever released by Motown.

The Supremes & Temptations version

Diana Ross & The Supremes recorded a version of "Ain't No Mountain High Enough" which was more faithful to the Terrell-Gaye original version as a duet with The Temptations. That song was an album cut from a joint LP released by Motown Records in 1968 on the two superstar groups, titled *Diana Ross & the Supremes Join The Temptations*.

Diana Ross solo version

In late 1969, after the Top 20 success of her first solo single, "Reach Out and Touch (Somebody's Hand)", Ashford and Simpson had Ross re-record "Ain't No Mountain High Enough". Initially, Ross was apprehensive, but was convinced to make the recording. The cover produced a version similar to gospel with elements of classical music strings (provided by the Detroit Symphony Orchestra), spoken word passages from Ross, with the Andantes, Jimmy Beavers, Joshie Armstead, and Ashford and Simpson as backing singers giving the song a soul and gospel vocal element.

Motown chief Berry Gordy did not like the record upon first hearing it. He hated the spoken-word passages and wanted the song to begin with the climactic chorus/bridge. It was not until radio stations nationwide were editing their own versions and adding it to their playlists that Ashford and Simpson were able to convince Gordy to release an edited three-minute version as a single. Ross' version of "Ain't No Mountain High Enough" rose up to number one on both the pop and R&B singles charts.^[4] The single sold, in just the USA, alone, 1,245,000 copies becoming a Gold Record and, Ross, receiving a Grammy Nomination for Best Female Pop Vocal Performance. This version is in the key of C minor.

Notable covers

1981 saw the recording by Inner Life of the underground dance classic "Ain't No Mountain High Enough", produced by Patrick Adams and Greg Carmichael, remixed by Larry Levan, and released on the Salsoul label. The same year saw an upbeat disco version by the Boys Town Gang who recorded it as a medley with another Ashford & Simpson song, "Remember Me". The full version of this song is nearly 14 minutes long and can be found on their album *Cruisin the Street*.

Stacy Lattisaw and Howard Hewett sang "Ain't No Mountain High Enough" on *Personal Attention* album in 1988.

In 1993 *Sister Act 2* covered "Ain't No Mountain High Enough" both in the movie and soundtrack, mixing the Marvin Gaye/Tammi Terrell and Diana Ross versions together.

Australian singer Jimmy Barnes released an album of soul covers titled *Soul Deep* in 1991, including his rock version of "Ain't No Mountain High Enough". This cover reached #28 in Australia in 1992^[5]

In 1997, Whitney Houston performed the song live as a part of her medley tribute to Diana Ross on her *Classic Whitney Live from Washington, D.C.* concert.

The 2000 film *Remember the Titans* featured a version of the song performed by the cast.

Also in 2000, Dutch airline carrier KLM used the Supremes/Temptations version in a commercial.

Former Doobie Brother Michael McDonald recorded the song as part of his *Motown* album in 2003.

Swedish pop group Play recorded a cover that appears on their 2003 album *Replay* and their 2004 album *Don't Stop the Music*. This song is mostly a cover of the Gaye/Terrell original, but uses elements from the Ross and *Sister Act 2* versions; The song appears in the trailer of the 2006 film *Last Holiday*.

In 2004, the 12 finalists of *American Idol* covered the song for the ensemble track for the cast album *American Idol Season 3: Greatest Soul Classics*.

In 2005, the Diana Ross version was featured at the end of the animated film *Chicken Little*.

In 2006, Australian vocal group Human Nature included a cover on the second album of their Motown trilogy, *Dancing in the Street: the Songs of Motown II*. The album debuted at #1 on the ARIA charts.

In 2006, Amy Winehouse recorded the song "Tears Dry On Their Own" for her album *Back to Black*, which keeps the chord progression, accompaniment arrangement, and instrumentation of "Ain't No Mountain High Enough", but which contains a different sung melody with new lyrics written by Winehouse.

A duet between Eddie Money and his daughter Jesse Money is featured on his 2007 cover album *Wanna Go Back*.

In 2009, Lionel Richie and Stefanie Heinzmann performed the song live in the German music award show Echo 2009.^[6]

In 2009, Dionne Bromfield covered this song on her debut album *Introducing Dionne Bromfield*.

In 2011, the song was re-recorded by Paul Epworth and used in a commercial for DHL.^[7]

In 2013, Michael Bolton covered the song, which featured Kelly Rowland, for his 2013 album *Ain't No Mountain High Enough – Tribute to Hitsville*. That version was also more faithful to the Terrell-Gaye original version.

In 2014, Jennifer Lopez performed the song at the 2014 Billboard Music Awards as part of her song "First Love".

9.2.2 Personnel

Gaye/Terrell version

- All vocals by Marvin Gaye and Tammi Terrell
- Instrumentation by The Funk Brothers and Detroit Symphony Orchestra

Ross Solo version

- Lead Vocals by Diana Ross
- Background Vocals by Nickolas Ashford, Valerie Simpson, Joshie Armstead, Jimmy Beavers, and The Andantes: Jackie Hicks, Marlene Barrow, and Louvain Demps
- Instrumentation by The Funk Brothers and the Detroit Symphony Orchestra, with Valerie Simpson on the piano

9.2.3 References

[1] "Valerie Simpson interview; Ashford and Simpson remembered". *Chicago Tribune*.

[2] Chin, Brian (2001). Liner notes for *Marvin Gaye & Tammi Terrell: The Complete Duets*. New York: Motown Records/UMG Recordings.

[3] Whitburn, Joel. *The Billboard Book of Top 40 R&B and Hip-Hop Hits*. New York, NY: Billboard Books, 2006. Print.

[4] Whitburn, Joel (2004). *Top R&B/Hip-Hop Singles: 1942-2004*. Record Research. p. 501.

[5] Chart Position @ Australian-Charts.com Retrieved May 3, 2009

[6] Stefanie Heinzmann & Lionel Richie - Ain't No Mountain High Enough (live on the German ECHO music awards 2009) on YouTube, video of the live performance (February 2009)

[7] "DHL Express presents "The International Specialists"". DHL. May 31, 2011. Retrieved September 5, 2011.

9.2.4 External links

- Full lyrics of this song at MetroLyrics
- Ain't No Mountain High Enough Lyrics

9.3 "Remember Me"

"**Remember Me**" is a 1970 single recorded and released by singer Diana Ross on the Motown label. The song was Ross' third top forty pop hit within a year peaking at number sixteen on the US pop singles chart, number ten on the US soul chart, and reaching the top ten in the UK, where it peaked at number seven. It was the lead single from Ross' 1971 album, *Surrender*. British female singer Kim Wilde made a disco version of the song for her 2011 album "Snapshots".

It gave Diana her 3rd gold single in a year's time and her 3rd Top 20 charting single with Cash Box peaking at #6.

9.3.1 Overview

The song was written and produced by the Motown collaborators Ashford & Simpson. The song is written from the view of a spurned woman who requests that her ex-boyfriend remembers her for all the positive things she had brought to his life.

9.3.2 Personnel

- Lead vocals by Diana Ross
- Background vocals by Ashford & Simpson
- Produced by Ashford & Simpson

9.3.3 External links

- Full lyrics of this song at [MetroLyrics](#)

9.4 "Reach Out (I'll Be There)"

"**Reach Out I'll Be There**" (also formatted as "**Reach Out (I'll Be There)**") is a 1966 song recorded by the Four Tops for the Motown label. Written and produced by Motown's main production team Holland–Dozier–Holland,^[2] the song is one of the most well-known Motown tunes of the 1960s and is today considered The Tops' signature song. It was the number one song on the Rhythm & Blues charts for two weeks,^[3] and on the *Billboard* Hot 100 for two weeks, from October 15–22, 1966. It replaced "Cherish" by The Association, and was itself replaced by "96 Tears" by Question Mark & the Mysterians. *Billboard* ranked the record as the no. 4 song for 1966.^[4]

Rolling Stone later ranked this version #206 on their list of "The 500 Greatest Songs of All Time". This version is also currently ranked as the 56th best song of all time, as well as the #4 song of 1966, in an aggregation of critics' lists at [Acclaimed Music](#).^{[5][6]}

The track also reached no. 1 in the UK Singles Chart, becoming Motown's second UK chart-topper after The Supremes hit no. 1 with "Baby Love" in late 1964.^[7] It had replaced Jim Reeves' "Distant Drums" at number one in October 1966 and stayed there for three weeks before being replaced by The Beach Boys' "Good Vibrations" in November.^[8]

9.4.1 Style

Lead singer Levi Stubbs delivers many of the lines in the song in a tone that straddles the line between singing and shouting,^[2] as he did in 1965's "I Can't Help Myself (Sugar Pie Honey Bunch)". AllMusic critic Ed Hogan praises Stubb's vocal, as well as the song's "rock-solid groove" and "dramatic, semi-operatic tension and release."^[9] Critic Martin Charles Strong calls the song "a soul symphony of epic proportions that remains [the Four Tops'] signature tune."^[10]

In 2014, interviewed by *The Guardian*, Four Tops singer Duke Fakir said:

Eddie realised that when Levi hit the top of his vocal range, it sounded like someone hurting, so he made him sing right up there. Levi complained, but we knew he loved it. Every time they thought he was at the top, he would reach a little further until you could hear the tears in his voice. The line "Just look over your shoulder" was something he threw in spontaneously. Levi was very creative like

that, always adding something extra from the heart.^[11]

9.4.2 Personnel

- Lead vocals by Levi Stubbs
- Background vocals by Abdul "Duke" Fakir, Renaldo "Obie" Benson, Lawrence Payton, and The Andantes: Jackie Hicks, Marlene Barrow, and Louvain Demps
- Instrumentation by the Funk Brothers
- Written by Brian Holland, Lamont Dozier, and Edward Holland, Jr.
- Produced by Brian Holland and Lamont Dozier

9.4.3 Charts

9.4.4 See also

- *Reach Out: The Motown Record*

9.4.5 References

- [1] Rice, Jo (1982). *The Guinness Book of 500 Number One Hits* (1st ed.). Enfield, Middlesex: Guinness Superlatives Ltd. p. 105. ISBN 0-85112-250-7.
- [2] Gilliland, John (1969). "Show 50 – The Soul Reformation: Phase three, soul music at the summit. [Part 6]" (AUDIO). *Pop Chronicles*. Digital.library.unt.edu.
- [3] Whitburn, Joel (2004). *Top R&B/Hip-Hop Singles: 1942-2004*. Record Research. p. 212.
- [4] "Top 100 Hits for 1966". The Longbored Surfer. Retrieved July 15, 2014.
- [5] "The All Time Top 6000 Songs". [Acclaimed Music](#). Retrieved July 14, 2014.
- [6] "The Top Songs from 1966". [Acclaimed Music](#). Retrieved July 14, 2014.
- [7] Roberts, David (2006). *British Hit Singles & Albums* (19th ed.). London: Guinness World Records Limited. p. 170. ISBN 1-904994-10-5.
- [8] "All The Number One Singles 1966". Official Charts Company. Retrieved March 18, 2014.
- [9] "Reach Out (I'll Be There) – Song Review". AllMusic. All Media Network. Retrieved July 14, 2014.
- [10] Strong, Martin Charles (2004). *The Great Rock Discography*. Canongate. p. 556. ISBN 978-1-8419-5615-2.
- [11] Simpson, Dave (April 7, 2014). "The Four Tops: how we made Reach Out (I'll Be There)". *The Guardian*. Retrieved December 16, 2014.

- [12] "Forum – ARIA Charts: Special Occasion Charts – CHART POSITIONS PRE 1989". Australian-charts.com. Hung Medien. Retrieved July 15, 2014.
- [13] "Ultratop.be – The Four Tops – Reach Out I'll Be There" (in Dutch). Ultratop 50. Retrieved July 15, 2014.
- [14] CHART NUMBER 502 – Monday, October 03, 1966 at the Wayback Machine (archived November 7, 2006). CHUM. Retrieved July 15, 2014.
- [15] "Top RPM Singles: Issue 5729." *RPM*. Library and Archives Canada. Retrieved July 15, 2014.
- [16] "Officialcharts.de – The Four Tops – Reach Out I'll Be There". GfK Entertainment. Retrieved July 15, 2014.
- [17] "The Irish Charts – Search Results – Reach Out I'll Be There". Irish Singles Chart. Retrieved July 15, 2014.
- [18] "Indice per Interprete: F" (in Italian). Hit Parade Italia. Creative Commons. Retrieved July 15, 2014.
- [19] "Nederlandse Top 40 – 4 Tops - Reach Out I'll Be There search results" (in Dutch) Dutch Top 40. Retrieved July 15, 2014.
- [20] "Dutchcharts.nl – The Four Tops – Reach Out I'll Be There" (in Dutch). Single Top 100. Retrieved July 15, 2014.
- [21] "Archive Chart: 1966-10-29" UK Singles Chart. Retrieved July 15, 2014.
- [22] "The Four Tops – Awards". AllMusic. All Media Network. Retrieved July 15, 2014.
- [23] CASH BOX Top 100 Singles – Week ending OCTOBER 15, 1966 at the Wayback Machine (archived October 4, 2012). *Cash Box* magazine. Retrieved July 15, 2014.
- [24] RECORD WORLD 1966 at the Wayback Machine (archived April 8, 2004). *Record World*. Geocities.com. Retrieved July 15, 2014.
- [25] "Charts.org.nz – The Four Tops – Reach Out I'll Be There [1988]". Top 40 Singles. Retrieved July 15, 2014.
- [26] "Archive Chart: 1988-08-13" UK Singles Chart. Retrieved July 15, 2014.
- [27] "Top RPM Adult Contemporary: Issue 1793." *RPM*. Library and Archives Canada. Retrieved July 15, 2014.
- [28] "Jaaroverzichten 1966" (in Dutch). Ultratop. Hung Medien. Retrieved July 15, 2014.
- [29] "Top 100-Jaaroverzicht van 1966" (in Dutch). Dutch Top 40. Retrieved July 15, 2014.
- [30] The CASH BOX Year-End Charts: 1966 at the Wayback Machine (archived October 4, 2012). *Cash Box* magazine. Retrieved July 15, 2014.
- [31] "Adult Contemporary – Volume 58, No. 23, December 18, 1993". *RPM*. Library and Archives Canada. Retrieved July 15, 2014.

9.4.6 External links

- Full lyrics of this song at MetroLyrics

9.5 “Surrender”

“**Surrender**” is a song composed by Ashford & Simpson and released as the first single from singer Diana Ross' album of the same name in 1971 on the Motown label.

The single became Ross' fifth top forty single since she became a solo artist shortly after leaving The Supremes. The song peaked at number 38 on the *Billboard* Hot 100, number 16 on the R&B chart and eventually hit the top ten in the United Kingdom, where it peaked at number 10, becoming her fourth consecutive top ten hit in that country.

In 1983, The Fifth Dimension recorded a disco-flavored cover version of this song for Sutra Records, featuring Florence LaRue on lead vocals. It is virtually the same song but is credited to writers Lenny Stack and Cheryl Christians instead of Ashford & Simpson.^{[1][2]}

9.5.1 Personnel

- Lead vocal by Diana Ross
- Background vocals by Ashford & Simpson and Joshie Armstead
- Instrumentation by The Funk Brothers

9.5.2 External links

- Full lyrics of this song at MetroLyrics

9.5.3 References

- [1] <http://www.discogs.com/Fifth-Dimension-Surrender/release/353610>
- [2] <http://www.youtube.com/watch?v=qL36M9kjPm4>

9.6 “I'm Still Waiting”

For other uses, see I'm Still Waiting (disambiguation).

"**I'm Still Waiting**" is a popular song written and produced by Deke Richards and recorded by Diana Ross, which first appeared on her 1970 album *Everything Is Everything*. It reached No. 1 on the UK Singles Chart in August 1971.^[1]

“I'm Still Waiting” continued the vein of sophisticated soul as heard on Ross's breakthrough solo hit "Ain't No

Mountain High Enough.” However it was only a modest success in the US, reaching #63 on the *Billboard* Hot 100 singles chart and #40 on the R&B chart.^[2]

Although initially intended only as an album track, BBC Radio 1 disc jockey Tony Blackburn featured it heavily on his morning programme and persuaded EMI, who then issued all Tamla Motown material in the UK, to release it as a single. On the UK Singles Chart, it reached No. 1 for four weeks in August 1971,^[1] prompting a retitling of the album *Surrender* in the UK to *I'm Still Waiting*.

The track was remixed by DJ Phil Chill in 1990 and was released as a single, reaching No. 21 in the UK Singles Chart.^[3] It is one of the few Ross remix songs to be released as a single.

9.6.1 Cover versions

Former Supreme Scherrie Payne later covered this song for Ian Levine's UK Motorcity label.

Chinese diva Faye Wong also covered the song (named as 千千千), with Cantonese lyrics by Richard Lam, on her early album *You're the Only One*.

Courtney Pine and Carroll Thompson had a minor UK hit single with the song in July 1990.^[4]

9.6.2 References

- [1] Roberts, David (2006). *British Hit Singles & Albums* (19th ed.). London: Guinness World Records Limited. pp. 263–4. ISBN 1-904994-10-5.
- [2] Whitburn, Joel (2004). *Top R&B/Hip-Hop Singles: 1942-2004*. Record Research. p. 501.
- [3] Roberts, David (2006). *British Hit Singles & Albums* (19th ed.). London: Guinness World Records Limited. p. 471. ISBN 1-904994-10-5.
- [4] Roberts, David (2006). *British Hit Singles & Albums* (19th ed.). London: Guinness World Records Limited. p. 426. ISBN 1-904994-10-5.

9.6.3 External links

- Full lyrics of this song at MetroLyrics

9.7 “Good Morning Heartache”

“Good Morning Heartache” (Decca Records) is a song written by Irene Higginbotham, Ervin Drake, and Dan Fisher. Originally recorded by jazz singer Billie Holiday on January 22, 1946.^[1]

9.7.1 About the songwriters

- Irene Higginbotham (1918-1988) was a songwriter and pianist, and joined the American Society of Composers, Authors and Publishers (ASCAP) in 1944.^[2]
- Ervin Drake (1919-2015) songwriter was inducted into the Songwriters Hall of Fame in 1983 after joining the American Society of Composers, Authors and Publishers (ASCAP) in 1958.^[3]
- Dan Fisher (1920-2001) was a songwriter, author, producer and publisher. Joining American Society of Composers, Authors and Publishers (ASCAP) in 1953.^[4]

9.7.2 Recording session

Bill Stegmeyer and his Orchestra (Decca Session #54) New York, January 22, 1946: with Gordon “Chris” Griffin (trumpet), Joe Guy (trumpet) Bill Stegmeyer (alto saxophone), Hank Ross (tenor saxophone), Bernie Kaufman (tenor saxophone), Armand Camgros (tenor saxophone), Joe Springer (piano), Tiny Grimes (guitar), John Simmons (bass), Sidney Catlett (drums), Billie Holiday (vocal) + 4 strings.

9.7.3 Diana Ross version

The song was revived by R&B/soul singer Diana Ross, when she portrayed Holiday in the biopic *Lady Sings the Blues*, in 1972, starring with Billy Dee Williams. With her release of the song as a single later on that year to promote the movie, Ross brought jazz back to the pop and R&B audiences, sending it to numbers 20 and 34 on the R&B and Pop charts respectively.^[5]

9.7.4 Notable cover versions

A partial list includes:

- Joe Williams (1955)
- Dinah Washington (1959)
- Sam Cooke (1959)
- Ella Fitzgerald (1961)
- Etta James (1962)
- Billy Eckstine (1969)
- Diana Ross (1972)
- Johnny Mathis (1973)

- Hank Crawford (1973)
- Natalie Cole (1976)
- Rosemary Clooney (1978)
- Carmen McRae (1980)
- George Shearing (1982)
- Freddie Jackson (1985)
- Ruth Brown (1989)
- McCoy Tyner (1991)
- Miki Howard (1992)
- Johnny Adams (1993)
- Diana Ross (1993)
- Gladys Knight (1995)
- Tony Bennett (1996)
- Sheryl Crow (1998)
- Diane Schuur (1999)
- Ol' Dirty Bastard (1999)
- Mel Torme (2002)
- Alicia Keys (2003)
- Chris Botti (2005)
- Gretchen Wilson (2005)
- Gladys Knight (2006)
- Sy Smith (2006)
- Jill Scott (2007)
- Dee Dee Bridgewater (2010)
- Gloria Estefan (2013)
- Jamie Cullum and Laura Mvula (2014)
- and others^{[6][7]}

9.7.5 Footnotes

- [1] Decca Records: Good Morning Heartache
- [2] IBDb: Irene Higginbotham
- [3] IBDb: Ervin Drake
- [4] IBDb: Dan Fisher
- [5] Billboard: Chart Beat.
- [6] All Music: Good Morning Heartache
- [7] ASCAP: Good Morning Heartache

9.7.6 External links

- Full lyrics of this song at MetroLyrics

9.8 “Touch Me in the Morning”

For other uses, see *Touch Me in the Morning* (disambiguation).

"**Touch Me in the Morning**" is a popular song recorded by *Diana Ross* on the *Motown* label. In 1973 it became her second solo No. 1 single (and 14th careerwise) on the *Billboard* Hot 100 .

It was conceived by then-unproven songwriter and producer *Michael Masser*. He had been recruited by Motown CEO *Berry Gordy* and A&R chief *Suzanne de Passe*. Masser teamed up with the proven ballad lyricist *Ron Miller* to write it.

The song is noted for Diana’s spoken recitations before the song’s refrain, which happen twice.

According to Masser, in a video documentary about Ross, she “always tried to push hard to get the vocals right for this particular song”, calling it a “draining experience” that resulted in several near-emotional breakdowns when she wasn’t up to her abilities. It was recorded in the early morning hours, as was her custom after she began raising her children. In a *Barbara Walters Mother’s Day* interview special, her second-oldest daughter, *Tracee Ellis Ross*, said Diana would put them to bed and record all night, in order to wake her children and send them to school the next morning.

Motown released the song as a single and it hit No. 1 on the *Billboard* Hot 100 singles chart, becoming her longest-charting record until 1980, remaining on the chart for 21 weeks. It also spent a week at No. 1 on the adult contemporary chart, her first No. 1 on that chart. *Sherlie Matthews*, *Clydie King* and *Venetta Fields* sang background vocals.

It marked a turning point in both the careers of *Diana Ross* and *Michael Masser*: it reinvigorated her singing career, coming immediately after her *Academy Award* nomination for *Best Actress* in her acting debut, *Lady Sings the Blues*; it introduced Masser to an audience that would become accustomed to his prowess at writing good love songs.

Andy Williams released a version in 1974 on his album, *The Way We Were*.

9.8.1 Chart performance

9.8.2 References

- [1] http://50.6.195.142/archives/70s_files/19730224.html

- [2] <http://www.uk-charts.top-source.info/top-100-1973.shtml>
- [3] <http://www.musicoutfitters.com/topsongs/1973.htm>
- [4] http://50.6.195.142/archives/70s_files/1973YESP.html
- [5] <http://www.musicandyears.com/year/1973>

- Whitburn, Joel (1996). *The Billboard Book of Top 40 Hits*, 6th Edition (Billboard Publications)

9.8.3 External links

- Full lyrics of this song at [MetroLyrics](#)

9.9 "You're a Special Part of Me"

"**You're a Special Part of Me**" was a successful duet single for soul singers and Motown label mates Diana Ross & Marvin Gaye, released in 1973. The original duet was one of the few originals featured on their famed album, *Diana & Marvin*, and was among the most successful of the songs the Motown label mates made reaching #4 on the *Billboard* R&B Singles chart and #12 on the *Billboard* Pop Singles chart.

There are several mixes of this song which have been released: the single mix, the album mix, the Japanese Quadraphonic album mix, and an alternate mix released in 1995 on the "Motown Year By Year: 1973" CD, which clocks in at 4:29.

9.9.1 Personnel

- Lead vocals by Marvin Gaye and Diana Ross
- Background vocals by assorted singers
- Instrumentation by The Funk Brothers

9.9.2 External links

- Full lyrics of this song at [MetroLyrics](#)

9.10 "Last Time I Saw Him"

"**Last Time I Saw Him**" is the title of a 1973 single release by Diana Ross, being a composition by Michael Masser and lyricist Pam Sawyer: the track was produced by Masser and released in December 1973 at the same time as Ross' *Last Time I Saw Him* album.

9.10.1 Original version

Michael Masser had also composed and produced the precedent solo Diana Ross single "Touch Me in the Morning", a dreamy ballad which had hit #1, but "Last Time I Saw Him" took a drastically different musical direction: AMG would note that on the "arguably campy" last-named track, arrangers Michael Omartian and Gene Page "throw in everything but the proverbial kitchen sink with a score that is all over the musical map from Dixieland-band jazz to banjo-pickin' and even an orchestrated string section",^[1] while *Billboard* would describe "Last Time I Saw Him" as "a light romp in the Tony Orlando and Dawn style."^[2]

The song's narrator recalls how she saw her "honey" off on a Greyhound bus having given the man a large amount of money to establish future living arrangements for the two of them; six months have since passed with no word and the narrator resultantly announces her intention to go in search of her errant swain in the naive belief he has been stranded by some ill-fortune from which she can retrieve him.

Ross scored her seventh Top 40 hit with "Last Time I Saw Him" which peaked at #14 on the *Billboard* Hot 100 in February 1974, and a Top 20 R&B hit, where it peaked at #16. The track had its greatest impact in the easy listening market: #1 for three weeks on the Easy Listening chart in *Billboard*, "Last Time I Saw Him" was named the biggest Easy Listening Hit for the year 1974.^[3]

Ross also charted with "Last Time I Saw Him" in Australia at #18 and in the UK at #35.

Charts

9.10.2 Dottie West version

Dottie West expediently covered "Last Time I Saw Him" for the C&W market in the January 1974 recording sessions at the RCA Victor Studio in Nashville which resulted in the *House of Love* album produced by Billy Taylor. West's "Last Time I Saw Him" reached #8 on the C&W chart in *Billboard* in February 1974 marking the first time West had scored back-to-back C&W Top Ten hits, her precedent single having been her career record "Country Sunshine"; this success was followed by a progressive drop in West's hitmaking power with her longtime label RCA Victor eventually dropping her in 1976 and although West's subsequent signing with United Artists boosted her chart profile her first C&W Top Ten hit since "Last Time I Saw Him" did not occur until 1980 when "A Lesson in Leavin'" afforded West her first #1 solo hit (four Dottie West/Kenny Rogers duets had reached the Top Ten in 1978-79 including #1 hits "Every Time Two Fools Collide" and "All I Ever Need Is You").^[4]

Charts

9.10.3 Other versions

Michele Lee recorded “Last Time I Saw Him” for the soundtrack album of the 1995 TV-biopic *Big Dreams and Broken Hearts: The Dottie West Story* in which Lee portrayed West. The song has also been recorded by Elke Best (de) (as “Du bist der Größte”), Lea Laven (as “Jää Vielä Aamuun”) and Lill-Babs (as “Du alter Gauner”).

9.10.4 See also

- List of number-one adult contemporary singles of 1974 (U.S.)

9.10.5 References

- [1] <http://www.allmusic.com/album/last-time-i-saw-him-r48317/review>
- [2] *Billboard* vol 85 # 51 (December 22, 1973) p.56
- [3] Whitburn, Joel (2002). *Top Adult Contemporary: 1961-2001*. Record Research. p. 210.
- [4] Whitburn, Joel (2004). *The Billboard Book Of Top 40 Country Hits: 1944-2006, Second edition*. Record Research. p. 379.

9.11 “My Mistake (Was to Love You)”

“**My Mistake (Was to Love You)**” is a song recorded as a duet by Diana Ross and Marvin Gaye which was the second single released off the singers’ duet album *Diana & Marvin* in February 1974. One of the original songs featured on that album, “My Mistake (Was to Love You)” was written by Gloria Jones and Pam Sawyer, the team responsible for the Gladys Knight & the Pips’ classic “If I Were Your Woman”. Pam Sawyer was also the co-writer (with Michael Masser) of the Diana Ross hit “Last Time I Saw Him” which dropped out of the Top 40 just prior to the Top 40 debut of “My Mistake (Was to Love You)” in March 1974: Sawyer would subsequently co-write (with Marilyn Mcleod) Diana Ross’ 1976 #1 hit “Love Hangover”. The narrative of “My Mistake (Was to Love You)” outlines how two lovers’ relationship fell apart because the man, according to the woman, felt as if “a girl loves you, you only call them weak”, while the man admits that he let his lover “slip through, like grains of sand”. The song peaked at #15 on the *Billboard* R&B singles chart and #19 on the *Billboard* Pop singles chart.

9.11.1 Personnel

- All vocals by Marvin Gaye & Diana Ross
- Instrumentation by The Funk Brothers
- Produced by Hal Davis

9.12 “You Are Everything”

For the Matthew West song, see *You Are Everything* (Matthew West song).

“**You Are Everything**” is a soul song written by Thom Bell and Linda Creed that was originally recorded by the Philadelphia soul group The Stylistics.^[1]

9.12.1 The Stylistics version

An R&B ballad, it was the sixth track from their 1971 debut self-titled album^[2] and was released as a single in 1971 and reached #9 on the U.S. *Billboard* Hot 100 chart.^{[1][3]} In addition, it also climbed to #10 in the *Billboard* R&B chart^[3] and reached number #24 in the *Billboard* Easy Listening chart. The Stylistics’ recording sold over one million copies globally, earning the band a gold disc^[1] The award was presented by the RIAA on January 3, 1972.^[1] It was the band’s first gold disc.^[1]

The song was used in two episodes of the TV series *The Wonder Years*, entitled “Denial” and “Double Double Date”. It was also used in a 2002 episode of *The King of Queens*, called “Business Affairs”.

9.12.2 Marvin Gaye and Diana Ross version

Another cover was by one-time Motown singing duo, Diana Ross & Marvin Gaye. Released as the second UK single from their *Diana & Marvin* album, the song reached #5 in the UK Singles Chart in April 1974, and was later awarded a silver disc for sales in excess of 200,000 copies.^[4] It also reached #13 on the Dutch charts and #20 on the Irish Singles Chart. It was never released as a single in the U.S.

9.12.3 Covers and samples

Other artists to have covered the song, or referenced it, over the years include:

- In 1973, The Pearls, a 1970s vocal girl duo from Liverpool, were the first artists to chart with this song in the UK, early that year. It was released on the Bell label and reached number 41 in the Top 50 chart.

- In 1976, Carolyn Franklin, singer and songwriter, covered the song on the album *If You Want Me*.
- In 1991, British singer-songwriter Rod Stewart covered the song on his album *Vagabond Heart*.
- In 1997, American singer Mary J. Blige samples and interpolates the song on her hit "Everything" from her album *Share My World*.^[5]
- In 1997, Canadian singer and actress Deborah Cox sampled "You Are Everything" for her single, "Things Just Ain't the Same" from *the soundtrack* of the 1997 film *Money Talks*.
- In 1997, pop act 98 Degrees covered the song on their debut album.
- In 1999, rapper Lil' Cease sampled the song on his album *The Wonderful World of Cease A Leo*, on a song titled "Everything" (feat. 112 (band)).
- In 2002, singer Jennifer Lopez sampled the song for her track "The One" on her album *This Is Me... Then*.^[6]
- In 2004, Hall & Oates covered "You Are Everything" on their album *Our Kind of Soul*.
- In 2004, Marcia Hines covered "You Are Everything" on her album *Hinesight*.
- In 2005, singer Vanessa L. Williams performed the song on her cover album titled *Everlasting Love*. Her version was a hit on the Smooth jazz, Dance and Adult Contemporary charts.
- In 2006, former Destiny's Child member LeToya Luckett sampled the song in her hit "Torn".
- In 2006, Mila J, R&B singer, interpolates the lines "You are everything, and everything is you" in her song "Complete".
- In 2013, German rapper Eko Fresh sampled the song on the track "Alte Zeit" from his seventh album *Eksodus*.^[7]
- Michael McDonald
- Gareth Gates and Rachel Stevens of English pop group S Club 7 performed it as a duet.
- Human Nature - featured the song on their album *Reach Out: The Motown Record*
- Craig David - sampled for "Kinda Girl For Me" from the album *Trust Me*
- Nivea (singer) - sampled for "I Can't Mess With You" from the album *Complicated*
- David Sanborn - covered on 1980's *Love Songs*^{[8][9]}
- Timothy B. Schmit - covered on 2001's *Feed the Fire*
- Norman Connors - covered on 1977's *Romantic Journey*
- Regina Belle
- The Chosen Few (reggae group)
- Usher - sampled for the song titled "Love in This Club, Pt. II" featuring Beyoncé and Lil Wayne, released as a single in 2008 and as part of his album *Here I Stand*.
- Grasshopper (band) - 1991
- Childish Gambino - sampled for Put It In My Video from the 2010 album *CULDESAC*
- Claude François - under the title *Tu es tout pour moi (et tout pour moi c'est toi)*, in French
- Melanie Williams and Joe Roberts - covered in 1995
- David Hasselhoff - covered in 1993
- Leessang - sampled for "Rush" from the album *Leessang of Honey Family*

9.12.4 References

- [1] Murrells, Joseph (1978). *The Book of Golden Discs* (2nd ed.). London: Barrie and Jenkins Ltd. p. 351. ISBN 0-214-20512-6.
- [2] Lytle, Craig. "The Stylistics". AllMusic. Retrieved 1 October 2011.
- [3] Allmusic - Charts & Awards
- [4] Roberts, David (2006). *British Hit Singles & Albums* (19th ed.). London: Guinness World Records Limited. p. 223. ISBN 1-904994-10-5.
- [5] "Mary J. Blige's Everything sample of The Stylistics's You Are Everything". WhoSampled. Retrieved 2014-06-03.
- [6] "Jennifer Lopez's The One sample of The Stylistics's You Are Everything". WhoSampled. Retrieved 2014-06-03.
- [7] "Eko Fresh – Alte Zeit Lyrics". Rap Genius. Retrieved 2014-06-03.
- [8] "Close-Up overview". *Allmusic.com*.
- [9] "Retrospectives - A Look Back at a Favorite CD". *SmoothViews.com*.

9.12.5 External links

- Full lyrics of this song at MetroLyrics

9.13 “Don't Knock My Love”

"Don't Knock My Love" is a hit song performed by R&B singer Wilson Pickett and written by Pickett with Brad Shapiro. Released in the spring of 1971 from the album of the same title, it spent a week at number-one on the *Billboard* Best Selling Soul Singles Chart and peaked at #13 on the *Billboard* Hot 100 Singles Chart.^[1] The song, which was produced under a funk tempo, would be Pickett's last number-one single and one of his last hits for Atlantic Records.

9.13.1 Marvin Gaye and Diana Ross version

The best known cover version of this song was recorded by Diana Ross and Marvin Gaye for their 1973 duet album, *Diana & Marvin*. It peaked at #46 on the Billboard Hot 100 Singles Chart and #25 on the Hot Soul Singles Chart, and also gave the duo a #1 hit in Brazil.

9.13.2 Personnel

Wilson Pickett version

- Lead vocals by Wilson Pickett
- Instrumentation by assorted musicians
- Produced by Wilson Pickett

Diana Ross and Marvin Gaye version

- Lead vocals by Marvin Gaye and Diana Ross
- Background vocals by assorted singers
- Instrumentation by The Funk Brothers
- Produced by Hal Davis

Other Versions

- In 1994, Kate Ceberano and Jon Stevens recorded a version for the 1994 album *Kate Ceberano and Friends*.

9.13.3 References

[1] Whitburn, Joel (2004). *Top R&B/Hip-Hop Singles: 1942-2004*. Record Research. p. 461.

9.14 “Stop, Look, Listen (To Your Heart)”

"Stop, Look, Listen (To Your Heart)" is a soul song written by Thom Bell and Linda Creed that was originally recorded by the Philadelphia soul group The Stylistics.

9.14.1 The Stylistics Original version

An R&B ballad, it was the first track from their 1971 debut self-titled album^[1] and was released as a single in 1971 and reached #39 on the U.S. *Billboard* Hot 100 chart.^[2] In addition, it also climbed to #6 in the *Billboard* R&B chart.^[2]

9.14.2 Marvin Gaye and Diana Ross version

Around the same time, Motown wanted their most successful label mates Gaye and Ross to record a duet album. Among the songs they released, their version of “Stop, Look, Listen (To Your Heart)” was recorded in separate studios, and was released as a UK only single from their duet album, *Diana & Marvin*, in 1974. The song became a hit in the UK reaching #25 on the UK Singles Chart.

In 2001 the Marvin Gaye and Diana Ross duet version was used as part of the movie soundtrack for *Bridget Jones's Diary*.

9.14.3 Personnel

The Stylistics version

- Lead vocals by Russell Thompkins, Jr.
- Background vocals by James Smith, Airrion Love, James Dunn, and Herbie Murrell
- Produced by Thom Bell

Marvin Gaye & Diana Ross version

- Lead vocals by Marvin Gaye and Diana Ross
- Instrumentation by The Funk Brothers
- Produced by Hal Davis

9.14.4 Sampled Version

- Craig David (2010, for the song “All Alone Tonight”)

9.14.5 References

- [1] Lytle, Craig. "The Stylistics". AllMusic. Retrieved 1 October 2011.
- [2] Allmusic - Charts & Awards

9.14.6 External links

- Full lyrics of this song at MetroLyrics

9.15 "Theme from "Mahogany" (Do You Know Where You're Going To)"

"Theme from *Mahogany* (Do You Know Where You're Going To)" is a song written by Michael Masser and Gerald Goffin, and recorded by American singer Diana Ross as the theme to the 1975 Motown/Paramount film *Mahogany*.^[1] Produced by Masser, the song is a ballad that portrays its protagonist (Ross) as a black woman who becomes a successful Rome fashion designer.

Recorded with a full orchestral accompaniment, "Theme from *Mahogany*" became one of the most recognizable elements of the film, receiving praise from many critics. Later released as a single, "Theme from *Mahogany*" became a number-one hit on both the U.S. *Billboard* Hot 100, and the Easy Listening charts.^[2] The song was nominated for the Academy Award for Best Song. Ross performed the song live at the Academy Awards ceremony via satellite from the Netherlands.

Pinhead Gunpowder covered the song on their 1994 EP *Carry the Banner*. Mariah Carey covered it in 1998, and released it on international pressings of her *#1's* album. Jennifer Lopez also covered the song, and released it on international editions of her 1999 album, *On the 6*. Another cover version of this song can be found on the Lara Fabian 2009 album *Every Woman in Me*. Slick Rick sang the chorus of the song near the end of his 1988 song, "Teenage Love".

9.15.1 Track listing

1. "Theme from *Mahogany* (Do You Know Where You're Going To)"
2. "No One's Gonna Be a Fool Forever"

9.15.2 Chart performance

9.15.3 See also

- List of number-one adult contemporary singles of

1975 (U.S.)

- List of Hot 100 number-one singles of 1976 (U.S.)

9.15.4 References

- [1] Erlewine, Stephen Thomas (2003). "Diana Ross". In Bogdanov, Vladimir; Woodstra, Chris; and Erlewine, Stephen Thomas. *All Music Guide to Soul*. Allmusic. San Francisco: Backbeat Books. p. 587. ISBN 0-87930-744-7. Retrieved 2008-05-17.
- [2] Whitburn, Joel (2002). *Top Adult Contemporary: 1961-2001*. Record Research. p. 210.
- [3] "CAN Charts > Diana Ross". *RPM*. Retrieved 2014-03-26.
- [4] "UK Charts > Diana Ross". *Official Charts*. Retrieved 2014-03-26.
- [5] http://50.6.195.142/archives/70s_files/1976.html
- [6] http://www.collectionscanada.gc.ca/rpm/028020-119.01-e.php?&file_num=nlc008388.5173a&type=1&interval=50&PHPSESSID=tbic14a4kbgvqfqi1chsi9h32
- [7] <http://www.uk-charts.top-source.info/top-100-1976.shtml>
- [8] <http://www.musicoutfitters.com/topsongs/1976.htm>
- [9] http://50.6.195.142/archives/70s_files/1976YESP.html

9.15.5 External links

- Full lyrics of this song at MetroLyrics

9.16 "Love Hangover"

For the Jason Derülo song, see Jason Derülo (album).

"**Love Hangover**" was the fourth number one single for Motown singer Diana Ross. Ross recorded "Love Hangover" in 1975. It was released in March 1976, and rose to number one on the *Billboard* Hot 100, Hot Soul Singles and Hot Dance Club Play charts simultaneously.

The song was written by Pamela Sawyer and Marilyn McLeod as a disco number. Producer Hal Davis recorded the instrumental track in 1975 thinking it ideal for Marvin Gaye or Diana Ross, who were his two favorite vocalists to work with. He thought Diana would be sexier on it, so he recorded the song with her. The Motown staff believed that it would be perfect for Ross to record, too. Ross, like her soul contemporaries Aretha Franklin and Marvin Gaye, initially resented the new musical movement but eventually agreed to record the song. Background vocals on the track were provided by Motown's in-house trio, The Andantes.

Hal Davis instructed the song's engineer Russ Terrana to install a strobe light so that Ross could be in the "disco" mindset.^[1] As the song changed from ballad to uptempo, Ross became more comfortable with the material; she hummed, sang bit parts, laughed, danced around and even imitated *Billie Holiday*.^[2] The carefree and sensual nature of Ross' vocals and the music's direction helped to sell the song.

The song was released on the *Diana Ross* LP in February, 1976. The lead single from the album was "I Thought It Took A Little Time." Singing group *The 5th Dimension* also released "Love Hangover" as a single. Motown then issued Ross' version on 45. Both versions entered the chart the same day. By the time Ross' version of "Love Hangover" went to number one, Ross had reinvented herself as a disco diva and *The 5th Dimension's* version had peaked at number 80. It won Ross a Grammy nomination for Best R&B Female Vocal Performance.

9.16.1 Chart performance

9.16.2 In Popular Culture

- The song was featured in the 1977 Diane Keaton film *Looking for Mr. Goodbar*, during a bar scene.
- Diana Ross sang the song on the episode of *The Muppet Show* in which she appeared as the guest star.
- The song was featured in CBC's annual year-end playoff montage on *Hockey Night in Canada* in 2009.
- The song is featured in promos for the final season of *Mad Men*.

9.16.3 Remixes

Motown released versions of Ross's version in 1988 (remixed by the British team PWL) and 1993 (remixed by Frankie Knuckles for the album *Diana Extended: The Remixes* and by Joey Negro for a single).

Almighty Records released a remixed version in 2007 (remixed by the UK team Almighty).

9.16.4 Track listing

1993 UK 12" Promo

Side A

1. "Love Hangover" (Tribal Hangover) - 9:26
2. "Love Hangover" (Classic Club - EP version) - 8:20

3. "Love Hangover" (Tribal Reprise) - 5:25

4. "Your Love" - 3:58

Side B

1. "Upside Down" ('93 Remix - EP version) - 8:00

2. "Upside Down" (Dub 2 - Morales) - 7:37

3. "Someday We'll Be Together" ('93 Remix - EP version) - 8:40

4. "Someday We'll Be Together" (Final Sound Factory) - 6:54

9.16.5 Cover versions

In addition to being covered by *The 5th Dimension*, the song was also released as a single by the *Associates*, a British new wave band. It reached #21 on the UK chart in 1982. *Players Association* also covered the track in 1977 as did Stanley Turrentine on *The Man with the Sad Face* in 1976.^[7]

British soul singer Pauline Henry (former lead vocalist of "The Chimes") recorded a contemporary version of the track in 1995 (released as a single); singer Jody Watley recorded a downtempo version for her 2006 album, *The Makeover*; while Australian singer-songwriter Tina Arena recorded a version in 2007 for her album *Songs of Love & Loss*.

The song was sampled in Monica's 1998 hit "The First Night," which hit #1 on the Billboard Hot 100.

Background vocals from the original alternate take were sampled by Hardrive in the 1993 House song "No Cure".

Mariah Carey performed the song in a concert tribute to Diana Ross (2000), and Stephanie Edwards sang it on the sixth season of *American Idol*. Carey performed a mix of "Love Hangover" and her #1 single "Heartbreaker" on her Angels Advocate Tour between 2009 and 2010.

The song would become part of the hip-hop lexicon via sampling by Will Smith, Heavy D, Master P, Monica, Janet Jackson, Bone Thugs-N-Harmony, French artist MC Solaar and Emily King, who made use of it for her 2007 debut album, *East Side Story*, in the song *Walk in My Shoes*.

Guns N' Roses lead singer Axl Rose sang the chorus of "Love Hangover" during an instrumental interlude in the song "If the World" on the Asian leg of the Chinese Democracy World Tour 2009/2010. The Associates In 1982 Released A A Double A Side 45 Single Title18 Carrot Love Affair - Love Hangover

The electronic duo I.Y.F.F.E. (Conrad Funk & Alex Mind) produced an original, instrumental *Glitch Hop* track by the same name for the *edmSpotlight* Compilation Volume 1, which was released by the record label *Monstercat* in 2013.

9.16.6 See also

- List of Hot 100 number-one singles of 1976 (U.S.)
- List of number-one R&B singles of 1976 (U.S.)
- List of number-one dance singles of 1976 (U.S.)

9.16.7 References

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- [2] Fred Bronson, "Love Hangover" in *Billboard Book of Number One Hits*, 1988
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- [4] http://50.6.195.142/archives/70s_files/1976YESP.html
- [5] http://www.collectionscanada.gc.ca/rpm/028020-119.01-e.php?&file_num=nlc008388.5173a&type=1&interval=50&PHPSESSID=tbic14a4kgbgvqfqi1chsi9h32
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- [7] Erlewine, Michael. *The Man with the Sad Face* – Review at AllMusic. Retrieved April 16, 2015.

9.16.8 External links

- Full lyrics of this song at MetroLyrics

9.17 "Ease on Down the Road"

"**Ease on Down the Road**" is a song from the 1975 Broadway musical, *The Wiz*, performed in the original production by Stephanie Mills and Hinton Battle

In 1978, it was recorded as a duet between Diana Ross and Michael Jackson and released as the theme song of the 1978 film adaptation of *The Wiz* (itself an adaptation of *The Wonderful Wizard of Oz*), and produced by Quincy Jones. The Charlie Smalls–composed tune was an R&B re-interpretation of both "Follow the Yellow Brick Road" and "We're Off to See the Wizard" from the 1939 version of *The Wizard of Oz*. In the song, Dorothy (portrayed in the film by Ross) and the Scarecrow (played by Jackson) dance their way down the Yellow Brick Road and give each other words of encouragement.

"Ease on Down the Road" is performed four times in *The Wiz* film: once by Dorothy and the Scarecrow, once by the two of them and the Tin Man (played in the movie by Nipsey Russell), by the three of them and the Cowardly Lion (played by Ted Ross), and finally during the end credits. In the album version, Jackson and Ross sing by themselves. The recording was one of Jackson's first collaborations with Quincy Jones, who became his main producer during the late 1970s and 1980s.

In 1980, Jackson was a guest on *Kraft Salutes Disneyland's 25th Anniversary* and, along with Disney characters (Mickey Mouse, The Seven Dwarves, Donald Duck, Pinocchio, Minnie Mouse, Chip 'n' Dale, Pluto, Winnie the Pooh, The Three Little Pigs and Goofy), performed the song in a medley with the Disney signature song, "When You Wish upon a Star".

It also earned Jackson his first Grammy Award nomination with Ross (previous two with his family group, The Jacksons) in the category of Best R&B Performance by a Duo or Group with Vocal in 1979.

Released as a single by MCA Records in late summer 1978, the song missed the U.S. Top 40 by one position, peaking at #41 on the *Billboard* Hot 100. It reached #17 on the *Billboard* Hot Soul Singles chart the same year.

The song was a number-one disco hit for five non-consecutive weeks in a recording by the disco studio group, Consumer Rapport. The Consumer Rapport version hit the *Billboard* Soul Singles chart, peaking at #19 and the Hot 100, peaking at #42.^[1] Allmusic's William Ruhlmann wrote that duet between Jackson and Ross has "spectacular vocal firepower" and that it outperforms the 1975 version by Consumer Rapport plus he highlighted it.^[2]

9.17.1 Charts

9.17.2 In popular culture

- Della Reese performed the song in the 1975 episode "Della, Della, Della" of the comedy program *Sanford and Son* along with Fred Sanford.^[3]
- In 1977, the song was performed by the cast of *The Brady Bunch Variety Hour* in a bizarre skit based on *Pinocchio*.^{[4][5]}

9.17.3 References

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- [2] <http://www.allmusic.com/album/the-wiz-original-soundtrack-mw0000025345>
- [3] <http://www.imdb.com/title/tt0694078/> "Sanford and Son" Della, Della, Della (TV episode, 1975)
- [4] "YouTube: The Brady Bunch Variety Hour: Pinocchio". Retrieved June 6, 2014.
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9.18 “A Brand New Day”

"A Brand New Day" (subtitled "Everybody Rejoice") is a song from the 1975 Broadway musical *The Wiz* written by American R&B singer and songwriter Luther Vandross. (In 1976 Vandross recorded a version of the song for his album *Luther*, on Cotillion records.) In the play, the song is sung to celebrate because Dorothy has killed Evilene, the tyrannical wicked witch of the West. Dorothy, the Tin Man, the Cowardly Lion, and the Scarecrow sing the song with the newly freed Winkies, who were ruled and enslaved by Evilene. It was later featured in the 1978 film version, sung by cast members Diana Ross, Michael Jackson, Nipsey Russell, and Ted Ross (credited as The Wiz Stars). Given the all-Black cast of *The Wiz*, the song's many references to freedom and new possibilities, (especially as sung by African American characters who had just been freed from enslavement) certainly invoked the struggles and history of Blacks in America. In the onscreen version of the song, Nipsey Russell can even be heard exclaiming "Free at last!"—a reference to Civil Rights activist Dr. Martin Luther King. (His impromptu addition to the song is not heard on the soundtrack album version, instead replaced by sung vocals by Diana Ross.)

The film version was released as a single in some continental European countries and peaked at #1 in Belgium and The Netherlands.^[1]

9.18.1 Contents

The single release is an edit of the first half of the song, which in its entirety runs 7:49 on the film's soundtrack. It is backed by the second half of the song, which is labeled as "Liberation Ballet - A Brand New Day." The "Liberation Ballet" is primarily instrumental and is composed of uptempo dance music in a variety of styles, with the film's cast and choir cheering and singing "Can you feel the brand new day" throughout the piece.

The song was also featured in the *Family Guy* episode "Barely Legal."

9.18.2 Charts

9.18.3 References

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9.19 “Pops, We Love You (A Tribute to Father)”

"Pops, We Love You (A Tribute to Father)" is a 1978 single recorded and released by Motown stars Diana Ross,

Marvin Gaye, Smokey Robinson and Stevie Wonder, as a tribute to the late Berry "Pops" Gordy, Sr., father of Motown founder Berry Gordy, who had died that year after a long battle with cancer. It was written by the Bee Gees producer, Barry Gibb.

9.19.1 Overview

Recording

For the duration of Criteria recording studios tenure in its native Miami, Berry Gordy's father, Berry Gordy, Sr., otherwise known as "Pops", was one of the overseers of his son's label and was one of many to guide its many artists, most of which became famous following the release of successful records. Among those who he helped mentor were Diana Ross, Marvin Gaye, Smokey Robinson and Stevie Wonder. At one point, Gaye was Gordy's son-in-law after he married his daughter Anna.

When Gordy Sr. died that October, a song was composed in tribute to him and a full-length album with songs by other Motown artists was planned. For the title track, Ross, Gaye, Robinson and Wonder were called in to record the song. Ross, Gaye and Robinson recorded the track together in Criteria Studios but Wonder, who was busy at work on a mostly instrumental piece to a soundtrack for the movie, later called *Journey Through the Secret Life of Plants*, recorded his part separate from the rest of the trio. His voice was later dubbed. Ross and Gaye were sparked from the recording of the song that they agreed to add vocals to another song, the lite funk-laden, socially conscious "I'll Keep My Light in My Window" (written by Leonard Caston, Jr. and Terri McFaddin), marking their first studio duet since the *Diana & Marvin* sessions of 1972. Unlike the 1972 sessions, Gaye and Ross recorded the duet together.

Release

The song was issued as a single in December 1978, just before the Christmas season. The 7-inch and 12-inch releases of the single had the song's 45rpm shaped around a red heart. The song was a mild hit upon its release reaching as high as number 59 on the *Billboard* Hot 100 in January 1979, while reaching number 66 on the UK Singles chart. It fared better on the U.S. R&B charts, peaking at number 26.

The disco version and the single version of the song was placed on the final track listing of the *Pops, We Love You* album.

9.19.2 Personnel

- Diana Ross - lead vocals
- Marvin Gaye - lead vocals

- Smokey Robinson - lead vocals
- Stevie Wonder - lead vocals
- Barry Gibb - backing vocals
- Joey Murcia - guitar
- George Terry - guitar
- George Bitzer - keyboards
- Paul Harris - keyboards
- Harold Cowart - bass
- Ron Ziegler - drums
- Joe Lala - percussion
- Herbie Mann - flute
- Albhy Galuten - synthesizer, orchestral arrangement
- Karl Richardson - engineer
- Dennis Hetzendorfer - engineer

9.20 "What You Gave Me"

"What You Gave Me" is a hit duet written and produced by Ashford & Simpson and issued as a single originally by the vocal duo of Marvin Gaye and Tammi Terrell in 1969 on the Tamla label.

Recorded on the throes of the final stage of Gaye and Terrell's duet recordings, it was the second release off their album, *Easy*. Like much of the album, it's debated whether or not the then-ailing Terrell took part in the recording or did co-writer Valerie Simpson sub for Terrell.

While Marvin later insisted Terrell was subbed by Simpson, Simpson was recently quoted that Terrell took part in the recordings. Whatever the case, the song gave the duo a modest charting peaking at number forty-nine pop and number six R&B.

It was revived years later as a club hit by Diana Ross in 1978. Her version, however, bombed on the R&B charts where it peaked at a dismal #86.

9.20.1 Credits

- All vocals by Marvin Gaye & Tammi Terrell/Valerie Simpson
- Produced by Ashford & Simpson
- Instrumentation by The Funk Brothers

9.21 "The Boss"

"The Boss" is a 1979 disco song written and produced by Ashford & Simpson and recorded by singer Diana Ross, who released it as a single on the Motown label. It was the first release from the album of the same title

The single peaked at #19 on the *Billboard* Hot 100 chart,^[1] reached #12 on the Hot Soul Singles chart, and went to #1 on the *Billboard* Hot Dance Club Play chart.

The track was remixed by David Morales in 1993 and included on Ross' album *Diana Extended: The Remixes*.

The track was also remixed by Almighty Records in 2009 and was included on their album "Almighty - We Love Diana Ross"

9.21.1 Personnel

- Lead vocals by Diana Ross
- Background vocals by Nickolas Ashford, Valerie Simpson, Maxine and Julia Waters
- Produced and written by Ashford & Simpson

9.21.2 Cover Versions

The song was covered by Ashford and Simpson during a televised live concert special in 1982, and by Whitney Houston during her live shows in 1997/98.

A cover of the song by The Braxtons was include on the 1996 album *So Many Ways*, A remix by Masters At Work topped the *Billboard* Hot Dance Club Play chart in early 1997.

On February 12, 2008, American dance-pop singer Kristine W released a cover of this song as the first single off her album *The Power of Music*. Kristine's version also hit number one on the *Billboard* Hot Dance Club Play chart^[2] in March 2008, becoming her eleventh US dance chart-topper and the third version of the song to top this survey.

9.21.3 See also

- List of number-one dance singles of 1979 (U.S.)

9.21.4 References

- [1] Whitburn, Joel (1996). *The Billboard Book of Top 40 Hits*, 6th Edition (Billboard Publications)
- [2] Current Billboard Hot Dance Club Play

9.21.5 External links

- Full lyrics of this song at MetroLyrics

9.22 “It’s My House”

“It’s My House” is a song composed and produced by Ashford & Simpson and released as a single by singer Diana Ross on the Motown label in 1979.

While not fully promoted on pop radio, the song became a modest R&B hit, peaking at number 27 on that chart.

The song was a hit at around the same time for Lovers’ Rock reggae outfit Storm - and was recorded by a number of artists not well known beyond specialized reggae audiences. Storm’s version was popular with Northern English general disco audiences, as well as in reggae clubs.

9.22.1 Covers

Latin singer La Lupe covered a Spanish language version of the song (“Es Mi Casa”) on her 1980 album “*En algo nuevo*,” which also happened to be her final original album shortly before she announced her retirement.

9.22.2 Appearances in other media

- The song would also be referenced by rapper Snoop Dogg in his intro to his 2002 album, *Paid tha Cost to Be da Boss*.
- In the music video *Please Hammer, Don't Hurt 'Em*, MC Hammer resides in a bizarre home with images of James Brown dancing throughout and references the line “*It’s my house and I live here*” at the end of the video.

9.22.3 Personnel

- Lead vocals by Diana Ross
- Background vocals by Stephanie Spruill, Maxine Waters and Julia Waters
- Produced by Ashford & Simpson

9.22.4 External links

- Full lyrics of this song at MetroLyrics

9.23 “Upside Down”

This article is about the Diana Ross song. For other uses, see Upside Down (disambiguation).

“Upside Down” is a song by American singer Diana Ross. The disco song was written and produced by Chic

members Nile Rodgers and Bernard Edwards. It was released in June 25, 1980 as the lead single from her tenth studio album, *Diana* (1980), and hit number one on the *Billboard* Hot 100 on September 6, 1980. It also hit number one on the *Billboard* Disco/Dance and Soul charts. The single was released a full four weeks after the album was released. It held down the number one title for four weeks.

The single was also a big hit internationally, topping the singles charts in Sweden, Italy, Norway and Switzerland, while reaching number five in Canada. It also rose to number two on the *UK Singles Chart*, marking the highest peak performance from Ross as a solo artist since “I’m Still Waiting” in 1971. It also earned her a *British Phonographic Industry* silver disc award for sales in excess of 250,000 copies.

The song listed at number 62 on *Billboard’s* “Greatest Songs of All Time”.^[2]

9.23.1 History

The song was written by Bernard Edwards and Nile Rodgers (of the band Chic).

In a 2011 interview, Nile Rodgers said “Diana Ross was the first big star we ever worked with and we took it very seriously.” Rodgers and Edwards interviewed her for several days. “This was the first time in her life somebody cared about who she was; what she was — everyone previously had treated her the way we had treated Sister Sledge — they got her in and said ‘Sing this’. We (took a more personal approach).”^[3]

9.23.2 Music video

The music video consists of previously filmed scenes from Ross’s other productions over the years cut together with some photographs.^[4]

9.23.3 Language

Linguistically the song is notable for its use of the archaic form of the second person singular pronoun, Thou/Thee, in the phrase: “Respectfully I say to thee I’m aware that you’re cheatin’.”

9.23.4 Track listing

UK 12”

Side A

1. “Upside Down” (93’ Remix, David Morales & Satoshi Tomiie mix)

2. "The Best Years of My Life" (Album Version)

Side B

1. "Upside Down" (Morales Dub, David Morales & Satoshi Tomiie mix)
2. "Upside Down" (Album Version)

UK 12" #2**Side A**

1. "Upside Down"

Side B

1. "Upside Down" (Remix by David Morales & Satoshi Tomiie)

9.23.5 Chart performance**9.23.6 Covers, samples and uses**

- The song would be later covered and sampled by the likes of Salt-n-Pepa, Kid Rock, Missy Elliott, Alcazar, Puff Daddy, Collette and MC Lyte, who had a hit under the "Upside Down" sample in Lyte's 1996 hit, "Cold Rock a Party (Remix)".^[41] The Salt-n-Pepa version was featured on the Space Jam soundtrack.
- The song was later covered by Destiny's Child during a tribute show honoring Ross and her career on a VH1 *Divas* special. Their version is featured on their album *Single Remix Tracks*.
- In 1994, the song was used in *Mickey's Fun Songs: Let's Go to the Circus* with a different arrangement and lyrics.
- In 1997, Ross performed the song live with British band Jamiroquai at "The Brit Awards" ceremony.
- In 2001, contemporary jazz/fusion group Pieces of a Dream offered their version from the release "Acquainted With the Night."^[42]
- In 2004, Alcazar sampled "Upside Down" in their song "This Is the World We Live In".
- In 2013, the song was used in a Mercedes-Benz commercial featuring chickens being moved around while their heads remain stationary as an example of the car brand's "magic body control."^[43] It was also used by Jaguar Cars in a parody of the Mercedes-Benz commercial.^[44]

9.23.7 References

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- [5] "Australia No. 1 hits -- 1980's". World Charts. Retrieved June 15, 2013.
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9.23.8 External links

- Full lyrics of this song at MetroLyrics

9.24 “I’m Coming Out”

This article is about the song. For the *Ugly Betty* episode, see I’m Coming Out (Ugly Betty).

“**I’m Coming Out**” is a song by American singer Diana Ross. It was written and produced by Chic members Bernard Edwards and Nile Rodgers, and released in August 22, 1980 as the second single from her tenth studio album, *Diana* (1980).

9.24.1 Background

In 1979, Ross commissioned Chic founders Nile Rodgers and Bernard Edwards to create material for a new album after taking her daughters to see the band in concert, following the success of Ross’s final Ashford & Simpson-composed and produced LP, *The Boss*. Rodgers got the idea for “I’m Coming Out” after noticing three different drag queens dressed as Diana Ross at a New York club called the GG Barnum Room. The lyrics hold an additional meaning to Ross, as she was leaving Motown Records and “coming out” from under Berry Gordy’s thumb.^[1]

9.24.2 Chart success and cultural impact

The song was a hit, peaking at number five on the U.S. Pop Singles chart. It is also notable for being the first song usually performed at Ross’ performances and concerts since 1980. The song has also been identified an unofficial gay-pride anthem.

9.24.3 Trombone solo

Rodgers convinced his neighbor, producer Meco Monardo, to contract the horns for the album in return for a commitment by Rodgers to co-produce Monardo’s then-upcoming album of music from *The Empire Strikes*

Back. Monardo, a former first-call session player who had a string of hits in the late 1970s with disco versions of film music, also played trombone on the album and is featured in a solo towards the end of "I'm Coming Out":

Nile recorded all the tracks and vocals and called me and my horn section for a 3-hour date. We had a great time, as the songs were fabulous—especially "Upside Down" and "I'm Coming Out". We sounded great—Nile was pleased and as I was packing up, he asked me to stay and play a jazz trombone solo on one of the tracks. I said, "Nile, there are a lot of hit records with jazz saxophone solos—even some with jazz trumpet solos, but not one with a trombone"!! He said. "That's exactly why I want you to do it"!! I was a little bit rusty at first as I hadn't had a call to play jazz in years, so we ended up with four separate tracks of solos, with the intention of picking the best parts to make one great solo when later he went to mix it. I reminded Nile of our agreement and he said he was looking forward to 'The Empire Strikes Back' as he was a Star Wars fan himself.

—^[2]

Trombone solos have been rare on Top 40 songs in the post-big band era and especially so since the 1960s. Notable exceptions include brief solos by James Pankow on a handful of early Chicago hits and Clifford Adams' brief solo on Kool & the Gang's 1983 hit "Joanna". The pitch in Monardo's solo is unusually indistinct for an instrumentalist of his stature, which he later explained was due to problems in the final mixing of the track:

Weeks went by when I heard through the grapevine that Diana Ross was incredibly unhappy with the album. She thought Nile and Bernard made her sound like Chic. She took the master tapes from Power Station and went to Motown in Detroit to remix the record. When it came out, her early interviews were very unenthusiastic about it and Nile and Bernard, her producers. Well, as we all know, this turned out to be her biggest-selling solo album ever. "Upside Down" was a monster Number-One single and "I'm Coming Out" was a top-ten single.

It turned out that when the engineer at Motown saw the track listings of *Meco* 1–2–3–4, he just assumed that Track 1 was THE track and never listened to the others, and so that's what is on the record. So, I'm extremely proud to say that my solo is the only jazz trombone solo of a top-ten pop hit in the last 50 years! But – it wasn't my best – that, unfortunately lies in the vaults at Motown.

The dispute with Ross led to none of the musicians being credited on the album cover and also may have had a part in Rodgers backing out of his commitment to Monardo's *Meco Plays Music from The Empire Strikes Back* album. However, Rodgers and Ross later mended their professional relationship and subsequent digital releases of the album credit Monardo and the other musicians. A 2003 two-disc release of the album included the Rodgers/Edwards mix originally rejected by Ross, as a bonus track.

9.24.4 Music video

Diana Ross performing in the music video to the song with some studio musicians live in concert.^[3]

9.24.5 Track listings

U.S., UK, French, and German 7" and 12" single

- Side A:

1. "I'm Coming Out"

- Side B:

1. "Give Up"

Dutch 7" and 12" single

- Side A:

1. "I'm Coming Out"

- Side B:

1. "Never Say I Don't Love You"

Swedish 7" single

- Side A:

1. "I'm Coming Out"

- Side B:

1. "My Old Piano"

9.24.6 Charts

Chart procession and succession

9.24.7 Samples and covers

The distinctive sound of "I'm Coming Out" and its resulting popularity has led to Ross's song often being sampled,

most notably by Stevie J, who sampled the song for the late rapper The Notorious B.I.G.'s 1997 song "Mo Money Mo Problems". There's also been a cover by Marcia Hines. It was featured as a cover for the video game *Karaoke Revolution* as well. In more recent times, the song was sampled in Keyshia Cole's remake of "I'm Coming Out" (featuring Iggy Azalea) for the original soundtrack of the 2014 movie *The Other Woman*, starring Cameron Diaz, Kate Upton and Leslie Mann. The song is sampled in "Break Your Heart Right Back" from Ariana Grande's sophomore album *My Everything* (2014).

9.24.8 Hella von Sinnen version: "Mein Coming Out"

In 1997, German comedian Hella von Sinnen sampled "I'm Coming Out" for her single "Mein Coming Out", using the term "coming out" in the context of coming out of the closet, or revealing one's homosexuality.

9.24.9 Amerie version

In 2003, American R&B singer Amerie covered the song for the soundtrack to Jennifer Lopez's film, *Maid in Manhattan*. It was released as a single in Australia and the United Kingdom only, and not in the United States. The final single version to be released was the Loren Dawson Radio Mix. The original single version (which is similar to the original) can be found on both CD singles and the original motion picture soundtrack to *Maid in Manhattan*. Ross' version can be found on the film's soundtrack album as well.

Producers made the decision to release the Loren Dawson Radio Mix as the final released version instead of the single version. This decision was made to give the song a more urban contemporary vibe. The single was only released as a promotional single for the film in the UK and it was decided no commercial release would be given. The Trackmasters remix of "Talkin' to Me" was released as a B-side.

Music video

A music video was produced to promote the single.

Track listings

International CD single

1. "I'm Coming Out" (Loren Dawson Radio Mix) – 3:49
2. "Talkin' to Me" (Album Version) – 4:00

3. "Talkin' to Me" (Trackmasters Remix featuring Foxy Brown) – 3:38
4. "I'm Coming Out" (Mark Ronson Sunshine Remix) (No Loop) – 3:09
5. "I'm Coming Out" (Video)

Australian promo CD single

1. "I'm Coming Out" (Remix)

Charts

9.24.10 References

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- [5] "ARIA Urban Chart – Week Commencing 5th May 2003" (PDF). *ARIA*. Pandora Archive. Retrieved 2008-09-12.
- [6] "dutchcharts.nl – Amerie – I'm Coming Out". *dutchcharts.nl* (in Dutch). Retrieved 2008-09-12.
- [7] "Romanian Top 100–23/2003". *Vento Consultanta SRL* (in Romanian). Retrieved 2008-09-12.

9.24.11 External links

- Full lyrics of this song at MetroLyrics

9.25 "My Old Piano"

"My Old Piano" is a song by American singer Diana Ross. The song written and produced by Chic members Nile Rodgers and Bernard Edwards, was released as the third and final single from her tenth studio album, *Diana* (1980).

Ross sings the song about the joy of playing a piano, describing it as if it were a person.

Unlike *Upside Down* and *I'm Coming Out*, *My Old Piano* was not as successful in the United States; however, it was a commercial success in Europe, particularly in the UK, where it earned her a British Phonographic Industry silver disc award for sales in excess of 250,000 copies.

In the music video, Ross appears performing the song in an apartment with an old piano.^[1]

9.25.1 Track listings

7" Single

1. "My Old Piano" 3:55
2. "Where Did We Go Wrong" 3:59

12" Single

1. "My Old Piano" 3:55
2. "Where Did We Go Wrong" 3:59
3. "Now That You're Gone" 3:59

9.25.2 Charts

9.25.3 References

- [1] [music video in Dailymotion.com](#)

9.25.4 External links

- [Full lyrics of this song at MetroLyrics](#)

9.26 "It's My Turn"

"**It's My Turn**" is a 1980 song used as the theme to the film of the same name. The song, written by Carole Bayer Sager (lyrics) and Michael Masser (music) for Diana Ross, was released as a single and became a top ten hit on the *Billboard* Hot 100, peaking at number nine, and at number 14 on the soul chart.^[1] "It's My Turn", likewise, peaked at number nine on the Adult Contemporary chart.^[2] The song was used the theme song of Philippine drama anthology *Coney Reyes on Camera* in 1984.

9.26.1 Chart positions

9.26.2 Cover versions

Aretha Franklin recorded the song for her album *Love All the Hurt Away* in 1981.

9.26.3 References

[1] Whitburn, Joel (2004). *Top R&B/Hip-Hop Singles: 1942-2004*. Record Research. p. 502.

[2] Whitburn, Joel (2002). *Top Adult Contemporary: 1961-2001*. Record Research. p. 210.

- *Dirty Dancing*, The E! True Hollywood Story, first aired September 3, 2000

9.26.4 External links

- *It's My Turn* at the Internet Movie Database
- [Full lyrics of this song at MetroLyrics](#)

9.27 "Endless Love"

For other uses, see [Endless Love \(disambiguation\)](#).

"**Endless Love**" is a song written by Lionel Richie and originally recorded as a duet between Richie and fellow soul singer Diana Ross. In this ballad, the singers declare their "endless love" for one another. It was covered by soul singer Luther Vandross with R&B singer Mariah Carey and also by country music singer Kenny Rogers. *Billboard* has named it the greatest song duet of all time.

9.27.1 About the record

Ross and Richie recorded the song for Motown, and it was used as the theme for the Franco Zeffirelli's film *Endless Love*. Produced by Richie and arranged by Gene Page, it was released as a single from the film's soundtrack in 1981. While the film *Endless Love* was a modest box-office success, the song became the second biggest-selling single of the year (first was "Bette Davis Eyes" by Kim Carnes) in the U.S. and reached number 1 on the Hot 100, where it stayed for nine weeks from August 15 to October 10, 1981. It also topped the Billboard R&B chart and the Adult Contemporary chart, and reached number 7 in the UK.

The soulful composition became the biggest-selling single of Ross' career and her 18th career number-one single (including her work with The Supremes), while it was the first of several hits for Richie during the 1980s. Ross recorded a solo version of the song for her first RCA Records album, *Why Do Fools Fall in Love*, the duet version being her last hit on Motown. The song was nominated for an Academy Award for Best Original Song for Richie, and was the second song with which Ross was involved that was nominated for an Oscar. It also won a 1982 American Music Award for Favorite Pop/Rock Single.

9.27.2 Charts

Year-end charts

End-of-decade charts

All-time charts

9.27.3 Luther Vandross and Mariah Carey version

Walter Afanasieff produced Luther Vandross and Mariah Carey's cover of the song for Vandross' Epic Records-released album *Songs*, and it is known for being Carey's first "high-profile" duet (an earlier duet, "I'll Be There", was with the then-unknown background singer Trey Lorenz). At the 1995 Grammy Awards, the song was nominated in the new category of Best Pop Collaboration with Vocals, losing to "Funny How Time Slips Away" by Al Green and Lyle Lovett. Columbia Records later included the song on Carey's compilation album *Greatest Hits* (2001) and then again on her next compilation album, *The Ballads* (2008). It was released as the second single from *Songs* in 1994.

Recording

Sony Music Entertainment President Tommy Mottola suggested that Vandross record *Songs*, an album of cover versions. Featuring Vandross' versions of songs like Stephen Stills' "Love the One You're With", Heatwave's "Always and Forever", and Roberta Flack's "Killing Me Softly", the album was shaping up to be a major career accomplishment. To give the album a bigger boost, Mottola's then-wife, Mariah Carey, came up with the idea to remake "Endless Love" as a duet with her. Lionel Richie and Diana Ross had originally recorded "Endless Love" in 1981, and the song spent nine weeks at number 1. Although Luther's album was already set to contain one Lionel Richie composition, "Hello", it was obvious that having the most-popular female singer on the Sony label singing on the album would be a benefit.^[3]

Critical reception

AllMusic senior editor Stephen Thomas Erlewine highlighted this track.^[4] *Entertainment Weekly*'s Jeremy Heligar wrote that if Luther wants a No. 1 he needs something less drippy than "Endless Love".^[5]

Track listings

7" single^{[6][7]}

1. "Endless Love" - 4:21
2. "Endless Love" (instrumental) - 4:22

Japanese 3" CD single^[8]

1. "Endless Love" - 4:21
2. "Endless Love" (Mariah only) - 4:22
3. "Endless Love" (Luther only) - 4:22
4. "Endless Love" (instrumental) - 4:22

UK and European CD maxi single^{[9][10]}

1. "Endless Love" - 4:21
2. "Endless Love" (instrumental) - 4:22
3. "Never Too Much (live) - 5:00
4. "Any Love" (live) - 5:22
5. "She Won't Talk to Me" (live) - 5:14

Chart performance

"Endless Love" debuted on September 10, 1994 at number 31 and peaked at number 2 being held back from the top position by Boyz II Men's "I'll Make Love to You". The song became Luther Vandross' biggest pop hit ever and gave Lionel Richie his first top ten as a songwriter in seven years. It became Vandross's fifth top-ten single and Carey's twelfth. It remained in the top forty for thirteen weeks, and was ranked number 56 on the Hot 100 1994 year-end charts. It was also an improvement over Carey's previous single, "Anytime You Need a Friend", which had missed the top ten. It was certified gold by the RIAA.

The song was a success outside the U.S, reaching the top of the chart in New Zealand (for five weeks) and the top five in the United Kingdom, Australia, Ireland, and the Netherlands. It also reached the top 20 in most of the countries. It was certified gold in Australia by ARIA and in New Zealand by RIANZ.

Total sales in the UK stand at 230,000.^[11]

Music video

Two music videos were released for the single; one features Carey and Vandross recording the song in a studio, and the other shows the two performing the song live at Royal Albert Hall. The latter performance is included on the Luther Vandross: From Luther with Love music video collection in DVD format.

Some versions of the song itself were released, in which Carey or Vandross sings solo.

Charts

9.27.4 Lionel Richie and Shania Twain version

Lionel Richie re-recorded the song in 2011 as a duet with country singer Shania Twain. It was released as the lead single from his album *Tuskegee* on February 7, 2012. The recording process of song was documented in the final episode of Twain's reality docudrama series, *Why Not? with Shania Twain*, which aired on June 12, 2011.

Music video

A music video for the song was recorded in the Bahamas in February 2012. The video, directed by Paul Boyd, was released to country music channels CMT and GAC on March 23, 2012.

Charts

Weekly charts

Year-end charts

9.27.5 Song appearances

The song was included in Adam Sandler's movie *Happy Gilmore* when Happy and his girlfriend Virginia are ice skating, and the song begins to play. Virginia says to Happy "I thought we were just going to be friends." To which he responds, "What, friends listen to 'Endless Love' in the dark."

In *A Night at the Roxbury*, there was a wedding going on with the couple singing the song, and the Butabis were dancing.

The song was included as well in the third season of *Friends*, in which Phoebe walks into Chandler's apartment, to find him singing the song and holding Lionel Richie's first album (even though the song is included on his fourth album, *Back to Front*).^[37]

On an episode of *The Steve Harvey Show*, Steve and Regina perform the song at a janitor's urging (who thought they were Ross and Richie); at the end of the song, the janitor quips "no wonder you guys haven't had a hit in a while."

On an episode of *Glee* Matthew Morrison, the Glee Club instructor and Lea Michele as one of his students (Rachel) sing the song as a duet in class with Lea Michele remarking in an interior monologue, "I never noticed before, but Mr. Shue is really cute." This leads to a series of increasingly embarrassing high school crush scenes.

Namibian singer Nianell and South African singer Dozi included it on their duet covers album "It Takes Two" in 2009.^[38]

9.27.6 Live cover performances

The song has been performed four times on *American Idol*, by Rickey Smith, Chris Sligh, Danny Gokey, and Deandre Brackensick. The song was also performed on *Australian Idol* in 2007 by eventual winner Natalie Gauci on the Final 7 Birth Year (the contestants performed songs from the year they were born) theme night. It was also performed by Whitney Houston and her brother Gary Houston in some of her 1997-1998 concerts, including the Classic Whitney concert in Washington D.C.

9.27.7 See also

- List of Hot 100 number-one singles of 1981 (U.S.)

9.27.8 References

- [1] Lwin, Nanda. *Top 40 Hits: The Essential Chart Guide*. Mississauga, Ontario: 1999.
- [2] Bronson, Fred (2 August 2013). "Hot 100 55th Anniversary: The All-Time Top 100 Songs". *Billboard*. Retrieved 9 August 2013.
- [3] <http://www.mariahdaily.com/infozone/insidestory/storybehindno2s.shtml#el>
- [4] <http://www.allmusic.com/album/songs-mw0000121397>
- [5] <http://www.ew.com/ew/article/0,,304057,00.html>
- [6] Luther Vandross & Mariah Carey - Endless Love (7") at Discogs
- [7] Luther Vandross & Mariah Carey - Endless Love (7") at Discogs
- [8] Luther Vandross & Mariah Carey - Endless Love (CD, Mini) at Discogs
- [9] Luther Vandross & Mariah Carey - Endless Love (CD, Maxi) at Discogs
- [10] Luther Vandross & Mariah Carey - Endless Love (CD, Maxi) at Discogs
- [11] Mariah Carey official top 20 biggest-selling songs in the UK. MTV. retrieved: 2010-05-03.
- [12] Australian Singles Chart
- [13] Austrian Singles Chart
- [14] Canadian Singles Chart
- [15] Dutch Singles Chart
- [16] European Singles Chart

- [17] French Singles Chart
- [18] German Singles Chart
- [19] Irish Singles Chart
- [20] New Zealand Singles Chart
- [21] Norwegian Singles Chart
- [22] Swedish Singles Chart
- [23] Swiss Singles Chart
- [24] UK Singles Chart
- [25] The Billboard Hot 100
- [26] Hot Adult Contemporary Tracks
- [27] Hot R&B/Hip-Hop Songs
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- [31] UNSUPPORTED OR EMPTY REGION: United Kingdom (OCC).
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- [33] "Ultratop.be – Lionel Richie feat. Shania Twain – Endless Love" (in Dutch). Ultratip.
- [34] "Bubbling Under Hot 100 Week of February 25, 2012". *Billboard*. Prometheus Global Media. Retrieved September 13, 2012.
- [35] "Lionel Richie Album & Song Chart History" *Billboard* Adult Contemporary for Lionel Richie.
- [36] "Best of 2012 - Adult Contemporary Songs 21-30". *Billboard.com*. Retrieved January 19, 2013.
- [37] - Endless Love by Chandler and Phoebe YouTube
- [38] http://www.kalahari.com/Music/It-Takes-Two_p_34516058?gclid=CKeQ-t3v67sCFYUewwodXAsAGw Retrieved 7 January 2014

9.27.9 External links

- Full lyrics of this song at MetroLyrics

9.28 “Why Do Fools Fall in Love”

"**Why Do Fools Fall in Love**" is a song that was originally a hit for early New York City-based rock and roll group Frankie Lymon & the Teenagers in February 1956. It reached No. 1 on the R&B chart,^[1] No. 6 on *Billboard's* Pop Singles chart,^[2] and number 1 on the UK Singles Chart in July.^{[3][4]}

The song helped to make Frankie Lymon a household name and would make him a rock and roll pioneer.

The Canadian group, The Diamonds, also did a more traditional doo wop version that came out the week after Lymon's, in March 1956. This version spent 19 weeks on the *Billboard* chart, topping out at No. 12.

The song was ranked No. 307 on the *Rolling Stone* magazine's list of The 500 Greatest Songs of All Time. It was also named by Digital Dream Door as the Greatest Uptempo Doo Wop Song of All Time.^[5]

9.28.1 Writing credits

In late 1955, The Teenagers (at that time calling themselves The Premiers) auditioned a song called "Why do Birds Sing So Gay?" for George Goldner, recording producer and owner of Gee Records. Herman Santiago, tenor of the group, had written the song based on a line from some love letters given to the guys by a tenant in bassist, Sherman Garnes', apartment building. One of them featured the words "Why do birds sing so gay?," which fit in with lyrics of other songs that Herman had been writing based on a 1-6-2-5 chord pattern. So Herman worked with it, creating a song for Herman Santiago to lead, and adjusting the harmony to take advantage of Frankie Lymon's high tenor/soprano. Along the way, Herman changed some of the lyrics. During the audition Frankie's voice stood out and, at Goldner's suggestion, the lead in subsequent recording sessions was given to Frankie. Frankie did some improvising and re-created the melody to match his own style. According to Jimmy Merchant, what happened at the recording session was a combination of "Frankie's singing ability coupled with George Goldner's special ability to bring out the best in Frankie."^[6]

Although early vinyl single releases of "Why Do Fools Fall in Love" credit Frankie Lymon, Herman Santiago, and George Goldner as co-writers of the song, later releases and cover versions were attributed only to Lymon and record producer George Goldner. Goldner's name was later replaced by Morris Levy when Levy bought Goldner's interest in Gee Records, the Teenagers' record company.

After a lengthy court battle, song-writing credits were awarded to original Teenagers members Herman Santiago and Jimmy Merchant in December 1992.^[7]

However, four years later in 1996, this ruling was over-

turned by the Court of Appeals for the 2nd Circuit under the statute of limitations and authorship, because Santiago and Merchant did not bring the case to court soon enough. This gave the song rights back to Lymon and Levy.^[7] The current publisher of the song is **EMI Music Publishing**, which still lists these as the songwriters.

9.28.2 Diana Ross version

Diana Ross released a cover version on the **RCA** label in 1981, peaking at No. 7 on *Billboard's* Pop Singles Chart, and No. 4 in the UK Singles Chart, earning her a British Phonographic Industry silver disc award for sales in excess of 250,000 copies. It also reached #1 in Belgium and the Netherlands and climbed to the top 10 in Ireland, New Zealand and Switzerland as well as making the top 20 in Australia, Canada and Germany. Unlike the original, this version contains echoes of the soul of the 1960s. A reissue of Ross' cover peaked at #36 on the UK chart in July, 1994.^[3]

Music video

The plot of the music video Diana Ross performs the song in a city full of casinos and clubs (Las Vegas).^[8]

Track listings

7" Single

1. "Why Do Fools Fall in Love" - 2:51
2. "Think I'm In Love"

UK remix CD

1. "Why Do Fools Fall in Love" (159.0 bpm) - 2:53
2. "I'm Coming Out" (Joey Negro Extended 12", 109.7 bpm) - 6:05
3. "The Boss" (David Morales Club, taken from: *Diana Extended/The Remixes*, 124.0 bpm) - 6:29
4. "Love Hangover" (Joey Negro Hangover Symphony, 121.0 bpm) - 8:57

- UK reissue 7"

1. "Why Do Fools Fall in Love"
2. "I'm Coming Out" (Joey Negro 7" Mix)

Charts

9.28.3 The Beach Boys version

The song was used as a B-side for The Beach Boys single "Fun, Fun, Fun", which reached #5 on the *Billboard* Hot 100 in 1964. The Beach Boys version of the song charted at #120. It was included on the Beach Boys 1964 album *Shut Down Volume 2* and had only appeared in mono since the release of the single back in 1964. The single mix of the song was later found and used on the 2007 *The Warmth of the Sun* compilation and on the Original US Singles Collection *The Capitol Years 1962–1965*. This box set, released in 2008, also used a recently found mono single edit mix. In 2009, a new stereo mix was created with a newly discovered intro, thanks to the discovery of the original multitrack masters by Jon Stebbins and is featured on the band's compilation *Summer Love Songs*. The song was also performed as part of the bands 50th Anniversary Tour, usually during the first half of the shows. One of the performances was later included on the live album from the tour.

9.28.4 Other cover versions

"Why Do Fools Fall in Love" has also been covered by Barry Frank, Kenny Rankin, Gale Storm, Gloria Mann, The Fabulous Four, Marion Ryan, Alma Cogan, Voices of Theory, Frankie Valli and the Four Seasons and Joni Mitchell. The Gale Storm version on Dot Records was recorded shortly after the Frankie Lymon original was released. It sold well and many white radio listeners of the time had heard only the Storm version and had no idea another version existed. Storm had a light soprano voice, and sounded classically trained; she had nearly no feel for rhythm and blues and yet her record in its way is as significant as the Lymon original. She approaches the song ironically and playfully. Virtually all of Storm's hits were covers of other artists' songs, but, she never simply copied the originals. She always brought her own qualities to them.

It's notable that both Diana Ross and Ronnie Bennett Spector said they had wanted to sound like Frankie Lymon and had been inspired by the tone and texture of his voice and particularly its clear, ringing quality. At the time of releasing her version of "Why" as her first RCA Victor single and the title track on her premier RCA album, Ross paid tribute to Lymon's inspiration.

The song was covered by the English glam rock band Mud in 1979 .

Tatyana Ali performed the song as a contestant on *Star Search* in 1987. She also performed it in an introductory skit in *Eddie Murphy Raw* where she played Eddie's sister.

Gina Thompson and female rapper Mocha covered the song with production by Timbaland and Missy Elliott

for the 1998 original soundtrack of the film of the same name.

This song was also covered in more recent years by The Overtones on their debut album *Good Ol' Fashioned Love* in November 2010.

9.28.5 Legacy

The recording by Frankie Lymon & The Teenagers features in the 1973 film *American Graffiti* in the scene where Richard Dreyfuss' character first notices the mysterious blonde girl. The same recording was also featured on the in-game radio station "Empire Central Radio" in the 2010 video game *Mafia II*. It is featured in the final episode of the first series of the 2012 BBC Drama *Call the Midwife* when the character Chummy played by Miranda Hart marries PC Noakes. In 1998, the legacy of the song and its author was the theme of the movie of the same name.

9.28.6 See also

- List of UK Singles Chart number ones of the 1950s

9.28.7 References

- [1] Whitburn, Joel (2004). *Top R&B/Hip-Hop Singles: 1942-2004*. Record Research. p. 368.
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9.28.8 External links

- Full lyrics of this song at MetroLyrics

9.29 “Mirror, Mirror”

“**Mirror Mirror**” is a 1982 rock-styled hit song recorded by American superstar Diana Ross, released as her second single on the RCA label.

The song, written by Dennis Matkosky and Michael Sembello, and produced by Ross herself, was the second release off of her Platinum-certified album, *Why Do Fools Fall in Love*.

The song talked of a love lost that the singer was going through and her deliberately asking herself while looking in the mirror why she allowed the love “to fall” apart, referencing the Wicked Queen’s chant to the Magic Mirror in *Snow White and the Seven Dwarfs*: “Mirror, mirror on the wall”.

“Mirror Mirror” became another smash for Diana, reaching #2 on the Soul chart and peaking at number eight on the *Billboard* Hot 100^[1] It became her second top 10 hit after leaving her longtime label, Motown, in the summer of 1981.

The music video was played on BET but rejected by MTV. It showcased the glamorous diva lip-syching the song and during the break, she danced with the video dividing her in double vision as she spun around. Despite the rudimentary production values, it was an early BET favorite. However, it was conspicuously left off of her best-selling VHS - and later DVD - compilation "Visions Of Diana Ross".

“Mirror Mirror” is also notable as one of the few songs Diana sung both lead and background vocals.

“Mirror Mirror” was performed on her recent 2010 concert tour. It was the first time it was performed in over 15 years.

9.29.1 Personnel

- All vocals by Diana Ross
- Guitar solo by Ray Chew
- Produced by Diana Ross

9.29.2 Charts

9.29.3 References

- [1] Whitburn, Joel (2004). *The Billboard Book of Top 40 Hits*, 8th Edition (Billboard Publications)

9.30 “Muscles”

“**Muscles**” is a 1982 hit single written and produced by Michael Jackson, and performed by American singer

Diana Ross. It was the first single release from Diana's Gold-certified album *Silk Electric*.

The single reached number #7 in *Cash Box* magazine and #10 on the *Billboard* Hot 100 chart. It climbed as high as #4 on the *Billboard* Soul chart. The kinky song, which was supposedly named after Jackson's pet snake, was written for Miss Ross and her "desire" for a muscle-bound lover. It earned the superstar diva a twelfth and latest Grammy Award nomination for Best Female R&B Vocal Performance. (Although Diana never won a competitive Grammy, she was awarded an honorary Lifetime Achievement Award from NARAS in 2012.)

The song was recorded in 1997 by producer/DJ Peter Rauhofer recording as Club 69 and was a featured single on the Club 69 album *Style*. The vocals on this version of "Muscles" are performed by singer-songwriter, Suzanne Palmer.

Lil' Kim sampled "Muscles" for her rap "Diamonds" but it was not included in the final cut of her album *The Notorious K.I.M.* Young Jeezy also sampled "Muscles" for the title track of his album *The Inspiration*.

9.30.1 Music video

The single's erotic music video featured Diana in bed dreaming of muscular men. In one scene she is shown floating through the air over a landscape which turns out to be a man's musclebound body.^[1] The video features a young Gil Birmingham (The *Twilight Saga* film series) in one of his first-ever media appearances.

9.30.2 Track listing

UK vinyl, 12" (12CL 268)^[2]

1. "Muscles" – 4:36
2. "I Am Me" – 3:50

US vinyl, 12", promo (JD-13382)^[3]

1. "Muscles" – 6:38
2. "I Am Me" – 3:50

US vinyl, 7" (PB 13348)^[4]

1. "Muscles" – 3:59
2. "I Am Me" – 3:50

FR vinyl, 7" (2C 008-86609)^[5]

1. "Muscles" – 3:59
2. "I Am Me" – 3:50

NE vinyl, 12" (052Z-86609)^[6]

1. "Muscles" – 4:35
2. "I Am Me" – 3:47

NE vinyl, 7" (1A 006-86609)^[7]

1. "Muscles" – 3:59
2. "I Am Me" – 3:50

9.30.3 Chart performance

9.30.4 References

- [1] "Diana Ross Muscles". YouTube. 2007-06-21. Retrieved 2012-07-06.
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- [6] "Diana Ross - Muscles". Ev.discogs.com. Retrieved 2012-07-06.
- [7] "Diana Ross - Muscles". Ev.discogs.com. Retrieved 2012-07-06.

9.30.5 External links

- Full lyrics of this song at MetroLyrics

9.31 "Pieces of Ice"

"**Pieces of Ice**" is a rock song written by Marc Jordan and John Capek and recorded by Diana Ross on the RCA label. It was released as a single in 1983.

The first release off the singer's self-titled *Ross* album, it was the only simultaneous top forty single the singer scored on this album, which was one of her rare misses on the RCA label in the early-1980s.

The video was the first to feature Bob Giraldi as director, he would direct several Ross videos during this period, and featured Ross in a slithery red bodysuit. It was also the first video that showcased choreography in Ross' videos.

The song reached number 31 on the *Billboard* Hot 100 chart (#15 R&B) and #46 in the UK. It charted best in Norway, where it reached #8.

Pieces of Ice was released in three different version lengths: a 7" single version at 3:57, an LP version at 4:54, and the 12" single version at 7:19. The US-released 12" single also includes an instrumental version as its B-side.

9.31.1 Personnel

- Lead and background vocals by Diana Ross
- Produced by Gary Katz
- Guitar: Larry Carlton
- Guitar: Joe Walsh
- Drums: Jeff Porcaro

9.31.2 Charts

9.31.3 External links

- Full lyrics of this song at [MetroLyrics](#)

9.32 “All of You”

“All of You” is a 1984 vocal duet between Julio Iglesias and Diana Ross, produced by Richard Perry, which was released as a single from both Iglesias’s album *1100 Bel Air Place*, released on the Columbia Records label, and Ross’s album *Swept Away*, released on the RCA Records label, for which Ross was then recording.

9.32.1 Background to the partnership

In the middle 1980s, having already achieved a high level of international prominence, the Real Madrid Castilla football goalkeeper turned singer Julio Iglesias was seeking to gain a foothold in American music; to this end, he had learned English. On his album *1100 Bel Air Place*, he had already recorded a cover version of “The Air That I Breathe” in duet partnership with the Beach Boys and an original selection, “To All The Girls I’ve Loved Before,” in duet partnership with Willie Nelson. Richard Perry, the album’s music producer, suggested the idea of Iglesias having Diana Ross as yet another duet partner, and Iglesias agreed.

To the extent which became public knowledge, Iglesias and Ross had never met each other, least of all performed together, before becoming duet partners on the selection; Iglesias’s and Ross’s meeting when the video was being produced is believed to have been their first. That would soon change as Ross reportedly ended up spending the Christmas holiday season at Iglesias’s Miami estate, 1100 Bel Air Place, after which his album was titled. They there celebrated the success of their global duet that hit

#1 in Spain, #3 in Italy, and #8 in Canada for example. In the United States, it reached #12 in *Cash Box* and #19 in *Billboard*. Additionally, “All of You” reached #2 on *Adult Contemporary* radio. Because it was the second single from *1100 Bel Air Place* and the first single from Diana’s successful “Swept Away” album, it helped sell both artists’s albums. It also boasted a hugely popular and sensual music video.

Ross was having some career difficulties at the time she agreed to the duet partnership with Iglesias; she had left Motown Records over a dispute with Berry Gordy which would not be resolved for years, and was recording for RCA Records (EMI in the UK and the rest of the world) at the time. Though her debut album for the label, *Why Do Fools Fall In Love*, had been successful three years before, her most recently released album, *Ross*, was not performing as well.

Iglesias collaborated with one of his “Amigos,” Tony Renis, on the composition of the music; veteran songwriter Cynthia Weil, better known for her partnership with Barry Mann, wrote the lyrics, which were in English—a language Iglesias could barely speak at the time. Richard Perry served as music producer.

9.32.2 Chart history

9.32.3 References

- [1] Roberts, David (2006). *British Hit Singles & Albums*. HIT Entertainment.
- [2] Whitburn, Joel (2007). *Top Pop Singles: 1955-2006*. Record Research.
- [3] Whitburn, Joel (2005). *Top R&B/Hip-Hop Singles: 1942-2004*. Record Research.
- [4] Whitburn, Joel (2007). *Top Adult Songs: 1961-2006*. Record Research.

9.33 “Swept Away”

“Swept Away” is a rock-flavored dance song written by Daryl Hall (of Hall & Oates) with Sara Allen. It was produced by Hall with Arthur Baker, and recorded by superstar singer Diana Ross for her successful album of the same name. Ross released the song as a single on the RCA label in 1984.

The song talked about how the narrator thought she was in love with a special person only to find out that she had just been “swept away” after catching her lover cheating on her sending her into a rage and panic.

In the sensual music video, directed by Dominic Orlando in Manhattan and on location in Long Island, Diana is seduced by a Frenchman and falls in love with him only to find out, after arriving unannounced in a bar, that he’s

cheating on her with another French girl in a stylized *Apache Dance*. She then confronts the man - hitting him repeatedly - who ends up being knocked unconscious by the singer. Later in the video, the Frenchman tries to fight his way back into her life only to have Ross push him from a lighthouse tower into the water. It was one of her most popular videos, and her first to air on MTV.

The music video was blown up to 35mm for projection during Diana Ross' live performances at *Caesars Palace* in *Las Vegas*. There's also an extended version of the video edited for the 12" dance club remix.

Baker had been a club DJ turned *remixer* who was just breaking into production, and the twelve-inch version became one of Ross' most successful, reaching number one on the *Dance/Disco* chart.^[1] The single also reached nineteen on the *US pop singles chart* and number three on the *R&B singles chart*.^[2]

9.33.1 Charts

9.33.2 Personnel

- Lead vocals by Diana Ross
- Background vocals by Daryl Hall and Diana Ross
- Guitar solo by Daryl Hall
- Produced by Daryl Hall and Arthur Baker

9.33.3 See also

- List of number-one dance singles of 1984 (U.S.)

9.33.4 External links

- Full lyrics of this song at *MetroLyrics*

9.33.5 References

- [1] Whitburn, Joel (2004). *Hot Dance/Disco: 1974-2003*. Record Research. p. 357.
- [2] Whitburn, Joel (2004). *Top R&B/Hip-Hop Singles: 1942-2004*. Record Research. p. 222.

9.34 "Missing You"

"*Missing You*" is a classic 1984-85 hit song performed by Diana Ross. The third 45 release from her album *Swept Away*, the song was written, composed, and produced by Lionel Richie as a tribute to Marvin Gaye, who had died earlier that year.

Ross and Gaye were lifelong friends and label mates, having both joined Motown in 1961, and recorded a duet

album together, *Diana & Marvin*, in 1973, later recording two more duets in 1978. Gaye appeared at Ross' 1982 *Brussels* concert while Gaye was living in Belgium, recording the *Midnight Love* album.

The music video, directed by Dominic Orlando, was filmed on location at *Caesars Palace* on the *Las Vegas Strip* in *Las Vegas, Nevada*. The video includes, in addition to still photographs and tribute clips of Gaye himself, tribute clips of former *Supremes* singer *Florence Ballard* and also of *Paul Williams* of *The Temptations*, both *Motown* artists who had died in the 1970s.

The song was built during conversations about Gaye shared by Ross and Richie, who came up with a song shortly after the conversations. Released in late 1984, the song became Diana's last major hit on the *US pop singles chart*, hitting the *Top 10* in the spring of 1985. It was also her last song to reach number one on the *R&B singles chart*.^[2]

9.34.1 Chart

9.34.2 Samples and covers

Five hip hop acts have sampled "Missing You": Master P on 1997's "Gangstas Need Love;" The Notorious B.I.G. on 1997's "Miss U;" Mullage on 2009's "Trick'n"^[3] Webbie "Missing You" featuring LeToya Luckett; and Infinite's "Gotta Get Mine."

Whitney Houston covered the song alongside other Diana Ross songs in her 1997 *Classic Whitney Live* from *Washington, D.C.* concert. This song, specifically, was dedicated to *Tupac Shakur*, *Princess Diana*, *The Notorious B.I.G.*, and *Gianni Versace*. In 2010, Houston performed the song on select dates of her *Nothing but Love World Tour* as a tribute to the late *Michael Jackson*.

9.34.3 References

- [1] <http://www.discogs.com/Diana-Ross-Missing-You/release/1728793>
- [2] Whitburn, Joel (2004). *Top R&B/Hip-Hop Singles: 1942-2004*. Record Research. p. 502.
- [3] <http://www.whosampled.com/artist/Diana%20Ross/>

9.34.4 External links

- Full lyrics of this song at *MetroLyrics*

9.35 "Eaten Alive"

"*Eaten Alive*" is a 1985 single released by Diana Ross on the *RCA* label. It was the first release off her *Eaten Alive*

album, which was ultimately a critical and commercial failure in the states, but, did reach Top 10-Top 20 rankings in a few European countries like Norway and The Netherlands.

The song was written by **Barry Gibb**, **Maurice Gibb** and **Michael Jackson** the latter also co-producing with Barry and his team. Jackson and Barry Gibb can be heard singing in the background of the song with Jackson at times co-singing lead with Ross. The song was a disappointment in the United States, peaking at #77 on the *Billboard* Hot 100 chart, although it fared much better on the R&B singles chart - where it reached the Top 10 - helped by BET's heavy rotation of the music video.

In the song's original copyright registration from 11 March 1985 it was credited to Barry Gibb and Maurice Gibb. It was not until Michael Jackson heard the demo of it that he suggested the chorus could be improved. The second copyright registration was filed on 1 June 1985 (the same day that Diana performed a sold-out concert at Joe Louis Arena in her hometown of Detroit) with the note 'words and music in the choruses have been completely rewritten'.^[1]

9.35.1 Music video

The video, inspired by *The Island of Doctor Moreau* was directed by David Hogan and featured the singer playing a cat-like demon seducing a man played by Joseph Gian after having been pursued by chimeras.

9.35.2 References

[1] Joseph Brennan - Gibb Songs : 1985

9.36 “Chain Reaction”

"**Chain Reaction**" is a melodic R&B song, sung by Diana Ross, and written by the **Bee Gees**, who also provided the backing vocals for the single. The track was released on the album *Eaten Alive* in 1985 and as a single twice - in 1985 and again in 1986.

According to the Gibbs biography, the brothers had initial reservations about offering the song to Ross in case it was too Motown-like for her.

The single became Diana's second #1 hit in the **UK Singles Chart**. The song also hit #1 in Australia and was the top selling single of the year (1986) in that country. In **New Zealand**, it peaked at No. 3. In 1993, the song broke the UK top 20 again.

The song fared poorly in the US where it initially peaked at a disappointing #95 on the *Billboard* Hot 100 late in 1985. A few months later, a remixed version of the song was issued as a single (Ross performed this version of the

song on the **American Music Awards**, which she hosted that year). The new version re-entered the chart and performed better, but with the diminished momentum, it stalled at #66 in *Billboard* and #77 in *Cash Box*. Nearly thirty years later, the song stands as Ross's last appearance on both 100-position charts.

9.36.1 Music video

At the beginning of the video, Ross performed the song on a stage in front of spectators, while we see scenes in color and black-and-white photography. The scenes in black-and-white photography are live performances by the Supremes on video dar. the way Ross has the hit on a street with background dancers in a studio. While the band finished in the black and white scenes of their show, dancing with the audience and using a combination of both color scenes a producer gets in a cab from a nervous breakdown.^[1]

9.36.2 Chart performance

9.36.3 “Chain Reaction '93”

In 1993, Diana Ross released “Chain Reaction '93”. Producing the remix herself, the single was also successful in the United Kingdom. This version's purely instrumental sound differs it from the original. A music video was not recorded for the song.

Track listing

CD single

1. Chain Reaction '93 - 3:47
2. Upside Down - 4:07

12” UK remix single

1. “Chain Reaction” (Original 12” Version) - 6:50
2. “Chain Reaction” (Reaction Dub, remix by E-Smoove) - 6:34
3. “Chain Reaction” (Low End Mix, remix by Dewey B and Spike) - 6:15
4. “Chain Reaction” (Low End Dub, remix by Dewey B and Spike) - 6:15
5. “Chain Reaction” (Smoove Reaction Instrumental, remix by E-Smoove) - 8:40

French 2-track CD single

1. Original Single Version - 3:47

2. '93 Remix

- Italy 12"

1. "Chain Reaction" (Original Single Version) - 3:47
2. "Love Hangover" (Tribal Hangover - remix and additional production by Frankie Knuckles for Def Mix Productions) - 9:31
3. "Upside Down" ('93 Remix - Remix and additional production by Satoshi Tomiie and David Morales for Def Mix Productions.) - 8:09
4. "Upside Down" (Dub 2 - Remix and additional production by Satoshi Tomiie and David Morales for Def Mix Productions.) - 7:37
5. "Someday We'll Be Together" ('93 Remix - Remix and additional production by Frankie Knuckles for Def Mix Productions) - 8:45

Charts**9.36.4 Steps version**

In 2001, British pop group Steps covered "Chain Reaction". The song reached #2 in the UK. The song was performed by the Top 4 Finalists on the six season on *American Idol*.

Music video

The first scene we see is two paramedics lifting a patient from the ambulance onto the ground on a stretcher. We then learn that H is the patient and Lee is one of the paramedics. Then, we see Lee pushing H into the hospital. The next scene we see is a receptionist and this turns out to be Claire. She sings her verse. Then, the camera goes over to a nurse who we see is Faye. She sings her verse. Then, the camera follows Faye over to Lee and H. We now know that Faye loves Lee so she touches his hand. Then Faye calls Claire over and they start making their way over to the operating theatre. Lee then calls a doctor over which turns out to be Lisa. We now also know that Lisa loves H. The next scene we see is H singing his verse while the others are acting their parts. Then, Lisa sings her verse and then Faye holds the operating camera and the light shines into the camera and then we see Steps in a change of clothes which are brown and white. We also see them dancing. They have close up shots and are each seen with a particular piece of furniture. Claire appears with a corner sofa. Faye appears on a furry staircase. Lee appears with a set of five dining chairs. Lisa appears with three tall pillar lamps, while H appears with a high back armchair. The video ends with Steps close together singing the last line of the song. The video was filmed at Greenwich Hospital and a studio in London.

Track listings**CD1**

1. Chain Reaction - 3:56
2. One for Sorrow [Tony Moran US Remix] - 3:29
3. Stop Me From Loving You - 3:45

CD2 (Limited Edition Club Mixes CD - Sold Out On Day Of Release)

1. Chain Reaction [Graham Stack Extended Mix] - 6:28
2. One for Sorrow [Tony Moran Extended Club Mix] - 6:38
3. One for Sorrow [Sleazesisters 12" Anthem Mix] - 6:48

Cassette

1. Chain Reaction - 3:56
2. One for Sorrow [Tony Moran US Remix] - 3:29

Australian CD Single (JIVE/EBUL)

1. Chain Reaction 3:56
2. One For Sorrow (Tony Moran US Remix) 3:29
3. Stop Me From Loving You 3:45

CDR UK EBUL/JIVE, 2001 [PROMO ONLY]

1. Chain Reaction (Kool De Sac Mix) 8.03
2. Chain Reaction (Xenomania Remix) 6.19
3. Chain Reaction (Xenomania Trance Remix) 7.33
4. Chain Reaction (Hit Squad Remix) 6.30
5. Chain Reaction (Tribal Remix) 4.19.

Remixes

- Chain Reaction (Almighty Mix) - Promo
- Chain Reaction (Hit Squad Remix) - Promo
- Chain Reaction (Kod De Sac Remix) - Promo

Chart performance

The song entered the UK charts at #2 and spent 11 weeks in the top 75. It became their biggest selling single since they released "Say You'll Be Mine / Better the Devil You Know" two years earlier.

Chart positions**Year-end charts****9.36.5 Other cover versions**

- The Shadows did an instrumental version on *Simply Shadows* (1987).
- John Farnham covered the song on his 1990 album of the same name, where it reached number 3 on the Aria charts
- Cliff Richard did a cover with Steps in 2001 on the ITV show *Cliff Richard-The Hits I Missed*.
- Australian group Young Divas recorded a cover of the song for their second album *New Attitude*, released in 2007.
- U.K. bubblegum pop duo Same Difference performed this song on semi-final night on The X Factor. After a lavish performance which featured almost an entire circus, they were voted into the final but did not win, Leon Jackson later won but Same Difference did release their first album *Pop* on 1 December 2008.
- Irish pop group The Nolans covered this song in 2009 as part of the one-off reunion tour. It was released on the follow-up album *I'm in the Mood Again* (2009)
- Swedish pop-dance singer Daniela Vecchia recorded cover of the song and released it as a standing-alone CD single in January 2010.
- U.K. Indie rock band Noisettes performed a rock cover during their February/March 2010 U.K. tour.
- UK car insurance comparison site Confused.com covered the song on a 2011 advert starring Louise Dearman.^[8]

9.36.6 See also

- List of Number 1 singles from the 1980s (UK)

9.36.7 References

- [1] "Diana Ross - Chain Reaction". Dailymotion.com. 2007-05-12. Retrieved 2014-03-30.
- [2] "Item Display - RPM - Library and Archives Canada". Collectionscanada.gc.ca. Retrieved 2014-03-30.

[3] "Die ganze Musik im Internet". musicline.de. Retrieved 2014-03-30.

[4] Steffen Hung. "Diana Ross - Chain Reaction". hitparade.ch. Retrieved 2014-03-30.

[5] Roberts, David (2006). *British Hit Singles & Albums* (19th ed.). London: Guinness World Records Limited. pp. 459–60. ISBN 1-904994-10-5.

[6] <http://www.uk-charts.top-source.info/top-100-1986.shtml>

[7] <http://www.bullfrogspond.com/whitburn/1986we.htm>

[8] "Confused.com". February 2011. Retrieved 2011-02-05.

9.36.8 External links

- Full lyrics of this song at MetroLyrics

9.37 “When You Tell Me That You Love Me”

"**When You Tell Me That You Love Me**" is a 1991 song released as a single by American soul singer Diana Ross. The song was subsequently covered by various artists.

"When You Tell Me That You Love Me" was the lead single from Diana Ross's 1991 album *The Force Behind the Power* released on the Motown label in the US and by EMI in the UK. The song, a sentimental ballad, was the album's biggest hit, peaking at number thirty-seven on the US *Billboard* R&B singles chart while peaking at number-two on the UK Singles Chart. Ross considers it one of her signature songs.^[1] The UK release included her 1985 hit "Chain Reaction."^[2]

It missed the UK Christmas number one spot for 1991 by a couple of hundred units, beaten out by the re-release of Queen's "Bohemian Rhapsody" commemorating the passing of lead singer, Freddie Mercury. The single was awarded a Silver Disc for UK sales exceeding 200,000 copies.

9.37.1 Music video

The single's music video featured scenes of Ross in an evening gown singing on stage intercut with home video footage of Ross with her two sons Ross & Evan.^[3]

9.37.2 Track listings

UK Vinyl, 12" (12 EM 217)^[4]

1. When You Tell Me That You Love Me (LP Version) (4:14)

2. Chain Reaction (12" Version) (3:50)
3. You And I (4:06)

UK CD Maxi (CDEM 217, 20 5600 2)^[5]

1. When You Tell Me That You Love Me (LP Version) (4:14)
2. Chain Reaction (12" Version) (3:50)
3. You And I (4:06)

US Vinyl, 12" (L33-1643)^[6]

1. When You Tell Me That You Love Me (LP Version) (4:10)
2. When You Tell Me That You Love Me (LP Version) (4:10)

US Cassette Single" (MOTCS-2139)^[6]

1. When You Tell Me That You Love Me (LP Version) (4:10)

9.37.3 Chart performance**9.37.4 Julio Iglesias versions**

The song was recorded in a duet form by Dolly Parton and Julio Iglesias for the latter's 1994 album *Crazy*. A single was released in 1995 which managed to chart in the Netherlands for three weeks: entering at position 48, peaking at 45, and in its final week charting at number 49.^[12] Parton included this song on her 4-disc compilation box set, *The Tour Collection*.^[13]

Music video

A music video was directed by John Hopgood, and was filmed for the single at Oheka Castle on Long Island's north shore.^[14] The sepia-toned clip features Iglesias and Parton singing in separate rooms and a love scene involving a younger couple. At the end of the video Parton and Iglesias are shown leaving the castle. Parton having changed from a white nightgown into a black cocktail dress.^[15]

Chart performance**With CoCo Lee**

In 1998 Iglesias re-recorded the duet with Chinese singer Coco Lee (李玟) and released it as a single to promote his compilation *My Life: The Greatest Hits*. Despite this,

CoCo Lee's version was not included on the actual album, but rather Parton's.^[16] A music video was released featuring Iglesias and Lee singing together in a recording studio intercut with scenes of Lee walking around in a trench coat. At the end of the video Iglesias and Lee sit down to a candlelit dinner.^[17]

9.37.5 Westlife version

"When You Tell Me That You Love Me" is the second single released from Westlife's fifth studio album, *Face To Face* album. It features vocals from original artist Diana Ross. The single peaked at #2 on the UK Singles Chart, just losing out on the top spot by a mere 171 copies. The song was the 39th best selling single of 2005 in the UK. The single reached 120 000 copies sold in UK so far.^[18]

It missed becoming the Christmas Single for 2005 by just 170 units, as had happened to the original. However, it did hit #1 in Ireland.

Music Video

The video features Westlife and Ross on a stage together. Westlife are wearing dark suits whilst Ross wears a long white dress and later in the video, a gold one.

Track listing**UK CD1**

1. "When You Tell Me That You Love Me" (Single Mix) - 4:10
2. "White Christmas" - 2:24
3. "The Way You Look Tonight" (Westlife Only Version) - 3:09

UK CD2

1. "When You Tell Me That You Love Me" (Single Mix) - 4:10
2. "If I Let You Go" (Acoustic Version) - 3:39

Chart performance**9.37.6 Sissel Kyrkjebø version**

The Norwegian soprano Sissel Kyrkjebø recorded "When You Tell Me That You Love Me" as a duet with Spanish tenor Jose Carreras on her 2007 album, *Northern Lights*. Sissel sings in English and Carreras sings in Italian. On the album the song is called "**Quando Sento Che Mi Ami**"

9.37.7 References

- [1]
- [2] “Diana Ross - When You Tell Me That You Love Me (Vinyl) at Discogs”. *Discogs.com*. Retrieved 2012-01-08.
- [3] *DianaRossTV - When You Tell Me That You Love Me*
- [4] *Diana Ross - When You Tell Me That You Love Me*
- [5] *Diana Ross - When You Tell Me That You Love Me*
- [6] *Diana Ross - When You Tell Me That You Love Me*
- [7] “Belgian Ultratop Singles Chart” (in Dutch). *Ultratop*. Retrieved 26 March 2014.
- [8] “Dutch Charts” (in Dutch). Retrieved 26 March 2014.
- [9] “2002 Irish Singles Chart”. *IRMA*.
- [10]
- [11]
- [12] Steffen Hung. “Julio Iglesias & Dolly Parton - When You Tell Me That You Love Me”. *dutchcharts.nl*. Retrieved 2012-01-08.
- [13] “The Tour Collection: Dolly Parton: Amazon.co.uk: Music”. *Amazon.co.uk*. Retrieved 2012-01-08.
- [14]
- [15]
- [16] “Julio Iglesias - My Life: Greatest Hits: Julio Iglesias: Music”. *Amazon.com*. Retrieved 2012-01-08.
- [17] “Coco Lee & Julio Iglesias - When You Tell Me That You Love M”. *YouTube*. 2007-08-10. Retrieved 2012-01-08.
- [18] “Westlife | Official Top 20 | MTV UK”. *Mtv.co.uk*. Retrieved 2012-01-08.
- [19] Steffen Hung. “Westlife with Diana Ross - When You Tell Me That You Love Me”. *dutchcharts.nl*. Retrieved 2012-01-08.
- [20] "Archive Chart: 2005-12-24" UK Singles Chart. Retrieved 2012-12-30.

9.37.8 External links

- “When You Tell Me That You Love Me” Official music video on YouTube
- Official Westlife website
-
- Full lyrics of this song at MetroLyrics

9.38 “I Will Survive”

For other uses, see *I Will Survive* (disambiguation).

“I Will Survive” is a hit song first performed by American singer Gloria Gaynor, released in October 1978. It was written by Freddie Perren and Dino Fekaris. A top-selling song after its initial release, it has remained a popular disco anthem, as well as being certified double platinum by the RIAA.^[1]

The song’s lyrics describe the narrator’s discovery of personal strength following an initially devastating breakup, delivered with increasing confidence and backed by a stirring instrumental accompaniment. It is one of the most famous disco songs of all time and remains Gaynor’s biggest hit. It received heavy airplay in 1979, reaching number one on the *Billboard* Hot 100 and on the UK Singles Chart on consecutive weeks. The song is also frequently recalled as a symbol of female strength and as a gay anthem.^{[2][3]}

9.38.1 Releases

Originally released as the B-side to a cover version of the Righteous Brothers song "Substitute", “I Will Survive” became a worldwide hit for Gaynor when disc jockeys played that side of the record instead.^[4] New copies of the record were eventually pressed with “I Will Survive” as the A-side (“Substitute” itself peaked at number 7 on the *Billboard* Bubbling Under Hot 100 Singles chart in October 1978, equaling to number 107 on the *Billboard* Hot 100 chart).

As a disco number, the song was unique for its time by virtue of Gaynor’s having no background singers. And, unlike her first disco hits, the track was not pitched up to make it faster and to render Gaynor’s recorded voice in a higher register than that in which she actually sang. Most disco hits at the time were heavily produced, with multiple voices, overdubs, and adjustments to pitch and speed. “I Will Survive” had a much more spare and “clean” sound.

The song received the Grammy Award for Best Disco Recording in 1980, the only year the award was given. It is ranked #492 on *Rolling Stone* magazine’s list of "the 500 Greatest Songs of All Time", and ranked at #97 on *Billboard* magazine’s “All-Time Hot 100”. In 2000, the song was ranked #1 in VH1's list of the 100 greatest dance songs.^[4]

A promotional video was filmed in 1979 at the New York discothèque called Xenon. Sheila Reid-Pender of Harlem, NY is the featured skater in the video from the skating group, The Village Wizards. Although three videos were filmed that day, the “I Will Survive” video was the only one to survive. Ms. Gaynor was not present during the taping of the rollerskating segment of the

video. Ms. Gaynor and Ms. Pender met for the first time on July 7, 2014 in New York at the 92nd St. Y after Ms. Gaynor's lecture and promotional signing of her book 'We Will Survive'.^[5]

Following the success of fellow 1970s disco stars *Sister Sledge* with remixed singles in the UK in 1993, "I Will Survive" was also remixed and released that summer. This remix reached number five on the *UK Singles Chart*.

In November 2013, Gaynor released a gospel album entitled *We Will Survive*, which includes a new, updated remix of "I Will Survive" by DJ Shpank in both extended and radio edit formats.

9.38.2 Official versions

Recorded by Gloria Gaynor

- "I Will Survive" (1978 single version) – 3.15
- "I Will Survive" (1978 album version) – 8.01
- "I Will Survive" (1993 Phil Kelsey Classic 12" Mix) – 7.52
- "I Will Survive" (1993 Phil Kelsey Classic 7" Mix) – 3.45
- "I Will Survive" (2009 re-recording) – 3.17
- "I Will Survive" (2013 Shpank's Pink Ribbon Radio Mix) – 3.37
- "I Will Survive" (2013 Shpank's Pink Ribbon Club Mix) – 7.38

9.38.3 Charts and certifications

Diana Ross' version from her 1995 album, *Take Me Higher*, peaked at #14 on the UK and European charts. In the United States, it peaked at #37 on the *Billboard* Dance Music Charts. Ross also performed it during her celebrated *Super Bowl XXX* halftime show in 1996.^[34]

9.38.4 Cover versions

The song has been covered by musicians such as Diana Ross, Shirley Bassey, Billie Jo Spears, Selena, Melanie, Chantay Savage, Antony and the Johnsons, The Puppini Sisters, Hermes House Band, and the bands Cake and Me First and the Gimme Gimmes.

A new disco version was released in 1981 by Creme d'Cocoa featuring lyrics re-written from the perspective of the man Gloria Gaynor referred to in her version.

Conan O'Brien has covered this song at some of his live shows, with some lyrics revised to take shots at NBC.^[35]

Jemaine Clement and Kristin Chenoweth covered the song in the 2014 animated film *Rio 2*.^{[36][37]}

The song is performed by the cast of the satire comedy film *Meet The Spartans* at the end of the movie, where they are performing for a satire cast of judges from *American Idol*.

The song was covered by J2 and Blu Holiday for a trailer of the video game *Far Cry 4*.

Pet Shop Boys in their live shows typically incorporate the song into a medley with their related song "It's a Sin".

Cuban artist, Celia Cruz recorded a Spanish salsa version of the song, called "Yo Viviré".^[38]

Turkish singer Ajda Pekkan also covered this song in Turkish under the name "*Bambaşka Biri*".

U. K. recording artist Robbie Williams incorporated the string-laden instrumental bridge in a section of his 2000 song "Supreme," which became a major hit in several European markets. Freddie Perren and Dino Fekaris are credited as co-writers of this song, along with Williams and his songwriting partner Guy Chambers. Williams said he was inspired to do this when hearing "I Will Survive" hummed by tourists in Switzerland who spoke different languages.

Cake version

Cake covered the song rock-style in 1996, on their album *Fashion Nugget*. In addition to many subtle changes, lead singer John McCrea altered the lyrics.

Gaynor does not like this version, due to its use of profanity.^[39]

Track listing

CD single

1. "I Will Survive" (Radio Edit) – 4:14
2. "Rock 'n' Roll Lifestyle" – 4:12

Promo CD single

1. "I Will Survive" (Radio Edit) – 3:52
2. "I Will Survive" (Long Radio Edit) – 5:11

Chart positions

Chantay Savage version

R&B singer Chantay Savage covered the song in 1996 as a ballad. Her version peaked at #24 on the U.S. *Billboard* Hot 100, and was certified Gold by the RIAA.

Track listing**12" single****Side A**

1. "I Will Survive" (Puff Daddy "Bad Boy Mix")
2. "I Will Survive" (Silk's Old Skool Extended Mix with Clean Rap)
3. "I Will Survive" (Original LP version – edit)

Side B

1. "I Will Survive" (Silk's Classic House Mix)
2. "I Will Survive" (Rhythm Radio version)

Chart positions**Leah McFall version**

The Voice UK contestant, Leah McFall, performed the song on the first live show in the style of Chantay Savage. Following the programme, the studio recording of the performance was released and reached number three on UK iTunes.^[40] The song debuted at number sixteen on the UK Singles Chart on 9 June 2013, and in the following week it reached number eight.^[41]

Chart positions**9.38.5 Rio 2 version**

"I Will Survive" is featured in the 2014 film *Rio 2*, where Nigel and Gabi perform the song in the talent show auditions hosted by Rafael, Nico, Pedro, and Carla.

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9.38.7 External links

- Full lyrics of this song at MetroLyrics

9.39 "Not Over You Yet"

"**Not Over You Yet**" is a song by Diana Ross. It was her final hit single of the 1990s in the UK, which was remixed and became a Top 10 hit, peaking at #9. A videoclip was produced for promotional purposes.^[1] Ross performed the song on the ITV special *An Audience with Diana Ross*, recreating elements of the music video with choreography.

9.39.1 Track listings

UK CD Promo Release (EMI CDEMDJ 553)^[2]

1. Not Over You Yet (Metro 7")
2. Not Over You Yet (Original Radio Edit)
3. Not Over You Yet (Metro Club Mix)

9.39.2 Chart positions

9.39.3 References

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9.40 "Goin' Back"

For other uses, see Going Back.

"**Goin' Back**" (aka "**Going Back**") is a song written by Gerry Goffin and Carole King in 1966.^[1] It describes the loss of innocence that comes with adulthood along with an attempt, on the part of the singer, to recapture that youthful innocence.^{[2][3]} The song has been recorded by many different artists, including Dusty Springfield, Goldie Zelkowitz, The Byrds, Elkie Brooks, Deacon Blue, Marianne Faithfull, Bill Drummond (of The KLF), Nils Lofgren, Freddie Mercury (on a Larry Lurex single), The Move, The New Seekers, The Pretenders, Diana Ross, Richard Thompson, Phil Collins and Bon Jovi as well as by Carole King herself.^[4]

9.40.1 Dusty Springfield's version

Although Goldie (of Goldie & The Gingerbreads) was the first artist to record the song, her version was withdrawn following disagreements with Goffin and King over the song's lyrics.^{[5][6]} Carole King then decided to record "Goin' Back" herself but ultimately she offered it to Dusty Springfield instead.^[5] Dusty went on to have an international hit with the song and consequently, it is her version that is considered the most well known.^[5]

Dusty's version of "Goin' Back" was recorded on June 15, 1966 at Philips Studios, Stanhope Place, London, with musical accompaniment by Peter Knight and production by Johnny Franz.^[7] It was released as a single on July 1, 1966, reaching #10 in the UK Singles Chart but was not released as a single in America.^{[5][8][9]}

Although "Goin' Back" was not included on any of Dusty Springfield's studio albums during the 1960s, it can be found on a number of her compilations, including *Greatest Hits*, *Goin' Back: The Very Best of Dusty Springfield*, *Songbooks*, *Complete A and B-sides: 1963–1970*, *Live at the BBC* and the UK version of *Golden Hits*.^[10]

9.40.2 The Byrds' version

The Byrds' recording of "Goin' Back" was released as a single on October 20, 1967 and reached #89 on the *Billboard* Hot 100 but failed to chart in the United Kingdom.^{[11][12]} The song was also included on The Byrds' 1968 album, *The Notorious Byrd Brothers*.^[2] Musically, the track shares similarities with other songs on the album such as "Get To You" and "Natural Harmony", through the use of baroque arrangements and instrumentation.^{[13][14]} The track also resembles a subtle country feel; a sound later prominent on *Sweetheart of the Rodeo*.^[2]

The band's decision to record "Goin' Back" led to tensions within the group, principally due to rhythm guitarist David Crosby's lack of enthusiasm towards the song.^[13] Crosby considered "Goin' Back" to be lightweight fluff, typical of the Brill Building style of songwriting.^[13] He was therefore dismayed to find that his own song "Triad" was in direct competition with "Goin' Back" for a place on *The Notorious Byrd Brothers* album.^[14] Ultimately, Crosby was fired from the band and "Goin' Back" was included on the album and released as a single.^[15]

It has been erroneously claimed by some critics that the version of "Goin' Back" found on the single is a completely different take to the one that appeared on *The Notorious Byrd Brothers* album.^[3] However, an examination of The Byrds' recording session logs reveals that, in fact, the single version is the same take as the version found on the album.^{[16][17]} However, the single version does feature a slightly different mono mix, which may have been the cause of this confusion. In addition to the original single release, the mono single mix of "Goin' Back" has also ap-

peared on the 1982 compilation album *The Original Singles: 1967–1969, Volume 2*,^[3] the 2002 compilation LP *The Columbia Singles '65-'67*^[18] and the 2012 Japanese CD *Original Singles A's & B's 1965 - 1971*.

In addition to its appearance on *The Notorious Byrd Brothers* album, The Byrds' recording of "Goin' Back" can also be found on several Byrds' compilations, including *The Byrds' Greatest Hits Volume II*, *History of The Byrds*, *The Original Singles: 1967–1969, Volume 2*, *The Byrds*, *The Very Best of The Byrds*, *There Is a Season* and the UK version of *The Best of The Byrds: Greatest Hits, Volume II*.^[2] Additionally, an early, alternate version of "Goin' Back" was included as a bonus track on the 1997 Columbia/Legacy reissue of *The Notorious Byrd Brothers*.^[14]

9.40.3 Phil Collins version

In 2010 Phil Collins recorded the song as the title track of his cover version album *Going Back*. The song was released as the second single to be taken from the album. It would also be the final single of his career.

Personnel

- Phil Collins – vocals, drums, percussion, keyboards, backing vocals, arrangement
- Bob Babbitt – bass
- Eddie Willis – guitar
- Nicolas & Matthew Collins – fingersnaps
- The Menuhin Academy – strings

Chart Performance

9.40.4 Other cover versions

Carole King released her own recording of "Goin' Back" on her 1970 album *Writer*, and later re-recorded the song for her *Pearls: Songs of Goffin and King* album in 1980.^{[23][24]}

"Goin' Back" was also recorded by Elkie Brooks on her 1982 album *Pearls II* and by Diana Ross on her *Love & Life: The Very Best of Diana Ross* album in 2001.^{[25][26]}

Additionally, "Goin' Back" was recorded by Larry Lurex in 1973, featuring vocals by Freddie Mercury.^[27] In 2011, Irish footballer Paul McGrath covered "Goin' Back" as part of an album of cover versions, with a percentage of the album's proceeds going to the Acquired Brain Injury Foundation and the Cystic Fibrosis Foundation of Ireland.^[28]

Bruce Springsteen and The E Street Band covered "Goin' Back" in concert during a four night stint at The Roxy in Los Angeles on October 15 - 18, 1975.

"Goin' Back" has also been recorded by Eydie Gormé (album: *It Was a Good Time!* 1971), the New Seekers (album: *Now!* 1973), Nils Lofgren (album: *Nils Lofgren!* 1975), Johnny Logan (album: *Straight From the Heart!* 1985), and Marianne Faithfull (album: *Horses and High Heels!* 2011).

9.40.5 References

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9.40.6 External links

- Full lyrics of this song at MetroLyrics

9.41 "I've Got a Crush on You"

For similarly-named songs, see *Crush on You* (disambiguation).

"**I've Got a Crush on You**" is a song composed by George Gershwin, with lyrics by Ira Gershwin.

It is unique among Gershwin compositions in that it was used for two different Broadway productions, *Treasure Girl* (1928), and *Strike Up the Band* (1930). It is considered a jazz standard.

9.41.1 Notable Recordings

- Lee Wiley, recorded on November 15, 1939
- Sarah Vaughan, recorded on July 18, 1946
- Frank Sinatra, recorded on November 5, 1947
- Ella Fitzgerald - *Ella Sings Gershwin* (1950), *Ella Fitzgerald Sings the George and Ira Gershwin Songbook* (1959), and *Nice Work If You Can Get It*, a 1983 Pablo release with André Previn
- Dinah Washington - *In the Land of Hi-Fi* (1956)

- Nat Adderley - *Work Song* (1960)
- Anna Maria Alberghetti
- Cleo Laine
- Linda Ronstadt, on the album *What's New* (1983). Ronstadt previously performed the song on "The Muppet Show".
- Frank Sinatra and Barbra Streisand from *Duets (Frank Sinatra album)* (1993)
- Carly Simon, on the album *The Glory of Gershwin* (1994)
- Rod Stewart and Diana Ross (duet)(2005) From Stewart's album *Thanks for the Memory: The Great American Songbook, Volume IV*
- Steve Tyrell
- Chris Connor - *Warm Cool: The Atlantic Years* (1999)
- June Christy - *A Friendly Session, Vol. 1* (2000) with the Johnny Guarneri Quintet
- Stacey Kent - *Dreamsville* (2000)
- Michael Bublé, on the EP *With Love* (2006)
- Brian Wilson - *Brian Wilson Reimagines Gershwin* (2010)
- Luscious Jackson- *Red Hot + Rhapsody* (1998)
- Darius de Haas and Steven Blier - *Quiet Please* (2010)
- Jennifer Aniston sang this song during the Ellen De-generes Show.

9.41.2 Featured

- Featured in Woody Allen's *Manhattan* (film) which was scored exclusively with Gershwin music.
- 2008 romantic comedy film *Definitely, Maybe* the song was performed by actress Rachel Weisz as her character's favourite song.

Chapter 10

Songs

10.1 “All of Me”

This article is about the jazz standard. For other songs with the same title, see *All of Me* (disambiguation).

"**All of Me**" is a popular song and jazz standard written by Gerald Marks and Seymour Simons in 1931.

10.1.1 Versions

First performed by Belle Baker over the radio and recorded in December 1931 by Ruth Etting,^[1] it has become one of the most recorded songs of its era, with notable versions by Russ Columbo, Bing Crosby, Billie Holiday, Louis Armstrong, Mildred Bailey, Benny Goodman, Teddy Wilson in 1941, the Count Basie Orchestra, Ella Fitzgerald, Sarah Vaughan (for the 1957 album, *Swingin' Easy*), Dean Martin, Frank Sinatra, Frankie Laine in 1947, Dinah Washington at the 1958 Newport Jazz Festival, Shirley Bassey in 1962, The Blue Diamonds, Della Reese, Johnnie Ray,^[2] Django Reinhardt, Erroll Garner, Willie Nelson, Ronnie Dove, Jean Frye Sidwell, João Gilberto (Disse Alguém), Michael Bublé, Miss Montreal in 2012 and The Rockin' Berries. Ani DiFranco covered the song in 2012 for the Documentary, *Love, Marilyn*. It is also covered by Eric Clapton on his 2013 album *Old Sock* with Paul McCartney. In an episode of the 1970s television show *Sanford and Son*, Redd Foxx (joined by Scatman Crothers on guitar) sings a short but memorable version. “All of Me” is also performed in the *Muppet Show* episode guest starring Paul Williams. The song is featured prominently in the 1984 Steve Martin/Lily Tomlin film of the same name.

In more recent years, it has been recorded by Pia Zadora, Anne Murray and Jason Danieley. Also, a punk rock rendition of the song was recorded by NOFX. The song was a major hit on records by Paul Whiteman and Louis Armstrong in 1932, and was successfully revived by Johnnie Ray in 1952.^[2] Chelsea Krombach performed the song for her debut album *Look for the Silver Lining*. Laurence Juber has also performed and recorded this song in an all acoustic version played by him. It was featured on his album *PCH* in 2007. Michael Bublé has released a cover

of it on his album, *Crazy Love*, to be re-released. It is the title track on the 2011 debut album of Australian singer Liam Burrows.

10.1.2 Jazz changes

“All of Me” appears in most versions of the *Real Book*. Generally performed with a swing feel.

10.1.3 See also

- List of 1930s jazz standards

10.1.4 References

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10.1.5 External links

- Full lyrics of this song at MetroLyrics

10.2 “Always and Forever”

"**Always and Forever**" is an R&B song written by Rod Temperton and first recorded by the British-based multinational funk-disco band Heatwave in 1976. Released as a single in 1977, the song is included on Heatwave's debut album *Too Hot to Handle* and has been covered by numerous artists.

After the international success of Heatwave's debut single, the disco song "Boogie Nights", "Always and Forever" was chosen as the U.S. follow-up single in late 1977. A ballad featuring lead vocals by Johnnie Wilder, Jr., "Always and Forever" stood out among the band's predominantly disco repertoire and became a successful U.S. hit song in early 1978. It reached #18 on the *Billboard* Hot 100 in March of that year after peaking at #2 on the *Billboard* R&B chart, the band's highest showing on that

tally. The single was certified platinum by the RIAA.^[1] In the UK, the songs “Too Hot to Handle” and “The Groove Line” were released before a double A-sided “Always and Forever” / “Mind Blowing Decisions” was issued in November 1978. This became the band’s second top ten on the **UK Singles Chart** when it spent two weeks at #9 in December of that year.

In the late 1970s through the 1980s it was a popular “slow dance” song at high school proms, particularly in inner-city areas with a high minority population. The song was also played during the slow dance scene in the movie *House Party*.

In the liner notes to Heatwave’s 1996 compilation album *The Best of Heatwave: Always and Forever*, music writer and former *Billboard* contributor Brian Chin notes that Wilder “says that it was right around the time of the single release of “Always and Forever” that he knew Heatwave’s music would stand the test of time. This pop standard is emblematic of the Heatwave fusion of influences - R&B, teen romance, and both European and American flavors of pop.”^[2] AllMusic reviewer Craig Lytle states that the song “was and continues to be an ageless piece. Johnnie Wilder’s vocal exhibition throughout the vamp is breathtaking.”^[3]

10.2.1 Chart performance

Weekly singles charts

End of year charts

10.2.2 Luther Vandross version

R&B/soul singer Luther Vandross released his cover of “Always and Forever” as the second single from his 1994 album, *Songs*. His recording earned him a Grammy Award nomination in the category Best Male R&B Vocal performance at the Grammy Awards of 1995 and placed on four *Billboard* charts, with its best showing on the R&B chart where it reached #16. Vandross’ single made the Hot 100 at #58 and also appeared on *Billboard* adult contemporary and rhythmic top 40 charts.^[9]

Track list

US, UK - CD Single^[10]

1. Always And Forever (Radio Edit) - 4:00
2. Searching - 8:02
3. The Glow of Love - 6:11
4. Always And Forever (Live) - 5:03

Charts

10.2.3 Other cover versions

Among many artists who have recorded versions of “Always and Forever” is the American R&B vocal group Whistle, who released their single in 1990 from their album of the same name. Their take on the song made the top ten on the *Billboard* R&B chart, peaking at #9, while also cracking the top of the Hot 100 at #35.^[13] Other singers who have recorded the song include Diana Ross, Johnny Mathis, Kenny Rogers, The Four Tops, Alexander O’Neal, Beverley Knight, Silk, Kyla, Nicole McCloud and Navin Kundra.

Mexican-American singer Adán Sánchez also recorded a version in Spanish titled “Siempre y para siempre”.

10.2.4 References

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10.2.5 External links

- Heatwave US 7” single Discogs
- Heatwave UK 12” single Discogs
- Whistle US 12” single Discogs
- Luther Vandross UK CD single Discogs

10.3 "Behind Closed Doors"

"**Behind Closed Doors**" is a country song written by Kenny O'Dell and first recorded by Charlie Rich for his 1973 album *Behind Closed Doors*. The single became Rich's first number-one hit on the country charts, spent 20 weeks on this chart, and also became a crossover hit on the pop charts.^[1]

Rich's producer, Billy Sherrill, encouraged O'Dell to write music for the singer. O'Dell recalled the creation of "Behind Closed Doors" to Tom Roland in *The Billboard Book of Number One Country Hits*. "It was just a title I had written down, and I had a little guitar riff that I'd carried with me for a couple of years. The chorus was pretty much a little deviation on that." Sherrill later changed some lines at the end of the second verse, but some radio stations banned the record initially as being racy.^[2]

"Behind Closed Doors" earned awards for Song of the Year (for O'Dell) and Single of the Year (for Rich) from both the [Country Music Association](#) and the [Academy of Country Music](#), and Rich also received a [Grammy Award for Best Male Country Vocal Performance](#). In 2003, it ranked #9 in *CMT's 100 Greatest Songs in Country Music*.

10.3.1 Chart performance

10.3.2 Cover versions

Numerous other artists have covered the song "Behind Closed Doors", using the original or slightly modified lyrics. For example, Loretta Lynn and Dolly Parton sang versions in which the genders were reversed and a few words changed or added,^{[3][4]} while Diana Ross sang a version with both gender change and added lines. Other artists who covered this song include Ronnie Milsap, Hank Thompson, Cal Smith, Perry Como, Percy Sledge, Little Milton, Mike Cooley, and Tom Jones.

Joe Diffie covered the song on the 1998 album *Tribute to Tradition*. His version peaked at number 64 on the *Billboard* Hot Country Singles & Tracks chart.^[5]

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10.4 "Come Together"

This article is about the Beatles song. For other uses, see [Come Together \(disambiguation\)](#).

"**Come Together**" is a song by the Beatles written by John Lennon^[1] but credited to Lennon–McCartney. The song is the opening track on the album *Abbey Road* and was released as a double A-sided single with "Something", their 21st single in the United Kingdom and 26th in the United States. The song reached the top of the charts in the US^[2] and peaked at number four in the UK.^[3]

10.4.1 Origin and meaning

The song's history began when Lennon was inspired by Timothy Leary's campaign for governor of California against Ronald Reagan, which promptly ended when Leary was sent to prison for possession of marijuana.^[4]

The thing was created in the studio. It's gobbledygook; Come Together was an expression that Leary had come up with for his attempt at being president or whatever he wanted to be, and he asked me to write a campaign song. I tried and tried, but I couldn't come up with one. But I came up with this, Come Together, which would've been no good to him - you couldn't have a campaign song like that, right?
—John Lennon, *All We Are Saying*, David Sheff

It has been speculated that each verse refers cryptically to one of the Beatles.^{[5][6]} It has also been suggested that the song has only a single "pariah-like protagonist" and Lennon was "painting another sardonic self-portrait".^[7]

10.4.2 Recording

Lennon played rhythm guitar and sang the vocal, McCartney played bass, Harrison played lead guitar, and Starr played drums. It was produced by George Martin and recorded at the end of July 1969 at Abbey Road Studios.^[8] In the intro, Lennon says: "shoot me", which is accompanied by his handclaps and McCartney's heavy bass riff.^[8] The famous Beatles' "walrus" from "I Am the Walrus" and "Glass Onion" returns in the line "he got walrus gumbot", followed by "he got Ono sideboard". Bluesman Muddy Waters is also mentioned in the song.

Music critic **Ian MacDonald** reports that McCartney sang a backing vocal,^[9] but recording engineer **Geoff Emerick** said that Lennon did all the vocals himself, and when a frustrated McCartney asked Lennon, “What do you want me to do on this track, John?”, Lennon replied, “Don't worry, I'll do the [vocal] overdubs on this.”^[10]

Talking about the sessions in a 1970 interview, McCartney said he was disappointed about not singing live with Lennon; instead, he overdubbed his vocals later in the session:

Even on *Abbey Road* we don't do harmonies like we used to. I think it's sad. On “Come Together” I would have liked to sing harmony with John, and I think he would have liked me to, but I was too embarrassed to ask him, and I don't work to the best of my abilities in that situation.

10.4.3 Release and acclaim

“Come Together” was released as a double A-side with “Something” and as the opening track of *Abbey Road*. The single was released on 6 October 1969 in the US, was on the charts for 18 weeks, and reached number 1. The single had less success when it was released on 31 October 1969 in the UK, only reaching number 4, possibly due to the BBC banning the song because they considered the verse “He shoot Coca-Cola” to be product placement.

Rolling Stone ranked “Come Together” at #202 on their list of “The 500 Greatest Songs of All Time”^[11] and #9 on their list of the Beatles’ 100 Greatest Songs.^{[12][13]}

Along with “Something”, “Come Together” became The Beatles’ 18th number one hit on the US charts, surpassing **Elvis Presley's** all-time record of seventeen.

On the compilation album *Love*, “Come Together” is the 19th track. Instrumentals and some backing vocals from “Dear Prudence” fade in followed by the “Can you take me back” section of “Cry Baby Cry” as a transition.

10.4.4 Song analysis

“Come Together” consists of a repeating verse/refrain structure, broken up by a guitar solo acting as a bridge. For the first eight bars, the tonic note D is repeated, eventually moving to the V chord and then to the IV chord. It then moves to the VI minor chord. The refrain in actuality is three bars long, because the melody keeps going after the last A5 chord and comes to rest on the D5 chord after that. F# is introduced in the melody with a B minor triad. The tonic is held for four bars between each verse and is the same as the contents of the introduction.

Within the verse there are four one-bar structures; each one a non-sequitur. The lyrics end each time on the abrupt

beat four of each measure, giving the verse an AAAA phrasing structure. The phrasing structure in the second half of the verse is two bars of BB. The C phrasing structure of the refrain has three measures becoming one long phrase and ending on the word “me” which ties everything together. There is an eleven-bar verse/refrain from a ten bar form. The melody of the verse stays within the range of a perfect fourth. Using mostly three notes (D, F, C) the tonic, flat three and flat seven, it moves away later only for contrast when it hits the II (E) and stays on that note for two bars. The refrain stands out as the highest notes in the piece (A).

10.4.5 Lawsuit

Further information: **Roots: John Lennon Sings The Great Rock & Roll Hits**

In 1973, “Come Together” was the subject of a lawsuit brought against Lennon by Big Seven Music Corp. (owned by **Morris Levy**) who was the publisher of **Chuck Berry's** “You Can't Catch Me”. Levy contended that it sounded similar musically to Berry's original and shared some lyrics (Lennon sang “Here come ol' flattop, he come groovin' up slowly” and Berry's had sung “Here come a flattop, he was movin' up with me”). Before recording, Lennon and McCartney deliberately slowed the song down and added a heavy bass riff in order to make the song more original.^[14] After settling out of court, Lennon promised to record three other songs owned by Levy.^[15] A primitive version of “Ya Ya” with Lennon and his son Julian was released on the album *Walls and Bridges* in 1974. “You Can't Catch Me” and another version of “Ya Ya” were released on Lennon's 1975 album *Rock 'n' Roll*, but the third, “Angel Baby”, remained unreleased until after Lennon's death. Levy again sued Lennon for breach of contract, and was eventually awarded \$6,795. Lennon countersued after Levy released an album of Lennon material using tapes that were in his possession and was eventually awarded \$84,912.96. The album was called *Roots*.^[16]

10.4.6 Personnel

- **John Lennon** – lead and backing vocals, handclaps, rhythm guitar, electric piano
- **Paul McCartney** – harmony vocal, bass guitar
- **George Harrison** – lead guitar
- **Ringo Starr** – drums, maracas

personnel per **Ian MacDonald**^[17]

According to **Geoff Emerick**, McCartney composed the electric piano part, but Lennon looked over his shoulder to learn it so he could perform it himself on the

recording.^[10] In a December 1984 interview in *Playboy*, McCartney said he played the electric piano part on the recording.

The availability of separate tracks from the original Beatles multitracks (due to release of *Rock Band*) have made fresh investigation of the Beatles personnel data possible. One of the discoveries is that on the verses of "Come Together", the backing vocals are sung by McCartney. The idea that McCartney did not sing at all on the track may have originated from a quote from Geoff Emerick in *Music Radar*, where he correctly stated that McCartney did not sing on the choruses: "Paul might have been miffed, but I think he was more upset about not singing on the choruses".

10.4.7 Covers

John Lennon solo version

"Come Together" was the only Beatles' tune Lennon sang during his 1972 Madison Square Garden concert. It was Lennon's last full-length concert performance, and his only one after leaving the Beatles. He was backed by the band Elephant's Memory.^[18] This version of the song appears on the concert album *Live in New York City*.

Aerosmith version

American hard rock band Aerosmith performed one of the first and most successful cover versions of "Come Together". It was recorded in 1978 and appeared in the movie and on the soundtrack to the film *Sgt. Pepper's Lonely Hearts Club Band*, in which the band also appeared. The single was an immediate success, reaching number 23 on the *Billboard* Hot 100, following on the heels of a string of Top 40 hits for the band in the mid-1970s. However it would be the last Top 40 hit for the band for nearly a decade.

A rare live demo of the song was also released months later on Aerosmith's live album *Live! Bootleg*. The song also featured on *Aerosmith's Greatest Hits*, the band's first singles compilation released in 1980. The song has also surfaced on a number of Aerosmith compilations and live albums since then, as well as on the soundtrack for the film *Armageddon*. Aerosmith still occasionally perform "Come Together" in concert.

Since 2006, New Zealand telecommunications company Telecom used a cover of this song for its "Come Together" campaign.

Arctic Monkeys version

Arctic Monkeys performed a cover of the song during the 2012 Summer Olympics opening ceremony. A live

recording (albeit from a rehearsal), from the London Olympic Stadium on 23 July 2012, was featured on the soundtrack album of the ceremony, *Isles of Wonder*. It charted at number 21 in the UK.

The Smokin' Mojo Filters

Paul McCartney was also part of a different version of the song with Noel Gallagher and Paul Weller on an updated version of the classic for the 1995 *HELP* charity record, under the name the Smokin' Mojo Filters. Weller performed the lead vocal duties, with McCartney & Gallagher providing backing vocals, harmonies and bass and guitar. This version made it to number 19 on the British charts in December 1995. In 2005 Weller recorded a new version of the song as part of a double A-sided single.

Other notable covers

The song has since become one of the most covered songs of all time; covers are listed as follows:

- Syl Johnson covered the song on his 1970 album, *Is it because i'm Black*.
- The Supremes covered the song on their 1970 album, *New Ways But Love Stays*.
- Diana Ross covered the song on her 1970 album *Everything Is Everything*.
- Chairmen of the Board covered the song on one of their first LPs (1970).
- Argentine rock band Catupecu Machu covered the song on their 1997 debut album, *Dale!*.
- Herbie Mann performed a 10-minute cover on his 1970 album *Muscle Shoals Nitty Gritty*
- Ike and Tina Turner covered the song on their album called *Come Together*, which peaked at #57 on the U.S. Hot 100 and at #21 on the R&B charts in 1970. Tina Turner later covered it for the 1976 musical documentary *All This and World War II*.
- The Brothers Johnson released a cover of the song on their 1976 album *Look Out for #1*.
- Kate Bush performed this song with the KT Bush Band in 1977.
- Eurythmics covered the song in 1987, but it was not released until 2005 as a bonus track on the digitally remastered version of *Savage*.
- Michael Hedges released his version on the 1987 album *Live on the Double Planet*.

- Michael Jackson, who owned the rights to the song, also covered “Come Together” for the concert portion of the film *Michael Jackson: Moonwalker* (1988). The same recording also appears on Jackson’s studio album, *HIStory: Past, Present and Future, Book I* (in a shorter edit), and was performed live at certain concerts during Jackson’s HIStory World Tour in a medley with his song, “D.S.”. The longer version appears on Jackson’s 1992 single “Remember the Time.” The music video was released on the box set *Michael Jackson’s Vision*.
- Boris Grebenshchikov & Joanna Stingray released their version and its video in the 1990s.
- Soundgarden covered the song on the “Hands All Over” (1990) single, giving it a very grunge metal sound. The band’s cover also appeared on its *Loudest Love* EP.
- Robin Williams and Bobby McFerrin recorded in 1997 a unique version for the Beatles’ tribute album *In My Life* in which McFerrin performs the characteristic bass and guitar intro with his voice, and Williams sings.
- Shalamar released the song as a single from their 1990 album *Wake Up*.
- Axl Rose and Bruce Springsteen played “Come Together” before Lennon’s induction into the Rock n’ Roll Hall of Fame in 1994.
- Gotthard recorded “Come Together” for their 1994 album *Dial Hard*.
- Marcus Miller included an instrumental version on his album *Tales* (1994).^[19]
- Pride and Glory covered this song on their album *Pride and Glory* (1994).
- Polish rock band IRA covered this song in 1994.
- Delbert McClinton released the song as a single from the 1995 Beatles tribute album *Come Together: America Salutes The Beatles*.
- Spiralmouth covered the song on their 1999 self-titled album, their arrangement also incorporating elements of “I Want You (She’s So Heavy)”.
- Tom Jones released a live version of “Come Together” on his album 1999 *Reload*.
- Elton John covered the song as a tribute to Lennon during his *One Night Only: The Greatest Hits Live at Madison Square Garden* 2000 concert.
- Avishai Cohen covered the song for his album *Lyla* in 2003.
- the Plague recorded the song in the late 1970s. It remained unreleased until their compilation album *The X Tapes* was released in 2005.
- Saxophonist Warren Hill, who is very much known to perform popular song covers, performed “Come Together” from his release *PopJazz* in 2005.^{[20][21]}
- Joe Cocker covers the song on the 2007 soundtrack to the film *Across the Universe*.
- In 2009, the song was included in a posthumous release by Jeff Healey, *Songs from the Road*.
- Also in 2009 Olly Murs did a cover of the song on the sixth series of *The X Factor*.
- Boh Runga also recorded a cover with Che Fu (included in the Bonus edition of her 2009 Album *Right Here*
- RMM's *Tropical Tribute to the Beatles*, features the cast of the album performing the song. This version peaked at #38 on the *Billboard* Hot Latin Songs chart.^[22]
- Marike Jager did an acoustic cover of the song for the Dutch DWDD Recordings series in 2011.
- Godsmack recorded it for their 2012 album *Live and Inspired*.
- The Meters included an unreleased, previously recorded cover of “Come Together” on their 2001 album *Kickback*.
- Umphrey’s McGee perform it as a mash-up with Nine Inch Nails’ “Closer”.
- The Gaslight Anthem performed an acoustic cover of the song at the FOX Studios on The FOX 6 O’Clock Rock Report in 2009.
- The a cappella group The Bobs recorded it on their *Sing The Songs Of...* album.
- American singers Jennifer Lopez and Mary J. Blige performed the song together as a duet during the 2013 Sound of Change concert.^[23]
- British bands Mumford & Sons, Bear’s Den, and The Vaccines performed the song together as an encore performance at each stop of the 2013 Gentlemen of the Road tour.^[24]
- Eric Church released a cover of “Come Together” as the bonus track of his album *The Outsiders* exclusively on the vinyl version in 2014.

10.4.8 See also

- *Come Together: A Night for John Lennon’s Words and Music*

10.4.9 Notes

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- [13] Rolling Stone 2010.
- [14] Miles 1997, p. 553.
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- [16] Self 1992.
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10.4.11 External links

- The 15 Best Come Together Covers
- Lyrics and video of Come Together
- Alan W. Pollack's *Notes on "Come Together"*
- Full lyrics of this song at MetroLyrics

10.5 “Crazy Little Thing Called Love”

For the 2010 Thai romantic-comedy film, see *First Love* (2010 Thai film).

“Crazy Little Thing Called Love” is a song by the rock band Queen. Written by Freddie Mercury in 1979, the track is featured on their 1980 album *The Game*, and also appears on the band’s compilation album, *Greatest Hits*. The song peaked at number two in the UK Singles Chart in 1979, and became the group’s first number-one single on the *Billboard* Hot 100 in the U.S. in 1979, remaining there for four consecutive weeks. It would be the start of Queen’s popularity in America.^{[1][2]} It topped the Australian ARIA Charts for seven weeks.^[3]

Having composed “Crazy Little Thing Called Love” on guitar, Mercury played rhythm guitar while performing the song live, which was the first time he played guitar in concert.^[4] Queen played the song live between 1979 and 1986, and a live performance of the song is recorded in the albums *Queen Rock Montreal* and *Queen at Wembley*.^{[5][6]} Since its release, the song has been covered by a number of artists. The song was played live on 20 April 1992 during The Freddie Mercury Tribute Concert, performed by Robert Plant with Queen.^[7] The style of the song was described by author Karl Coryat as rockabilly in his 1999 book titled *The Bass Player Book*.^[8]

10.5.1 Composition

As reported by Freddie Mercury in *Melody Maker*, 2 May 1981, he composed “Crazy Little Thing Called Love” on the guitar in just five to ten minutes.^[9]

‘Crazy Little Thing Called Love’ took me five or ten minutes. I did that on the guitar, which I can’t play for nuts, and in one way it was quite a good thing because I was restricted, knowing only a few chords. It’s a good discipline because I simply had to write within a small framework. I couldn’t work through too many chords and because of that restriction I wrote a good song, I think.

—Freddie Mercury

The song was written by Mercury as a tribute to Elvis Presley.^[10] Roger Taylor added in an interview that Mercury wrote it in just 10 minutes while lounging in a bath in the Bayerischer Hof Hotel in Munich during one of their extensive Munich recording sessions.^[11] Mercury took it to the studio shortly after writing it and presented it to Taylor and John Deacon.^{[4][12]} The three of them, with their then new producer Reinhold Mack, recorded it at Musicland Studios in Munich. The entire song was

reportedly recorded in less than half an hour (although Mack says it was six hours).^[13] Having written “Crazy Little Thing Called Love” on guitar and played an acoustic rhythm guitar on the record, for the first time ever Mercury played guitar in concerts, for example at Live Aid at Wembley Stadium, London in 1985.^{[4][14]}

10.5.2 Music video

The music video for the song was filmed at Trillion Studios in September 1979 and directed by Dennis De Valance featuring four dancers and a floor of hands. An alternate version featuring alternate angles, out-takes and backstage footage from the original video shoot was included on the Days Of Our Lives DVD and Blu-ray releases.

10.5.3 Personnel

- Freddie Mercury - lead and backing vocals, rhythm guitar, handclaps
- Brian May - lead guitar, backing vocals, handclaps
- Roger Taylor - drums, backing vocals, handclaps
- John Deacon - bass guitar, handclaps

Although Mercury would play an electrified twelve-string on stage (and later a six-string electric), in the studio he recorded it with a six-string acoustic with external mics. Freddie Mercury also played the original guitar solo on a version which has been lost.^[15]

10.5.4 Single release

The “Crazy Little Thing Called Love” single hit number two in the UK Singles Chart in 1979, and became the first U.S. number-one hit for the band, topping the *Billboard* Hot 100 for four weeks.^{[1][2]} The song also topped the Australian ARIA charts for seven consecutive weeks from 1 March to 12 April 1980.^[3] The UK release had We Will Rock You (live) as the b-side and America, Australia, Canada had Spread Your Wings (live).

10.5.5 Live version

Whenever the song was played live, the band added a solid rock ending that extended the under-three-minute track to over five minutes. Brian May added a long guitar solo, while Freddie Mercury continued on the rhythm guitar, Roger Taylor on the drums, John Deacon on the bass guitar and either Morgan Fisher or Spike Edney playing piano. Because of this extended aspect, most fans prefer the live versions to the studio recording. An example of this is on the CD/DVD Set Live At Wembley Stadium, where the song runs over six minutes.

10.5.6 Dwight Yoakam version

American country music singer Dwight Yoakam included a cover of the song on his 1999 album *Last Chance for a Thousand Years: Dwight Yoakam's Greatest Hits from the 90's*.^[18] Yoakam's version was released as a single, peaking at number 12 on the U.S. country singles charts in 1999. It was also used in a television commercial for clothing retailer Gap at the time of the album's release. The music video was directed by Yoakam. This version appears in the movie *The Break-Up* (2006), starring Vince Vaughn and Jennifer Aniston.

Charts

"Crazy Little Thing Called Love" debuted at number 65 on the U.S. *Billboard* Hot Country Singles & Tracks for the week of 1 May 1999.

Year-end charts

10.5.7 Other cover versions

- In 1980 by The Chipmunks on their comeback album *Chipmunk Punk*.^[25]
- In 1980, singer Jimmy "Orion" Ellis included an Elvis Presley sounding cover in his album "Rockabilly". Fellow Elvis impersonator James Brown also performs a cover of the song in concert.
- A Spanish cover titled *Casi Loco Por Tu Amor*, performed by the Venezuelan rock singer Pablo Dagnino, was included in the album *Tributo a Queen: Los Grandes del Rock en Español* (1997).^[26]
- In October 1999 by American country-rock singer Juice Newton on her album *American girl*.^[27]
- Canadian pop/big band singer Michael Bublé covered the song for his self-titled 2003 debut album.^[28]
- The Brian Setzer Orchestra put a faster tempo, neo-swing version on their 2003 album *Jump, Jive an' Wail*.^[29]
- British pop rock/pop punk band McFly covered the song for their "Room on the 3rd Floor" single.^[30] (2004)
- American singer Josh Kelley recorded a cover for the 2005 album *Killer Queen: A Tribute to Queen*.^[31]
- Diana Ross covered the song on her 2007 album *I Love You*. Brian May plays guitar on this version.^[32]
- American pop rock band Maroon 5 covered the song and it came out as a bonus track in some versions of the 2010 album *Hands All Over*.^[33]

- Drake Bell covered this song in his 2014 album *Ready, Steady, Go!*.^[34]

10.5.8 References

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10.5.9 External links

- Official YouTube videos: original music video (VEVO) on YouTube, Live at the Bowl, Queen + Paul Rodgers, at Freddie Mercury Tribute Concert (with Robert Plant)
- Lyrics at Queen official website
- Song analysis (www.queensongs.info)
- Full lyrics of this song at MetroLyrics

10.6 "Fine and Mellow"

For the Ella Fitzgerald album named after this song, see Fine and Mellow (album).

"**Fine and Mellow**" is a jazz standard written by Billie Holiday,^[1] who first recorded it on April 20, 1939 on the Commodore label.^[2] It is a blues lamenting the bad treatment of a woman at the hands of "my man".

10.6.1 Notable performances and recordings

The song was famously performed by Billie Holiday in 1957 in a television special, *The Sound of Jazz*.^[3] The lineup included several jazz legends (the first six are listed in the order of their solos):

- Ben Webster – tenor saxophone
- Lester Young – tenor saxophone
- Vic Dickenson – trombone
- Gerry Mulligan – baritone saxophone
- Coleman Hawkins – tenor saxophone
- Roy Eldridge – trumpet
- Doc Cheatham – trumpet
- Danny Barker – guitar
- Milt Hinton – double bass
- Mal Waldron – piano
- Osie Johnson - drums

It has been covered several times, sometimes with a change in lyrics or emphasis. For example Lou Rawls switched the gender to a girlfriend^[4] and Eva Cassidy sang it in a defiant tone. Notable cover versions were sung by Nina Simone (on the 1959 *At Town Hall*), Dee Dee Bridgewater on her Billie Holiday tribute album, and Ella Fitzgerald on her eponymous album.

10.6.2 Notes

- [1] Jacobs, Dick & Harriet. *Who Wrote That Song?*, Writers Digest Books (1994), page 70 - ISBN 0-89879-639-3
- [2] Fine and Mellow info
- [3] PBS
- [4] Amazon

10.6.3 External links

- Fine and Mellow recording session
- Billie Holiday discography

10.7 "Forever Young"

"Forever Young" is a song by Bob Dylan, recorded in California in November 1973. The song first appeared (in two different versions, a slow and a fast) on Dylan's 1974 album *Planet Waves*.

A demo version of the song, recorded in New York City in June 1973, was included on Dylan's 1985 compilation *Biograph*. In the notes included with that album, Dylan is quoted as saying that he wrote "Forever Young" in Tucson, Arizona, "thinking about" one of his sons and "not wanting to be too sentimental."

A live version of the song, recorded in Tokyo on 28 February 1978 and included on Dylan's album *Bob Dylan at Budokan*, was released as a European single in 1979.

10.7.1 Analysis

In notes on "Forever Young" written for the 2007 album *Dylan*, Bill Flanagan writes that Dylan and The Band "got together and quickly knocked off an album, *Planet Waves*, that featured two versions of a blessing from a parent to a child. In the years he was away from stage Dylan had become a father. He had that in common with a good chunk of the audience. The song reflected it. Memorably recited on American TV by Howard Cosell when Muhammad Ali won the heavyweight crown for the third time."

10.7.2 Rod Stewart

Rod Stewart recorded a song entitled "Forever Young" that was released as a single and included on his *Out of Order* album in 1988. The song was remarkably similar to the Bob Dylan song of the same title, sharing not only a similar melody but many of the same lyrics. Stewart agreed to share his royalties with Dylan.^[1]

10.7.3 2009 Remix

In 2009 a remix of the song, "Forever Young (Continued)" was featured in a Pepsi commercial,^[2] with rapper will.i.am rapping a verse.^[3] The advertisement ends with the slogan: "Every generation refreshes the world."

10.7.4 Cover versions

Joan Baez performed the song on her 1976 live album *From Every Stage*.

Peter, Paul, and Mary covered the song in their 1978 album *Reunion*.

Diana Ross covered the song on her 1984 album *Swept Away*.

Patti LaBelle performed the song at the Philadelphia segment of the 1985 Live Aid concert. Along with her performance of John Lennon's *Imagine*, these are the only two songs of her six-song set to appear on the official DVD.

The Pretenders covered the song for their 1994 album *Last of the Independents*.

The song was featured in the end credits to the movie *Free Willy 2: The Adventure Home* (1995).

Robin Wright covered the song in the science fiction film *The Congress*.

The Band covered the song on the 1996 album *High on the Hog*.

Billy Corgan sang a cover version of the song on *Bozo: 40 Years of Fun*, the final episode of Chicago's long-running *Bozo* series.

Marcia Hines covered the song for her 2004 album *Hinesight*.

On October 19, 2011, Norah Jones sang the song at the open-air memorial concert for Apple Inc. founder, Steve Jobs.^[4]

On his 2013 album, *Love Never Fails*, X Factor runner-up Jahméne Douglas performed a remix of "Forever Young".

Idina Menzel performed "Forever Young" at the 2014 MLB All-Star Game.

British soul singer Jodie Marie recorded a version in 2011.

Sharon Murphy from Galway, Ireland, sang the song for her Blind Audition on *The Voice UK* on January 31st 2015, before opting to Join Team Tom Jones

10.7.5 In popular culture

In 2000 Apple used an acoustic version by Bob Dylan to promote its iMovie product. It played over a montage of two young children, a boy and girl, in typical childhood scenes, and a final screen shot with the caption "An iMovie, directed by Dad".

The 2010 television series *Parenthood* uses the second version of this song, "Forever Young (Continued)" as its theme song.

"Forever Young" is one of seven Dylan songs whose lyrics were reset for soprano and piano (or orchestra) by John Corigliano for his song cycle *Mr. Tambourine Man: Seven Poems of Bob Dylan*.^[5]

Episode 12 of Season 1 of the television series *Sons of Anarchy*, opens and closes with a cover version of "Forever Young" sung by Audra Mae.

Retailer Kohl's began running a television commercial in November 2013 for the holidays that portrays a couple decorating an elderly woman's apartment set to a cover

of Dylan's "Forever Young."^[6]

During the August 11th edition of *WWE Raw*, the song played in the montage to Hulk Hogan which was shown during his birthday celebration that night.

10.7.6 References

- [1] Goldstein, Patrick (26 June 1988). "Rod Stewart Sounds an Echo of Dylan". *Los Angeles Times*. Los Angeles Times. Retrieved 28 May 2014.
- [2] "Forever Young" Pepsi commercial on YouTube
- [3] WTF: Bob Dylan and Will.I.Am: "Forever Young" (Pepsi ad) - *Pitchfork*.
- [4] Wingfield, Nick (October 19, 2011). "Coldplay and Norah Jones Play at Memorial for Jobs". *The New York Times*. Retrieved November 14, 2013.
- [5] Mr. Tambourine Man: Seven Poems of Bob Dylan at schirmer.com
- [6] "Kohl's Adds Emotional Brand Spots to Holiday Mix" by Natalie Zmuda, November 7, 2013, Ad Age, <http://adage.com/article/cmo-strategy/kohl-s-adjusts-holiday-marketing-mix/245177/>

10.7.7 External links

- Full lyrics of this song at MetroLyrics
- Norah Jones playing Forever Young -- a great moment of the Steve Jobs Memorial event at Apple.

10.8 "God Bless the Child"

"**God Bless the Child**" is a song written by Billie Holiday and Arthur Herzog, Jr. in 1939. It was first recorded on May 9, 1941 under the Okeh label.

Holiday's version of the song was honored with the Grammy Hall of Fame Award in 1976.^[1] It was also included in the list of *Songs of the Century*, by the Recording Industry Association of America and the National Endowment for the Arts.

10.8.1 Recording session

Session #44: 799 Seventh Avenue, New York City, May 9, 1941, Eddie Heywood and his Orchestra with Roy Eldridge (trumpet), Jimmy Powell and Lester Boone (alto saxophone), Ernie Powell (trumpet), Eddie Heywood (piano), Johan Robins (guitar), Paul Chapman (guitar), Grachan Moncur II (bass), Herbert Cowans (drums), Billie Holiday (vocal)^[2]

10.8.2 Origin and interpretation

In her autobiography *Lady Sings the Blues*^[3] Holiday indicated an argument with her mother over money led to the song. She indicated that during the argument her mother said the line "God bless the child that's got his own." The anger over the incident led her to turn that line into a starting point for a song, which she worked out in conjunction with Herzog. In his 1990 book *Jazz Singing*, Will Friedwald^[4] indicates it as "sacred and profane" as it references the Bible while indicating that religion seems to have no effect in making people treat each other better.^[5] The lyrics refer to an unspecified Biblical verse: "Them that's got shall have, them that's not shall lose, so the Bible says, and it still is news. . . ." This likely refers to Matthew 25:29 or Luke 8:18.

10.8.3 Notable cover versions

- Frankie Laine (1949)
- Gene Ammons (1958)
- Harry Belafonte (1958 for the album *Belafonte Sings the Blues*)
- Stanley Turrentine (1960)
- Eric Dolphy (1960)
- Carmen McRae (1961)
- Anita O'Day (1961)
- Lou Rawls (recorded: February 5, 1962 for the album *Stormy Monday*)
- Aretha Franklin (1962 for her album *The Tender, the Moving, the Swinging Aretha Franklin*)
- Judy Henske (1963)
- Karen Dalton (1966)
- Stevie Wonder (1968)
- Fifty Foot Hose (1968)
- Jimmie Rodgers (1968)
- Blood, Sweat & Tears (1969)^[6]
- Billy Eckstine and Linda Ronstadt, duet (1969)
- Liza Minnelli (1969 live version, 1971 studio version)
- Richie Havens (1972)
- Diana Ross (1972)
- Tom Browne (1981)
- Dave Van Ronk (1982)

- Ella Fitzgerald (1982)
- Keith Jarrett (1983)
- Billy MacKenzie (Associates (duo))(1984)
- Crystal Gayle (1985)
- Steve Miller (1988)
- David Peaston (1989)
- The Simpsons (Lisa Simpson/voice actor Yeardley Smith) *The Simpsons Sing the Blues* (1990)
- Freddie Hubbard (1991) as heard on *Bolivia* (album)
- Barbra Streisand (1991)
- Diane Schuur (1992)
- Eva Cassidy (1992)
- Tony Bennett (1995)
- Vanita Harbour (*General Hospital* soundtrack) (1998)
- Jamie Cullum (1999)
- Michael Bolton (2003)
- Ruthie Foster (2004)
- Mikalah Gordon (2005)
- Theresa Sokyrka (2005)
- Nnenna Freelon (2005)
- Gladys Knight (2006)
- Eva Avila (2006)
- George Benson, Al Jarreau and Jill Scott (2006)
- LaKisha Jones (2007)
- Moby (2007)
- Marcia Hines (2007) from her album *Life*
- Laura White (2008)
- Dee Dee Bridgewater (2010)
- Haley Reinhart (2011)
- Gregory Porter (sung a cappella on his 2012 album *Be Good*)
- Annie Lennox (2014)

Special cover versions and samples

It was included on the album *The Simpsons Sing the Blues*, performed by Lisa Simpson (Yeardley Smith); this version was released as a single, the third from the album.

Tony Bennett recorded the song as an overdubbed "duet" with Holiday for his 1997 album *Tony Bennett on Holiday*.

Tricky released a version of the song on *Angels with Dirty Faces* (1998), retitled as "Carriage for Two". Frequent Tricky collaborator Martina Topley Bird provided the female vocals and Tricky added his own lyrics.

In 1999, House producer Alex Gopher sampled parts of the first verse for his track "the Child".

10.8.4 In other media

It also inspired a children's picture book.^[7]

10.8.5 In popular culture

Film

- *All The Fine Young Cannibals*
- *Enron: The Smartest Guys in the Room*
- *Two Weeks Notice*
- *Schindler's List*
- *August Rush*

Television

- *The Judy Garland Show* (1963): Sung by Judy Henske. Air date November 10, 1963.^[8]
- *Liza with a 'Z'* (1972): Sung by Liza Minnelli in this Emmy Award-winning television concert directed by Bob Fosse. Liza continues to sing this song at many of her concerts.
- Theme song for the first two seasons of *Roc* (1991–1992), sung by Jerry Lawson
- *Grey's Anatomy* (2006): Sung by Chandra Wilson in "Staring at the Sun"^[9]
- *American Idol*: Sung by Mikalah Gordon for the top 20, Katharine McPhee in her 2006 audition in San Francisco, LaKisha Jones on March 13, 2007, and Jacob Lusk and Haley Reinhart in 2011 in Hollywood.
- The title of the 11th episode of season 4 of *The Wire* comes from the lyrics ("That's Got His Own").
- *Once and Again* (2002): Sung by Evan Rachel Wood in Season 3, Episode 12, "Gardenia".

- Laura White sings live on *The X Factor 5* on Week 3.
- Diana Ross performed the song on her 1978 *The Boss* tour, later recorded by HBO for a television special, “Diana Ross: In Concert”, in 1992 during her Showtime-aired special, *Stolen Moments: The Lady Sings... Jazz and Blues* & in 1993 for a televised special, filmed at New York City’s famed Apollo Theater.
- Whitney Houston performed the song during her 1997 HBO Concert special, “Classic Whitney Live from Washington, D.C.” at the famed DAR Constitution Hall in Washington D.C. The song was performed as a tribute to Diana Ross who had performed the song portraying Billie Holiday in the acclaimed 1972 film “Lady Sings the Blues (film).”
- Annie Lennox performed it live on *The Meredith Vieira Show* on October 28, 2014.

Music

- J. Cole alludes to “God Bless the Child” on his track “In the Morning” from his 2010 mixtape, “Friday Night Lights” and his debut studio album “Cole World: The Sideline Story”.
- 2Pac references Billie Holiday and “God Bless the Child” on the song “Hold On, Be Strong” as well as “Hold Ya Head”.

Literature

- Biyi Bandele references the song in his novel *The Street*.
- Kristin Hunter took the title of the song for her first novel *God Bless the Child*.

Video Games

- *BioShock* soundtrack: The three remixed tracks on the CD include “Beyond the Sea”, “God Bless the Child” and “Wild Little Sisters”; the original recordings of these songs are in the game.

10.8.6 Notes

- [1] Grammy Hall of Fame Award list
- [2] Billie Holiday’s God Bless the Child
- [3] Holiday, Billie. *Lady Sings the Blues*, Hal Leonard Corporation, (1985) – ISBN 0-7935-2445-8
- [4] Friedwald, Will. *Jazz Singing: America’s Great Voices from Bessie Smith to Bebop and Beyond*, Da Capo, (1996) – ISBN 0-306-80712-2

- [5] Liner notes pages 6 and 7 in *Billie Holiday’s Greatest Hits*
- [6] Gilliland, John (1969). “Show 52 – The Soul Reformation: Phase three, soul music at the summit. [Part 8] : UNT Digital Library” (AUDIO). *Pop Chronicles*. Digital.library.unt.edu.
- [7] Holiday, Billie. *God Bless the Child*, Harper Collins, (2004) – ISBN 0-06-028797-7
- [8] Judy Henske performing *God Bless the Child*, on *The Judy Garland Show*, 1963 on YouTube
- [9] Music on Grey’s Anatomy: God Bless the Child

10.8.7 External links

- Full lyrics of this song at MetroLyrics

10.9 “He Lives in You”



Simba and the ensemble performing “He Lives in You” from the second act of The Lion King musical. Photograph is of the original Korean cast.

“**He Lives in You**” is a song written and performed by Lebo M and his South African Choir for the album *Rhythm of the Pride Lands*. A shorter version of the song was used for the opening of *The Lion King II: Simba’s Pride*. It is also performed twice in the musical version of *The Lion King*. The song was co-written by Mark Mancina and Jay Rifkin.

10.9.1 *The Lion King II: Simba’s Pride*

The song is used in the opening sequence of the 1998 film, sung by Lebo M. Animals are shown traveling to Pride Rock to witness the presentation of Simba and Nala’s daughter, Kiara. The main theme of the song is that Mufasa’s legacy lives on, despite his death. Mufasa’s spirit is also seen watching over the presentation.

10.9.2 *The Lion King* musical

The song is used twice in the musical based on the film, once in each act. During the first act, it is sung by Mufasa to young Simba as "They Live in You". The lyrics were changed slightly to represent the Great Kings of the Past - reference is made to the stars^[1] from which the Great Kings of the Past are believed to watch over the world. Mufasa, during the song, shows Simba that he is never alone as there is always someone watching over him. The song is performed by Mufasa and the ensemble and has a reverent and subdued tone throughout.

In the second act, the song is sung by Rafiki, the ensemble and adult Simba as "He Lives in You". The first part of the song is subdued and sung by Rafiki and the ensemble as Rafiki summons Mufasa's spirit. Mufasa's spirit appears and instructs Simba to return home and take his rightful place as king. After Mufasa's spirit fades Simba realizes that he must take responsibility and return home. At this point there is an instrumental break, after which the song becomes livelier and Simba joins in the celebratory singing after realising his responsibilities as the true king.

10.9.3 Cover versions

Tina Turner's version was featured on the compilation album *The Lion King Collection*.^[2]

Diana Ross recorded the song for her 1999 album, *Every Day Is a New Day*.^[3]

Lonnie Gordon recorded a house version for her album *No Regret* and released it as a single in 2001.^[4] The same year, Michael Crawford sang this song as part of a medley on *The Disney Album*.

"They Live in You" was used by Johnny Mathis for his 2000 album, *Mathis on Broadway*.^[5]

The song was covered by Elijah Kelley for Disneymania 6.

10.9.4 References

- [1] "'They Live In You' lyrics". *http://www.lionking.org/*. Retrieved 16 December 2014.
- [2] "The Lion King Collection". Retrieved 2011-08-10.
- [3] "Every Day Is New Day: Diana Ross: Music". Amazon.com. Retrieved 2012-02-20.
- [4] "No Regret: Lonnie Gordon: Music". Amazon.com. Retrieved 2012-02-20.
- [5] "Mathis on Broadway: Johnny Mathis, Betty Buckley, Nell Carter: Music". Amazon.com. Retrieved 2012-02-20.

10.9.5 External links

- Full lyrics of this song at MetroLyrics

10.10 "Home"

"**Home**" is a song from the 1975 Broadway musical, *The Wiz*. It was written by Charlie Smalls and was performed by Stephanie Mills in the stage production and by Diana Ross in the 1978 film adaptation and released on the soundtrack album in 1978.

Stephanie Mills recorded the song for her 1989 album *Home*, and eventually scoring her another number one on the *Billboard* Hot Black Singles chart. The single would be the last of five number ones for Mills on the R&B Singles chart.^[1]

10.10.1 Tracklisting

US 7" 45 RPM Single^[2]

A1. "Home" - 4:34

B1. "Love Hasn't Been Easy on Me" - 4:44

10.10.2 Charts

10.10.3 Cover versions

Whitney Houston made her world debut on *The Merv Griffin Show* on April 29, 1983 performing this song. She has covered the song several times in concert during her US Tour 1985, *Whitney: The Concert for a New South Africa* 1994 HBO TV special, and her *My Love Is Your Love Tour* in 1999. Her 1983 performance on *The Merv Griffin Show* was included in the CD/DVD release *Whitney Houston Live: Her Greatest Performances* and as a bonus on the DVD *Whitney: The Greatest Hits* and the 25th anniversary deluxe edition of her debut album.

Melinda Doolittle sang the song in 2007 as a contestant on *American Idol*.

In 2010, the song was used in an episode of *Glee*'s first season called "Home", sung by Kristin Chenoweth.

In 2012, a version by Barbra Streisand recorded in 1985 for *The Broadway Album* but not initially released was finally included on *Release Me*.

In 2003, this song was sampled in the song "Homies 2 Smoke With" by Violent J recorded for his second EP called Wizard of the Hood.

10.10.4 References

- [1] Whitburn, Joel (2004). *Top R&B/Hip-Hop Singles: 1942-2004*. Record Research. p. 402.

- [2] “Stephanie Mills - Home (7” Single) US 12” 45 RPM”
Discogs.com

10.11 “I Cried for You”

This article is about the pop/jazz standard. For the Katie Melua song, see *I Cried for You* (Katie Melua song).

“**I Cried for You**” is a pop and jazz standard with music written by Arthur Freed and Abe Lyman, with lyrics by Gus Arnheim. It was introduced by Abe Lyman and His Orchestra in 1923. The recording by Benny Krueger and His Orchestra the same year peaked at number 2 for two weeks and remained in the charts for ten weeks at large. Also in 1923 another interpretation of the song by the Columbians reached number 14 for one week. 15 years later in 1938 two new recordings peaked both number 13 in the *Billboard* charts, Bunny Berigan and His Orchestra with Kathleen Lane on vocals and an interpretation by Bing Crosby (a minor hit for him). Glen Gray and his Casa Loma Orchestra followed the next year, peaking at number 6, and in 1942 Harry James' recording was the last to get into the *Billboard* charts, peaking at number 19.^[1]

I Cried for You was also featured in several films including *Alladin from Manhattan* (1936), *The Women* (1939), *Idiot's Delight* (1939) and *Babes in Arms*, sung by Judy Garland (1939). In 1944 Helen Forrest sang it in *Bathing Beauty* with Harry James and His Music Makers. Frank Sinatra interpreted the song in *The Joker Is Wild* (1957), and Diana Ross sang it in *Lady Sings the Blues*, personifying Billie Holiday (1972).^[2]

10.11.1 Recordings

10.11.2 References

- [1] Cf. Jazzstandards.com citing Joel Whitburn: *Pop Memories 1890-1954: The History of Popular Music*, Record Research Inc 1992, ISBN 978-0-89820-083-6.
- [2] Cf. Jazzstandards.com
- [3] Cf. The Boswell Sisters Discography 1925 – 1936 on Guymcafee.com
- [4] Cf. The Boswell Sisters Discography 1925 - 1936 on Guymcafee.com
- [5] Cf. 78discography.com
- [6] “I Cried for You” on YouTube
- [7] Cf. Big Maybelle Discography on Soulfulkindamus.com

10.12 “I Loves You, Porgy”

“**I Loves You, Porgy**” is a duet from the opera *Porgy and Bess* with music by George Gershwin and lyrics by Ira Gershwin. It was published in 1935.

Originally duetted by Anne Brown and Todd Duncan in the 1935 production and in the 1942 revival of the opera, “I Loves You, Porgy” has been recorded as a solo number by a number of popular vocalists and jazz musicians, most notably Billie Holiday, Nina Simone, and Bill Evans. Nina Simone’s recording of the song (from *Little Girl Blue*, 1958) was a Top 20 pop hit in the United States in the autumn of 1959. Simone’s version went to number eighteen on the Hot 100 and number two on the R&B charts.^[1] A live version is featured in her 1964 album *Nina Simone in Concert*. Bill Evans’s piano trio version recorded at the Village Vanguard in 1961, available on the CD re-issue of the album *Waltz for Debby*, is also acclaimed.

Barbra Streisand recorded “I Loves You, Porgy” as a medley with “Bess, You Is My Woman Now” (sung as “Porgy, I’s Your Woman Now”) on her *The Broadway Album*, Columbia Records, 1985. Whitney Houston sang “I Loves You, Porgy” at the beginning of a medley with “I Have Nothing” at the 1994 American Music Awards. This performance was included on the 2014 CD/DVD release, *Whitney Houston Live: Her Greatest Performances*.^[2] Houston also performed the tune during her HBO televised *Classic Whitney* concert in Washington, D.C. in 1997. Christina Aguilera performed a critically acclaimed rendition of the song at the Grammy Nomination Concert in December 2008.^{[3][4][5]}

10.12.1 References

- [1] Whitburn, Joel (2004). *Top R&B/Hip-Hop Singles: 1942-2004*. Record Research. p. 528.
- [2] <http://www.allmusic.com/album/live-her-greatest-performances-mw0002759110>
- [3] Jon Bream, “Lil’ Wayne, Coldplay grab the most Grammy nods”, *Star Tribune*, December 3, 2008.
- [4] “Best pop-tart makeover”, *LA Times*.
- [5] Sarah Rodman, “Lil Wayne tops Grammy nods amid a British invasion”, *The Boston Globe*, December 4, 2008.

10.13 “I Want You”

“**I Want You**” is a song written by songwriters Leon Ware and Arthur “T-Boy” Ross and performed by singer Marvin Gaye. Released as a single in 1976 on the Tamla label, the song introduced a change in musical styles for Gaye, who before then had been recording songs with a

funk edge. Songs such as this gave him a disco audience thanks to Ware, who produced the song alongside Gaye.

The song also stood to be one of Marvin's most popular singles during his later Motown period followed by his sabbatical following the release of 1973's *Let's Get It On*. The song eventually reached number fifteen on the *Billboard* Hot 100 and number one on the Hot Selling Soul Singles chart.^[1] It also became a disco hit, reaching number ten on the Disco Singles Chart alongside "After the Dance".

10.13.1 Background

Originally conceived by Motown songwriter Leon Ware and his songwriting partner "T-Boy" Ross, it was originally intended to be included in Ware's *Musical Massage* album. When Ware, who was also signed to the label as a solo artist, presented the rough draft of his album to Motown-CEO Berry Gordy, the mogul was appreciative of the songs, including a rough version of "I Want You". But after hearing it, he convinced Ware to give some of the songs to Marvin Gaye, who was coming off the release of his acclaimed 1973 record, *Let's Get It On*, his final duet recording with Diana Ross and a commercially successful live album and was coming off a US tour at the time. Marvin, who called himself a perfectionist, had struggled with creating a follow-up album to *Let's Get It On*. When Ware played Gaye the rough draft of "I Want You", Marvin, then inspired by his relationship with his girlfriend Janis Hunter,^[2] was motivated to record a convincing performance of the song, which was about a man trying to convince a wayward lover that he wanted the woman to love him as much as he loved her.

Purportedly recorded at Marvin's Room, the singer's new recording studio in Los Angeles, Marvin also reportedly recorded the song while lying on the back of his sofa according to Ware, who said that he couldn't see Gaye at first but then discovered a laid-back Marvin delivering the song in his trademark tenor vocals.

10.13.2 Composition

The song was a fusion of different genres, an unusual mix for Gaye. The instrumentation included strings, then an important ingredient to soul and disco-styled music in the seventies, percussive congas added a jazz feel to the song, the bass guitar notes and guitar riffs bring in a funk ingredient, while additional guitar (provided by Ray Parker, Jr., then a Detroit session musician) put in an added rock element. Gaye's lead vocals brought in both falsetto and a gospel approach near the ending coda of the song. Additional vocals, later added to Gaye's deluxe edition re-issue of *I Want You*, showcase two different lead vocal takes by Marvin. The background vocals, all sung by Gaye, recalled Marvin's early doo-wop roots.

10.13.3 Reception

Released a day before Marvin's 37th birthday in 1976, the single was released a month after its similarly titled parent album was released, the single gained success on both the *Billboard* Hot 100 and Hot Soul Singles chart, eventually peaking at number-fifteen on the Hot 100 and number-one on the R&B chart. The single's light-disco/soul approach helped the song gained a club audience after it was combined with the album's second single, "After the Dance" and peaked at number-ten on the *Billboard* Hot Dance/Club Play chart, Marvin's first single on that chart. Eventually the song would help its self-titled album sell over a million copies. Marvin would also be nominated with a Grammy Award for Best R&B Male Vocal Performance, losing out the second time to Lou Rawls, with whom he had a competitive rivalry, for his single, "You'll Never Find Another Love Like Mine".

10.13.4 Cover versions

Jazz saxophonist Stanley Turrentine covered the song on his 1976 album *The Man with the Sad Face*.^[3] In 1990, British singer Robert Palmer covered "I Want You" as a medley with another Marvin Gaye song, "Mercy Mercy Me".^[4] The song was released as the third single from his tenth studio album, *Don't Explain*, in January 1991. The song reached number nine in the United Kingdom, six in Canada and sixteen pop (and four Adult Contemporary) in the United States. R&B vocalist Phil Perry covered the song for his 2006 covers album, *Classic Love Songs*. Diana Ross, whose brother T-Boy co-wrote the song, covered "I Want You" for her 2007 album *I Love You*.^[5] In 1997 Todd Rundgren released a Bossa Nova version on *With A Twist* album. American jazz ensemble To Be Continued Brass Band released an instrumental cover version of "I Want You" on their first album, *Modern Times* (2009).^[6]

10.13.5 Madonna with Massive Attack version

Background

American singer Madonna recorded a cover version of "I Want You" with British trip-hop group Massive Attack for the Marvin Gaye tribute album *Inner City Blues: The Music of Marvin Gaye* in 1995. It was also included on her ballads compilation album *Something to Remember* (1995) and was released as a promotional single.^[7] Originally the single was slated to become the first single from Madonna's album and a music video was shot and released to many media outlets, but in the end legality problems between the Motown label and Madonna's record label prevented this from happening. Massive Attack later included the song on the special edition of their greatest hits compilation *Collected* in 2006.

History

Over a year before the release of the album *Motown Records*, the record label in charge of assembling the artists for the compilation album approached Massive Attack and asked them to pick a song from Marvin Gaye's back catalogue to re-imagine and suggested they do a collaboration with Chaka Khan. A backing track was made to accommodate her vocals, but the recording sessions did not go well. The possibility came up briefly of working with Aaron Neville but this fell through as well because of legality issues. Record producer, Nellee Hooper suggested Madonna as vocalist as he had recently finished producing her 1994 *Bedtime Stories* album and he set up a meeting with Massive Attack. Daddy G and Mushroom never got the opportunity to meet Madonna during the recording sessions for the song, only 3D along with Hooper would meet with Madonna over in New York for a period of two days, record the vocals with her and then bring them back to Bristol to be worked on. Madonna was so impressed by the finished product that she chose to include the song as the first track on her 1995 compilation album *Something to Remember*.^[8]

The song appears on the album in two versions: the original album version and an orchestral version. Dance remixes were commissioned by Junior Vasquez but never released.

Reception

Allmusic editor Stephen Thomas Erlewine said that "I Want You" is the most notable among the three new tracks on *Something to Remember*.^[9] In a review for *Inner City Blues: The Music of Marvin Gaye*, Erlewine also wrote "A few tracks stand out from the mire, particularly Madonna and Massive Attack's trip-hop re-interpretation of "I Want You"..."^[10] Jim Farber of the *New York Daily News* stated that "[Madonna] has never sounded better than in the cover of Marvin Gaye's "I Want You"."^[11] Because the song was not released officially as a single, "I Want You" never got into the charts.

Music video

"I Want You" was shot on August 5 and 6, 1995 at Empire Stages in Long Island City, New York and directed by Earle Sebastian. Directed by Earle Sebastian, produced by Joel Hinman, edited by Bruce Ashley, the video was inspired by and pays homage to *A Telephone Call*, a short story written by American writer, Dorothy Parker. The video was promoted to VH1 and MTV. MTV Europe did and still does air the video, especially in the late-night show "Chill Out Zone". "I Want You" received a nomination for "MTV Amour" at the MTV Europe Music Awards 1996, but lost to The Fugees's "Killing Me Softly".^[12] Julian Hirsh did several mixes of the track, while rare promos featuring nearly a dozen slightly altered

versions of the original song exist. The video was also the only case in Madonna's career where a non-released single was given the full video treatment. The video was commercially released in 2009 on *Celebration: The Video Collection*.

Tracklisting

Despite the remixing credits it was in fact Warren Rigg who remixed "I Want You". As he remembers, only 4 DAT copies were pressed, and one was given to Junior Vasquez, who played it extensively in his sets, leading people to believe it was actually Junior's mix.

12" Promo single (Maverick, Warner Bros. PRO-14873)

- "I Want You" (Warren Rigg's Mix) (*Originally Credited As Junior's Mix*) – 9:30
- "I Want You" (Warren Rigg's Club Mix) (*Originally Credited As Junior's Club Mix*) – 5:43
- "I Want You" (Warren Rigg's Radio Edit) (*Originally Credited As Junior's Radio Edit*) – 3:55

Vinyl, 12" Unofficial Release (Not on an Official Label)

- "I Want You" (Master Mix) – 6:20
- "I Want You" (Orchestral Edit) – 5:56
- "I Want You" (Vocal Mix) – 6:20
- "I Want You" (Warren Rigg's Mix) (*Originally Credited As Junior's Mix*) – 9:30
- "I Want You" (Warren Rigg's Club Mix) (*Originally Credited As Junior's Club Mix*) – 5:43
- "I Want You" (Warren Rigg's Radio Edit) (*Originally Credited As Junior's Radio Edit*) – 3:55

10.13.6 References

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- [2] Boraman, Greg (September 18, 2003). "Review of Marvin Gaye – I Want You (Deluxe Edition)". BBC. Retrieved 2011-07-10.
- [3] Erlewine, Michael. *The Man with the Sad Face* – Review at AllMusic. Retrieved April 16, 2015.
- [4] Ruhlmann, William. Don't Explain at AllMusic
- [5] Tamarkin, Jeff. I Love You at AllMusic
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- [7] "Madonna I Want You US Promo Box Set (323786)". *Esprit International Limited*. Retrieved 2008-08-14.

- [8] "I Want You". *Massive Attack Website*. Retrieved 2013-03-19.
- [9] Erlewine, Stephen Thomas. Something to Remember at AllMusic
- [10] Erlewine, Stephen Thomas. Inner City Blues: The Music of Marvin Gaye at AllMusic
- [11] Farber, Jim (November 14, 1995). "Big Names in Record Numbers: From Madonna to Stones". *Daily News New York*.
- [12] "MTV Europe Music Awards Winners 1994–2000". *Billboard* (Nielsen Business Media, Inc) **113** (45): 50. November 10, 2001. ISSN 0006-2510.

10.13.7 External links

- Allmusic.com article about the Marvin Gaye version of "I Want You"
- BBC Review of *I Want You* album
- Full lyrics of this song at MetroLyrics

10.14 "I Will"

For other uses, see I Will (disambiguation).

"I Will" is a song by the Beatles that was released on *The Beatles*. It was written by Paul McCartney (credited to Lennon–McCartney) and features him on lead vocal, guitar, and "vocal bass".

10.14.1 Background

"I Will" was one of the songs worked on by the Beatles and their associates while in Rishikesh, India. Although the music came together fairly easily, the words were worked on in India, and remained unfinished even as recording began back in London.

10.14.2 Recording

This quiet song required 67 takes,^[2] and George Harrison did not play (during *The Beatles* sessions, the Beatles often recorded in separate studios).^[3]

During take 19 of "I Will", McCartney ad-libbed an untitled and uncopyrighted song^[2] (referred to as "Can you take me back?" by author Ian MacDonald), a 28-second segment of which ended up on side 4 of the album *The Beatles* as what MacDonald described as "a sinister introduction to "Revolution 9"^[3] Also ad-libbed by McCartney was "Los Paranoias", released, together with take 1 of "I Will", in 1996 on *Anthology 3*.

The picture shown above features Apple Records' 45 rpm record. It was manufactured by Dyna Products Inc (today's Dyna Music Entertainment Corporation) of the Philippines, 1968.

10.14.3 Anthology

In the televised documentary *The Beatles Anthology*, McCartney, Harrison, and Starr are shown relaxing on a blanket outside. Starr asks McCartney what he wrote in India and McCartney answers, "I Will." Then Harrison begins playing this on his ukulele while he and McCartney harmonize with it.

10.14.4 Personnel

- Paul McCartney – vocal, acoustic guitar, "vocal bass"
- John Lennon – percussion, cymbals, maracas
- Ringo Starr – bongos

Personnel per Ian MacDonald.^[3]

10.14.5 Cover versions and appearances in other media

- A reggae cover was done by John Holt and released on his 1976 album *2000 Volts of Holt*.^[4]
- The song was sung in the 1994 romantic movie *Love Affair*, starring Annette Bening and Warren Beatty.
- In 1995, Alison Krauss recorded a cover of the song for her album *Now That I've Found You: A Collection*.
- Diana Ross covered the song for her 2007 album *I Love You*.
- Garrison Keillor sang the song in an episode of the radio show *A Prairie Home Companion*.
- James Taylor & Carly Simon's son Ben Taylor recorded the song for the 1995 movie *Bye Bye Love* and his recording is also on the original soundtrack album.
- Jonathan Coulton covered the song in his album *Thing a Week Two*.
- Tim Curry did a reggae version of the song on his first album, *Read My Lips*.
- Art Garfunkel covered the song on his 1997 album *Songs from a Parent to a Child*.
- Al Di Meola covered the song on his 2013 CD *All Your Life*.

- Tuck & Patti covered the song on their 1998 CD *Paradise Found*.

10.14.6 Notes

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- [2] Lewisohn 1988, p. 155.
- [3] MacDonald 2005, p. 315.
- [4] <http://www.discogs.com/John-Holt-2000-Volts-Of-Holt/master/296477>

10.14.7 References

- Lewisohn, Mark (1988). *The Beatles Recording Sessions*. New York: Harmony Books. ISBN 0-517-57066-1.
- MacDonald, Ian (2005). *Revolution in the Head: The Beatles' Records and the Sixties* (2nd revised ed.). London: Pimlico. ISBN 1-84413-828-3.

10.14.8 External links

- Alan W. Pollack's *Notes on "I Will"*
- Full lyrics of this song at MetroLyrics

10.15 “Imagine”

“Imagine (song)” redirects here. For other songs, see [Imagine § Songs](#).

“Imagine” is a song written and performed by the English musician John Lennon. The best-selling single of his solo career, its lyrics encourage the listener to imagine a world at peace without the barriers of borders or the divisiveness of religions and nationalities, and to consider the possibility that the focus of humanity should be living a life unattached to material possessions.

Lennon and Yoko Ono co-produced the song and album of the same name with Phil Spector. Recording began at Lennon’s home studio at Tittenhurst Park, England, in May 1971, with final overdubs taking place at the Record Plant, in New York City, during July. One month after the September release of the LP, Lennon released “Imagine” as a single in the United States; the song peaked at number three on the *Billboard* Hot 100 and the LP reached number one on the UK chart in November, later becoming the most commercially successful and critically acclaimed album of Lennon’s solo career. Although not originally released as a single in the United Kingdom, it was released in 1975 to promote a compilation LP and

it reached number six in the chart that year. The song has since sold more than 1.6 million copies in the UK; it reached number one following Lennon’s death in December 1980.

BMI named “Imagine” one of the 100 most-performed songs of the 20th century. The song ranked number 30 on the Recording Industry Association of America’s list of the 365 Songs of the Century bearing the most historical significance. It earned a Grammy Hall of Fame Award and an induction into the Rock and Roll Hall of Fame’s 500 Songs that Shaped Rock and Roll. A UK survey conducted by the *Guinness World Records British Hit Singles Book* named it the second best single of all time, while *Rolling Stone* ranked it number three in their list of “The 500 Greatest Songs of All Time”. Since 2005, event organisers have played it just before the New Year’s Times Square Ball drops in New York City. Dozens of artists have performed or recorded versions of “Imagine”, including Madonna, Stevie Wonder, Joan Baez, Elton John and Diana Ross. Emeli Sandé recorded a cover for the BBC to use during the end credits montage at the close of the 2012 Summer Olympics coverage in August 2012. “Imagine” subsequently re-entered the UK Top 40, reaching number 18.

10.15.1 Composition and writing

Several poems from Yoko Ono’s 1964 book *Grapefruit* inspired Lennon to write the lyrics for “Imagine”^[1]—in particular, one which Capitol Records reproduced on the back cover of the original *Imagine* LP titled “Cloud Piece”, reads: “Imagine the clouds dripping, dig a hole in your garden to put them in.”^[2] Lennon later said the composition “should be credited as a Lennon/Ono song. A lot of it—the lyric and the concept—came from Yoko, but in those days I was a bit more selfish, a bit more macho, and I sort of omitted her contribution, but it was right out of *Grapefruit*.”^[3] When asked about the song’s meaning during a December 1980 interview with David Sheff for *Playboy* magazine, Lennon told Sheff that Dick Gregory had given Ono and him a Christian prayer book, which inspired him the concept behind “Imagine”.

The concept of positive prayer ... If you can *imagine* a world at peace, with no denominations of religion—not without religion but without this my God-is-bigger-than-your-God thing—then it can be true ... the World Church called me once and asked, “Can we use the lyrics to 'Imagine' and just change it to 'Imagine *one* religion'?” That showed [me] they didn’t understand it at all. It would defeat the whole purpose of the song, the whole idea.^[1]

With the combined influence of “Cloud Piece” and the prayer book given to him by Gregory, Lennon wrote what author John Blaney described as “a humanistic paean

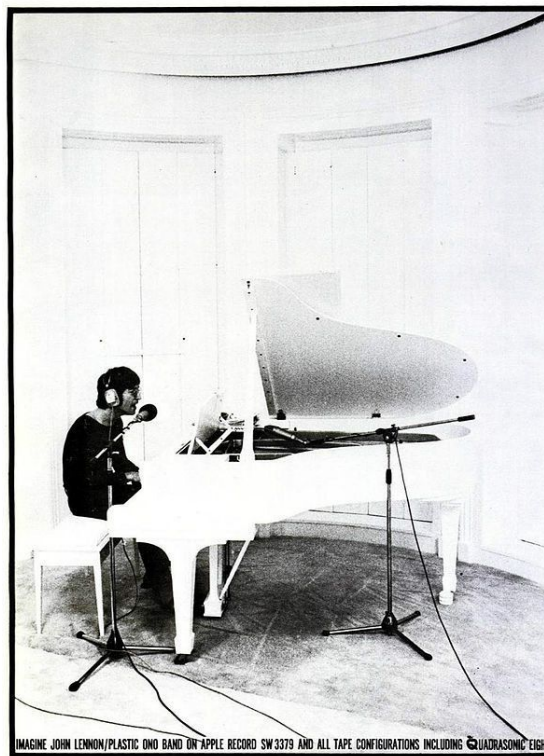
for the people."^[3] Blaney wrote, "Lennon contends that global harmony is within our reach, but only if we reject the mechanisms of social control that restrict human potential."^[4] In the opinion of Blaney, with "Imagine", Lennon attempted to raise people's awareness of their interaction with the institutions that affect their lives.^[3] *Rolling Stone*'s David Fricke commented: "[Lennon] calls for a unity and equality built upon the complete elimination of modern social order: geopolitical borders, organised religion, [and] economic class."^[5]

Lennon stated: "'Imagine', which says: 'Imagine that there was no more religion, no more country, no more politics,' is virtually the Communist manifesto, even though I'm not particularly a Communist and I do not belong to any movement."^[4] He told *NME*: "There is no real Communist state in the world; you must realize that. The Socialism I speak about ... [is] not the way some daft Russian might do it, or the Chinese might do it. That might suit them. Us, we should have a nice ... British Socialism."^[4] Ono described the lyrical statement of "Imagine" as "just what John believed: that we are all one country, one world, one people."^[6] *Rolling Stone* described its lyrics as "22 lines of graceful, plain-spoken faith in the power of a world, united in purpose, to repair and change itself."^[6]^[nb 1]

Lennon composed "Imagine" one morning in early 1971, on a Steinway piano, in a bedroom at his Tittenhurst Park estate in Ascot, Berkshire, England. Ono watched as he composed the melody, chord structure and almost all the lyrics, nearly completing the song in one brief writing session.^[6] Described as a piano ballad^{[8][9]} performed in the soft rock genre,^[10] the song is in the key of C major.^[11] Its 4-bar piano introduction begins with a C chord then moves to Cmaj₇ before changing to F; the 12-bar verses also follow this chord progression, with their last 4 bars moving from Am/E to Dm and Dm/C, finishing with G, G₁₁ then G₇, before resolving back to C.^[11] The 8-bar choruses progress from F to G to C, then Cmaj₇ and E before ending on E₇, a C chord substituted for E₇ in the final bar. The 4-bar outro begins with F, then G, before resolving on C. With a duration of 3 minutes and 3 seconds and a time signature of 4/4, the song's tempo falls around 75 beats per minute.^[12]

10.15.2 Recording and commercial reception

Lennon and Ono co-produced the song and album with Phil Spector, who commented on the track: "We knew what we were going to do ... It was going to be John making a political statement, but a very commercial one as well ... I always thought that 'Imagine' was like the national anthem."^[13] Lennon described his working arrangement with Ono and Spector: "Phil doesn't arrange or anything like that—[Ono] and Phil will just sit in the other room and shout comments like, 'Why don't you try



A 1971 *Billboard* advertisement for "Imagine"

this sound' or 'You're not playing the piano too well' ... I'll get the initial idea and ... we'll just find a sound from [there]."^[14]

Recording began at *Ascot Sound Studios*, Lennon's newly built home studio at Tittenhurst Park, in May 1971, with final overdubs taking place at the *Record Plant*, in New York City, during July.^[14] Relaxed and patient, the sessions began during the late morning, running to just before dinner in the early evening. Lennon taught the musicians the chord progression and a working arrangement for "Imagine", rehearsing the song until he deemed the musicians ready to record.^[3] In his attempt to recreate Lennon's desired sound, Spector had some early tapings feature Lennon and Nicky Hopkins playing in different octaves on one piano. He also initially attempted to record the piano part with Lennon playing the white baby grand in the couple's all-white room. However, after having deemed the room's acoustics unsuitable, Spector abandoned the idea in favour of the superior environment of Lennon's home studio.^[4] They completed the session in minutes, recording three takes and choosing the second one for release.^[15] The finished recording featured Lennon on piano and vocal, Klaus Voormann on bass guitar, Alan White on drums and the Flux Fiddlers on strings.^[16]

Issued by *Apple Records* in the United States in October 1971, "Imagine" became the best-selling single of Lennon's solo career.^[17] It peaked at number three on the *Billboard* Hot 100^[18] and reached number one in Canada

on the *RPM* national singles chart, remaining there for two weeks.^[19] Upon its release the song's lyrics upset some religious groups, particularly the line: "Imagine there's no heaven".^[20] When asked about the song during one of his final interviews, Lennon said he considered it to be as strong a composition as any he had written with the Beatles.^[6] He described the song's meaning and explicated its commercial appeal: "Anti-religious, anti-nationalistic, anti-conventional, anti-capitalistic, but because it is sugarcoated it is accepted ... Now I understand what you have to do. Put your political message across with a little honey."^[21] In an open letter to Paul McCartney published in *Melody Maker*, Lennon said that "Imagine" was 'Working Class Hero' with sugar on it for conservatives like yourself".^[22] On 30 November 1971, the *Imagine* LP reached number one on the UK chart.^[23] It became the most commercially successful and critically acclaimed album of Lennon's solo career.^[24]

10.15.3 Film and re-releases



Lennon's Steinway piano, on which he composed "Imagine".^[25]

In 1972, Lennon and Ono released an 81-minute film to accompany the *Imagine* album which featured footage of the couple in their home, garden and the recording studio of their Berkshire property at Tittenhurst Park as well as in New York City.^[26] A full-length documentary rock video, the film's first scene features a shot of Lennon and Ono walking through a thick fog, arriving at their house as the song "Imagine" begins. Above the front door to their house is a sign that reads: "This Is Not Here", the title of Ono's then New York art show. The next scene

shows Lennon sitting at a white grand piano in a dimly lit, all-white room. Ono gradually walks around opening curtains that allow in light, making the room brighter with the song's progression.^[27] At the song's conclusion, Ono sits beside Lennon at the piano, and they share a quaint gaze, then a brief kiss.^[28]

Several celebrities appeared in the film, including Andy Warhol, Fred Astaire, Jack Palance, Dick Cavett and George Harrison. Derided by critics as "the most expensive home movie of all time", it premiered to an American audience in 1972.^[26] In 1986, Zbigniew Rybczyński made a music video for the song, and in 1987, it won both the "Silver Lion" award for Best Clip at Cannes and the Festival Award at the Rio International Film Festival.^[29]

Released as a single in the United Kingdom in 1975 in conjunction with the album *Shaved Fish*, "Imagine" peaked at number six on the UK Singles Chart. Following Lennon's murder in 1980, the single re-entered the UK chart, reaching number one, where it remained for four weeks in January 1981. "Imagine" was re-released as a single in the UK in 1988, peaking at number 45, and again in 1999, reaching number three.^[30] It has sold 1,640,000 copies in the UK as of June 2013, making it Lennon's best-selling single.^[31] In 1999, on National Poetry Day in the United Kingdom, the BBC announced that listeners had voted "Imagine" Britain's favourite song lyric.^[20] In 2003, it reached number 33 as the B-side to a re-release of "Happy Xmas (War Is Over)".^[32]

10.15.4 Recognition and criticism

Rolling Stone described "Imagine" as Lennon's "greatest musical gift to the world", praising "the serene melody; the pillowy chord progression; [and] that beckoning, four-note [piano] figure".^[6] Included in several song polls, in 1999, BMI named it one of the top 100 most-performed songs of the 20th century.^[33] Also that year, it received the Grammy Hall of Fame Award^[34] and an induction into the Rock and Roll Hall of Fame's 500 Songs that Shaped Rock and Roll.^[35] "Imagine" ranked number 23 in the list of best-selling singles of all time in the UK, in 2000.^[36] In 2002, a UK survey conducted by the *Guinness World Records British Hit Singles Book* ranked it the second best single of all time behind Queen's "Bohemian Rhapsody".^[37] Gold Radio ranked the song number three on its "Gold's greatest 1000 hits" list.^[38]

Rolling Stone ranked "Imagine" number three on its list of "The 500 Greatest Songs of All Time", describing it as "an enduring hymn of solace and promise that has carried us through extreme grief, from the shock of Lennon's own death in 1980 to the unspeakable horror of September 11th. It is now impossible to imagine a world without 'Imagine', and we need it more than he ever dreamed."^[6] Despite that sentiment, Clear Channel Communications included the song on its post-9/11 "do not play" list.^{[39][nb 2]}



The John Lennon Peace Monument in Liverpool, England

On 1 January 2005, the Canadian Broadcasting Corporation named “Imagine” the greatest song in the past 100 years as voted by listeners on the show *50 Tracks*.^[41] The song ranked number 30 on the Recording Industry Association of America’s list of the 365 Songs of the Century bearing the most historical significance.^[41] Virgin Radio conducted a UK favourite song survey in December 2005, and listeners voted “Imagine” number one.^[42] Australians selected it the greatest song of all time on the Nine Network’s *20 to 1* countdown show on 12 September 2006. They voted it eleventh in the youth radio network Triple J’s Hottest 100 Of All Time on 11 July 2009.^[43]

Jimmy Carter said, “in many countries around the world—my wife and I have visited about 125 countries—you hear John Lennon’s song ‘Imagine’ used almost equally with national anthems.”^[44]^[nb 3] On 9 October 2010, which would have been Lennon’s 70th birthday, the Liverpool Signing Choir performed “Imagine” along with other Lennon songs at the unveiling of the John Lennon Peace Monument in Chavasse Park, Liverpool England.^[46]^[47] Beatles producer George Martin praised Lennon’s solo work, singling out the composition: “My favourite song of all was ‘Imagine’.”^[48] Music critic Paul Du Noyer described “Imagine” as Lennon’s “most revered” post-Beatles song.^[49] Urish and Bielen called it “the most subversive pop song recorded to achieve classic status.”^[50] Fricke commented: “‘Imagine’ is a subtly contentious song, Lennon’s greatest combined achievement

as a balladeer and agitator.”^[5]

Authors Ben Urish and Ken Bielen criticised the song’s instrumental music as overly sentimental and melodramatic, comparing it to the music of the pre-rock era and describing the vocal melody as understated.^[50] According to Blaney, Lennon’s lyrics describe hypothetical possibilities that offer no practical solutions; lyrics that are at times nebulous and contradictory, asking the listener to abandon political systems while encouraging one similar to communism.^[4] Author Chris Ingham indicated the hypocrisy in Lennon, the millionaire rock star living in a mansion, encouraging listeners to imagine living their lives without possessions.^[51] Others argue that Lennon intended the song’s lyrics to inspire listeners to imagine if the world *could* live without possessions, not as an explicit call to give them up.^[51] Blaney commented: “Lennon knew he had nothing concrete to offer, so instead he offers a dream, a concept to be built upon.”^[4]

Blaney considered the song to be “riddled with contradictions. Its hymn-like setting sits uncomfortably alongside its author’s plea for us to envision a world without religion.”^[4] Urish and Bielen described Lennon’s “dream world” without a heaven or hell as a call to “make the best world we can here and now, since this is all this is or will be.”^[50] In their opinion, “because we are asked merely to imagine—to play a ‘what if’ game, Lennon can escape the harshest criticisms.”^[50] Former Beatle Ringo Starr defended the song’s lyrics during a 1981 interview with Barbara Walters, stating: “[Lennon] said ‘imagine’, that’s all. Just imagine it.”^[50]

10.15.5 Notable performances and cover versions

In December 1971, Lennon and Ono appeared at the Apollo Theater in Harlem. Lennon performed “Imagine” with an acoustic guitar, yielding the earliest known live recording of the song, later included on the *John Lennon Anthology* (1998).^[52] In 1975, he sang “Imagine” during his final public performance, a birthday celebration for Lew Grade.^[50]

Elton John performed the song regularly on his world tour in 1980, including at his free concert in Central Park, a few blocks away from Lennon’s apartment in the Dakota building.^[53] On 9 December 1980, the day after Lennon’s murder, Queen performed “Imagine” as a tribute to him during their Wembley Arena show in London.^[54] On 9 October 1990, more than one billion people listened to a broadcast of the song on what would have been Lennon’s 50th birthday.^[55] Ratau Mike Makhalemele covered the song on an EP of Lennon covers in 1990.^[56] Stevie Wonder gave his rendition of the song, with the Morehouse College Glee Club, during the closing ceremony of the 1996 Summer Olympics as a tribute to the victims of the Centennial Olympic Park bombing.^[57] In 2001, Neil Young performed it during the benefit concert

America: A Tribute to Heroes.^[58] Madonna performed “Imagine” during the benefit *Tsunami Aid: A Concert of Hope*.^{[59][nb 4]} Peter Gabriel performed the song during the 2006 Winter Olympics opening ceremony.^[61]

Since 2005, “Imagine” has been played prior to the New Year’s Eve ball drop at New York City’s Times Square.^[62] Beginning in 2010, the song has been performed live; first by Taio Cruz, then in 2011 by CeeLo Green and in 2012 by Train. However, Green received criticism for changing the lyric “and no religion too” to “and all religion’s true”, resulting in an immediate backlash from fans who believed that he had disrespected Lennon’s legacy by changing the lyrics of his most iconic song.^[63] Green defended the change by saying it meant to represent “a world [where you] could believe what [you] wanted”.^[63]

More than 160 artists have recorded cover versions of “Imagine”.^{[64][65]} Joan Baez included it on 1972’s *Come from the Shadows* and Diana Ross recorded a version for her 1973 album, *Touch Me in the Morning*.^[66] In 1995, Blues Traveler recorded the song for the *Working Class Hero: A Tribute to John Lennon* album^[67] and Dave Matthews has performed the song live with them.^[66] A Perfect Circle covered the song for the album *eMOTIVe* released in 2004. A cover version of the song, performed by Italian singer Marco Carta, entered the top 20 in Italy in 2009, peaking at number 13.^[68] Seal, Pink, India.Arie, Jeff Beck, Konono N°1, Oumou Sangaré and others recorded a version for Herbie Hancock’s 2010 album *The Imagine Project*.^[69]

Hancock performed it with Arie, Kristina Train and Greg Phillinganes at the 2010 Nobel Peace Prize Concert on 11 December. On 13 February 2011, the recording—with Pink, Seal, Malian singer Oumou Sangaré, India.Arie and Jeff Beck won a Grammy award for Best Pop Vocal Collaboration.^[70]

The song was performed as part of the closing ceremony of the 2012 Summer Olympics. Performed by the Liverpool Philharmonic Youth Choir and the Liverpool Signing Choir, the choirs sang the first verse and accompanied Lennon’s original vocals during the rest of the song.^{[71][nb 5]} A cover performed by Emeli Sandé was also used by the BBC for a closing montage that ended its coverage.^[72] “Imagine” subsequently re-entered the UK Top 40, reaching number 18.^[73]

10.15.6 Personnel

- John Lennon – vocals, piano
- Klaus Voormann – bass
- Alan White – drums
- The Flux Fiddlers – strings

10.15.7 Charts and certifications

10.15.8 See also

- List of anti-war songs
- List of best-selling singles in the United Kingdom
- List of best-selling singles of the 1980s in the United Kingdom

10.15.9 Notes

- [1] The lyrical content of “Imagine” relates to Lennon’s concept of Nutopia: The Country of Peace, which he invented in 1973. Lennon included a symbolically mute anthem to this country on his album *Mind Games* released later that year.^[7]
- [2] In 1991, the BBC restricted “Imagine” from airplay during the Gulf War.^[40]
- [3] Yoko Ono dedicated the Imagine Peace Tower in Iceland, in 2007.^[45]
- [4] Madonna included the song in her setlist during the 2004 Re-Invention World Tour and released it on the live album and DVD documentary *I’m Going to Tell You a Secret* in 2006.^[60]
- [5] The first adaptation of the original 8-track recording of “Imagine”, Lennon also appeared in video.^[71]

10.15.10 References

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- [2] Spizer, Bruce (2005). *The Beatles Solo on Apple Records*. 498 Productions, LLC. p. 54. ISBN 978-0-9662649-5-1.
- [3] Blaney 2007, p. 51.
- [4] Blaney 2007, p. 52.
- [5] Fricke 2012, p. 59.
- [6] Wenner 2010, p. 13.
- [7] Blaney 2007, p. 82.
- [8] Floman, Scott. “John Lennon – Overview”. Sfloman.com. Retrieved 22 July 2014.
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- [11] Lennon 1983, pp. 5–9.

- [12] For the musical notation to "Imagine" see: Lennon 1983, pp. 5–9; for the piano on which Lennon composed "Imagine" see: "George Michael buys Lennon's piano". BBC News Online. 18 October 2000. Retrieved 2 September 2012.
- [13] For Spector co-producing with Lennon and Ono see: Du Noyer 1971, pp. 1–14; for "I always thought that song was like the national anthem" see: Levy 2005, p. 87.
- [14] Blaney 2007, pp. 50–51.
- [15] Fricke 2012, p. 58.
- [16] Blaney 2007, p. 53.
- [17] Roberts 2005, p. 292.
- [18] Blaney 2007, p. 57.
- [19] For "Imagine" at number one in Canada on 27 November 1971 see: "Top Singles – Volume 16, No. 15, November 27 1971". *RPM*. Library and Archives Canada. Retrieved 21 July 2014.. For "Imagine" at number one in Canada on 4 December 1971 see: "Top Singles – Volume 16, No. 16, December 04 1971". *RPM*. Library and Archives Canada. Retrieved 21 July 2014.
- [20] Harry 2000, p. 382.
- [21] Levy 2005, p. 87.
- [22] Doggett, Peter (2009). *You Never Give Me Your Money: The Beatles After the Breakup* (1st US hardcover ed.). Harper. p. 179. ISBN 978-0-06-177446-1.
- [23] Badman, Keith (1999). *The Beatles After the Breakup 1970–2000: A Day-by-Day Diary* (2001 ed.). Omnibus. p. 55. ISBN 978-0-7119-8307-6.
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10.15.12 External links

- Full lyrics of this song at MetroLyrics

10.16 “The Lady Is a Tramp”

This article is about the song from the musical *Babes In Arms*. For the TV series, see *The Lady Is a Tramp* (TV series). For the Spice Girls song, see *Spiceworld* (album).

"**The Lady Is a Tramp**" is a show tune from the 1937 Rodgers and Hart musical *Babes in Arms* in which it was introduced by former child star Mitzi Green. This song is a spoof of New York high society and its strict etiquette (the first line of the verse is "*I get too hungry for dinner at eight...*"). It has become a popular standard.

10.16.1 Explanation

The lyrics portray a woman who has her own priorities in life and who is not interested to play with New York high society stereotypes. Hence she is dismissed as a tramp.^[1] The original lyrics are more explicit than subsequent versions and portray dated references to mid '30s New York urban life and culture.

- **Fiorello La Guardia** was elected mayor of New York Mayor in 1933, relying not on the Manhattan elite but on middle and lower classes, including Italian and German immigrants, Jews, and some Democrats and Socialists.
- George VI and Queen Elizabeth's coronation was in 1937 and most of Manhattan's elites were interested in the ceremony in London.
- **Mulligan stew** is a dish said to have been prepared by American hobos in camps in the early 1900s.
- The Ritz hotel is a luxury hotel on Central Park.
- **Sardi's** is a New York restaurant that opened in 1927 at 234 West 44th Street and has remained at the site without interruption
- Noël Coward was a highly popular British actor and director in the 1930s, known for his sophisticated comedies and influence on American culture.
- **Coney Island** and the lake in **Central Park** are popular places for New York middle-class amusements.
- **Walter Winchell** was an American newspaper and radio gossip commentator.
- **Elizabeth Arden** built a cosmetics empire in the United States.
- For the **Beaux Arts Ball**, held in New York in 1931, famous architects dressed up as their buildings.
- Aside from its obvious meaning, *Dinner at Eight* is also the title of a 1933 movie, a comedy of manners concentrating on the life of a high class New York

magnate family: they invite an English peer and his wife to dinner as a sign of social distinction, but the dinner results in disaster.

10.16.2 Versions

Early recordings from 1937 include one by Tommy Dorsey and His Orchestra (featuring Edythe Wright on vocals), Midge Williams and Her Jazz Jesters, Sophie Tucker, and Bernie Cummins on the Vocalion records label (#3714). Lena Horne recorded the song with the Metro-Goldwyn-Mayer Studio Orchestra on March 30, 1948. Her performance appeared in the film, *Words and Music*, a fictionalized biography of the partnership of Rodgers and Hart. The song was also used in the film version of *Pal Joey* starring Frank Sinatra, Rita Hayworth and Kim Novak. Joey Evans (Sinatra) sings the song to Vera Simpson (Hayworth) as he tries to entice the wealthy widow Simpson into financing Evans's dream of owning his own night club. It was recorded by Frank Sinatra and Ella Fitzgerald in 1950s and Shirley Bassey in the 1960s, becoming a signature song for Sinatra. Diana Ross & The Supremes recorded a new cover in the 1960s too. Buddy Greco's version was a million seller in the 50s. Deana Martin, daughter of Dean Martin, recorded "The Lady Is A Tramp" in 2006. The song was released on her album "Memories Are Made of This" in 2006 by Big Fish Records.

10.16.3 Tony Bennett and Lady Gaga duet

Tony Bennett and Lady Gaga recorded a version of this song for his 2011 album *Duets II*. Bennett praised Gaga's performance in the song, saying that she is a real "jazz lady". They performed the song live on ABC's Thanksgiving special dedicated to, written, directed, produced and hosted by Gaga entitled *A Very Gaga Thanksgiving*.^[2] They were the opening number, singing next to an old piano in a casual obscure room.^[3] Gaga played the part of a "tramp" with class and style Bennett said, "I see in Lady Gaga a touch of theatrical genius, she is very creative and very productive, I think as time goes on she might be America's Picasso. I think she's going to become as big as Elvis Presley."^[4] The song, even though not officially released got to enter the Japan Hot 100, where it has managed to enter the top 40 and it has also entered the top 200 extension to the UK Singles Chart.^{[5][6]}

Following the single, Bennett drew a sketch of Gaga naked for the January 2012 issue of *Vanity Fair*, which was then auctioned for \$30,000. The money raised went to charity, supporting the Exploring the Arts (ETA) and Born This Way Foundation.^[7]

The song as well as the video received critical acclaim for the vocals of both Bennett and Gaga as well as for the simplicity of the video, which departs from Gaga's usual

efforts. The song received praise from both E!^[8] and MTV.^[9] Other critics expressed hopes that Gaga would release her own jazz music after this successful effort.^[10]

The song was also added to *Cheek to Cheek: HSN Deluxe* album bonus tracks duet between Lady Gaga and Tony Bennett released in September 2014.

Music Video

The duo filmed a music video for the track.^{[9][11]} The video shows Bennett and Gaga singing "The Lady Is a Tramp" together in a studio in front of music stands. The video, like the song's lyrical content, received largely positive critical reception.^{[12] [9] [13]}

Charts

Release history

10.16.4 See also

- *Lady and the Tramp* (animated feature film)

10.16.5 References

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10.16.6 External links

- Babes in Arms songs

10.17 "Lady Sings the Blues"

"**Lady Sings the Blues**" is a song written by jazz singer Billie Holiday, and jazz pianist Herbie Nichols.^[1]

It is the title song to her 1956 album, released on Clef/Verve Records (MGC 721/Verve MV 2047).

The song was also chosen to be the title of the 1956 autobiography by Holiday and author William Dufty, and the 1972 movie starring Diana Ross as Holiday.

10.17.1 Recording session

Studio session #75 New York, June 6, 1956, Tony Scott & His Orchestra (Verve), with Charlie Shavers on trumpet, Tony Scott on clarinet, Paul Quinichette on tenor saxophone, Wynton Kelly on piano, Kenny Burrell on guitar, Aaron Bell on bass, Lennie Mc Browne on drums, and Billie Holiday on vocal.^{[2][3]}

10.17.2 Notable cover versions

- Ella Fitzgerald (1957)
- Archie Shepp (1966)

- Diana Ross (1972)
- Terence Blanchard (1993)
- Peter Nero (1995)
- Nnenna Freelon (1999)
- Lonnie Liston Smith (1999)
- Smokey Robinson (2001)
- Regina Spektor's "Lady" is related to this song.

10.17.3 References

- [1] ASCAP: Lady Sings the Blues
- [2] Billie Holiday Songs
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10.17.4 External links

- ladyday.net - The Unofficial Billie Holiday Website
- billieholidaysongs.com discography

10.18 "Let's Do It"



Cole Porter, composer of "Let's Do It, Let's Fall in Love"

"**Let's Do It, Let's Fall in Love**" (also known as "**Let's Do It (Let's Fall in Love)**") or simply "**Let's Do It**") is

a popular song written in 1928 by Cole Porter. It was introduced in Porter's first Broadway success, the musical *Paris* (1928) by French chanteuse Irène Bordoni for whom Porter had written the musical as a starring vehicle.^[1]

Bordoni's husband and *Paris* producer Ray Goetz convinced Porter to give Broadway another try with this show.^[2] The song was later used in the English production of *Wake Up and Dream* (1929)^[3] and was used as the title theme music in the 1933 Hollywood movie, *Grand Slam* starring Loretta Young and Paul Lukas. In 1960 it was also included in the film version of Cole Porter's *Can-Can*.^[4]

10.18.1 History

The first of Porter's famous "list songs", it features a string of suggestive and droll comparisons and examples, preposterous pairings and double entendres, dropping famous names and events, drawing unexpectedly from highbrow and popular culture. Porter was a strong admirer of the Savoy Operas of Gilbert & Sullivan, many of whose stage works featured similar comic list songs.^[5]

The first refrain covers human ethnic groups, the second refrain birds, the third refrain marine life, the fourth refrain insects (plus centipedes) and the fifth refrain non-human mammals.

One commentator saw the phrase *Let's do "it"* as a euphemistic reference to a proposition for sexual intercourse.^[1] According to this argument, *Let's do it* was a pioneer pop song to declare openly "sex is fun". According to it, several suggestive lines include a couplet from verse 4: "Moths in your rugs do it, What's the use of moth-balls?" and "Folks in Siam do it, Think of Siamese twins" (verse 1) and "Why ask if shad do it? Waiter, bring me shad roe" (verse 3) and "Sweet guinea-pigs do it, Buy a couple and wait" (verse 5).^[6] There's also a report that Porter's original version included the even more risqué line, "Roosters with a doodle and a cock do it". If true, this was probably replaced by one of the lines in the verse 2 couplet "Penguins in flocks, on the rocks, do it, Even little cuckoos, in their clocks, do it."

The nature of the song is such that it has lent itself over the years to the regular addition of contemporary or topical stanzas. For example, in 1955 the line "Even Liberace, we assume, does it" was added by Noël Coward in his cabaret performance of the song^[7] although Coward's lyrics were entirely and completely rewritten as a topical piece, with none of Porter's lyrics remaining.^[8]

10.18.2 Legacy

The song has been revived many times since 1928, although usually with only a limited portion of the original lyrics.^[9] A punk rock version performed by Joan Jett and

Paul Westerberg was used as the theme song in the 1995 movie *Tank Girl*, and later in a more classical version in a musical revue number within the film. In the revue, the song is at first performed by stage actress Ann Magnuson, but is taken over by star Lori Petty after she places duct tape over Magnuson's mouth. It was originally recorded with Joan Jett and Greg Graffin, but Atlantic Records did not want them using Graffin so they deleted his voice and recorded Westerberg's. Joan Jett and Greg Graffin's version of "Let's Do It" was eventually released in 2000 on the compilation CD *Laguna Tunes* (Blackheart Records).

The White Stripes' song, "Forever for Her (Is Over for Me)" from their 2005 album *Get Behind Me Satan* borrows lyrics and themes from this song:

"So let's do it, just get on a plane and just do it / Like the birds and the bees and get to it"

Brazilian singers Chico Buarque and Elza Soares recorded a Portuguese adaptation by Carlos Rennó, "Façamos - Vamos Amar" on Buarque's 2002 album *Duetos*. It adds even more nations, animals and groups.

The song is featured prominently in Woody Allen's 2011 film *Midnight in Paris*. Actor Yves Heck played Cole Porter in the movie.

The song also influenced the Canadian indie rock group Mother Mother's song "Let's Fall in Love".

Pablo Bubar reintroduced "Let's Do It (Let's Fall in Love)" in one of the musical romance sketches of "Pablo the Romantic" from *Boom Town*, broadcast by BBC Three (UK, 2013). This version includes the piano music of Ross Leadbeater.

Scottish singer Shirley Manson of Garbage incorporated lyrics from the song into Garbage's performance of their song "Vow" at Bizarre festival in 1996.^[10]

10.18.3 Racial lyrics controversy

In Porter's publication from 1928, the opening lines for the chorus carried three derogatory racial references: Chinks, Japs, and Laps.

The original was:^[9]

Chinks do it, Japs do it,
up in Lapland little Laps do it...

The original line can be heard in several early recordings of the song, such as a recording made by Dorsey Brothers & their Orchestra (featuring a vocal by a young Bing Crosby),^[11] Rudy Vallée, both in 1928, and a version of the song by the singer and well-known Broadway star Mary Martin (with Ray Sinatra's orchestra), recorded in 1944. Another example is Billie Holiday, in 1941.^[12] Peggy Lee with the Benny Goodman orchestra recorded a version in 1941 with these lyrics

(see the CD *The Essential Benny Goodman* published by Columbia/Bluebird/Legacy (88697 09491 2)).

Porter changed the opening to the now famous refrain: “Birds do it, bees do it” when he realized that the line was offensive.^[13]

10.18.4 Notable recordings

- Dorsey Brothers & their Orchestra (vocal, Bing Crosby) (1928)
- Rudy Vallée and His Connecticut Yankees (1928)
- Mary Martin - *Mexican Hayride* (1944)
- Eartha Kitt with Henri René and his orchestra. Recorded in New York City on October 5, 1951. It was released by RCA Victor Records as catalog number 20-5737 (in USA)^[14] and by EMI on the His Master’s Voice label as catalog number B 10778. The song was also released on the LP *That Bad Eartha* (1953)
- Dinah Washington - *In the Land of Hi-Fi* (1956)
- Louis Armstrong - *Ella and Louis Again* (1957), *Louis Armstrong Meets Oscar Peterson* (1957)
- Frank Sinatra & Shirley MacLaine, *Can-Can* Soundtrack, 1960
- *Mad* magazine spoofed the song using comic strip characters, as the finale to *The MAD “Comic” Opera* from MAD #56, written by Frank Jacobs: “We’ve heard that Blondie and Dag do it/Frequently a Yokum and a Scragg do it/Let’s do it, let’s fall in love....”
- Al Hirt - *The Greatest Horn in the World* (1961)^[15]
- Hildegard Knef - *Träume heißen Du* (“Sei mal verliebt” — German version, 1968)
- Ella Fitzgerald - *Ella Fitzgerald Sings the Cole Porter Songbook* (1956), *The Stockholm Concert, 1966* (1966), *Montreux '75* (1975)
- John Inman - *I’m Free* (1977)
- Kim Basinger - *The Marrying Man* (1991)
- Joan Jett and Paul Westerberg of The Replacements recorded a punk version for the soundtrack of *Tank Girl*
- Susannah McCorkle - *Easy to Love – The Songs of Cole Porter* (1996)
- Lee Wiley - *Hot House Rose* (1996), *Sings Porter and Gershwin* (2004)
- Dee Dee Bridgewater - *Dear Ella* (1997)
- Come Shine - *Come Shine* (2001)
- Chico Buarque and Elza Soares – “Façamos - Vamos Amar” (Brazilian version, 2002)
- Alanis Morissette - *Alanis Morissette: The Collection* (2005) (Originally released on the soundtrack of *De-Lovely*)
- Diana Ross - *Blue* (recorded in 1973, unreleased until 2006)
- James Newman - *Skins* (Newman performed the song (as his character Tony) in the episode “Tony” of the US version of the UK drama *Skins*.)
- Yves Heck - Heck played the physical role while Conal Fowkes provided the voice as Cole Porter in the 2011 Woody Allen film *Midnight in Paris*.
- *Wonder Pets* — In the episode “Save the Puppy”, they sang a spoof of the song about how everyone needs to “wee-wee, pee-pee, tinkle” using the lyrics “Dogs do it, frogs do it, even funny winking hogs do it...”.
- The *Sesame Street* song “Let’s Lay an Egg” is a spoof of the song, using the lyrics “Snails do it, slugs do it. Even tiny Twiddlebugs do it!”
- Molly Ringwald - the theme song for *The Secret Life of the American Teenager* from 2008-2012, in which Ringwald also stars as Anne Juergens. Ringwald’s rendition is upbeat containing such lines as “Falling in love is such a easy thing to do. Birds can do it, we can do it. Let’s stop talking, let’s get to it. Let’s fall in love.”
- Pablo Bubar - *Boom Town* (2013)

10.18.5 References

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- [9] Nielsen Business Media, Inc. (25 December 1954). *Billboard*. Nielsen Business Media, Inc. p. 16. ISSN 0006-2510. Retrieved 2 July 2011.
- [10] Garbage - Vow - Bizarre Festival 1996 on YouTube
- [11] Bing Crosby (1928). *Bing Crosby, Let's Do It, Let's Fall in Love w/Dorsey Brothers And Their Orchestra*. (YouTube).
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- [15] Al Hirt, *The Greatest Horn in the World* Retrieved April 6, 2013.

10.18.6 External links

- Full lyrics of this song at MetroLyrics
- Ella Fitzgerald recording of this song (archive.org)
- Mother Mother *Let's Fall in Love* on YouTube

10.19 "Little Girl Blue"

"Little Girl Blue" is a popular song with music by Richard Rodgers and lyrics by Lorenz Hart, published in 1935.^[1] The song was introduced by Gloria Grafton in the Broadway musical *Jumbo*.^[2]

Many popular and jazz artists have recorded the tune, including:

- The Afghan Whigs
- Louis Armstrong
- Chet Baker
- Polly Bergen
- The Carpenters - on their posthumous album *Lovelines* (1989)
- Rosemary Clooney

- Sam Cooke
- Doris Day
- Ethel Ennis - *Eyes For You* (1964)
- Ella Fitzgerald
- The Four Freshmen - *Love Lost* (2004)
- Judy Garland
- Red Garland
- Grant Green
- Eddie Harris on his album *Exodus to Jazz*.
- Johnny Hartman - *And I Thought About You* (1959)
- Coleman Hawkins
- The Hi-Lo's
- Joni James
- Keith Jarrett
- Janis Joplin - on her album *I Got Dem Ol' Kozmic Blues Again Mama!* (1969, although the lyrics on this version were rearranged)
- Morgana King
- Diana Krall - *From This Moment On* (2006)
- Stacey Kent - *Dreamsville* (2001)
- Laura Mvula
- Anita O'Day
- Oscar Peterson
- The Postal Service (a remix of the Nina Simone version)
- Sue Raney - *Sue Raney, Volume II* (2004)
- Linda Ronstadt recorded the song for her album *For Sentimental Reasons* (1986)
- Diana Ross - on her album *Touch Me in the Morning* (1973)
- Mathilde Santing
- Carly Simon
- Nina Simone (whose 1958 debut album *Little Girl Blue* was named after the song)
- Frank Sinatra - *Songs for Young Lovers* (1954)
- Sarah Vaughan
- Margaret Whiting

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- [2] Green, Stanley - “Encyclopedia of the Musical Theatre” published by Dodd, Mead, 1976

10.20 “The Long and Winding Road”

For the Maureen McGovern album, see *A Long and Winding Road*.

“*The Long and Winding Road*” is a ballad written by Paul McCartney (credited to Lennon–McCartney) from the Beatles’ album *Let It Be*. It became the group’s 20th and last number-one song in the United States in June 1970,^[2] and was the last single released by the quartet.

While the released version of the song was very successful, the post-production modifications by producer Phil Spector angered McCartney to the point that when he made his case in court for breaking up the Beatles as a legal entity, he cited the treatment of “The Long and Winding Road” as one of six reasons for doing so. New versions of the song with simpler instrumentation were subsequently released by both the Beatles and McCartney.

10.20.1 Inspiration

McCartney originally wrote the song at his farm in Scotland, and was inspired by the growing tension among the Beatles.^[3] McCartney said later “I just sat down at my piano in Scotland, started playing and came up with that song, imagining it was going to be done by someone like Ray Charles. I have always found inspiration in the calm beauty of Scotland and again it proved the place where I found inspiration.”^[3]

McCartney recorded a demo version of the song, with Beatles’ engineer Alan Brown assisting, in September 1968, during the recording sessions for *The Beatles*.^[4]

The song takes the form of a piano-based ballad, with conventional chord changes. The song’s home key is E-flat major but it also uses C minor.^[5] Lyrically, it is a sad and melancholic song, with an evocation of an as-yet unrequited, though apparently inevitable, love.

In an interview in 1994, McCartney described the lyric more obliquely “It’s rather a sad song. I like writing sad songs, it’s a good bag to get into because you can actually acknowledge some deeper feelings of your own and put them in it. It’s a good vehicle, it saves having to go to a psychiatrist.”^[6]

The opening theme is repeated throughout, the song lacks a traditional chorus, and the melody and lyrics are ambiguous about the opening stanza’s position in the song; it is unclear whether the song has just begun, is in the verse, or is in the bridge.^[5]

10.20.2 Recording session

The Beatles recorded several takes of “The Long and Winding Road” on 26 January 1969 and again on 31 January with McCartney on piano, John Lennon on bass guitar, George Harrison on guitar, Ringo Starr on drums, and Billy Preston on electric piano. This was during a series of sessions for an album project then known as *Get Back*. Lennon, who played bass only occasionally, made several mistakes on the recording.^[3] Some writers, such as Ian MacDonald, have postulated that the disenchanted Lennon’s ragged bass playing was purposeful.^[7]

In May 1969, Glyn Johns, who had been asked to compile and mix the *Get Back* album by the Beatles, selected the 26 January recording as the best version of the song.^[8] The Beatles also recorded a master version as part of the “Apple Studio Performance” on 31 January, which contained a different lyrical and musical structure, but this version was not chosen for release.^[9] Bootlegs of the recording sessions of that day, and the film, show the band recording numerous takes of the song in a concerted effort to create a master. For both the 1969 and 1970 versions of the *Get Back* album, Glyn Johns used the 26 January mix as released on the *Anthology 3* album in 1996. When the project was handed over to Phil Spector he also chose the 26 January recording.^[10] In the spring of 1970, Lennon and the Beatles’ manager, Allen Klein, turned over the recordings to Phil Spector with the hope of salvaging an album, which was then titled *Let It Be*.^[3]

Spector made various changes to the songs, but his most dramatic embellishments occurred on 1 April 1970, the last ever Beatles recording session, when he added orchestral overdubs to “The Long and Winding Road,” “Across the Universe” and “I Me Mine” at Abbey Road Studios. The only member of the Beatles present was Starr, who played drums with the session musicians to create Spector’s characteristic “Wall of Sound.” Already known for his eccentric behaviour in the studio, Spector was in a peculiar mood that day, as balance engineer Peter Bown recalled: “He wanted tape echo on everything, he had to take a different pill every half hour and had his body-guard with him constantly. He was on the point of throwing a wobbly, saying ‘I want to hear this, I want to hear that. I must have this, I must have that.’”^[11] Bown and the orchestra eventually became so annoyed by Spector’s behaviour that the orchestra refused to play any further, and at one point, Bown left for home, forcing Spector to telephone him and persuade him into coming back after Starr had told Spector to calm down.^{[11][12]}

Finally, Spector succeeded in overdubbing “The Long

and Winding Road", using 18 violins, four violas, four cellos, three trumpets, three trombones, two guitars, and a choir of 14 women.^[13] The orchestra was scored and conducted by Richard Hewson, who would later work with McCartney on his album, *Thrillington*.^[12] This lush orchestral treatment was in direct contrast to the Beatles' stated intentions for a "real" recording when they began work on *Get Back*.^[12]

10.20.3 Controversy around Spector's overdubs

When McCartney first heard the Spector version of the song, he was outraged. Nine days after Spector had overdubbed "The Long and Winding Road", McCartney formally announced the Beatles' breakup. On 14 April, he sent a sharply worded letter to Apple Records business manager Allen Klein, demanding that the inclusion of the harp be eliminated and that the other added instrumentation and voices be reduced. McCartney concluded the letter with the words: "Don't ever do it again."^[14] These requests went unheeded, and the Spector version was included on the album.

In an interview published by the *Evening Standard* in two parts on 22 and 23 April 1970, McCartney said: "The album was finished a year ago, but a few months ago American record producer Phil Spector was called in by Lennon to tidy up some of the tracks. But a few weeks ago, I was sent a re-mixed version of my song 'The Long and Winding Road' with harps, horns, an orchestra, and a women's choir added. No one had asked me what I thought. I couldn't believe it."^{[15][6]} The Beatles' usual producer, George Martin, agreed, calling the remixes "so uncharacteristic" of the Beatles.^[16] "It was an insult to Paul," engineer Geoff Emerick recalled. "It was his record. And someone takes it out of the can and starts to overdub things without his permission."^[17] McCartney asked Klein to dissolve the Beatles' partnership, but was refused. Exasperated, he took the case to court, naming Klein and the other Beatles as defendants. Among the six reasons McCartney gave for dissolving the Beatles was that Klein's company, ABKCO, had caused "intolerable interference" by overdubbing "The Long and Winding Road" without consulting McCartney.^[11]

Spector claimed the overdubs were necessary due to the poor quality of the recording, particularly Lennon's bass playing. While the poor quality of the bass playing has been noted by other sources (in his book *Revolution in the Head*, a track-by-track analysis of the Beatles' records, Ian MacDonald described it as "atrocious" to the point of sabotage^[7]), its basis as the full-scale re-working of the track by Spector has been questioned. McCartney has argued that Spector could have merely edited out the relevant mistakes and rerecorded them, a technique Spector used elsewhere on the album. Specifically, it would have been a simple matter of having McCartney overdub

a more appropriate bass part to replace the Lennon bass line that was judged to be inadequate, or even using the more polished version initially rejected by Glyn Johns.

The controversy surrounding the song did not prevent a chart-topping single from being released in the United States on 11 May 1970, joined by "For You Blue" on the B-side. 1.2 million copies were sold in the first two days,^[18] and the song began its ten-week-long chart run on 23 May. On 13 June, it became the Beatles' twentieth and final number one single in America, according to *Billboard* magazine. This is the all-time record for number of number one singles on the Billboard Hot 100 chart. They achieved these twenty number one singles in a mere space of 74 months; an average of one number one single per 3.7 months, another all-time record. "The Long and Winding Road" brought the curtain down on the Beatles' seven consecutive years of domination in America that began with "I Want to Hold Your Hand" in 1964.^{[19][20]}

10.20.4 Beatles recording, redux

Anthology 3

The original 26 January take, without the orchestration and Spector overdubs, was included on *Anthology 3* released in 1996.^[21] This version included a bridge section spoken, rather than sung, by McCartney.

Let It Be... Naked

Main article: *Let It Be... Naked*

In 2003, the remaining Beatles and Yoko Ono released *Let It Be... Naked*, touted as the band's version of *Let It Be* remixed by independent producers. McCartney claimed that his long-standing dissatisfaction with the released version of "The Long and Winding Road" (and the entire *Let It Be* album) was in part the impetus for the new version. The new album included a later take of "The Long and Winding Road", recorded on 31 January. With no strings or other added instrumentation beyond that which was played in the studio at the time, it was closer to the Beatles's original intention than the 1970 version.^[3] This take is also the one seen in the film *Let It Be*.

Ringo Starr was impressed with the *Naked* version of the song: "There's nothing wrong with Phil's strings, this is just a different attitude to listening. But it's been 30-odd years since I've heard it without all that and it just blew me away."^[3] Spector himself argued that McCartney was being hypocritical in his criticism: "Paul had no problem picking up the Academy Award for the *Let It Be* movie soundtrack, nor did he have any problem in using my arrangement of the string and horn and choir parts when he performed it during 25 years of touring on his own. If Paul wants to get into a pissing contest about it, he's got me mixed up with someone who gives a shit."^[11]

10.20.5 Personnel

- Paul McCartney – lead vocals, piano
- John Lennon – bass
- George Harrison – guitar
- Ringo Starr – drums
- Billy Preston – electric piano

Uncredited – Phil Spector's orchestral and choral arrangements

10.20.6 McCartney performances and recordings

After its original release, “The Long and Winding Road” became a staple of McCartney’s post-Beatles concert repertoire. On the 1976 *Wings Over the World Tour*, where it was one of the few Beatles songs played, it was performed on piano in a sparse arrangement using a horn section. On McCartney’s 1989 solo tour and since, it has generally been performed on piano with an arrangement using a synthesiser mimicking strings, but this string sound has been much more restrained than on the Spector recorded version.^[22] The live performance recording of the Rio de Janeiro concert at April 1990 is on the album *Tripping the Live Fantastic*. McCartney also played the song to close the Live 8 concert in London.^[23]

McCartney and producer George Martin re-recorded “The Long and Winding Road” with instrumentation incorporating a lead saxophone, for the soundtrack to McCartney’s 1984 film, *Give My Regards to Broad Street*^[24] A second new studio recording of the song was made by McCartney during the 1989 *Flowers in the Dirt* album sessions and released that year as a B-side to the single “This One”.^[25]

10.20.7 Covers

Will Young version

Will Young, a winner of the first series of the ITV talent show *Pop Idol* released a cover version on BMG on 23 September 2002. The single was a double-A side record containing “The Long and Winding Road”/“Suspicious Minds” with the Beatles song performed by Will Young, the winner of the same *Pop Idol* series with Gareth Gates the runner-up in the same series adding his own voice contribution. The official credits to the song are ‘Will Young with Gareth Gates’.

Gates also performed the Elvis Presley song as a solo as the other side of the double-A side single.

The single “The Long and Winding Road/Suspicious Minds” reached the top of the UK Singles Chart where it

stayed for two consecutive weeks (charts of 29 September 2002 and 6 October 2002).

Other covers

“The Long and Winding Road” has been covered many times over the years by a wide variety of artists, including:

- Diana Ross on her album *Everything Is Everything* (1970).
- Johnny Mathis on his album *Close to You* (1970).
- Wayne Newton on his album *The Long and Winding Road* (1970).
- Salena Jones on her album *Platinum* (1971).
- Aretha Franklin on her album *Young, Gifted and Black* (1972).
- Andy Williams on his album *Alone Again (Naturally)* (1972).
- Cher on her album *Half-Breed* (1973).
- Ray Charles and Count Basie on their album *Ray Sings, Basie Swings* (1973).
- Cilla Black on her album *Day by Day with Cilla* (1973).
- Melba Moore on her album *Melba* (1976).
- Olivia Newton-John on her album *Come On Over* (1976).
- Leo Sayer on the film documentary soundtrack album *All This and World War II* (1976).
- Billy Ocean on his album *Suddenly* (1984).
- Dennis Brown on his reggae album *Revolution* (1985).
- Richie Havens on his album *Sings Beatles and Dylan: Old & New, Together & Apart* (1987).
- Kiri Te Kanawa on her cross-over album *Heart to Heart* (1992).
- Mina on her album *Mina Canta I Beatles* (1993).
- George Benson on the compilation album (*I Got No Kick Against*) *Modern Jazz* (1995).
- Amii Stewart on her tribute album *The Men I Love* (1995).
- Cissy Houston on her album *Midnight Train to Georgia: Janus Years* (1995).
- Manuel Barrueco with the London Symphony Orchestra on the album *Manuel Barrueco plays Lennon & McCartney* (1995).

- Zumpano on the b-side of Murderecords 45 "The Only Reason Under The Sun" (1996).
 - Peter Hofmann on the compilation album *Tenors on Tour* (1997).
 - George Michael on the "Concert for Linda", as a tribute for Linda McCartney's memory (1999).
 - Regine Velasquez on her album *R2K* (1999).
 - The Corrs on their album *Would You Be Happier?* (2001).
 - S Club 7 on their extended disc *You* (2001).
 - Barry Manilow on his album *The Greatest Songs of the Seventies* (2007).
 - Judy Collins on her album *Judy Collins Sings Lennon & McCartney* (2007).
 - Chris De Burgh on his album *Footsteps* (2008).
 - Maureen McGovern on her album *A Long and Winding Road* (2008).
 - Air Supply on the compilation album *Abbey Road: A Tribute to the Beatles* (2009).
 - Roberta Flack on her album *Let It Be Roberta: Roberta Flack Sings the Beatles* (2012).
 - Barry Gibb on his Mythology Tour (2013).
 - Yusuf Islam (aka Cat Stevens) on the 2014 album *The Art of McCartney*.
- [15] Spitz 2005, p. 851.
- [16] Miles 2007, p. 316.
- [17] "90 - 'The Long and Winding Road'". *100 Greatest Beatles Songs*. Rolling Stone.
- [18] "The Long and Winding Grouse Road". *Edmonton Sun* (Canoe Sun Media). October 7, 2011. Retrieved 13 July 2014.
- [19] Cross 2006.
- [20] Whelan 2005.
- [21] Lewisohn 1996, p. 31.
- [22] Badman 2001.
- [23] The New York Times 2005.
- [24] Calkin 2001a.
- [25] Calkin 2001b.

10.20.8 Notes

- [1] RIAA 2009.
- [2] Whitburn 2000.
- [3] Merritt 2003.
- [4] Lewisohn 1988, p. 156.
- [5] Pollack 1999.
- [6] The Beatles Interview Database 2004.
- [7] MacDonald 2005, p. 340.
- [8] Lewisohn 1988.
- [9] Miles 2001.
- [10] Spizer 2003, pp. 74-75.
- [11] Cross 2005, p. 396.
- [12] Lewisohn 1988, p. 198-199.
- [13] MacDonald 2005, p. 339.
- [14] The Beatles 2000, p. 350.

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10.20.10 External links

- Alan W. Pollack's *Notes on “The Long and Winding Road”*
- Full lyrics of this song at MetroLyrics

10.21 “The Look of Love”

For other songs of the same name, see [The Look of Love](#).

"**The Look of Love**" is a popular song composed by Burt Bacharach and Hal David and sung by English pop singer Dusty Springfield, which appeared in the 1967 spoof James Bond film *Casino Royale*. In 2008, the song was inducted into the Grammy Hall of Fame.^[1] It also received a Best Song nomination in the 1968 Academy Awards.

10.21.1 Songwriters

The music was written by Burt Bacharach, and was originally intended to be an instrumental. But later Hal David added the lyrics, and the song was published in 1967. According to Bacharach, the melody was inspired by watching Ursula Andress in an early cut of the film.^[2]

10.21.2 Recordings

Early recordings

The song was originally recorded by Dusty Springfield for the *Casino Royale* soundtrack, receiving an Oscar nomination and reaching the US Top 40. Phil Ramone, the soundtrack's engineer, recorded the song separately from the rest of the film tracks. Springfield re-recorded the song the same year in London, featuring a throaty saxophone solo, and released it as the B-side of “Give Me Time”. Claudine Longet recorded the song on her 1967 album of the same title. Lainie Kazan also recorded “The Look of Love” (arranged by Pat Williams) on her 1967 album *Love is Lainie*. Nina Simone also recorded “The Look of Love” in 1967 on her album *Silk & Soul*. Sérgio Mendes' hit rendition on the Sérgio Mendes & Brasil '66 album *Look Around* reached #4 on the pop charts after their performance in the Academy Awards telecast in March 1968. The lead vocal on this single was handled by Janis Hansen, not Lani Hall, a rarity in the early Brasil '66 canon. Andy Williams released a version in 1967 on his album, *Love, Andy*. Soul group The Delfonics also covered the song in 1968 on their album *La La Means I Love You*, while the legendary Motown quartet Four Tops gave the song a sweeping Broadway-like treatment on their 1969 album *Soul Spin*. Brazilian threesome Som Três recorded an early instrumental version on their album *Show* (Odeon, 1968).

Later recordings

Isaac Hayes covered the song for his 1970 album *...To Be Continued*. While Hayes used the same lyrics, his cover

includes a unique instrumental which has been heavily sampled on R&B and hip-hop records.

El Chicano covered "The Look of Love" on their 1970 album, *Viva Tirado*.

10.21.3 Additional recordings

- Barbara Acklin – *Love Makes a Woman* (1968)
- The Aztec Sapphire - Covered it during their Bigleap Session with a live performance at Bigleap Music & Post in Cape Town, South Africa.^[3]
- Beegie Adair (with the Jeff Steinberg Orchestra) – *I'll Take Romance* (2002)
- Patti Austin – *Street of Dreams* (1999)
- Anita Baker – *Rhythm of Love* (1994)
- Shirley Bassey – *I Capricorn* (1972)
- Louie Bellson – *Break through !* (1968)
- Willie Bobo – *Talkin' Verve* (1968)
- Chris Botti – *A Thousand Kisses Deep* (2003). (Chantal Kreviazuk provides the guest vocals).^[4] Botti also recorded it on *Live: With Orchestra and Special Guests* (2006) with Paula Cole and Burt Bacharach.^[5] Sy Smith performed the song during Botti's 2009 tour. Smith's version of the song appears on Botti's concert DVD, *Chris Botti in Boston*. In 2011, Botti recruited Lisa Fischer to perform the song for his 2011 tour.
- Odell Brown – *Ducky* (1967)
- Ray Bryant – *Sound Ray* (1969)
- Four Tops – *Soul Spin* (1969)
- Jean Carne with Grover Washington, Jr. – *Collaborations* (2002)
- Mark L. Smith – *Seduction Magical* (2014)
- El Chicano – *Viva Tirado* (1970)
- Steve Cole – *Moonlight* (2010)^[6]
- Deacon Blue – *Four Bacharach & David Songs* (EP, 1990)
- Dominique Dalcan – *Les années bleues* (1992)
- The Jimmy Dorsey Orchestra under the Direction of Lee Castle –
- Will Downing – R&B & Smooth Jazz Singer
- Glenn Frey - *After Hours*
- Larry Goldings & Harry Allen – *When Larry Met Harry* (2010)
- Kelly Harland –
- Gene Harris – *Coldwater Flat* (1968)
- Isaac Hayes – *...To Be Continued* (1970), *Live at the Sahara Tahoe* (1973)
- Susanna Hoffs –
- Ahmad Jamal – *Tranquility* (1968)
- Jack Jones –
- Ronan Keating – *When Ronan Met Burt* (2011)
- Barney Kessel –
- Gladys Knight & The Pips – *Silk N' Soul* (1968)
- Diana Krall (with the London Symphony Orchestra) – *The Look of Love* (2001) and *Live in Paris* (2002). Krall's record went platinum and made the top 10 of the Billboard 200. It topped the Canadian album charts and went quadruple platinum in Canada.
- Claudine Longet – 1967
- Amanda Lear –
- Eliot Lewis – *Master Plan* (released June 2003); *Eliot Lewis – The Originals* (released September 2010)
- Ramsey Lewis – *Up Pops* (1967)
- Shelby Lynne – *Just a Little Lovin'* (pays tribute to Dusty Springfield)
- Sergio Mendes (featuring Fergie) – *Encanto*
- The Meters – *The Meters* (1969)
- Sitti Navarro (Philippine bossa nova singer) – *My Bossa Nova*
- Trijntje Oosterhuis – 2007
- Diana Ross & The Supremes (Ross would cover the song again decades later, solo)
- Marilyn Scott – Smooth Jazz Singer
- Robert Shames, Composer/multi-instrumentalist, arranged a noteworthy version for string quartet in 2007 to much critical acclaim.
- Nina Simone – *Silk and Soul* (1967)
- Slum Village – *Fan-Tas-Tic (Vol. 1)* (1997)
- Jimmy Sommers – *Time Stands Still* (2006)^{[7][8]}
- Telex (band) – *Sex (Birds and Bees)*
- Tokyo Ska Paradise Orchestra – *Pioneers* (1993), *Moods for Tokyo Ska: We Don't Know What Ska Is* (1997)

- Stanley Turrentine – *Return of the Prodigal Son* (1967), *The Look of Love* (1968)
- The Tymes – *People* (1969)
- Vanilla Fudge –
- David T. Walker –
- Dionne Warwick – (1969)
- Julian Lloyd Webber recorded a version for cello in 2006.
- Tony Joe White –
- Reuben Wilson – *The Cisco Kid* (1973)
- Bobby Womack –
- Faye Wong –
- The Zombies – (during live performances)
- Tina Arena

References in pop culture

- In the 1997 film *Austin Powers: International Man of Mystery*, Susanna Hoffs of The Bangles sings the tune.
- The song is used as a demo song by Yamaha DGX-series keyboards.
- An instrumental version is featured in the 1970 film *The Boys in the Band* directed by William Friedkin.
- *Days of Our Lives* supercouple Doug and Julie share their first kiss while dancing to the song in 1970.
- A character hums it in the 1993 film *Alive*.
- It was used in a McDonald's television commercial in the mid-1990s.
- In the 1995 film *Dead Presidents* Isaac Hayes' version is used in the scene where the characters Kirby, Joe, and Anthony are driving along after Anthony's rocky return from the Vietnam War.
- The song is used (anachronistically) in the 2002 film *Catch Me If You Can* during a romantic scene set in 1964.
- The song is played during Rachel and Heck's wedding in the 2005 film *Imagine Me & You*.
- The song is also featured in the 2007 film *I Think I Love My Wife* written and directed by Chris Rock. Erica Canales sings the song produced by Marcus Miller.
- The song appears in the 1991 *The Simpsons* episode *The War of the Simpsons* as one of the song playing at the house party.
- The song appears in a 2008 episode of *The Sarah Silverman Program* entitled "Vow Wow".
- The song is featured in the 2010 film *Toast*.
- The song was deleted from the fifth season premiere of *Mad Men* before airing because the song had yet to be released at the time of the episode's setting.
- The song is sung by Imogen Poots in the 2013 film *The Look of Love*.
- The song was also adapted by the hip hop artist Jay-Z for his song *Can I Live* on his *Reasonable Doubt* album.

10.21.4 References

- [1] "Grammy Hall of Fame Award. *Grammy.org*. Retrieved 21 December 2012
- [2] Dominic, Serene (2003). *Burt Bacharach, Song by Song: The Ultimate Burt Bacharach Reference for Fans, Serious Record Collectors, and Music Critics*. Music Sales Group. p. 182. ISBN 978-0-8256-7280-4. Retrieved 2 December 2014.
- [3] Video on YouTube
- [4] "A Thousand Kisses Deep overview". *Allmusic.com*.
- [5] "Live: With Orchestra and Special Guests overview". *Allmusic.com*.
- [6] "http://www.stevecolemusic.com/". *SteveColeMusic.com*.
- [7] "Time Stands Still overview". *Allmusic.com*.
- [8] "News :: 05.26.09 ::". *JimmySommers.com*.

10.21.5 External links

- Sérgio Mendes interview by Pete Lewis, 'Blues & Soul' July 2008

10.22 “Lovely Day”

"**Lovely Day**" is a song by American soul and R&B singer Bill Withers. Published in 1977 (see 1977 in music), the song was written by Withers and Skip Scarborough and appears on Withers' 1978 album *Menagerie*.

Released as a single in late 1977, "Lovely Day" peaked at #6 on the *Billboard* R&B chart and at #30 on the *Billboard* Hot 100 chart in the US in early 1978.^[1] It also made the Top 10 in the United Kingdom, where the song reached #7 on the British single chart.^[2]

"Lovely Day" has been re-released as a single in the United Kingdom at least twice since the song's first chart run; in 1987 the original version charted again at #92,

while a version done by Ben Liebrand, named the "Sunshine Mix", made the British Top 10 in 1988, rising to #4.^[3] This remix resulted in renewed enthusiasm for the Withers original, which incurred a surge in airplay into the early 1990s and came to firmly overshadow the radio presence of Liebrand's version. Public interest was again piqued in 1995, when "Lovely Day" was used in adverts for Tetley tea.

Producer Clarence McDonald also arranged the original 1977 version of the song and played keyboards. Guitars were played by Ray Parker, Jr., Jerry Knight played bass, and Russell Kunkel played drums.^[4]

Toward the end of the song, Withers holds a note for 18 seconds. This is believed to be the second-longest note in UK chart history; Morten Harket of A-ha's 20-second note in "Summer Moved On" is the longest.^[5] Withers' note is sustained in chest voice, whereas Harket utilizes the falsetto range. The former remained the longest of any Top 40 hit in the United States until Freddy Curci of the band Sheriff held the final note of "When I'm with You", a number one song in the U.S. in 1989, for 26 seconds, albeit it a falsetto note.

10.22.1 Chart performance

10.22.2 Covers and samples

"Lovely Day" has been covered and sampled numerous times since Withers' original recording. These alternate versions of the song span many different musical genres, including R&B, pop, jazz, gospel, dance, and rap.

One of the more notable versions of this song was performed by The S.O.U.L. S.Y.S.T.E.M. featuring Michelle Visage and was included on the soundtrack to the 1992 film *The Bodyguard*. This mostly rap version was titled "It's Gonna Be a Lovely Day", and it reached #34 on the *Billboard* Hot 100 chart^[1] and #44 on the *Billboard* R&B chart, in addition to spending three weeks atop the US *Billboard* Hot Dance Club Play chart in December 1992 and January 1993.^[9] This version also reached #16 on the UK Singles Chart.^[10]

Other uses of the song include:

- 1978: American jazz guitarist Wilbert Longmire, cover version from his album *Sunny Side Up*
- 1979: British jazz fusion group Morrissey–Mullen, cover version from their album *Cape Wrath*
- 1983: British pop group Central Line, cover version from their album *Breaking Point* (this version reached #81 on the UK Singles Chart^[11])
- 1985: Italian singer, Mike Francis, cover version from his 1985 album *Features*.
- 1992: British entertainer, Des O Connor, cover version from his *Portrait* album.
- 1992: S.O.U.L. S.Y.S.T.E.M. "It's Gonna Be A Lovely Day"
- 1994: American gospel group Out of Eden, cover version from their album *Lovin' the Day*
- 1998: American gospel songwriter Kirk Franklin, cover version from his album *The Nu Nation Project* (titled "Gonna Be a Lovely Day")
- 1998: American rap duo DJ Jazzy Jeff & The Fresh Prince, sampled original song on their track "Lovely Daze" from their greatest hits album
- 1999: British Jazz-funk band Shakatak, cover version from their album *Magic*.
- 1999: American rappers Too Short, Ant Banks and Rappin' 4-Tay, working under the supergroup TWDY, sampled the original song on the track "Players Holiday"
- 2000: Finnish rapper Seremoniamestari covered original song on his track "Ihana päivä" from the album *Omin sanoin*
- 2000: The original song appears at the beginning of the 8th episode named "The Whole Truth" in the first season of the TV series "Ed".
- 2002: British DJ's Brancaccio & Aisher, sampled the The S.O.U.L. S.Y.S.T.E.M. cover on their track "It's Gonna Be...(A Lovely Day)" (this version reached #40 on the UK Singles Chart^[12] as well as hitting #1 on both the US *Billboard* Hot Dance Club Play chart^[13] and the UK Official Dance Chart)
- 2002: American contemporary gospel group Take 6, cover version from their album *Beautiful World*
- 2003: American R&B singer Luther Vandross featuring rapper Busta Rhymes, cover version from Vandross' Grammy Award-winning album *Dance with My Father*
- 2004: American rappers Twista and Anthony Hamilton, sampled original song on their track "Sunshine" from Twista's album *Kamikaze*
- 2006: American pop band Maroon 5, cover version from the soundtrack to the Luke Wilson film *Hoot* (this version features backing vocals by Bill Withers & Kori Withers)
- 2006: American jazz guitarist Lee Ritenour, with American pop singer Taylor Dayne and South African singer Zamajobe instrumental cover version from his album *Smoke & Mirrors*
- 2006: New Age/Contemporary jazz French keyboardist Philippe Saisse covered the song with his "Philippe Saisse Acoustique Trio" from the album "Body and Soul Sessions."^{[14][15]}

- 2007: American R&B singer **Diana Ross**, cover version from her album *I Love You*
- 2007: American rapper **Swizz Beatz**, sampled original song on his track “Take a Picture” from the album *One Man Band Man*
- 2007: American rapper **Z-Ro**, sampled original song on his track “A Lovely Day,” which features **Lil' Flip & Big Shasta**. The song was on Z-Ro’s album *King Of Tha Ghetto: Power*
- 2008: Drummer **Russ Kunkel** and his group **Chateau Beach** covered the song from the 2008 album “Rivage.”^[16]
- 2008: Bassist **Michael Manson** presented his version from the album “Up Front.”^{[17][18]}
- 2009: American saxophonist **Elan Trotman** covered the song from his album “This Time Around.”^{[19][20]}
- 2010: American rapper **LL Cool J**, sampled original song on his track “LLovely Day.”
- 2010: This song featured in the film *127 Hours* during the scene where **James Franco** (**Aron Ralston**) on the second day of his horrific ordeal, makes a pulley to (unsuccessfully) release the rock trapping his arm. This song also features in the soundtrack of the movie.^[21]
- 2010: American R&B singer and jazz saxophonist **Walter Beasley** recorded his own version of *Lovely Day* on the album *Backatcha*.
- 2011: R&B Singer **Jill Scott** covered this song on the album *The Original Jill Scott from the Vault, Vol. 1*, one of her last recordings with **Hidden Beach Recordings**.^[22]
- 2012: British Post hardcore band **Enter Shikari** covered this song in a live session over uStream
- 2012: A cover version of the song by **Elizabeth Mitchell** (musician) is used in a UK advert for **DFS** (British retailer)
- 2012: American musician **R. Kelly** heavily sampled the original song on the track, “Feelin' Single” from the *Write Me Back* album.
- 2013: American band **Robert Glasper Experiment** covered the song on the deluxe edition of their album *Black Radio 2*.
- 2013: Contemporary Christian artist **The Katinas** covered the song in their 2013 album *Love Chapter*.
- 2014: English rock band **alt-J** covered the song as a bonus track on their album *This Is All Yours*.

10.22.3 See also

- List of number-one dance hits (United States)
- List of number-one dance hits (UK)

10.22.4 References

- [1] Whitburn, Joel (1996). *The Billboard Book of Top 40 Hits*, 6th Edition (Billboard Publications)
- [2] 1978 UK chart info at chartstats.com
- [3] 1988 UK chart info at chartstats.com
- [4] Musicians credited at discogs.com
- [5] Longest note in UK Chart history at everyhit.com
- [6] <http://www.officialcharts.com/search/singles/LOVELY%20DAY/>
- [7] <http://www.uk-charts.top-source.info/top-100-1978.shtml>
- [8] <http://www.uk-charts.top-source.info/top-100-1988.shtml>
- [9] 1992 Hot Dance Club Play chart info at billboard.com
- [10] 1992 cover version UK chart info at chartstats.com
- [11] 1983 cover version UK chart info at chartstats.com
- [12] 2002 cover version UK chart info at chartstats.com
- [13] 2002 Hot Dance Club Play chart info at billboard.com
- [14] “Body and Soul Sessions overview”. *Allmusic.com*.
- [15] “The Body and Soul Sessions - Philippe Saisse”. *JazzTimes.com*.
- [16] “Rivage overview”. *Allmusic.com*.
- [17] “Up Front overview”. *Allmusic*.
- [18] “March 2008”. *SmoothViews.com*.
- [19] “Elan Trotman - This Time Around”. *Smooth-jazz.de*.
- [20] “Elan Trotman”. *thesmoothjazzride.com*.
- [21] Grimm, Becca (2010-10-29). “Sigur Rós, Bill Withers, Many More Featured on 127 Hours Soundtrack”. *Paste Magazine*.
- [22] Gail Mitchell (2011-04-05). “Hidden Beach Slates New Jill Scott Album For Spring”. "Billboard Magazine".

10.22.5 External links

- Withers original single info at discogs.com
- 1988 “Sunshine Mix” info at discogs.com
- Full lyrics of this song at MetroLyrics

10.23 "Lover Man"

This article is about the song sung by Billie Holiday. For the Jimi Hendrix song, see [Lover Man \(Jimi Hendrix song\)](#).

"**Lover Man (Oh, Where Can You Be?)**" (often called simply "**Lover Man**") is a 1941 popular song written by Jimmy Davis, Roger ("Ram") Ramirez, and James Sherman. It is particularly associated with Billie Holiday, for whom it was written, and her version was inducted into the Grammy Hall of Fame in 1989.^[1] Holiday's version reached #5 on the R&B chart and #16 on pop in 1945.^[2] In July 1946, Charlie Parker recorded a rendition of "Lover Man", considered by many to be one of his most passionate recordings, during which he was severely intoxicated.^[3] Dial Records producer Ross Russell had to hold Parker up to the microphone during the recording.^[3] Barbra Streisand recorded "Lover Man" for her 1967 album, *Simply Streisand*, with an arrangement by David Shire.^[4] She also sang the song live during her 1994 concert tour.^[5]

10.23.1 Versions

- Elek Bacsik - *Bird and Dizzy, a Musical Tribute* (1975)
- Acker Bilk - *In Holland* (1983)
- Dee Dee Bridgewater - *Eleanora Fagan (1915–1959). To Billie with Love* (2010)
- Dave Brubeck - *Jazz Masters - Concert Midem - (Pat Metheny, B.B. King, Dave Brubeck)* (1996)
- Kenny Burrell with Art Blakey - *On View at the Five Spot Cafe* (1959)
- The Communards
- Chris Connor - *A Jazz Date with Chris Connor / Chris Craft*
- Blossom Dearie - *Blossom Dearie (1957)*
- Barbara Dickson
- Bill Evans Trio featuring Stan Getz - *But Beautiful* (1974; released 1996)
- Clare Fischer - *ONE - to get ready: FOUR..... to – GO!* (1963, 1964; released 1968), two versions, one with tenor sax, bass and drums, the other unaccompanied.
- Ella Fitzgerald - *Whisper Not* (1968)
- Johnny Griffin - *Introducing Johnny Griffin* (1956)
- Billie Holiday
- Whitney Houston on the occasion of the Billboard Awards 1991^[6]
- Etta James - *Mystery Lady: Songs of Billie Holiday* (1994)
- José James - *Yesterday I Had The Blues - The Music of Billie Holiday* (2015)
- Sylvester James
- Keith Jarrett Trio - *Tribute* (1989)
- Jay Jay Johnson - *The Eminent Jay Jay Johnson Volume 1* (1953)
- Norah Jones
- Ivor Kirchin Band
- Patti Labelle
- Abbey Lincoln - *Abbey Sings Billie* (1989)
- Julie London - *Make Love to Me* (1957)
- Joe Lovano - *Bird Songs* (2011)
- Herbie Mann & The Bill Evans Trio - *Nirvana* (1962)
- Helen Merrill with Ron Carter - *Duets* (1989)
- Mietta - *Volano le pagine* (1991)
- Sarah Jane Morris
- Geoff and Maria Muldaur - *Sweet Potatoes* (1972)
- Renee Olstead
- Charlie Parker - (Recordings from 1945, 1946, 1949, 1950 and 1951)
- Patty Pravo
- Ike Quebec - *It Might as Well Be Spring* (1962)
- Django Reinhardt
- Sonny Rollins and Coleman Hawkins – *Sonny Meets Hawk!* (1963)
- Linda Ronstadt with Nelson Riddle - *What's New* (1983).
- Hilton Ruiz - "Heroes" (1993), with a Tito Puente vibes solo
- Jimmy Smith - *House Party* (1958)*Jimmy Somerville
- Kay Starr - *I Cry by Night* (1962)
- Barbra Streisand
- Supersax - *Stone Bird* (1989)

- Claude Thornhill and His Orchestra, around 1950 arranged by Gil Evans
- VASSY - *My Affection* (2005)
- Sarah Vaughan - *Sarah Vaughan with Clifford Brown* (1954) and *Swingin' Easy* (1957)
- Dinah Washington - *The World of Dinah Washington* (1964)
- Aziza Mustafa Zadeh - *Jazziza* (1997)

10.23.2 References

- [1] “GRAMMY Hall Of Fame”. GRAMMY.org. Retrieved 2014-05-21.
- [2]
- [3] Fordham, John (24 September 2009). “50 great moments in jazz: Charlie Parker teams up with Ross Russell”. *The Guardian*. Retrieved 2 February 2014.
- [4] “Barbra Streisand Archives | Simply Streisand (1967) | Album, CD, Remastered”. Barbra-archives.com. Retrieved 2014-05-21.
- [5] “Barbra Streisand Archives | 1994 Concert Tour | Main Page”. Barbra-archives.com. Retrieved 2014-05-21.
- [6] Video on YouTube

3: In the film, *Celebrating Bird* we learn that Parker had not had his 'medicine' that day.

10.23.3 External links

- “Lover Man...” at jazzstandards.com
- Full lyrics of this song at MetroLyrics

10.24 “The Man I Love”

"The Man I Love" is a popular standard, with music by George Gershwin and lyrics by his brother Ira Gershwin. Originally part of the 1924 score for the Gershwin government satire *Lady, Be Good* as “The Girl I Love”, the song was deleted from the show as well as from both the 1927 anti-war satire *Strike Up the Band* (where it first appeared as “The Man I Love”) and 1928 Ziegfeld hit *Rosalie* after tryouts. It is the basis for the 1947 film *The Man I Love* starring Ida Lupino and Bruce Bennett and featured prominently throughout.

As with many standards of the era, it has become more famous as an independent popular song than as one from a Broadway musical.

The song was included in the 2015 Broadway musical *An American In Paris* based on the movie of same name.

10.24.1 Recorded versions

- Tony Bennett & Sheryl Crow
- Kate Bush & Larry Adler
- Cher
- Zebedy Colt
- Rita Coolidge
- Miles Davis, with Thelonious Monk - *Miles Davis and The Modern Jazz Giants* (1954)^[1]
- Vaughn De Leath with Paul Whiteman’s Concert Orchestra for Columbia.
- Devics
- Bill Evans/Bob Brookmeyer on their album *The Ivory Hunters* (1959)^[2]
- Franck Amsallem- “Summer Times” (2003)
- Judy Garland on a 1944 radio broadcast
- Ella Fitzgerald - *Ella Fitzgerald Sings the George and Ira Gershwin Songbook* (1959)
- Marie Fredriksson on the opening show for The Stockholm Globe Arena at February 19, 1989.
- Helen Forrest
- Valeria Golino and Rachel Sweet^[3] sang it in the movie *Hot Shots!*
- Benny Goodman
- Coleman Hawkins (1943)
- Billie Holiday, with Lester Young (1939)
- Lena Horne
- Etta James - *Mystery Lady: Songs of Billie Holiday* (1994)
- Jarboe
- Stan Kenton - *Stan Kenton On AFRS (1944-1945)*
- Kathy Kirby
- Frances Langford
- Ledisi
- Peggy Lee
- Ivri Lider for the soundtrack of *The Bubble*
- Patti LuPone on *Lady With the Torch*
- Liza Minnelli
- Joni Mitchell, with Herbie Hancock (1998)

- Helen Morgan^[4]
- Hazel O'Connor
- Anita O'Day - *An Evening with Anita O'Day* (1956)
- Diana Ross
- Diane Schuur
- Barbra Streisand
- Donna Summer
- Rokia Traore
- Sophie Tucker 1928
- Sarah Vaughan - *Sarah Vaughan Sings George Gershwin* (1958)
- Caetano Veloso
- Dinah Washington
- Hildegard Knef
- Ben Webster, with the Tete Montoliu Trio - *Gentle Ben* (1972)
- Lester Young (1946)
- Hindi Zahra (2011)^[5]
- Ray Charles on *The Great Ray Charles* (1957)

10.24.2 References

- [1] Miles Davis and the Modern Jazz Giants
- [2] <http://www.discogs.com/Bob-Brookmeyer-Bill-Evans-The-Ivory-Hunters/release/3076039>
- [3] Hot Shots! (1991): Soundtracks (imdb.com)
- [4] <http://www.compactdiscoveries.com/CompactDiscoveriesScripts/27LoveMusic1.html>
- [5] <http://www.discogs.com/Hindi-Zahra-Handmade/release/4492589>

10.24.3 See also

- List of 1920s jazz standards

10.25 "Mean to Me"

"Mean To Me" is a popular song with music by Fred E. Ahlert and lyrics by Roy Turk, published in 1929. The song is a popular standard, recorded by many artists.^[1]

10.25.1 Recordings

The first singer to record this song was Annette Hanshaw in 1929.

Billie Holiday recorded her version in 1937 with Lester Young and Teddy Wilson.

In 1946, Lester Young, Nat King Cole and Buddy Rich recorded the song, which was released on the album *The Lester Young Trio No. 2*.

Frank Sinatra recorded the song in 1947.^[2]

Sarah Vaughan recorded the song for her album "Sarah Vaughan in Hi-Fi" (1950) and EP "Hot Jazz (album)" (1953)

Doris Day recorded a version for the 1955 film *Love Me or Leave Me*.^[3]

Julie London recorded the song for her album *Lonely Girl* (1956).

Dean Martin recorded the song in 1960 with Nelson Riddle and his orchestra for the album *This Time I'm Swingin'!*.

Betty Carter recorded the song in August 1960, released on her album *The Modern Sound of Betty Carter*.

Ella Fitzgerald included the song on her 1962 Verve release *Ella Swings Brightly with Nelson*, recorded with the Nelson Riddle Orchestra; the album won a Grammy Award in 1963. Fitzgerald recorded a new version in 1975, together with pianist Oscar Peterson on the album *Ella and Oscar* (Pablo Records).

Chet Baker included the song on his album *Baker's Holiday: Plays & Sings Billie Holiday* from 1965.

Linda Ronstadt recorded the song with Nelson Riddle for her album *Lush Life* (1984).

New Orleans Jazz Vipers have also recorded the song (2005).

10.25.2 See also

- List of 1920s jazz standards

10.25.3 References

- [1] "Jazz Standards Songs and Instrumentals (Mean to Me)". Jazstandards.com. Retrieved 2015-04-16.
- [2]
- [3] Review by William Ruhlmann. "Love Me or Leave Me [Original Soundtrack] - Doris Day | Songs, Reviews, Credits, Awards". AllMusic. Retrieved 2015-04-16.

10.25.4 External links

- Lyrics for "Mean to Me"

10.26 “Only You (And You Alone)” Other notable covers

“**Only You (And You Alone)**” (often shortened to “**Only You**”) is a pop song composed by **Buck Ram**.^[1] It was recorded most successfully by **The Platters**, with lead vocals by **Tony Williams**, in 1955.^[2]

10.26.1 The Platters’ version

The first recording of the song on **Federal Records**, also by Williams and The Platters, turned out poorly in 1954, but after a re-recording, the song scored a major hit^[2] when it was released on July 3, 1955. Platters bass singer **Herb Reed** later recalled how the group hit upon its successful version: “We tried it so many times, and it was terrible. One time we were rehearsing in the car ... and the car jerked. Tony went ‘O-oHHHH-nly you.’ We laughed at first, but when he sang that song—that was the sign we had hit on something.”^[3] According to **Buck Ram**, **Tony Williams’** voice “broke” in rehearsal, but they decided to keep this effect in the recording. This was the only Platter’s recording on which songwriter and manager **Ram** played the piano.^[2]

The song held strong in the number-one position on the U.S. R & B charts for seven weeks, and hit number five on the *Billboard* Hot 100 chart.^[4] It remained there for 30 weeks, beating out a rival cover version by a white band called **The Hilltoppers**. When the Platters track, “**The Great Pretender**” (which eventually surpassed the success of “**Only You**”), was released in the UK as Europe’s first introduction to The Platters, “**Only You**” was included on the flipside. In the 1956 film *Rock Around the Clock*, The Platters participated with both songs “**Only You**” and “**The Great Pretender**”.

10.26.2 Cover versions

Ringo Starr version

In 1974, **Ringo Starr** covered this song (b/w “**Call Me**”) for his album *Goodnight Vienna* at the suggestion of **John Lennon**. This version was released as a single on 11 November in the US,^{[nb 1][5]} and it became a number six hit on the US *Billboard* Hot 100 and reached number one on the easy listening chart in early 1975.^[6] It was released in UK on 15 November.^{[nb 2][7]} **Lennon** plays acoustic guitar on the track, and recorded a guide vocal which was kept by producer **Richard Perry**. **Harry Nilsson** sings harmony vocals and appears with Starr in the amusing music video filmed on top of the **Capitol Records** building in Los Angeles. **Lennon’s** vocal version appears on his *Anthology* box set, in 1998.

- A version was recorded in 1956 by the Welsh born singer **Malcolm Vaughan**. Also in 1956, an instrumental version by **Franck Pourcel** was released & sold over 3 million copies by 1959.
- The American vocal group **Deep River Boys** featuring **Harry Douglas** with **Arne Bendiksen’s** orchestra recorded the song in Oslo on August 8, 1956. It was released on the 78 rpm record **HMV AL 6033**.
- A 1959 instrumental cover by French orchestrator **Franck Pourcel** hit the *Billboard* top ten.
- **Brenda Lee** covered the song on her 1962 album *Sincerely, Brenda Lee*. This version allegedly made the top five in **Flemish Belgium** in late 1963 when released as a single in Belgium.
- **Bobby Hatfield** of the **Righteous Brothers** reached No.95 on the *Billboard* charts with his 1969 version.
- English singer **Jeff Collins** from **Enfield** recorded the song in 1972. It was popular in Europe, and rose to number 40 in the UK charts, staying at that position for eight weeks.^[8]
- In 1973, the singer **Stein Ingebrigtsen** had a number one hit in **Norway** with a **Norwegian** version of the song, entitled “**Bare du**”. The lyrics were written by the record producer **Arve Sigvaldsen**. A **Swedish** version of the song, “**Bara du**”, also recorded by **Ingebrigtsen**, became popular in that country. **Ingebrigtsen** also recorded a **German** version entitled “**So wie du**” with lyrics written by **Ralph-Maria Siegel**.
- The American vocal group **The Stylistics** recorded a cover version for their 1976 album, *Once Upon a Juke Box*.
- **Luis Miguel** recorded the song in **Spanish** under the title “**Solo tú**” for his 1987 album *Soy Como Quiero Ser*.
- Country singers **Norro Wilson**, **Reba McEntire**, **The Statler Brothers**, **Travis Tritt** and **Doug Stone** all released cover versions, in 1969, 1982, 1986, 1995, and 2006, respectively. **Wilson**, **McEntire**, **The Statler Brothers** and **Tritt** charted with their renditions.
- The pop band **Child** released the song as a single in 1979, reaching number-33 in the UK Charts.
- **John Alford** recorded the song as a double-A side with “**Blue Moon**” in 1996, which reached number 9 in the UK charts.
- Japanese artist **Shikao Suga** covered this song on his 2001 single “**Hachigatsu no Serenade**”.

- Stevie Holland covered the song on her 2006 album *More Than Words Can Say*.
- Fictional music group Alvin and the Chipmunks covered the song for their 2007 film *Alvin and the Chipmunks* and its soundtrack.
- Diana Ross covered the song on her 2007 album *I Love You*.
- Train covered the song in 2010 and released it as a non-album Internet-only single.
- In the 2011 video game *Batman: Arkham City*, The Joker, voiced by Mark Hamill, ominously sings the entire song *a cappella* on a voicemail message sent to Batman, heard during the game's end credits sequence.
- The bluegrass group The Del McCoury Band performed a bluegrass version of the song on their 2013 album *The Streets of Baltimore*.
- Victor Wood
- Australian group Human Nature covered the song on their 2014 album *Jukebox*.

Appearances in films and television

The 1952 romantic adventure movie *Scaramouche* included the words "Only you, and you alone". It is not known whether this was an influence.

Conversely, the 1994 romantic comedy *Only You* did not feature the song.

The song is included on the soundtracks of the films *American Graffiti* (The Platters recording), *The Delinquents* (The Platters recording), *Mr. Destiny* and *Alvin and the Chipmunks* in which it was performed by Alvin and the Chipmunks.

The song is in the 1991 film *Hot Shots!* starring Charlie Sheen. The song features in the 1994 Michael Hui film *Tie ban shao* (*Teppanyaki*).

The song is also featured in the 1993 Mike Myers cult classic *So I Married An Axe Murderer*. Partly sung in French by Nancy Travis during the wedding ceremony scene.

The song was featured heavily in advertising for Network Q during the early 1990s, with the song changed to 'Only Q'^[9]

In the 1995 comedy *Sgt. Bilko*, Country music artist Travis Tritt sings it on the stage. Tritt's version was included on his 1995 album *Greatest Hits: From the Beginning*.

This song was adapted into Cantonese in the Hong Kong movie *A Chinese Odyssey*. In the song, Longevity Monk tries to convince the character Joker, who he thinks is the

Sun Wukong, to protect him on his travels and put on the Monkey King's golden crown. Instead, Joker beats Longevity Monk over the head with a rod.

Lonestar recorded a cover version for the soundtrack to the film *Where the Heart Is*.

This song also appears in the 2009 Japanese film *Zero Focus*.

Filipino actor/singer Sam Milby sang a rock-version of the song which served as the theme song for the Filipino-dubbed airing of the Korean drama series *Only You* and later served as the theme song to the Philippine adaptation of the series, starring Milby and airing on ABS-CBN in the Philippines and The Filipino Channel worldwide.

The Platters' version appears at the close of an episode in season 3 (2005) of "Cold Case".

10.26.3 See also

- List of number-one rhythm and blues hits (United States)
- List of number-one adult contemporary singles of 1975 (U.S.)

10.26.4 References

Footnotes

- [1] US Apple 1876^[5]
- [2] UK Apple R 6000^[7]

Citations

- [1] For copyright reasons, Ram, who was registered with ASCAP, also added one of his pen names, Ande Rand.
- [2] Buck Ram interviewed on *the Pop Chronicles* (1969)
- [3] <http://www.telegraph.co.uk/news/obituaries/9314992/Herb-Reed.html>
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- [5] Harry, Bill (2004). *The Ringo Starr Encyclopedia*. London: Virgin Books. p. 183. ISBN 9780753508435.
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- [8] Peat, Charlie. "Former singer inspired to write more music after 40-year-old song proves a hit on YouTube". *Hendon and Finchley Times*. Retrieved 14 August 2014.
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10.26.5 External links

- Vocal Hall Of Fame: The Platters

10.27 “Our Love Is Here to Stay”

“Love Is Here to Stay” is a popular song and a jazz standard. The music was written by George Gershwin, the lyrics by Ira Gershwin, for the movie *The Goldwyn Follies* (1938) which was released shortly after George Gershwin’s death. It is performed in the film by Kenny Baker. “Love Is Here to Stay” also appeared, perhaps most memorably, in the 1951 MGM picture *An American in Paris*, for which it served as the main theme. It also appeared in 1995’s *Forget Paris*, in which it is actually a reference to *An American In Paris*. The song was the last composition George Gershwin completed. Ira Gershwin wrote the words after his brother’s death.

Originally titled “It’s Here to Stay” and then “Our Love Is Here to Stay”, the song was finally published as “Love Is Here to Stay”.^[1] Ira Gershwin has said that he wanted to change the song’s name back to “Our Love Is Here to Stay” for years, but felt that it wouldn’t be right since the song had already become a standard.^[2] The song is emblematic of the Great American Songbook, with both an introductory verse and a chorus.

The song is also used in the musical, *The 1940’s Radio Hour*.

An instrumental version of the song is heard in some episodes of *The Honeymooners* when Ralph apologizes to Alice.

A version of the song was briefly performed by the actress Elizabeth Carling in the British sitcom *Goodnight Sweetheart*.

10.27.1 Notable recordings

- Gene Kelly - *An American in Paris (soundtrack)* (1951)
- Four Freshmen - *Four Freshmen And Five Trombones* (1955)^[3]
- Nat King Cole - *Nat King Cole Sings for Two in Love* (1955)
- Frank Sinatra - *Songs for Swingin' Lovers!* (1956)
- Joni James - *Let There Be Love* (1956)
- Dinah Washington - *In the Land of Hi-Fi* (1956)
- Ella Fitzgerald and Louis Armstrong - *Ella and Louis Again* (1957)
- Doris Day - *Hooray for Hollywood* (1958)

- Carmen McRae - *Ella Fitzgerald and Billie Holiday at Newport* (1958)
- Billie Holiday - *All or Nothing at All* (1959)
- Blossom Dearie - *Once Upon a Summertime* (1959)
- Ella Fitzgerald - *Ella Fitzgerald Sings the George and Ira Gershwin Songbook* (1959)
- Oscar Peterson - *Oscar Peterson Plays the George Gershwin Songbook* (1959)
- Luigi Tenco - (1960)
- Andy Williams - *Warm and Willing* (1962)
- Dave Brubeck - *Plays And Plays And Plays* (1962)^[4]
- Dexter Gordon - *Our Man in Paris* (1963)
- Jack Jones - *Dear Heart* (1965)
- Ray Charles - *I'm All Yours Baby!* (1968)
- Diana Ross - *Lady Sings the Blues* (1972)
- Harry Connick Jr - *When Harry Met Sally* (1989)
- John Pizzarelli - *Our Love is Here to Stay*, counterpoint with Neal Hefti's “Li'l Darlin'”, arranged by Don Sebesky (1997)
- Lisa Stansfield - *Swing original motion picture soundtrack (album)* - (1999)
- Susannah McCorkle - *Hearts and Minds* (2000)
- Smokey Robinson - *Timeless Love* (2006)
- Teddi King - *'Round Midnight* (2008)
- Barry Manilow - *The Greatest Love Songs of All Time* (2010)
- Brian Wilson - *Brian Wilson Reimagines Gershwin* (2010)
- Eric Clapton - *Old Sock* (2013)^[5]
- Meiko - *You & Me* (2013)

10.27.2 See also

- List of 1930s jazz standards

10.27.3 References

- [1] "Musicnotes.com: Unsupported Browser or Operating System". Musicnotes.com. Retrieved 8 December 2014.
- [2] "Love Is Here to Stay (1938)". Jazzstandards.com. Retrieved 8 December 2014.
- [3] "Four Freshmen – Four Freshmen And Five Trombones". Discogs.com. Retrieved 8 December 2014.
- [4] "Dave Brubeck : Plays and Plays and Plays". Discogs.com. Retrieved 8 December 2014.
- [5] "Eric Clapton : Old Sock". Discogs.com. Retrieved 8 December 2014.

10.28 "Pledging My Love"

"**Pledging My Love**" is a blues ballad. It was written by Ferdinand Washington and Don Robey and published in 1954.

The song's theme is captured in the title and the opening lines:

Forever my darling, my love will be true,
Always and forever, I'll love just you,^[1]

10.28.1 Johnny Ace

The most popular recording of the song was done by Johnny Ace.^[1] It was released by Duke Records as catalog number 136 in 1955 soon after Ace's death by an accidental self-inflicted gunshot wound. Ace's version peaked on the *Billboard* chart at #17 and spent ten weeks at #1 on the R&B chart.^[2]

The recording was produced by Johnny Otis, who also played the vibraphone on the track and featured the Johnny Otis band.

Ace's "Pledging My Love" was used multiple times in the 1983 film *Christine* directed by John Carpenter and written by Stephen King about a 17-year-old boy in love with a possessed 1958 Plymouth Fury. It is briefly heard in *Back to the Future* (1985) when Lorraine Baines is in the car with her future son Marty McFly. The song is also played during the movie *Bad Lieutenant* and another Harvey Keitel movie, *Mean Streets*.

Paul Simon wrote a song called "The Late Great Johnny Ace" and released it on his *Hearts and Bones* album. In the early 2000s, Simon sang "Pledging my Love" live in concert, telling the audience that this record was the first one he ever bought.

10.28.2 Other versions

It was covered by Teresa Brewer (Coral Records, catalog number 61362) and The Four Lads (Columbia Records, catalog number 40436). Brewer's version also charted at #17 on the pop chart in 1955.^[3] On Cash Box magazine's Best-Selling Record charts, where all versions are combined, the song peaked at #11.

Later versions also making the charts were recorded by Roy Hamilton (released by Epic Records as catalog number 9294, #45 on Billboard and #51 on Cash Box in 1958) and Johnny Tillotson (released by Cadence Records as catalog number 1377, #63 on Billboard and #73 on Cash Box in 1960).

Percy Sledge put out a single of *Pledging My Love* in 1967 in Germany and the UK.

Jay and the Americans released a cover version of the song on their 1969 album, *Sands of Time*.

In 1972, by Jerry Lee Lewis on a double LP Live in London

In 1971, Kitty Wells released a single of "Pledging My Love" and used it as the title song of an album. Her version topped out at #49 on the US country charts, but reached #19 in Canada.

In 1973, a cover version by Diana Ross and Marvin Gaye appeared on the album *Diana & Marvin*.

In 1976, Delbert McClinton includes a cover version on his album *Genuine Cowhide*. Roy Orbison covers it too in *I'm Still in Love with You* album.

The song was recorded by Elvis Presley late in his career and appears on his 1977 album *Moody Blue*, the last album released before Presley's death in 1977.

David Allan Coe also recorded a cover of the song.

In 1983, Emmylou Harris released a version of this song on her album *White Shoes*, released as a single, it reached #9 on the country charts.

In 1986, Aaron Neville released a version of this song on his Orchids In The Storm EP.

In 1993, Solomon Burke released a version of this song on his album, *Soul Of the Blues*.

In 1994, blues singer Little Milton covered this song on his album, *I'm A Gambler*.

In 2008, the band Flat Duo Jets released their previously recorded live album, *Two Headed Cow*, which features the song "Golden Strings"; it's clearly inspired by "Pledging My Love", containing the lyrics: "I'll forever love you, For the rest of my days, I'll never part from you, Or your loving ways".

10.28.3 References

- [1] Gilliland, John (1969). "Show 4 - The Tribal Drum: The

rise of rhythm and blues. [Part 2]" (AUDIO). *Pop Chronicles*. Digital.library.unt.edu.

- [2] Whitburn, Joel (2004). *Top R&B/Hip-Hop Singles: 1942-2004*. Record Research. p. 22.
- [3] Whitburn, Joel (1973). *Top Pop Records 1940-1955*. Record Research.

10.28.4 External links

- Full lyrics of this song at MetroLyrics

10.29 “Rescue Me”

"Rescue Me" is a rhythm and blues song first recorded and released as a single by Fontella Bass in 1965. The original versions of the record,^[1] and BMI,^[2] give the songwriting credit to Raynard Miner and Carl William Smith, although many other sources also credit Bass herself as a co-writer.^{[3][4][5][6][7]} It would prove the biggest hit of Bass's career, reaching #1 on the R&B charts for four weeks and placing at #4 on the *Billboard* Hot 100.^[8] "Rescue Me" also peaked at number eleven on the UK Singles Chart.

10.29.1 Original recording

According to writer Robert Pruter in his book *Chicago Soul*, the song emerged from a songwriting and rehearsal, or "woodshedding", session at Chess Records:^[9] " 'Rescue Me' was a terrific example of the Chess studio system at its finest... One Saturday in August 1965, Bass was sitting in a rehearsal studio with producers-writers Carl Smith and Raynard Miner. They were fooling around with the song when arranger Phil Wright walked in, and the ensuing four-way jam session brought forth 'Rescue Me'. [Billy] Davis produced the side..." Bass claimed that, although Smith, Miner and Davis had assured her that her contribution to authorship of the song's lyrics would be acknowledged, this was never done.^[10]

Bass recorded the song in three takes at Chess Studios in Chicago. Minnie Riperton provided background vocals, and Maurice White and Louis Satterfield, later of Earth, Wind & Fire, were on drums and bass respectively.^[10] Other musicians on the record included Pete Cosey and Gerald Sims on guitar, Leonard Casten on piano, Sonny Thompson on organ, and Charles Stepney on vibes. According to Bass, the call-and-response moans heard in the song was unintentional. In an interview with *The New York Times* in 1989, she said, "When we were recording that, I forgot some of the words... Back then, you didn't stop while the tape was running, and I remembered from the church what to do if you forget the words. I sang, 'Ummm, ummm, ummm,' and it worked out just fine."^{[11][12]}

10.29.2 Accolades

The information regarding accolades attributed to "Rescue Me" is adapted from acclaimedmusic.net.^[13]

(*) designates lists that are unordered.

10.29.3 Other versions

- Judy Mowatt recorded the song when she was with The Gaylettes sometime between 1967 and 1973. This version was re-released in 2001 on the album "We Shall Sing - The Gaylettes featuring Judy Mowatt" and again in 2003 on the Trojan Reggae Sisters Box Set.
- In 1969, The Reggae Girls released a 45rpm produced by Harrold Deeland, on Nu Beat.
- In 1971, Linda Ronstadt's album *Linda Ronstadt* featured a live performance of "Rescue Me" as a track.
- In 1974, Cher released it as a single, that was recorded for the album *Dark Lady*. Allmusic reviewed her version by calling it a good cover choice and noted that it is always good to hear her voice in classics.^[14]
- In 1976, Melissa Manchester remade the song for her *Better Days and Happy Endings* album; released as a single the track reached #78 on the *Billboard* Hot 100 the only Hot 100 showing for "Rescue Me" since the original version.
- Australian blues rock band Stars recorded "Rescue Me" on their final live album *1157* in 1979.
- Other artists to record this song include Elkie Brooks, Gail Dahms, Shirley Eikhard, Bryan Ferry, Guys 'n' Dolls, Tom Jones, Gayle McCormick, Ann Peebles, Diana Ross, and Leslie Uggams.
- Sass Jordan recorded the song for the soundtrack of the 1989 film *American Boyfriends*; her version reached #44 on the Canadian singles chart.
- Pat Benatar recorded the song in 1994 for the soundtrack to the film *Speed*.
- John Lennon included the Fontella Bass version in his jukebox whilst on tour. The version was included in the compilation album of tracks from the jukebox.
- The song was covered by The Doc Thomas Group, the precursor to Mott the Hoople.
- "Rescue Me" was also remixed as a dance track by Nu Generation, titled "In Your Arms (Rescue Me)". It was released in January 2000 in the United Kingdom, peaking at No. 8 in the UK Singles Chart.

10.29.4 Clear channel memorandum

"Rescue Me" was one of the songs deemed inappropriate by Clear Channel following the September 11, 2001 attacks.^[15]

10.29.5 Commercial use

- The original version of "Rescue Me" was used in a TV advertising campaign by American Express: Fontella Bass has stated that she was at a low point in her life when on New Year's Day 1990 she was astonished to hear her own voice singing "Rescue Me" on the American Express television ad. The experience gave Bass the inspiration to set her life in order: it also motivated her to make queries over the commercial use of her recording of "Rescue Me" with the ultimate result a 1993 settlement with American Express and its advertising agency awarding Bass \$50,000 plus punitive damages.^[16]
- "Rescue Me" was also adapted as the jingle for a 1991 and 1992 TV ad campaign for Pizza Hut, with Aretha Franklin rendering the song as "Deliver me". In 2009 "Rescue Me" was utilized in a TV ad campaign by TENA.
- "Rescue Me" has been used in an advertising campaign by L'Oréal's "Root Rescue" product line, sung in the background of their commercial.

10.29.6 Film use

- *In the Army Now*
- *A Cinderella Story*
- *Air America*
- *Best*
- *I, Robot*
- *Jumpin' Jack Flash*
- *Sister Act*

10.29.7 See also

- List of number-one R&B singles of 1965 (U.S.)

10.29.8 References

- [1] "Rescue Me" label shot
- [2] BMI Repertoire Search: "Rescue Me". Retrieved 28 December 2012
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- [4] "Fontella Bass Dies At 72". *Huffington Post*. 27 December 2012.
- [5] "Fontella Bass, singer of 'Rescue Me,' dies". *Chicago Sun-Times*.
- [6] "Fontella Bass, US soul singer of Rescue Me, dies at 72". *BBC News*. 27 December 2012.
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- [9] Pruter, Robert (2002). *Chicago Soul*. Chicago: University of Illinois Press. p. 123. ISBN 0252062590.
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- [12] Pareles, Jon (13 January 1989). "POP/JAZZ; A Family Of Gospel Singers". *The New York Times*.
- [13] Rescue Me on acclaimedmusic.net
- [14] Review by Allmusic, Retrieved 14 October 2013
- [15] Murphy, Heather. "It's the End of the World as Clear Channel Knows It - Slate Magazine". *Slate.com*. Retrieved 2013-12-15.
- [16] "'My Song Rescued Me'". *The Tuscaloosa News*. November 25, 1995.

17.[^]<http://www.soulfulkindamusic.net/fbass.htm>

10.30 "Smile"

"Smile" is a song based on an instrumental theme used in the soundtrack for the 1936 Charlie Chaplin movie *Modern Times*. Chaplin composed the music, while John Turner and Geoffrey Parsons added the lyrics and title in 1954.^[1] In the lyrics, based on lines and themes from the film, the singer is telling the listener to cheer up and that there is always a bright tomorrow, just as long as they smile. "Smile" has become a popular standard since its original use in Chaplin's film. It was used as the theme song on *The Jerry Lewis Show* from 1967-69.

10.30.1 Original version

The song, originally sung by Nat King Cole, charted in 1954.

10.30.2 Other versions

Michael Jackson version

Singer **Michael Jackson** recorded the song for his 1995 double album *HIStory: Past, Present and Future, Book I*. It was planned to be released as the eighth and final single from the album in 1998. Only a few copies from the Netherlands, Germany and South Africa (where the record distribution was started previous to the withdrawal) were saved as the other copies were withdrawn.

James Hunter of Rolling Stone wrote a negative review: “the climactic version of Charlie Chaplin’s “Smile” has zero point of view on itself; its blend of rampaging ego and static orchestral pop is a Streisand-size mistake.”^[2] Entertainment Weekly called this song “destined-for-Disney rendition.”^[3]

In 2009 at Jackson’s memorial, his brother **Jermaine Jackson** sang a version of the song in Michael’s honor.

Track listing CD maxi single^[4]

1. “Smile” (short version) – 4:10
2. “Is It Scary” (radio edit) – 4:11
3. “Is It Scary” (Eddie’s Love Mix Edit) – 3:50
4. “Is It Scary” (Downtempo Groove Mix) – 4:50
5. “Is It Scary” (Deep Dish Dark and Scary Radio Edit) – 4:34

12” maxi single^[4]

- A1. “Smile” – 4:55
- A2. “Is It Scary” (Deep Dish Dark and Scary Remix) – 12:07
- B1. “Is It Scary” (Eddie’s Rub-a-Dub Mix) – 5:00
- B2. “Is It Scary” (Eddie’s Love Mix) – 8:00
- B3. “Off the Wall” (Junior Vasquez Remix) – 4:57

Promotional single

1. “Smile” (short version) – 4:10

Promotional CD single

1. “Smile” (short version) – 4:10
2. “Is It Scary” (radio edit) – 4:11

Charts

Robert Downey Jr. version

In the 1992 film *Chaplin*, a version of the song by actor **Robert Downey, Jr.** can be heard during the closing credits, and later released in 2004 as an alternative ballad take on his debut album *The Futurist*.

Josh Groban version

Josh Groban recorded a cover of the song, and released it in 2006 as a digital single and a bonus track on internet exclusive editions of his *Awake* album.^{[8][9]} He performed the song in some of his concerts as well as the annual **Capitol Fourth** concert of 2011, broadcast on PBS.^[10]

Phyllis Diller and Pink Martini version

“Smile” serves as the closing track and features American actress and comedienne **Phyllis Diller** (1917–2012). **Pink Martini** and Diller recorded the song in January 2012 in her living room in Los Angeles, and the group released it upon her death.

Gloria Estefan version

Gloria Estefan covered the song for her 2013 album, *The Standards*. Each edition of the album included a duet Spanish version with **Laura Pausini**, “Sonríe,” adapted by Estefan herself. Other editions include the original English-lyric version, a solo Spanish version, an Italian duet version with Pausini (“Sorrìdi”), and/or a solo Italian version.^[11]

Jeff Lynne Version

Jeff Lynne recorded a version of the song for his 2012 album, *Long Wave*. The album was made as a tribute to songs he heard on long wave radio as a youth.

Hollywood Bowl Performances, 2013

During the 2013 Hollywood Bowl summer season, the song was performed by no less than six different singers at different concerts. These included: Josh Groban with the Los Angeles Philharmonic Orchestra, Dr. John in his tribute to Louis Armstrong, Tony Bennett, Natalie Cole, Kristin Chenoweth with the Los Angeles Philharmonic Orchestra, and George Benson in his tribute to Nat King Cole.^[12]

66th Primetime Emmy Awards

Sara Bareilles performed the song during the “In Memoriam” segment of the 66th Primetime Emmy Awards ceremony on August 25, 2014.^[13]

DMX Version

Rapper **DMX** performed a version of the song in the movie *Top Five*.^[14]

Westlife Version

8 November 2004 (see Release history) Recorded 2004; Rokstone Studios (London), Genre Big band Length 39:21 Language English Label Sony BMG, RCA Producer Steve Mac

10.30.3 References

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10.30.4 External links

- Michael Jackson Smile lyrics at MetroLyrics

10.31 "Strange Fruit"

For other uses, see Strange Fruit (disambiguation).

"**Strange Fruit**" is a song performed most famously by Billie Holiday, who first sang and recorded it in 1939. Written by teacher Abel Meeropol as a poem and published in 1937, it protested American racism, particularly the lynching of African Americans. Such lynchings had reached a peak in the South at the turn of the century, but continued there and in other regions of the United States.^{[2][3]} Meeropol set it to music and, with his wife and the singer Laura Duncan, performed it as a protest song in New York venues in the late 1930s, including Madison Square Garden.

The song continues to be covered by numerous artists, as well as inspiring novels, other poems and other creative works. In 1978, Holiday's version of the song was inducted into the Grammy Hall of Fame.^[4] It was also included in the list of *Songs of the Century*, by the Recording Industry of America and the National Endowment for the Arts.

10.31.1 Poem and song

Meeropol cited this photograph of the lynching of Thomas Shipp and Abram Smith, August 7, 1930, as inspiring his poem.^[5]

"Strange Fruit" originated as a poem written by American writer, teacher and songwriter Abel Meeropol under his pseudonym Lewis Allan, as a protest against lynchings.^{[6][7]} In the poem, Meeropol expressed his horror at lynchings, inspired by Lawrence Beitler's photograph of the 1930 lynching of Thomas Shipp and Abram Smith in Marion, Indiana.^[7] He published the poem under the title "Bitter Fruit" in 1937 in *The New York Teacher*, a union magazine.^[8] Though Meeropol had asked others (notably Earl Robinson) to set his poems to music, he set "Strange Fruit" to music himself. His

protest song gained a certain success in and around New York. Meeropol, his wife, and black vocalist Laura Duncan performed it at **Madison Square Garden**.^[9]

The lyrics are under copyright but have been republished in full in an academic journal, with permission.^[10] (They are similar to the text of Théodore de Banville's poem "*Le Verger du Roi Louis*", which was written 70 years before.)^[10]

10.31.2 Billie Holiday's performances and recordings

Barney Josephson, the founder of Cafe Society in Greenwich Village, New York's first integrated nightclub, heard the song and introduced it to Billie Holiday. Other reports say that Robert Gordon, who was directing Billie Holiday's show at Cafe Society, heard the song at Madison Square Garden and introduced it to her.^[8] Holiday first performed the song at Cafe Society in 1939. She said that singing it made her fearful of retaliation but, because its imagery reminded her of her father, she continued to sing the piece, making it a regular part of her live performances.^[11] Because of the power of the song, Josephson drew up some rules: Holiday would close with it; the waiters would stop all service in advance; the room would be in darkness except for a spotlight on Holiday's face; and there would be no encore.^[8] During the musical introduction, Holiday stood with her eyes closed, as if she were evoking a prayer.

Holiday approached her recording label, Columbia, about the song, but the company feared reaction by record retailers in the South, as well as negative reaction from affiliates of its co-owned radio network, CBS.^[12] When Holiday's producer John Hammond also refused to record it, she turned to her friend Milt Gabler, whose Commodore label produced alternative jazz. Holiday sang "Strange Fruit" for him *a cappella*, and moved him to tears. Columbia allowed Holiday a one-session release from her contract in order to record it; Frankie Newton's eight-piece Cafe Society Band was used for the session. Because Gabler was worried the song was too short, he asked pianist Sonny White to improvise an introduction; on the recording, Holiday starts singing after 70 seconds.^[8] Gabler worked out a special arrangement with Vocalion Records to record and distribute the song.^[13]

Holiday recorded two major sessions of the song at Commodore, one in 1939 and one in 1944. The song was highly regarded; the 1939 record sold a million copies,^[7] in time becoming Holiday's biggest-selling record.

In her autobiography, *Lady Sings the Blues*, Holiday suggested that she, together with Meeropol, her accompanist Sonny White, and arranger Danny Mendelsohn, set the poem to music. The writers David Margolick and Hilton Als dismissed that claim in their work *Strange Fruit: The Biography of a Song*, writing that hers was "an account that may set a record for most misinformation per column

inch". When challenged, Holiday—whose autobiography had been ghostwritten by William Dufty—claimed, "I ain't never read that book."^[14]

10.31.3 Influence

In October 1939, Samuel Grafton of *The New York Post* described "Strange Fruit": "If the anger of the exploited ever mounts high enough in the South, it now has its Marseillaise."^[15]

10.31.4 Honors

- 1999, *Time* magazine called it the song of the century.^[16]
- 2002, the Library of Congress honored the song as one of 50 recordings chosen that year to be added to the National Recording Registry.
- The *Atlanta Journal-Constitution* listed the song as Number One on "100 Songs of the South".^[17]
- Serbian rock musician, journalist and writer Dejan Cukić wrote about "Strange Fruit" as among 45 songs that changed the history of popular music in his book *45 obrtaja: Priče o pesmama*.
- In 2010, the *New Statesman* listed it as one of the "Top 20 Political Songs".^[18]

10.31.5 In popular culture

- The 1944 novel *Strange Fruit* by author Lillian Smith was said to have been inspired by Holiday's version of the song.^[19]
- The opera *Strange Fruit* (2007) was adapted from the novel by Lillian Smith (above). A commissioned work, it premiered on June 15, 2007, at the Long Leaf Opera Festival^[20] in Chapel Hill, North Carolina, starring Charles Stanton, baritone, and Erina Newkirk, soprano. Chandler Carter was the composer and Joan Ross Sorkin was the librettist.
- Bob Dylan cited "Strange Fruit" as an influence in the 2005 documentary *No Direction Home*.
- The 1985 comic book *Swamp Thing* #42 by Alan Moore, Stephen Bissette and John Totleben featured a story titled "Strange Fruit" for a horror story about southern racism.
- Rapper Danny! recorded "Strange Fruit," a song about his encounter with a racist hotel manager, who prevented him and his friends from checking into a reserved room after discovering they were black.

- **Katey Sagal** with The Forest Rangers and **Blake Mills** covered the song. Their version was used in the 2011 *Sons of Anarchy* TV series episode, "Fruit for the Crows," in which a club member tries to hang himself.^[21]
- **Billie Holiday's** battle with drugs and her first time singing "Strange Fruit" are explored in Episode 149 of *Touched by an Angel* ("God Bless The Child").^[22]
- **Kanye West** has sampled this piece in his song "Blood on the Leaves".

10.31.6 Covers

- The song is included on the album *Carmen McRae Sings Lover Man and Other Billie Holiday Classics* (1962)
- **Lou Rawls** on his albums *Black and Blue* (1963) and *Tobacco Road* (1964).
- **Nina Simone's** album *Pastel Blues* (1965) included her version of the song.^[23]
- **Diana Ross** covers this song on both the soundtrack of her film *Lady Sings the Blues* (1972) and on her live album *Stolen Moments* (1992).
- Reggae group **UB40** covered the song on their 1980 album *Signing Off*.
- **Robert Wyatt** sings it on his compilation album *Nothing Can Stop Us* (1982).
- **The Gun Club** on the live bonus edition of their *Death Party* EP (1983).
- **Sting** and **Gil Evans** performed the song together; it is included on the live album *Last Session* (1987).
- **Siouxsie and the Banshees** performed a cover of "Strange Fruit" for their album *Through the Looking Glass* (1987).
- **Tori Amos** recorded it as a B-side to her 1994 single "Cornflake Girl".^[24]
- **Bassist Marcus Miller** performed the song live on his album *Live & More*.^[25] He also included a cover of the song for his 1995 studio album *Tales*.^[26]
- **Cassandra Wilson** covered it on her album *New Moon Daughter* (1995).
- **British musician John Martyn** included it on his album *The Church with One Bell* (1998).
- **2000 and after**
 - **Elkie Brooks** covers this song on her 2001 album *Shangri-La*
 - **Karan Casey** covered it on her album *The Winds Begin To Sing* (2001).
 - **Diane Izzo** and **John Rice** with the **Pine Valley Cosmonauts** included a version on *The Executioner's Last Songs, Vols II & III*, 2003
 - **The Twilight Singers** included it in their 2004 covers album *She Loves You*.
 - In 2007, *Mojo magazine* selected **Siouxsie and the Banshees's** version from their *Through the Looking Glass* album, for a CD called *Music Is Love: 15 Tracks That Changed The World Recovered By...*^[27]
 - **Cocteau Twins** sang it as a BBC session recording.
 - **Folk Punk ensemble This Bike Is A Pipe Bomb** covers the song in their 2008 album *convertible*.
 - **Jeff Buckley** sang a live version on his album *Live at Sin-é (Legacy edition)* (2003).
 - **Karate** covers this song in their EP *In the Fishtank 12* (2005).
 - **Snowman** covered the song for Triple J's Like a Version segment. The song appeared on the fourth *Like a Version* compilation CD (2008).
 - **Flowers Forever** (**Derek Pressnall** of **Tilly & the Wall**) covers the song on the band's self-titled debut (2008).
 - A karaoke version of "Strange Fruit" appears on *Karaoke Union Songs* (2007). The vocal version on this album is by **Jackie Richardson**.^[28]
 - **Dee Dee Bridgewater** performed a cover of "Strange Fruit" for her album *Eleanora Fagan (1915-1959): To Billie with Love from Dee Dee Bridgewater* (2009).
 - **AaRON** covered the song on their album *Artificial Animals Riding On Neverland* in 2007.
 - **René Marie**, jazz artist, combined the song with "Dixie" on her 2004 album *Vertigo*.
 - **Beth Hart** and **Joe Bonamassa** covered the song on their album *Seesaw* (2013).
 - **Nona Hendryx** covers the song on her album *Mutatis Mutandis* (2012).
 - **India.Arie** covers the song on the deluxe edition of her album *Songversation* (2013).

- Kanye West uses a sample of Nina Simone's version of the song in his song "Blood on the Leaves" on his *Yeezus* album (2013).
- Claire Johnston, from the South African group Mango Groove, sang a version on her album *Africa Blue* (2006).^[29]
- Annie Lennox covers the song on her late (2014) album *Nostalgia*.
- Katey Sagal covers the song on the TV show *Sons of Anarchy* and was released on the soundtrack album *Songs of Anarchy: Music from Sons of Anarchy Seasons 1-4* (2011)

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10.31.9 External links

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- *Strange Fruit*, Newsreel documentary
- "Strange Fruit", Shmoop, analysis of lyrics, historical and literary allusions - student & teaching guide
- Full lyrics of this song at MetroLyrics

- "Strange Fruit" at MusicBrainz (information & list of recordings)
- BBC Radio 4 - *Soul Music*, Series 17, Strange Fruit
- "Strange Fruit: A protest song with enduring relevance"

10.32 "Take My Breath Away"

This article is about the Berlin song. For other uses, see [Take My Breath Away \(disambiguation\)](#).

"**Take My Breath Away**" is a love song from the film *Top Gun* (1986). The song, performed by the band Berlin, was written by Giorgio Moroder and Tom Whitlock.^[1] It won the Academy Award for Best Original Song,^[1] as well as the Golden Globe Award for Best Original Song in 1986.

10.32.1 Releases and performances

"Take My Breath Away" was the first single from the *Top Gun* soundtrack album and was released in 1986 as a split single alongside the song "Radar Radio":

1. "Take My Breath Away (Love Theme from *Top Gun*)" (performed by Berlin)
2. "Radar Radio" (performed by Giorgio Moroder featuring Joe Pizzulo, written by Giorgio Moroder and Tom Whitlock)

The song peaked at number one on the *Billboard* Hot 100, and also topped the charts in Canada, the United Kingdom, the Netherlands, the Republic of Ireland and Belgium.^[1]

"Take My Breath Away" is available on both the original *Top Gun* soundtrack album and the expanded edition. The song was also featured in several of the band's best-of and remix albums: *Best of Berlin 1979-1988*, *Master Series*, *Greatest Hits Remixed* (which includes a "Mission UK Remix" version), *Live: Sacred & Profane* and *Metro Greatest Hits*. "Take My Breath Away" was one of the only songs not written by Berlin's John Crawford that they had performed on any album up to that point.

"Take My Breath Away" was re-released in the United Kingdom in October 1990 to coincide with the first television showing of *Top Gun* (by ITV, on the evening of October 6, 1990) as well as Peugeot's new television advertising campaign for the 405 model range. The re-release reached number three on the UK Singles Chart.^[2]

The song was originally offered to The Motels; they released their original demo on their compilation album *Anthologyland*. Lead singer Martha Davis writes about

the song in the liner notes: "I got a call from Giorgio: "Hey Martha, I would like you to sing on this song" and he sent over a cassette of "Take My Breath Away." I don't consider myself very A&R-ish but when I heard it I said, "damn, that's a hit!" I went in and sang the song, but then, Terri ended up doing it and having it featured in *Top Gun*. There's a big part of me that is glad that I didn't do it because I'm a writer and I think I would have been known more for that song than any other."^[3]

10.32.2 Music video

The music video features scenes from the film *Top Gun* intermingled with Berlin's singer Terri Nunn performing the song in blue coveralls walking between pieces of planes in a windy aircraft boneyard (part of the Mojave Air & Space Port) at night. Bandmates John Crawford and Rob Brill are shown relaxing in the yard and then following Terri.^[4] This video clip can be seen occasionally in VH1 Europe's Top 10 Movie Soundtracks program. This video was re-released within the 2004 *Top Gun* DVD Collector's Edition.

10.32.3 Track listings

12"

1. "Take My Breath Away" — 4:13
2. "Radar Radio" by Giorgio Moroder featuring Joe Pizzulo — 3:40

UK Release

1. "Take My Breath Away" — 4:13
2. "Danger Zone" by Kenny Loggins - 3:36

10.32.4 Charts and sales

10.32.5 Jessica Simpson cover version

American pop singer Jessica Simpson covered "Take My Breath Away" and released it as the third single from the album *In This Skin* in 2004. Her version was produced by Billy Mann. Simpson chose to cover this song because she felt that it was the theme song of her relationship with her then husband, Nick Lachey. Simpson's version was also included on the compilation album *Now That's What I Call Music! 16* (from the U.S. *Now!* series). The remix is seen on *Much Dance 2005*. It also received heavy airplay on Mainstream Urban stations.

Original 2-track release

1. "Take My Breath Away"
2. "Fly"

Australian CD single

1. “Take My Breath Away”
2. “With You” [Acoustic Version]
3. “Take My Breath Away” [Eddie Baez Late Night Club Mix]
4. “Take My Breath Away” [Passengerz Hourglass Mix]
5. “Take My Breath Away” [Video]

Brazilian Promo CD single

1. “Take My Breath Away”
2. “Take My Breath Away” [Eddie Baez Late Night Club Mix]
3. “Take My Breath Away” [Eddie Baez Late Night Dub Mix]
4. “Take My Breath Away” [Passengerz Hourglass Mix]

Remixes and other versions

- “Take My Breath Away” [Album Version]
- “Take My Breath Away” [Eddie Baez Night Dub Mix]
- “Take My Breath Away” [Orangefuzz Club Mix]
- “Take My Breath Away” [Passengerz Hourglass Mix]
- “Take My Breath Away” [Eddie Baez Late Night Club Mix]

Chart performance and certifications

“Take My Breath Away” became a number-twenty hit on the *Billboard* Hot 100, as well as a top ten hit on the Top 40 Tracks and the Top 40 Mainstream charts. The song also became another number-one hit for Simpson on the Hot 100 Singles Sales. Although the song did not break records of any sorts, it performed decently on the other tracks it charted on: the Adult Top 40, the Adult Contemporary, the Hot 100 Airplay, the Hot Dance Club Play, and the Hot Digital Tracks. In late 2005 it received a gold certification by the RIAA.

Charts**10.32.6 Other cover versions**

- Sodda Club featuring Hannah Alethea’s cover of the song reached #16 in the UK Singles Chart in 2002.^[1]

10.32.7 See also

- List of Dutch Top 40 number-one singles of 1986
- List of number-one singles of 1986 (Ireland)
- List of number-one singles from the 1980s (UK)
- List of Hot 100 number-one singles of 1986 (U.S.)

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- Top Gun Soundtrack Extended Edition Booklet

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10.32.9 External links

- Full lyrics of this song at MetroLyrics

10.33 "There Goes My Baby"

"**There Goes My Baby**" is a song written by Ben E. King (Benjamin Nelson), Lover Patterson, George Treadwell, Jerry Leiber, and Mike Stoller, and produced by Jerry Leiber and Mike Stoller for The Drifters.^[2] This was the first single by the second incarnation of the Drifters (previously known as the 5 Crowns), who assumed the group name in 1958 after manager George Treadwell fired the remaining members of the original lineup.

Leiber and Stoller used a radically different approach to production than Ahmet Ertegun and Jerry Wexler had employed with the original Clyde McPhatter-led Drifters. The combination of new style and new group fit, and the song reached number two on the Hot 100 and number one on the Billboard R&B chart and on the Cash Box sales chart for two weeks, in the summer of 1959.^[3] The Atlantic Records release was King's debut recording as lead singer of the group.

The song was included in the musical revue "Smokey Joe's Cafe".

10.33.1 Song

The lyrics are loosely structured, almost free-form at a time when rhyming lines were mandatory. The accompaniment features a violin section playing saxophone-like riffs in rock and roll style. The lead voice is in high gospel-style.^[4]

(There goes my baby) Whoa-oh-oh-oh-oh

(There goes my baby) Yeah, yeah, yeah, yeah

(There goes my baby) Whoa-oh-oh-oh

(There she goes) Yeah! (There she goes)^[2]

10.33.2 Legacy

This recording introduced the idea of using strings, a Brazilian baion and elaborate production values^[2] on an R&B recording to enhance the emotional power of black music. This pointed the way to the coming era of soul music as the popularity of the doo-wop vocal groups peaked and faded. Phil Spector studied this production model under Leiber and Stoller.^[5]

The song ranked 196 on *Rolling Stone's* 500 Greatest Songs of All Time list and has been covered by many artists, including Jay and the Americans.

10.33.3 Donna Summer version

Donna Summer's version of "There Goes My Baby" was the first single from her 1984 album *Cats Without Claws*. The single became a moderate hit, peaking at #21 on the US Hot 100, and in the top twenty of the US R&B chart. Summer's version of this song features an electro-pop sound and was accompanied by a high-quality music video featuring Summer and husband Bruce Sudano as a down-on-their-luck couple at the outbreak of World War II. The video was played in heavy rotation on the MTV network, showing MTV's continued support of Summer as an artist. With this single, Summer earned her nineteenth - and second to last - US Top 40 hit.

10.33.4 Notes

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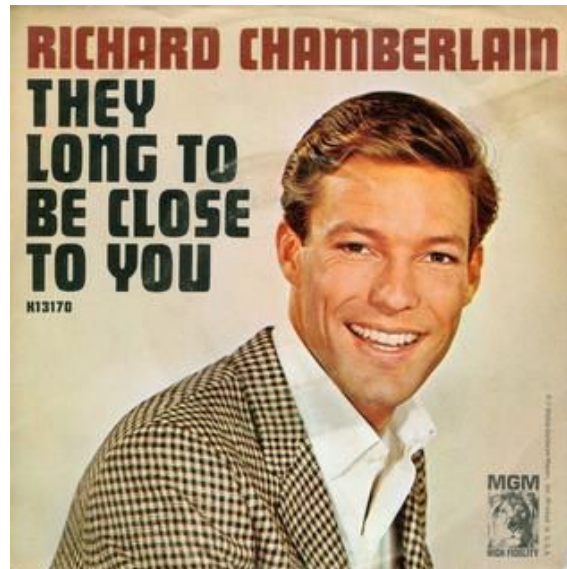
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10.33.5 External links

- Full lyrics of this song at MetroLyrics

10.34 "(They Long to Be) Close to You"



Back cover of Richard Chamberlain's 1963 single "Blue Guitar / They Long to Be Close to You"

"(They Long to Be) Close to You" is a popular song written by Burt Bacharach and Hal David. It was first recorded by Richard Chamberlain and released as a single in 1963 as "They Long to Be Close to You", without parentheses. However, only that single's flip side, "Blue Guitar", became a hit. The tune was also recorded as a demo by Dionne Warwick in 1963 and re-recorded with a Burt Bacharach arrangement for her 1964 album *Make Way for Dionne Warwick*, and was released as the B-side of her 1965 single "Here I Am". Bacharach released his own version in 1968. But the version recorded by The Carpenters, which became a hit in 1970, is the best known.

"Close To You" is also the title of a 1943 song by Livingston, Lampl, and Hoffman. It was recorded by Frank Sinatra and others.

10.34.1 The Carpenters version

In 1970, it was released by Karen and Richard Carpenter on their album *Close to You*, and it became their breakthrough hit. The song stayed at number one on the *Billboard* Hot 100 for four weeks. This song was originally given to Herb Alpert as a follow up to his Number 1 hit, "This Guy's in Love with You", another Bacharach-David composition. Alpert was not thrilled with his version and shelved the recording. Looking for a follow-up to their first A&M Records/Billboard No. 54 recording *Ticket to Ride*, in 1969 Alpert decided to give it to The Carpenters (Alpert's version was released in 2005 on the Tijuana Brass album *Lost Treasures 1963–1974*). Richard had stated that when Alpert introduced the song to him back in early 1970, he was a bit apprehensive about the song. He and Alpert collaborated on the song, and the finished product was a 4-minute, 36-second long song. When A&M Records decided to release it in May 1970, it became A&M's biggest hit since Alpert's "This Guy's in Love with You" from 1968. *Billboard* ranked it as the No. 2 song for 1970.^[1]

With "(They Long to Be) Close to You", The Carpenters earned a Grammy Award for Best Contemporary Performance by a Duo, Group or Chorus in 1971. It became the first of three Grammy Awards they would win during their careers.

Personnel

- Karen Carpenter - lead and backing vocals
- Richard Carpenter - backing vocals and keyboards
- Joe Osborn - bass guitar
- Hal Blaine - drums
- Chuck Findley - trumpets

Weekly charts

10.34.2 In popular culture

"(They Long to Be) Close to You" is Homer and Marge's love song on *The Simpsons*. The song plays in the background when Homer sees Marge for the first time in "The Way We Was". The song would later appear in *The Simpsons Movie*, as the first song Homer and Marge dance at their wedding in a video, as well as in "Treehouse of Horror XXIII" (*The Simpsons* Season 24 Episode 2), when an alternate-universe Marge sees the pile of Homers having been defeated by Artie Ziff. The affection for this song can also explain Marge's melody choice when buying a musical doorbell in "Maximum Homerdrive" (*The Simpsons* Season 10 Episode 17).

In the 1989 film "Parenthood", Nathan (Rick Moranis) comes to his wife Susan's (Harley Jane Kozak) class and sings the song to serenade her.

In the *Red Dwarf* episode "Back in the Red", the Cat quotes the song when he says "There's a six-month waiting list for birds to suddenly appear every time that I am near!"

David Alan Grier's character, Don 'No Soul' Simmons, covered the song in a sketch for *Amazon Women on the Moon*.

Janet Jackson used an interpolation of the song for her single "I Want You".

In a 2013 episode of *Coronation Street*, characters Roy and Hayley Cropper danced to an organ version of the song in the Blackpool Tower Ballroom.

There is an achievement in the 2014 game *Oddworld: New 'N' Tasty!* entitled "Why Do Birds Suddenly Appear...?" which is an obvious nod to the line from the song. The achievement can be earned by dying in 15 different ways.^[2]

10.34.3 Other cover versions

- In 1964, the song was recorded by Dusty Springfield, but released on her 1967 album *Where Am I Going?*
- In 1970, a cover version was recorded for the Hanna-Barbera Saturday-morning cartoon series *Josie & The Pussycats*, with vocals by Patrice Holloway, Cheryl Ladd (credited as Cherie Moor), and Kathleen Dougherty (credited as Cathy Douglas.) It was released on LP, later on CD.
- In 1970, Hawaiian singer Al Stroud recorded the song as a demo, with Nick De Caro as the producer and arranger, just prior to the Carpenter's release. Artie Price told Stroud's managers the song would never be a hit.
- In 1970, Diana Ross recorded the song as "Close to You" for her album *Everything Is Everything*
- In 1971, Claudine Longet recorded the song and included some lyrics in French on her album, *We've Only Just Begun*. That same year, it was performed on *The Burt Bacharach Show* by the show's host and Barbra Streisand.
- In 1971, Frank Sinatra recorded the song for his album *Sinatra and Company*.
- In 1971, Isaac Hayes recorded a nine-minute arrangement of the song on his album *Black Moses*.
- Also in 1971, Cilla Black recorded the song for her 1971 album *Images*.
- The Ladybirds recorded the song for *The Benny Hill Show* (episode 9, recorded March 4, 1971 for broadcast Mar. 24, 1971)^[3]

- In 1972, the song again became a hit when recorded by Jerry Butler and Brenda Lee Eager. It went to number 6 on the *Billboard* R&B chart.
- In 1974, Andy Williams released a version as the B-side to his single, "Love's Theme".
- In 1974, The Clams recorded the song in a spoof style reminiscent of Spike Jones.
- Jazz pianist Erroll Garner played a highly re-worked instrumental version on the last album he recorded before his death, *Magician*, in 1973.
- In 1976, another hit version was released by B.T. Express, peaking at number 31 on the R&B chart. A year later it was performed on *The Muppet Show* by Connie Stevens with Kermit the Frog and Fozzie Bear.
- In 1977, Brazilian singer Ronnie Von covered the song on his self-titled album.
- In 1983, Circle Jerks covered the song as one of the six cover versions on "Golden Shower of Hits (Jerks on 45)", which appears on their third album with the same title.
- Gwen Guthrie had a UK number 25 hit with a version released in 1986.
- The song is sung a capella by Nathan (Rick Moranis) in the 1989 comedy movie *Parenthood*.
- An Indian translation was sung at Apu's wedding on the Simpsons. An Indian vocal group was hired to sing, while Alf Clausen wrote the instrumental part.
- Irish rock band The Cranberries recorded the song and released it as the B-side to their 1995 single "I Can't Be with You", from the album *No Need to Argue*.
- Carl Winslow (Played by Reginald VelJohnson) sang the song to his wife Harriet Winslow (Played by Jo Marie Payton) at the end of the episode "Talk's Cheap" on the sitcom *Family Matters* in 1995.
- In 1998, Japanese-American singer Hikaru Utada (using the stage name *Cubic U*) released *Close to You* as the first and only single from her 1998 album *Precious*.
- Cantonese pop-rock singer Karen Mok covered the song to promote the 2002 girls with guns action film *So Close*, in which she stars. Mok's version, titled *Close to You*, was used as the main theme of the movie.
- Paul Daniels recorded an intentionally off-pitch version, along with several other celebrities, for a series of commercials for Heineken in the UK, circa 2001.
- Corrinne May's cover version of the Burt Bacharach classic "Close to You" was featured prominently in the movie *So Close* released by Columbia-Tristar films (2002).
- The song was covered by Paul Weller on his 2004 covers album *Studio 150*.
- In 2004, the song was sampled in Janet Jackson's single "I Want You".
- The song has been recorded by many other artists, including Bobby Womack, Perry Como, Barenaked Ladies, Isaac Hayes (on *Black Moses*, 1971), Les Mouches, Jimmy Bo Horne, Ethyl Meatplow, Freya Lin, Corrinne May, Rie fu, Rick Astley, Emil Chau, Johnny Mathis, Vincy Chan Tuck & Patti and Tamia as a duet with Gerald Levert.
- In 2005, an eerie and very mechanical version the song was featured in the film *MirrorMask* Sung by Josefina Cronholm
- Vincy Chan, a singer from Hong Kong, released a cover for the song in her 2007 album "Close To You".
- In 2008, Tina Arena covered the song on her chart topping album *Songs of Love & Loss 2*.
- In 2008, Soledad Giménez covered a Spanish version with the name of "Junto a ti" on her album *La Felicidad*.^[4]
- In 2009, Japanese singer BENI covered the song for the Japanese tribute album for The Carpenters. In the same year the Japanese duo Every Little Thing covered the song, inserted in their single CD "Tsumetai Ame."
- In 2009, Faryl Smith covered the song in her album *Wonderland*.
- The song is the lead single from Harry Connick, Jr.'s 2009 album, *Your Songs*, and it was released exclusively on Amazon.com, on August 25, 2009, by Sony Music. The album is a collaboration between Connick and leading music executive Clive Davis, who recommended "(They Long to Be) Close to You" for the album. Connick sings backed by his big band, a piano, and a string orchestra. The song features New Orleans trumpeter Leroy Jones.^[5] Barnes & Noble streamed the song in its entirety, from two weeks before its release, on their website for the *Your Songs* album.^[6] On the single's release date, a music video of the song, featuring pictures and film from the recording of the album, was put up at Amazon.com.
- In *Open Season 2*, the song is parodied by many characters during the final scene.

- The Smashing Pumpkins released a cover of the song in their Live Smashing Pumpkins album series.
- The song was covered by saxophonist Gerald Albright on his 2010 album Pushing The Envelope.^{[7][8]}
- A cover version of the song by Ronald Isley and Lauryn Hill was leaked onto the internet on September 8, 2010. The duet will be on Isley's forthcoming album, *Mr. I.*^[9]
- Michael Feinstein sang the song, and partially accompanied himself, In Performance at the White House, aired May 21, 2012, on PBS, honoring Burt Bacharach and Hal David, 2012 recipients of The Library of Congress Gershwin Prize.^[10]

10.34.4 References

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- [10] "In Performance at the White House - PBS". *In Performance at the White House - PBS*. Retrieved 17 January 2015.

10.34.5 External links

- Full lyrics of this song at MetroLyrics

10.35 "This Magic Moment"

"**This Magic Moment**" is a song composed by lyricist Doc Pomus and pianist Mort Shuman. It is one of their best-known songs.^[2] It was recorded first by Ben E. King and the Drifters^[1] and made No. 16 on the *Billboard* Hot

100 during 1960. The version by Jay and the Americans in 1969 went to No. 6, earning gold record status. The song is used in David M. Evans' film *The Sandlot* and was also featured in David Chase's television show *The Sopranos* in the episode "Soprano Home Movies". The session musicians Jerry Leiber and Mike Stoller hired to play on this record include Phil Bodner on sax, Ernie Hayes on piano, Bucky Pizzarelli and George Barnes on guitar, George Duvivier on bass, and Shep Sheppard on drums.

Lou Reed's version, from a Doc Pomus tribute album, *Till the Night is Gone*, featured in David Lynch's film *Lost Highway*. It was also covered by horror punk music band the Misfits for the album *Project 1950* and by indie rock band the Mountain Goats for their first cassette release *Taboo VI: The Homecoming*.

10.35.1 References

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- [2] Doc Pomus - Biography at AllMusic. Retrieved 2007-06-27.

10.35.2 External links

- Full lyrics of this song at MetroLyrics
- http://aln2.albumlinernotes.com/Atlantic_-_Volume_Four.html

10.36 "What a Diff'rence a Day Made"

For the Dinah Washington album, see What a Diff'rence a Day Makes!. For the Cory Lee album, see What a Difference a Day Makes (album). For the Grey's Anatomy episode, see What a Difference a Day Makes (Grey's Anatomy).

"**What a Diff'rence a Day Made**" is a popular song originally written in Spanish by María Grever, a Mexican songwriter, in 1934. Originally, the song was known as "**Cuando vuelva a tu lado**" ("When I Return to Your Side"). The song is also known in English as "What a Diff'rence a Day Makes", as popularized by Dinah Washington.^[2]

10.36.1 Song information

The English lyrics were written by Stanley Adams, and was played by Harry Roy & his Orchestra. It was published in late 1934. The most successful early recording, in 1934, was by the Dorsey Brothers.

Dinah Washington won a Grammy Award in 1959 for Best Rhythm and Blues Performance with this song. Her version was also inducted into the Grammy Hall of Fame in 1998.^[3] It also earned her first top ten Pop hit, reaching #8 on the *Billboard* Hot 100.^[4]

10.36.2 Charts

10.36.3 Covers

Andy Russell, a Mexican-American singer, recorded a bilingual version of the song in 1944 (Capitol #167, paired with “Don’t You Notice Anything New?”) which reached #15 on the Billboard Hot 100 chart.^[5]

Vaughn Monroe’s 1955 version reached #60 in the US Music Vendor survey.

Bobby Darin’s version of the song is on his album *Winners* released in 1964, although he recorded it in 1960.^[6]

Dean Martin covered it in his album *Dino Latino* in 1962.

Little Anthony and the Imperials about 1962,

Ben E. King covered the song on his album *Ben E. King Sings for Soulful Lovers* in 1962.

Lonnie Johnson covered the song on his album *Losing Game*.

It was recorded by Diana Ross in 1972, but not released until thirty-four years later when her *Blue* album was discovered in the Motown vaults and released in 2006.

In 1975, Esther Phillips recorded a disco version which reached number two on the disco charts.^[7]

An instrumental version featuring keyboardist Clare Fischer on piano with strings arranged by Jorge Calandrelli was recorded by Ettore Stratta and The Royal Philharmonic Orchestra on their 1993 album *Symphonic Boleros*.

Natalie Cole recorded the song on her 1996 album *Stardust*, and later in 2013 a Spanish-English version was included as an iTunes bonus track of her album *Natalie Cole en Español*.

Barry Manilow recorded the song on his 2006 album *The Greatest Songs of the Fifties*.

In 2007 R&B/Dance singer Deborah Cox recorded the song for her album *Destination Moon*. Also in 2007, former Kiss drummer, Peter Criss, covered the song on his album *One for All*.

China Moses covered the song with Raphael Lemonnier in 2009 in their album *This One’s for Dinah* in 2009.^[8]

Deana Martin recorded “What a Difference a Day Made” on her 2009 album “Volare.”

Rod Stewart - *Fly Me to the Moon... The Great American Songbook - Volume V* (2010)

Julie Dawn and Roy Marsh and His Swingtette released a version of the track paired with “I am Going to Love That

Guy” (this track bringing together Julie Dawn and Frank Deniz and His Spirits of Rhythm). The exact release date unknown at the moment (Decca 8034 Matrix numbers I 1320 and I 1322).

Other artists who covered the song include Sarah Vaughan, Renee Olstead, Aretha Franklin on her 1964 album, *Unforgettable: A Tribute to Dinah Washington*, Eydie Gorme on her 1964 album, Freddy Fender recorded a version for his 1976 LP *If You’re Ever in Texas*, Eydie Gorme canta en Español con Los Panchos, Bobby Lewis (released on the single “Ace of Hearts 7622” in 1977), Cher performs the song in *The Cher Show*, Luis Miguel on his 1991 album *Romance* and Jamie Cullum on his 2003 album, *Twentysomething*, and Gloria Estefan on her 2013 album, *The Standards*.

10.36.4 Use in media

The song, as performed by Dinah Washington, is used in the soundtrack of the following films:

- *La fée (The Fairy)*, directed by Dominique Abel and Fiona Gordon (2011)
- *Niagara Motel*, directed by Gary Yates (2005)
- *The Best of Youth*, directed by Marco Tullio Giordana (2003)
- *Run Lola Run*, directed by Tom Tykwer (1998)
- *Faithful*, directed by Paul Mazursky (1996)
- *Casino*, directed by Martin Scorsese (1995)
- *Chungking Express*, directed by Wong Kar-wai (1994)
- *Corrina, Corrina*, directed by Jessie Nelson (1994)
- The song, performed by Tony Bennett, is in the film *One Fine Day* starring George Clooney.
- The song, performed by Esther Phillips, is used at the end of the film *The Sunchaser*, directed by Michael Cimino, starring Woody Harrelson.

The song, as performed by Dinah Washington, is used in the following TV show episodes:

- “My Case Study”, S02E03 of *Scrubs* (2002)^[9]

10.36.5 References

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10.37 "You Are Not Alone"

This article is about the Michael Jackson song. For other uses, see [You're Not Alone \(disambiguation\)](#).

"**You Are Not Alone**" is the second single from Michael Jackson's album *HIStory*. The R&B ballad's composition has been attributed by R. Kelly in response to difficult times in his personal life. He then forwarded a bare demo tape to Jackson, who liked the song and decided to produce it with Kelly. Jackson's interest in the song was also linked to recent events in his personal life. The song was later covered by R. Kelly himself as a hidden track on his tenth solo studio album *Love Letter*.

The vast majority of critical reaction to "You Are Not Alone" was positive, although it did not attain unanimous praise. The song was the recipient of Grammy and American Music Award nominations. The corresponding music video, which featured Jackson and his then-wife Lisa Marie Presley was also notable for its scenes of semi-nudity.

Commercially, the song was a significant success. It holds a *Guinness World Record* as the first song in the 37-year history of the *Billboard* Hot 100 to debut at number one; it was later certified platinum by the RIAA. The song peaked highly in all major markets. "You Are Not Alone" was Michael Jackson's last number one hit song in the United States during his lifetime.

A clip of the song was remixed and released in 2011, as a song with "I Just Can't Stop Loving You", on the *Immortal* album.

10.37.1 Production and music

"You Are Not Alone" is a R&B ballad about love and isolation.^{[2][3]} The song was written by R. Kelly and produced by Kelly and Jackson.^[2] Kelly wrote the song after

the loss of close people in his life.^[4] Kelly was delighted to be able to work with his idol, explaining "I was psyched ... I feel I could have done his whole album. Not being selfish. I was just that geeked about it. It was an experience out of this world ... It's amazing to know that five years ago I was writing songs in a basement in the ghetto and now I'm writing for Michael Jackson ... I'd be a fool not to say it's a dream come true."^[5] Jackson contacted Kelly to see if he had any material available. Kelly forwarded a tape recording of the song and Jackson then agreed to work with Kelly on the piece.^[5] On the tape sent to Jackson, Kelly sang "You Are Not Alone" mimicking Jackson's vocal style, explaining, "I think I am him. I become him. I want him to feel that as well." Jackson found the interpretation amusing.^[6] They spent the last week of November 1994 together in the studio working on the track.^[5]

Jackson explained that he instantly liked the song, but listened to it twice before making his final decision. Although the song was written by Kelly, Jackson was adamant that the production should be a collaborative effort amongst the two musicians.^[4] The tape sent to him had no harmony or modulations, so Jackson added a choir in the final portion and added a sense of climax and structure to the final piece.^[7] The song has a tempo of 60 beats per minute, making it one of Jackson's slowest songs.^[8]

In 2007, a Belgian court ruled that R. Kelly had plagiarized the 1993 song "If We Can Start All Over" when composing "You Are Not Alone". The court transferred rights of Jackson's hit to the twin composer brothers, Eddy and Danny Van Passel. The judgment is only recognized in Belgium and airplay of the hit has been banned in that nation.^{[9][10][11]}

10.37.2 Critical reaction

'You Are Not Alone' received positive views from music critics. James Hunter of *Rolling Stone* noted that, "the excellent current single 'Scream' or the first-rate R&B ballad 'You Are Not Alone' – manage to link the incidents of Jackson's infamous recent past to universal concepts like injustice or isolation. When he bases his music in the bluntness of hip-hop, Jackson sketches funky scenarios denouncing greed, blanket unreliability and false accusation".^[3] Jon Pareles of *The New York Times* said that it was the only conventional love song on the new material on *HIStory*. He compared it to Mariah Carey's song "Hero" and said it "sounds like a surefire hit".^[2] In more recent years, Stephen Thomas Erlewine of Allmusic expressed the opinion that "You Are Not Alone" was amongst some the best songs Jackson ever released, calling the song seductive.^[12] The R&B critic and journalist Nelson George described the song as lovely and supple.^[13]

Writer and journalist J. Randy Taraborrelli wrote of the song in 2004, "[it] remains among Michael's best songs

... On listening to 'You Are Not Alone', one wonders how many times Michael tried to tell himself, during his most desperate and anguished times, that he *did* have support in his life, from a higher power, or even friends and family, whether he actually believed it or not".^[14] Fred Shuster of the *Daily News of Los Angeles* described it as the best song on the album.^[15] Conversely, while Steve Holsey of *Michigan Chronicle* gave the album a positive review, he described the song as the worst on the album, calling the Kelly penned lyrics "trite" and below the standard set by Jackson's own lyrical skills.^[16] "You Are Not Alone" received an **American Music Award** nomination and a **Grammy** nomination both for "Best Pop Vocal Performance".^[17]

10.37.3 Chart performance

Commercially, "You Are Not Alone" remains one of Jackson's best selling singles. It holds the *Guinness World Record* for the first song ever to debut at number one on the *Billboard* Hot 100 chart.^[18] First week sales were 120,000 copies; it was certified platinum by the RIAA and sold one million copies domestically.^{[19][20][21][22]} It broke the record set by his previous single "Scream/Childhood," which was the first song in the 37-year history of *Billboard* to debut at number five—where it peaked.^[20] It peaked at number one in the UK after a debut at number three in the prior week.^{[20][23]} The song also reached number one in Wallonia, France, New Zealand, Spain and Switzerland. In Canada it peaked at number 2.^[24] With the exception of Italy, it became a top ten hit in every major market.^{[20][24]}

10.37.4 Music video



Presley leans down towards her husband in the temple scene of the music video.

The music video was directed by Wayne Isham on July 12, 1995 and begins with a large number of paparazzi taking photographs of Jackson. The plot then centers

around two locations: a temple where Jackson appears in an affectionate semi-nude scene with his then-wife Lisa Marie Presley and a theater where Jackson performs the song to an empty hall. Jackson also appears alone in other locations such as deserts and along tide pools. The slightly extended version that appeared on *HIStory on Film, Volume II* was notable for a scene where special effects were used to give Jackson white, feathery, almost angelic wings. The other version of the video is included on *Number Ones* and *Michael Jackson's Vision*. The temple scenes were a homage to Maxfield Parrish's 1922 painting "Daybreak".^[25] The theater scenes was filmed at the **Pantages Theatre**, in Los Angeles.

In one scene, Jackson originally appeared in complete nudity, but just before the video aired a decision was made to use special effects to remove or cover these aspects.^[26] Despite giving the song a positive review, Taraborrelli said of the video, "The only problem with 'You Are Not Alone' was the bizarre video for it, in which Michael and Lisa Marie frolic about semi-nude against an ethereal backdrop...The semi-nudity made no sense and was a bit disconcerting; one wished they would put their clothes back on".^[14] Afterward, Presley expressed regret about doing the video, saying she was "sucked up in the moment. It was kind of cool being in a Michael Jackson video. Come on!".^[14]

10.37.5 Live performances

In live performances, You Are Not Alone was always lip-synced until the end, when the chorus is repeated in a capella and Jackson sings ad-libs live. Michael first performed "You Are Not Alone" at the 1995 Soul Train Music Awards, then at the 1995 MTV Video Music Awards. At the latter awards ceremony, the song was performed without the second verse. Jackson then performed the song at the Royal Brunei concert in 1996 where it was performed as a complete song. Jackson also performed it during the *HIStory World Tour* as a complete song, during which one lucky girl was allowed to dance with him on stage, similar to the Soul Train Music Awards performance. Michael's next performance of "You Are Not Alone", which also turned out to be the song's last performance by Jackson himself occurred in 1999 during the two MJ & Friends concerts in Seoul and Munich, the former performance being ten years to the day of his death. The song was performed without the second verse, similar to the "1995 MTV Awards" performance. The song was also due to be performed at the This Is It concert series, however the shows were cancelled due to his untimely death.

Diana Ross recorded a version of this song on her international-only released album, "Voice of Love" produced by Nick Martinelli. Diana would also close her successful 2010-12 "More Today Than Yesterday: The Greatest Hits Tour with this song as a tribute to Jackson.

10.37.6 Charts

10.37.7 Track listing

10.37.8 *The X Factor* UK 2009 finalists version

The final twelve acts from the sixth series of TV talent show *The X Factor* in the United Kingdom released a cover version of the song on November 15, 2009 in aid of Great Ormond Street Hospital.^[59] The finalists premiered the song live on the November 15 edition of the programme; the single was available for digital download that day and a physical release followed the day after.^[59] The release of the song follows a similar occurrence a year earlier, when the final twelve acts from the fifth series released a cover version of Mariah Carey's "Hero" in aid of Help for Heroes and raised over £1 million.^[60] It has been confirmed to have sold over 400,000 copies, therefore achieving a Gold single certification.

Music video

The video is very similar to the video of the cover version of the charity single of the year before. It shows various contestants performing their part in front of a plain black background, then shows the 12 finalists together performing the song in front of a screen of photos. Photos and video footage of the finalists at the Great Ormond Street Hospital are shown throughout the video.

Charts

End-of-year charts

10.37.9 R. Kelly version

R. Kelly recorded his own version of the song and put it on his critically acclaimed 2010 album *Love Letter*, he recorded it as a tribute to Jackson following his death. The song was a hidden bonus song on the album, shown as the final song on the album's track list. The song starts with Kelly paying tribute to Jackson, saying "In loving memories of my hero... MJ".

Reception

The song has received positive reviews from critics and fans alike.

Track listing

Digital single from *Love Letter*

10.37.10 Notes

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10.37.12 External links

- Full lyrics of this song at MetroLyrics

10.38 "You Are So Beautiful"

For the song by Donna Summer, see *You're So Beautiful*.

"**You Are So Beautiful**" is a song written by Billy Preston and Bruce Fisher. Dennis Wilson of the Beach Boys contributed to the song's genesis, but his official credit was omitted. It was first recorded by Preston and made popular by Joe Cocker. Considered by many to be one of the greatest love songs written, Preston who grew up playing the organ in church, originally wrote the lyrics about God.

Preston's original version first appeared on his 1974 album *The Kids & Me* and as the B-side on the 45rpm pressing of his pop hit, "Struttin'". Cocker's producer, Jim Price, created a slowed-down arrangement for Cocker's version, which first appeared on the album, *I Can Stand a Little Rain* (released later in 1974). Released as a single, the Joe Cocker version reached number five on the *Billboard* Hot 100 singles chart in 1975 and helped the album become a hit. It would be his biggest hit until his duet with Jennifer Warnes, "Up Where We Belong", which reached #1 in 1982.

10.38.1 Authorship

Though not officially credited as the song's writer, Dennis Wilson of the Beach Boys and Preston spontaneously collaborated on the words and music to the song at a party.^[1] Wilson never sought to reclaim his share of the song's authorship.^[2] The song's tone has been related to the style of his solo material.^[2]

Without instrumental accompaniment, Wilson sang "You Are So Beautiful" as an encore at Beach Boys shows intermittently from 1975 until his death in 1983. A live rendition was released on the group's live album *Good Timin': Live at Knebworth England 1980* in 2002.

10.38.2 Renditions

- Gospel group **The Mighty Clouds of Joy** covered the song for their 1975 album *Kickin'*.
- In 1976 **Kenny Rankin** recorded a version on *The Kenny Rankin Album*.
- In 1976 **Leon Russell** recorded it for *Wedding Album*.
- **Ray Stevens** recorded it in 1976 for his album *Just for the Record*. Stevens' version reached number 16 on the Hot Country Songs charts.
- Trombonist **Urbie Green** recorded the tune in 1977 on his album *Señor Blues* with Grover Washington Jr and David Matthews' Big Band (CTI Super7079).
- In 1980 The Beach Boys played the song live at their concert with Dennis Wilson on lead in the UK. This recording was released on their album *Good Timin': Live at Knebworth England 1980* in 2002.
- In 1983 **Kenny Rogers** recorded a version on his album *We've Got Tonight*.
- **Perry Como** recorded the song in his 1983 album "So It Goes".
- In 1993, **Bonnie Tyler** recorded a version similar to Joe Cocker's on her album *Silhouette In Red*.
- **Babyface** covered the song in 1993 on his *For the Cool in You* CD.
- **Captain and Tennille** covered the song in 1995 on their *Twenty Years of Romance* CD.
- **Ray Charles** covered the song. A version can be found on *The Very Best of Ray Charles* CD.
- In 2006, saxophonist **Jimmy Sommers** released a cover from his Standards album *Time Stands Still*.^{[3][4]}
- **Diana Ross** covered the song in 2006 on her *I Love You* CD.

- Westlife covered the song in 2006 for their album, *The Love Album*.
- Sam Moore recorded the song on his 2006 album *Overnight Sensational* which features original composer Billy Preston as well as guitarists Eric Clapton and Robert Randolph.
- Stryper frontman Michael Sweet, covered the song on his 2007 solo album *Touched* (Michael Sweet album).
- Doris Day included the song on her 2011 album *My Heart*.
- It is also on Zucchero's 2012 *All the Best* album.^[5]
- Lulu Roman (of Hee Haw fame) and T. Graham Brown recorded a duet of the song for Roman's 2013 album *At Last*.
- Contemporary Christian artist The Katinas covered the song in their 2013 album *Love Chapter*.

10.38.3 In other media

Television programs have used commercial recordings of the song, along with versions sung in person by fictional characters and by professional singers. On *Knots Landing* (Season 11, Episode 270), the song played as a drunk Danny Waleska ran over Pat Williams with his car. Seventies-themed sitcom *The Wonder Years* used a recorded version of the song in Season 6, Episode 16, "Nose," where it played at the end of the episode at a school dance where Kevin's friend Ricky loses a girl with a large nose just as Ricky had come to appreciate her. An episode of *Home Improvement* ("Jill's Birthday") accompanied the song with a montage of photos of Jill Taylor (Patricia Richardson) in her early age. On the season six *Three's Company* episode "Strangers in the Night," Jack Tripper tries to impress a woman by lip syncing to his friend Larry's performance of the song.^[6] Marge Simpson sings it to Homer at the very end of the *Simpsons* episode *Simpson and Delilah* — a performance included in one of the *Simpsons* compilation albums — later, Homer's sometime assistant Karl arranges for someone to come and sing the song to Marge, making it look like this is Homer's anniversary present to her. Singer Enrique Iglesias performed as the handyman Fernando in the sitcom *Two and a Half Men* in the 2007 episode "Anteaters. They're Just Crazy-lookin'," and singer Babyface performed the song during the marriage ceremony of Martin and Gina of *Martin*. The song played in Season 5, Episode 9 of *Full House* and was mentioned in an episode of *Desperate Housewives* where it was revealed to have been Karl and Susan Mayer's song.

Televised reality competition programs have used the song multiple times over the years. Jessica Sanchez sang this on British Week on *American Idol*. Danny Gokey

performed the song on *American Idol* during the week of the top 3 and was eliminated the next night. Boy Band One Direction covered the song in week eight of *The X Factor UK's* seventh series. Tim Hockenberry performed the song on his season 7 audition of *America's Got Talent*. Johnson & Jodeyne skated to "You Are So Beautiful" in week 9 of DOI & on the DOI tour. And Donna Allen sung "You Are So Beautiful" on Season 5 of *The Voice* during the blind auditions making Adam and Christina the only two to turn their chairs.

The film *Modern Romance* (1981) includes an instrumental version of the song in its opening and closing titles, and also uses Joe Cocker's version to underscore its final scene. Joe Cocker's version was also used in the film *Carlito's Way* (1993) and play's over the film's end credit's. Ian Harrison's recording played at a school dance during the UK movie *Get Real* (1999). In-person performances on film include Seann William Scott's in *Evolution* (2001) and the 1994 comedy *The Little Rascals*, where Alfalfa Switzer (Bug Hall) performed the song in his first scene.

10.38.4 References

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10.38.5 External links

- Full lyrics of this song at MetroLyrics

10.39 "You're All I Need to Get By"

"**You're All I Need to Get By**" is a song recorded by the American R&B/soul duo Marvin Gaye and Tammi Terrell and released on Motown Records' Tamla label in 1968. It was the basis for the 1995 single "I'll Be There for You/You're All I Need to Get By" from Method Man and Mary J. Blige.

10.39.1 Overview

Written by real-life couple Nickolas Ashford & Valerie Simpson, it became one of the few Motown recordings of the 1960s that was not recorded with the familiar "Motown sound". Instead, "You're All I Need to Get By" had a more soulful and gospel-oriented theme surrounding it, that was influenced by the writers, who also sing background vocals on the recording, sharing vocals in a church choir in New York. The lead vocals were recorded separately by the two singers and combined during the mixing process, reportedly to cut studio time, and give time for Terrell, who was using a wheelchair, to recover from surgery to repair the malignant brain tumor that would ultimately cause her death in 1970.

The original recording by Gaye and Terrell peaked at number seven on the *Billboard* Hot 100 and number one on *Billboard's* Hot R&B/Soul Singles chart for five weeks,^[1] becoming one of the longest-running number one R&B hits of 1968 and the most successful duet recording of Marvin Gaye's entire career. Given its global appeal, it also reached #19 on the British singles charts in late 1968, staying there for nineteen weeks.

10.39.2 Personnel

- All lead vocals by Marvin Gaye and Tammi Terrell
- Background vocals by Nickolas Ashford and Valerie Simpson
- Produced by Ashford & Simpson
- Instrumentation by The Funk Brothers

10.39.3 Chart history

10.39.4 Covers

Dionne Warwick recorded this song in 1969 for the album *Soulful* and Diana Ross recorded it for her 1970 album, *Diana Ross*. Ashford and Simpson produced Ross' version as well.

Aretha Franklin recorded this song for her 1971 compilation album, *Aretha's Greatest Hits*. It peaked at #19 on the *Billboard* Hot 100 and #3 on the Hot Soul Singles chart.

The Angels released a version in 1974 as the B-side of the single "Papa's Side Of The Bed".

There were two versions recorded in 1978. Johnny Mathis and Deniece Williams released this as a duet from Mathis' album, *You Light Up My Life*. It peaked at #47 on the *Billboard* Hot 100, #10 on the Hot Soul Singles Chart, and #45 on the UK Singles Chart. It also appeared on Mathis and Williams' album as a duo "That's What Friends Are For" of the same year. Gloria Gaynor

recorded a disco version for *Gloria Gaynor's Park Avenue Sound*.

Natalie Appleton and Bootsy Collins recorded this song in 2000 and it features on the soundtrack of the movie *Honest* directed by Dave Stewart.

Michael McDonald recorded this song for his second album of Motown covers, 2004's *Motown Two*.

Kidda uses a line of this song for his 2008 single "Under The Sun".

D.C. rapper Wale samples this in the song "The Remake of a Remake (All I Need)" off of his critically acclaimed "Mixtape About Nothing," with singer Tawiah singing the female vocals.

My Morning Jacket performed the song during their New Year's Eve concert at Madison Square Garden on December 31, 2008, with Nicole Atkins appearing as a guest vocalist to sing the female part.

Actresses Telma Hopkins and Valarie Pettiford performed the song together in an episode of UPN's *Half and Half*.

Gladys Knight "Empress of Soul" also performed, "You're All I Need to Get By"

A rendition of the tune by husband-and-wife duo Kenny Lattimore and Chanté Moore serves as the theme song for the BET reality series *The Family Crews*.

The song has been covered on the BET commercial in 2012 with the new slogan *We Got You* was shown from the retrospective moments.

Jacob Artist and Melissa Benoist sang this song on Season 4 of 'Glee' for the Valentine's Day episode 'I Do.'

10.39.5 Other allusions to the song

This song and its 1995 interpolation of it by Method Man and Mary J. Blige on their single, "I'll Be There for You/You're All I Need to Get By", were referenced in "All I Need" by Jay-Z when he says: "And all...I...need is a chick to hold a jammy like! Meth and Mary, like, Marvin and Tammi"

Late rapper The Notorious B.I.G. sampled a portion of it for his song "My Downfall" on his *Life After Death* album.

On the first season of *American Idol*, winner Kelly Clarkson sang this song during Motown week and Jasmine Trias also sang it on the third season. On the sixth season finale, American Idol Winner Jordin Sparks sang it as a duet with second-season winner Ruben Studdard. Seventh season American Idol runner-up David Archuleta performed this song on Star Search final. Eighth season contestant Von Smith performed it in the third week of semifinals. In addition, Jacob Lusk sang this song also during Motown week of Idol's tenth season.

10.39.6 References

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10.39.7 External links

- Full lyrics of this song at MetroLyrics

10.40 “You've Made Me So Very Happy”

“You've Made Me So Very Happy” is a song written by Brenda Holloway, Patrice Holloway, Frank Wilson and Berry Gordy, and was released first as a single in 1967 by Brenda Holloway on the Tamla label. The song was later a huge hit for jazz-rock band Blood, Sweat & Tears in 1969.

10.40.1 Overview

Recording

By 1967, Brenda Holloway had been recording for Motown Records since 1964 and had struggled with Berry Gordy over control of her music, alleging that Gordy had forced her to sing Mary Wells' “leftover tracks” after the Motown singer left the label in 1964. Some of the songs in question included modest hits such as “When I'm Gone” and “Operator.” Holloway was planning to release her long-awaited second album, *Hurtin' & Cryin*, which had released “Just Look What You've Done” as the leading track, but for unknown reasons the record was shelved. Along with her sister Patrice, using music provided by Frank Wilson and with additional help from Gordy himself, Holloway co-wrote “You've Made Me So Very Happy.” Coincidentally, Holloway recorded the song after a breakup with a boyfriend.

Release and reaction

Reaction to the song was stronger than Holloway's previous offerings, rising to number 39 on the *Billboard* Hot 100 and becoming Holloway's third Top-40 pop single.^[1] The song peaked at number 40 on the *Billboard* R&B singles chart.^[2] Shortly after the release of the song, Holloway left Motown and the song was eventually featured on the “second” Holloway album, *The Artistry of Brenda Holloway*. After two more years singing background for acts such as Joe Cocker, Holloway retired to marry a preacher and have a family. Holloway would eventually return to music full-time by the mid-1990s. Meanwhile, Holloway's song got a boost when the jazz-rock group Blood, Sweat & Tears covered it in 1969.^[3] The song became one of the group's biggest hits, reaching number 2

on the *Billboard* Hot 100 in the United States in April 1969^[4] and number 35 in the United Kingdom in May of that year.^[5] The song was also covered by fellow Motown acts such as Edwin Starr and Blinky in 1969, The Temptations in 1970, The Miracles, also in 1970, and Diana Ross in 1994 on a Berry Gordy tribute album. Lou Rawls also covered the song. It also been covered by pop musician Gloria Estefan; she included the song on her album *Hold Me, Thrill Me, Kiss Me* in 1994, which was a collection of covers that inspired her musical career. In 1977, Barry Williams performed the song on an episode of *The Brady Bunch Variety Hour*. In 2012, it was covered by Julian Ovenden on his debut album.

10.40.2 Chart history

Brenda Holloway version

Blood, Sweat & Tears version

10.40.3 Credits

Brenda Holloway version

- Lead vocals by Brenda Holloway
- Background vocals by assorted vocalists
- Instrumentation by Bass: Carol Kaye, other unknown Los Angeles musicians
- Produced by Frank Wilson and Berry Gordy Jr.

Blood, Sweat & Tears version

- Lead vocals by David Clayton-Thomas
- Background vocals by Bobby Colomby, Dick Halligan, Steve Katz, and other assorted vocalists
- Instrumentation by Blood, Sweat & Tears (including)
 - Lew Soloff - trumpet, flugelhorn
 - Bobby Colomby - drums, percussion
 - Jim Fielder - bass
 - Dick Halligan - organ, piano, flute, trombone
 - Steve Katz - guitar, harmonica
 - Fred Lipsius - alto saxophone, piano
 - Chuck Winfield - trumpet, flugelhorn
 - Jerry Hyman - trombone, recorder
- Produced by James William Guercio

10.40.4 References

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- [3] Gilliland, John (1969). "Show 25 - The Soul Reformation: Phase two, the Motown story. [Part 4] : UNT Digital Library" (AUDIO). *Pop Chronicles*. Digital.library.unt.edu.
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- [5] UK Singles Chart info Chartstats.com. Retrieved 20 August 2009.

10.40.5 External links

- Full lyrics of this song at MetroLyrics

Chapter 11

Tours

11.1 Return to Love Tour

The **Return to Love Tour** was a 2000 concert tour by American singing group **Diana Ross and the Supremes**.

11.1.1 Origins

In 1999, Diana Ross released her final album on Motown Records, "Every Day is a New Day". According to Ross (featured in an interview with Barbara Walters), Scott Sanders, a close friend of Ross', suggested adding an entire Supremes segment to her promotional concert tour for the then-new album in which she would perform full versions of the hits she recorded when she was with the Supremes. The idea developed into an entire show of Supremes songs which would reunite Ross with her former singing partners, **Mary Wilson** and **Cindy Birdsong**, as well as tour for the first time with all of the women who became Supremes following Ross' departure in January, 1970, **Jean Terrell**, **Susaye Greene**, **Scherrie Payne** and **Lynda Laurence**. Ross approached **Arthur Fogel**, head of concert promotions for TNA/SFX(now Live Nation Entertainment), who, reportedly, agreed. In the fall and winter of 1999, Ross contacted all of the group's former members, placing them in contact with TNA/SFX, then left negotiations between the artists, their agents and TNA/SFX. Upon contacting TNA/SFX, Wilson's initial queries regarded her salary.

11.1.2 Negotiations

Negotiations began to crumble when Wilson was told that she would have no input into the show and was offered at first \$500,000 and then later increased to \$2 million. Wilson, who felt herself, Ross and Birdsong should be paid equally and have equal input into the show, did not accept the first offer. Ross agreed to add an additional \$2 million from her own personal finances to the \$2 million that TNA/SFX proposed to Wilson for a total of \$4 million. Ross stipulated that all of the others artists' fees were guaranteed, meaning they'd receive the full amount of their contracts, regardless of how many performances actually took place. Birdsong was offered less than \$1

million (most likely the \$500,000 that Wilson was originally offered as well) for the tour whereas Ross was to receive a percentage of the profits from the tour. Wilson erroneously stated Ross was to receive between \$15 to 20 million when, in fact, Ross, as the tour's co-producer, was receiving \$500,000 per night from TNA/SFX to cover the tour's expenses. When the expenses exceeded the allotment, Ross covered the overages.

Wilson's final offer of \$4 million and Birdsong's offer of \$1 million came with a deadline of early 2000 (in order to begin production of the sets, costume fittings, hiring of staff, etc., and an on-schedule commencement of the tour). Birdsong had aligned herself with Wilson regarding the negotiations. Wilson did respond to the final offer; however was told "the train had left the station." The deadline passed. Wilson and Birdsong were now no longer in negotiations with the tour. With Wilson and Birdsong no longer participating in the tour, Ross began to question whether to continue the tour. **Berry Gordy**, after being contacted by Ross for advice, reportedly told her to continue "if it's something she'd have fun doing". She decided to continue. TNA/SFX approached Laurence and Payne, both of whom tour the European cabaret circuit with their show, "**Former Ladies of the Supremes**", who agreed to participate in the tour. Payne and Laurence performed much of the post-Ross Supremes material in solo sets in the show.

11.1.3 Tour

Ross, Laurence, and Payne announced the tour at a press conference in **New York City's Grand Central Terminal**, during which Ross stated that all former Supremes were welcomed to join the tour. The trio appeared and performed together on American television programs, including "Oprah", "The Today Show", "The View" and VH1's "Divas Live 2000: A Tribute To Diana Ross". The tour commenced on April 14, 2000 at Philadelphia, Pennsylvania's Spectrum Arena to positive reviews. The Philadelphia Inquirer called the concert "a smashing success". The performance was sold out as was the tour's final performance at **New York City's Madison Square Garden**.

Ticket sales for the tour were brisk in large markets (New

York, Philadelphia, etc.) but slower in smaller markets. As part of its “Opening Night” series, cable channel VH1 aired the tour’s opening night’s first three songs footage.

After playing fourteen dates of its 30 scheduled dates, the tour was canceled by TNA/SFX, disappointed by the tour’s slow ticket sales, many of which were priced at \$255 for near-stage orchestra seats, nearly double what is charged for solo Diana Ross tickets in the same area. The \$255 ticket was the original price TNA/SFX was going to charge for the Ross, Wilson and Birdsong reunion.

11.1.4 Set list

- Reflections
- Come See About Me
- Back in My Arms Again
- Baby Love
- You Can't Hurry Love
- Love Child
- The Happening
- Love Is Here and Now You're Gone
- Forever Came Today
- I Hear a Symphony
- You Keep Me Hangin' On
- Love Is Like an Itching in My Heart
- Stop! In the Name of Love
- In and out of Love
- Where Did Our Love Go
- Touch Me in the Morning (Diana Ross solo)
- Love Hangover (Diana Ross solo)
- Endless Love (Diana Ross solo)
- Theme from Mahogany (Do You Know Where You're Going To) (Diana Ross solo)
- Ain't No Mountain High Enough (Diana Ross solo)
- Money (Lynda Laurence solo)
- Up the Ladder to the Roof (Lynda Laurence solo)
- Stoned Love (Scherrie Payne solo)
- Reach Out I'll Be There
- I Will Survive

11.1.5 Tour dates

11.1.6 References

- <http://www.scherriepayneandlyndalaurence.com/returntolove.html>
- http://findarticles.com/p/articles/mi_m1355/is_23_97/ai_62298435/
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- <http://abcnews.go.com/Entertainment/story?id=116429&page=1>
- <http://news.bbc.co.uk/2/hi/entertainment/702634.stm>

11.1.7 External links

- Barbara Walters interviews Diana Ross about “Return To Love” Tour

11.2 I Love You Tour

The **I Love You Tour** was a tour supporting Diana Ross’ latest album *I Love You* (Diana Ross album). The tour began in April 2007 in the United States and eventually visited Europe and Canada.

11.2.1 Opening act

- Anthony Callea (Australia)

11.2.2 Setlist

The following setlist is obtained from the November 4, 2007 concert, held at the Paramount Theatre in Oakland, California. It does not represent all concerts during the tour.^[1]

1. “Overture” (contains elements of “Take Me Higher”)
2. "I'm Coming Out"
3. "My World Is Empty Without You" / "Where Did Our Love Go" / "Baby Love" / "Stop! In the Name of Love" / "You Can't Hurry Love"
4. “Instrumental Sequence”
5. "Touch Me in the Morning"
6. "Love Hangover"
7. "The Boss"
8. "It's My House"

9. "Love Child"
10. "What About Love"
11. "I'm Still Waiting"
12. "Upside Down"
13. "Ease on Down the Road"
14. "Instrumental Sequence"
15. "Fine and Mellow"
16. "Don't Explain"
17. "Why Do Fools Fall in Love"

Encore

1. "Theme from Mahogany (Do You Know Where You're Going To)"
2. "Ain't No Mountain High Enough"
3. "I Will Survive"

11.2.3 Tour dates

Festivals and other miscellaneous appearances ^A

Melbourne Cup Carnival Chairman's Dinner^[2]

^B Benefit for El Centro Cultural Mexicano^[3]

^C Benefit for the Christus Health Foundation

^D Plymouth Jazz Festival^[4]

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- <http://www.tourdates.co.uk/news/9359-diana-ross-unveils-spring-tour>

11.3 More Today Than Yesterday: The Greatest Hits Tour

The **More Today Than Yesterday: The Greatest Hits Tour**^[1] is a concert tour by American recording artist Diana Ross. Primarily visiting the United States and Canada, the tour showcases Ross' greatest hits that span her nearly 50 years in the music industry. The tour was well received by critics and fans. The first leg of the tour earned over four million dollars, finishing at 66th place on Pollstar's "Top 100 North American Tours".^[2]

11.3.1 Background

The tour was announced in March 2010 as a summer tour, visiting over 17 cities in the United States.^[3] Due to public demand, the tour was expanded in the fall of 2010 to include additional dates in the U.S. and Canada. Further expansion came in 2011 with an additional 17 dates planned. To introduce the tour, Ross stated, "We work our way up: The '60s — The Supremes — the '70's and the '80s and 'I'm Coming Out' [...] The music is timeless, I must say, especially the Motown music; it's timeless and it's really special."^[4]

11.3.2 Set list

2010^{[5][6]}

Leg 1

1. "The Boss"
2. "More Today Than Yesterday"
3. "Reflections"
4. "Come See About Me"¹
5. "You Can't Hurry Love"
6. "You Keep Me Hangin' On"
7. "Stop! In the Name of Love"
8. "It's Hard for Me to Say"
9. "Love Child"
10. Medley: "I'm Coming Out" / "Upside Down"
11. "Touch Me in the Morning"
12. "It's My House"
13. "What About Love"
14. Medley: "Love Hangover" / "Take Me Higher" / "Ease on Down the Road"

15. "The Look of Love"
16. "Fine and Mellow"
17. "Don't Explain"
18. "Why Do Fools Fall in Love"
19. "Chain Reaction"¹
20. "Endless Love"
21. "Theme from Mahogany (Do You Know Where You're Going To)"
22. "Ain't No Mountain High Enough"
23. "I Will Survive"

Encore

1. "Missing You"¹ (contains excerpts from "You Are Not Alone")
2. "Reach Out and Touch (Somebody's Hand)"
3. "I Love You (That's All That Really Matters)"

¹Performed at select dates

Leg 2

1. "I'm Coming Out"
2. "More Today Than Yesterday"
3. "My World Is Empty Without You"
4. "Where Did Our Love Go"
5. "Baby Love"
6. "Stop! In the Name of Love"
7. "You Can't Hurry Love"
8. "Love Child"
9. "The Boss"
10. "Upside Down"
11. "Touch Me in the Morning"
12. "It's My House"
13. "Love Hangover"
14. "The Look of Love"
15. "Good Morning Heartache"
16. "Why Do Fools Fall in Love"
17. "Theme from Mahogany (Do You Know Where You're Going To)"

18. "Ain't No Mountain High Enough"

Encore

1. "I Will Survive"
2. "Reach Out and Touch (Somebody's Hand)"

2011^[7]

1. "I'm Coming Out"
2. "More Today Than Yesterday"
3. "My World Is Empty Without You"
4. "Where Did Our Love Go"
5. "Baby Love"
6. "Stop! In the Name of Love"
7. "You Can't Hurry Love"
8. "Love Child"
9. "The Boss"
10. "Upside Down"
11. "Touch Me in the Morning"

12. "It's My House"
13. Medley: "Love Hangover" / "Take Me Higher" / "Ease on Down the Road"
14. "The Look of Love"
15. "Fine and Mellow"
16. "Don't Explain"
17. "Why Do Fools Fall in Love"
18. "Theme from Mahogany (Do You Know Where You're Going To)"
19. "Ain't No Mountain High Enough"
20. "I Will Survive"

Encore

1. "I Love You"
2. "Reach Out and Touch (Somebody's Hand)"

2012^[8]

1. "I'm Coming Out"
2. "More Today Than Yesterday"

3. “My World Is Empty Without You”
4. “Where Did Our Love Go”
5. “Baby Love”
6. “Stop! In the Name of Love”
7. “You Can’t Hurry Love”
8. “Touch Me in the Morning”
9. “Love Child”
10. “The Boss”
11. “Upside Down”
12. “It’s My House”
13. Medley: “Love Hangover” / “Take Me Higher” / “Ease on Down the Road”
14. “Fine and Mellow”
15. “Don’t Explain”
16. “Why Do Fools Fall in Love”
17. “Theme from Mahogany (Do You Know Where You’re Going To)”
18. “Ain’t No Mountain High Enough”
19. “I Will Survive”

Encore

1. “Reach Out and Touch (Somebody’s Hand)”

11.3.3 Tour dates

Festivals and other miscellaneous appearances ^A

This concert was a part of the “Live at the Garden” concert series^[17]

^B This concert was a part of the “25th Annual Leukemia Ball”^[18]

^C This concert was a part of “Universal Studios Mardi Gras”^[19]

^D This concert is a part of the “Young Variety Night of the Rising Stars”^[20]

Cancellations and rescheduled shows

Box office score data

11.3.4 Critical reception

The first leg of the tour received positive feedback from music critics. Jim Farber (*New York Daily News*) praised the performance at the Radio City Music Hall noting, “In fact, the show found her quite engaged, banishing the cynicism so many well-seasoned stars betray on their nine millionth run through the hits. (If you want to see that sort of cynicism, buy a ticket to the next Aretha Franklin concert). By contrast, Ross seemed entirely present, delivering full versions of the hits instead of the usual bum’s rush of medleys. Then again, most of these songs last no more than 3 minutes, so that wasn’t exactly a Herculean feat.”^[35] Emily Stokes (*Financial Times*) gave the same concert four out of five stars. She wrote, “A final rendition of “You Are Not Alone” secured her place as the fairy godmother of Motown. “If you need me, call me”, she advised the audience, before leaving the stage to change out of her final, silver dress.”^[36]

Jane Stevenson (*Toronto Sun*) gave the performance at the Roy Thomson Hall four out of five stars writing, “Even her eyes were big as she stared out into the audience and took them through her impressive 50-year career of Motown soul, blues, gospel, disco, and pop starting with the ho-hum late ‘70s hit The Boss and before quickly moving into Supremes era-gold like “More Today Than Yesterday”, Reflections, You Can’t Hurry Love, Stop In The Name of Love, You Keep Me Hanging On, and the granddaddy of them all - Love Child.”^[6] Mark Jordan (Go Memphis) described Ross’ performance at the Memphis Botanic Garden “regal”. He further commented, “And at the center of it all was Ross — commanding the stage, pulling off quick costume changes, and keeping the show’s breakneck pace on time — setting a pace that would have left even her younger, modern-day successors like Beyoncé winded.”^[37]

Greg Haymes (*Times Union*) stated Ross throw out her “diva” attitude for the concert at the Palace Theatre. He wrote, “Ross was in fine voice throughout the evening, and she got sensuous and sultry with Bert Bacharach’s classic ‘The Look of Love’ and a pair of Billie Holiday gems -- the bluesy ‘Fine and Mellow’ and ‘Don’t Explain’—but she didn’t really make them her own the way she did with ‘Touch Me in the Morning.’^[38] Those who attended the show at Hard Rock Live agreed with Veda Jo Jenkins (*The Palm Beach Post*). She stated, “From the club classic to the love ballads like “Touch Me in the Morning”, Ross’ performance was old school. No fanfare, no big video screens with hi-def graphics, just her solo with an outrageous horn section that truly accentuated her voice and the mood.”^[39]

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11.3.6 External links

- Ross’ Official Facebook Page

Chapter 12

Awards

12.1 List of awards and nominations received by Diana Ross

Below is a list of awards, accolades and recognitions that singer Diana Ross has won throughout her long career in show business both as member of The Supremes and her solo career.

12.1.1 Awards in competition

1965

- Grammy Awards - Best Rhythm & Blues Recording, "Baby Love" (nomination) (with the Supremes)

1966

- Grammy Awards - Best Contemporary Rock & Roll Group Vocal Performance, "Stop! In the Name of Love" (nomination) (with the Supremes)

1971

- Grammy Awards - Best Female Pop Vocal Performance, "Ain't No Mountain High Enough" (nomination)

1972

- Grammy Awards - Best Female R&B Vocal Performance, "Call Me" (nomination)

1973

- Golden Globe Awards - Most Promising Newcomer, Female (**won**)
- Golden Globe Awards - Best Actress, "Lady Sings the Blues" (nomination)
- Academy Awards - Best Actress, "Lady Sings the Blues" (nomination)

- New York Film Critics - Best Actress, "Lady Sings the Blues" (nomination)

- Cue Magazine- Entertainer of the Year (**won**)

- BAFTA Film Awards - Best Actress, "Lady Sings the Blues" (nomination)

1974

- American Music Awards - Favorite Pop/Rock Album, *Lady Sings the Blues*
- Grammy Awards - Best Pop Female Vocal Performance, "Touch Me in the Morning" (nomination)

1975

- American Music Awards - Favorite R&B Female, *Last Time I Saw Him*

1976

- People's Choice Award- Favorite Motion Picture Actress (nomination) - lost to Katharine Hepburn

1977

- Tony Awards - Best Musical Special, "An Evening With Diana Ross"
- Grammy Awards - Best R&B Female Vocal Performance, "Love Hangover" (nomination)

1978

- Grammy Awards - Best R&B Female Vocal Performance, "Your Love is So Good For Me" (nomination)

1979

- Saturn Awards - Best Actress, "The Wiz" (nomination)
- Grammy Awards - Best R&B Vocal Performance by a Duo or Group, "Ease On Down the Road" (with Michael Jackson) (nomination)

1980

- American Music Awards - Favorite Rhythm and Blues/Soul Female Artist
- People's Choice Awards - Favorite Pop Singer (nomination) lost to Barbara Mandrell

1981

- American Music Awards - Favorite Rhythm and Blues/Soul Single, "Upside Down"
- Grammy Awards - Best R&B Female Vocal Performance, "Upside Down" (nomination)
- Cable Ace Awards - General Entertainment (Music)

1982

- American Music Awards - Favorite Pop/Rock Single, "Endless Love" (with Lionel Richie)
- American Music Awards - Favorite R&B/Soul Single, "Endless Love" (with Lionel Richie)
- Grammy Awards - Best Pop Vocal Performance by a Duo or Group, "Endless Love" (with Lionel Richie) (nomination)
- Grammy Awards - Record of the Year, "Endless Love" (with Lionel Richie) (nomination)

1983

- Grammy Awards - Best R&B Female Vocal Performance, "Muscles" (nomination)
- American Music Awards - Favorite Rhythm and Blues/Soul Female Artist

1986

- American Music Awards - Favorite Rhythm and Blues/Soul Female Artist, "Eaten Alive" (nomination)

1995

- Golden Globe Awards - Best Performance by an Actress in a Mini-Series or Motion Picture Made for TV, "Out of Darkness" (nomination)

2006

- TV Land Awards - Most Memorable TV Performance, "1983 Concert in Central Park"

12.1.2 Awards in honor**1970**

- NAACP Image Awards - Female Entertainer of the Year

1976

- Billboard Award - Female Entertainer of the Century

1982

- Hollywood Walk of Fame - Solo star located at 6712 Hollywood Blvd, Hollywood, CA

1993

- Guinness Book of World Records - Most Successful Female Singer of All Time

1994

- Hollywood Walk of Fame - Star with the Supremes located at 7060 Hollywood Blvd, Hollywood, CA
- MIDEM (World Music Market) - Lifetime Achievement Award
- Commander of the Order of Arts and Letters (Commandeur de l'ordre des Arts et des Lettres) France's recognition of significant contributions to the arts.

1995

- Soul Train Music Awards - Heritage Award

1996

- Billboard magazine - Female Entertainer of the Century
- Induction - Soul Train Hall of Fame

- World Music Awards - Lifetime Achievement Award **1999**

- Grammy Hall of Fame - "Where Did Our Love Go" with the Supremes

1998

- Songwriter's Hall of Fame - The Hitmaker Award **2001**

- Grammy Hall of Fame - "Stop! In the Name of Love" with the Supremes

1999

- BET Walk of Fame - Star

12.1.4 See also

2000

- Diana Ross, the main article

- National Academy of Recording Arts and Sciences (NARAS) - Heroes Award

2003

- UK Capital Awards - Legendary Female Artist
- National Association of Black Owned Broadcasters - Lifetime Achievement Award

2007

- BET Music Awards - Lifetime Achievement Award
- Kennedy Center Honors - John F. Kennedy Center for the Performing Arts for her contributions to entertainment

2012

- Grammy Lifetime Achievement Award - as a solo artist

12.1.3 Inductions

1988

- Rock & Roll Hall of Fame - as member of the Supremes alongside Florence Ballard and Mary Wilson

1996

- Soul Train Hall of Fame

1998

- Vocal Group Hall of Fame - as member of the Supremes

Chapter 13

Filmography

13.1 "Lady Sings the Blues"

Lady Sings the Blues is a 1972 American biographical drama film directed by Sidney J. Furie about jazz singer Billie Holiday loosely based on her 1956 autobiography which, in turn, took its title from one of Holiday's most popular songs. It was produced by Motown Productions for Paramount Pictures. Diana Ross portrayed Holiday, alongside a cast including Billy Dee Williams, Richard Pryor, James T. Callahan, and Scatman Crothers.^[3]

13.1.1 Plot

In 1936, New York City, Billie Holiday is arrested on a drugs charge.

In a flashback to 1928, Billie is working as a housekeeper in a brothel where she is raped. She runs away to her mother, who sets up a job cleaning for another brothel in the Harlem section of New York. The brothel is run by an arrogant, selfish owner who pays Billie very little money.

Eventually, Billie tires of scrubbing floors and becomes a prostitute but later quits and returns to a nightclub to unsuccessfully audition to become a showgirl. After "Piano Man" (Richard Pryor) accompanies Billie "All of Me", Jerry, the club owner, books her as a singer in the show.

Billie's debut begins unsuccessfully until Louis McKay (Billy Dee Williams), arrives and gives her a fifty dollar tip. Billie takes the money and sings "Them There Eyes". Billie takes a liking to Louis and begins a relationship with him. Eventually she is discovered by two men: Harry and Reg Hanley, who sign her as a soloist for their southern tour in hopes of landing a radio network gig. During the tour, Billie witnesses the aftermath of the lynching of an African-American man, which presses her to record the controversial song "Strange Fruit". The harsh experiences on the tour result in Billie taking drugs which Harry supplies. One night when Billie is performing, Louis comes to see Billie. He knows that she is doing drugs and tells her she is going home with him. Billie promises to stay off the drugs if Louis stays with her.

In New York, Reg and Louis arrange Billie's radio debut, but the station does not call her to sing; the radio

sponsors, a soap company, object to her race. The group heads to Cafe Manhattan to drown their sorrows. Billie has too much to drink and asks Harry for drugs, saying that she does not want her family to know that the radio show upset her. He refuses and she throws her drink in his face. She is ready to leave, but Louis has arranged for her to sing at the Cafe, a club where she once aspired to sing. She obliges with one song but refuses an encore, leaving the club in urgent need of a fix. Louis, suspicious that Billie has broken her promise, takes her back to his home but refuses to allow her access to the bathroom or her kit. She fights Louis for it, pulling a razor on him. Louis leaves her to shoot up, telling her he does not want her there when he returns.

Billie returns to the Harlem nightclub, where her drug use intensifies until she hears of the death of her mother. Billie checks herself into a drug clinic, but because she cannot afford her treatment the hospital secretly calls Louis, who comes to see her and agrees to pay her bills without her knowledge. Impressed with the initiative she has taken to straighten herself out, Louis proposes to her at the hospital. Just as things are looking up, Billie is arrested for possession of narcotics and removed from the clinic.

In prison, Billie goes through crippling withdrawal. Louis brings the doctor from the hospital to treat her, but she is incoherent. He puts a ring on her finger to remind her of his promise to marry her. When she finishes her prison sentence, Billie returns home and tells her friends that she does not want to sing anymore. Billie marries Louis and pledges not to continue her career, but the lure of performing is too strong and she returns to singing with Louis as her manager. Unfortunately, her felony conviction has stripped her of her Cabaret Card, which would allow her to sing in NYC nightclubs. To restore public confidence and regain her license, Billie agrees to a cross-country tour. Billie's career takes off on the nightclub circuit.

Louis leaves for New York to arrange a comeback performance for Billie at Carnegie Hall. Despondent at Louis' absence and the never-ending stream of venues, Billie asks Piano Man to pawn the ring Louis gave her in exchange for drugs. While they are high that evening, Piano Man's drug connections arrive; he neither pawned the ring nor paid for the drugs. Piano Man is killed by the dealers.

Within the hour, Louis and her promoter call Billie with news that they got Carnegie Hall. Louis returns to find a very fragile Billie who is traumatized and has fallen back into drugs. Louis takes her back to New York.

Billie plays to a packed house at Carnegie Hall. Her encore, "God Bless the Child", is overlaid with newspaper clippings highlighting subsequent events: the concert fails to sway the Commission to restore her license; subsequent appeals are denied; she is later re-arrested on drug charges and finally dies when she is 44. Nevertheless, the Carnegie triumph is frozen in time.

13.1.2 Cast

- Diana Ross as Billie Holiday
- Billy Dee Williams as Louis McKay
- Richard Pryor as Piano Man
- James Callahan as Reg Hanley
- Paul Hampton as Harry
- Sid Melton as Jerry
- Virginia Capers as Mama Holiday
- Yvonne Fair as Yvonne
- Isabel Sanford as Madame
- Jester Hairston as Fefe
- Lynn Hamilton as Aunt Ida
- Victor Morosco as Vic
- Robert Gordy as The Hawk
- Harry Caesar as The Rapist
- Paulene Myers as Mrs. Edson
- Scatman Crothers as Big Ben

13.1.3 Box office

The film earned an estimated \$9,050,000 in North American rentals in 1973.^[4]

13.1.4 Awards and honors

It was nominated for five Academy Awards.^[5] The nominations were for Best Actress in a Leading Role (Diana Ross), Best Art Direction-Set Decoration (Carl Anderson and Reg Allen), Best Costume Design (Norma Koch), Best Music, Original Song Score and Adaptation (Gil Askey & Michel Legrand) and Best Writing, Story and Screenplay Based on Factual Material or Material Not Previously Published or Produced.^[6] The film was also screened at the 1973 Cannes Film Festival, but was not entered into the main competition.^[7]

13.1.5 Soundtrack

Motown released a hugely successful soundtrack double-album of Ross' recordings of Billie Holiday songs from the film, also titled *Lady Sings the Blues*. The album went to number one on the *Billboard* Hot 200 Album Charts,^[8] for the week-ending dates of April 7 and 14, 1973.

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13.1.7 External links

- *Lady Sings the Blues* at the Internet Movie Database
- *Lady Sings the Blues* at Box Office Mojo
- *Lady Sings the Blues* at Rotten Tomatoes

13.2 "Mahogany"

Mahogany is a 1975 American romantic drama film directed by Berry Gordy and produced by Motown Productions. The Motown founder Gordy took over the film direction after British filmmaker Tony Richardson was dismissed from the film. *Mahogany* stars Diana Ross as Tracy Chambers, a poor African-American woman who rises to become a popular fashion designer in Rome. Fresh from the success of *Lady Sings the Blues*, this film served as Ross' follow-up feature film. It was released on October 8, 1975, and performed well at the box office.

13.2.1 Synopsis

Tracy Chambers is a sassy industrious young woman living in the projects of Chicago who dreams of becoming a fashion designer. She has worked her way up from salesgirl to secretary and assistant to the head buyer at a luxury department store (modeled after, and filmed at, Marshall

Field's on State Street, Chicago).^[1] Her supervisor at the department store, Miss Evans, (Nina Foch), does not support Tracy's desire to be a designer. She dissuades her from taking the night class due to her belief that it is interfering with Tracy doing her job for her effectively. In actuality Tracy is attempting to bring her dream of being a designer into fruition. She visits her aunt who works in a factory and gives her designs to sew together for her and she visits buyers to see if anyone will purchase her designs. There are no takers as well as comments made to her that the designs are good for Paris but not Chicago. She does not give up though.

One day a great photographer, Sean, played by Anthony Perkins, comes to the department store to shoot models, all Caucasian. He is clearly dissatisfied with the models and the shoot. Tracy and Miss Evans come in to observe and see what they can do for him. As soon as Tracy meets him she begins to talk about what a great photographer he is, Miss Evans cuts her off by asking her to fetch chairs for the models and coffee for herself and Sean. When Sean first sees Tracy he says that she is the type of model that he is looking for not realizing that she is Miss Evans secretary. Miss Evans then insists that she is only a secretary to which Sean insists that he has found a great model. Tracy is smitten with the attentions of the photographer because he is a conduit into the world of fashion that she is working so hard to get into but she is not romantically interested in him. When his time is done in Chicago he lets her know that she would do great in Rome and that he will be sending for her in the future. She takes that news with a grain of salt.

One night, before she meets the photographer while coming home from her art class, she is verbally accosted by Brian Walker (Billy Dee Williams), who is a local activist trying to make the neighborhood aware of the gentrification process going on in their community and attempting to drum up support for change. Tracy comes home from her class, tired and somewhat beleaguered by her circumstances. When Brian Walker directly addresses her through the bullhorn as she walks past him, she then begins to exchange verbal slings with him because she is in no mood. During the verbal exchange, an upstairs neighbor looks out his window and yells at Brian about making so much noise late at night while opening a can of beer and some of the foam falls on Tracy. Everyone laughs, except for Tracy who then, in a beer-soaked huff, heads up to her apartment. Her next encounter with Brian is during her walk to work where she sees him with his bullhorn talking while some neighborhood buildings are being demolished. The construction workers are making comments as to the fact that the neighborhood is better with the rat infested buildings coming down. The comments are meant to annoy Brian and his companions but he decides that he will not retaliate and continues to speak about the situation. In this scene, Brian puts the bullhorn down and Tracy decides that she is going to get him back for their last encounter and while no one is looking she

pours milk into the mouthpiece. When Brian picks up the mouthpiece the milk splatters all over him. For him this is the last straw, he assumes that one of the construction workers has done it and a free for all fight begins. The police are called and Brian is taken to jail. When he comes out he finds Tracy waiting outside the police station. She tells him that she bailed him out because it was she who had poured the milk. She also tells him that she has written a bum check for his bail and they high tail it away from the precinct. He tells her that he will give it back to her and he then talks about when. She tells him that she is not interested in him and that she was only relieving her guilty conscience for the misunderstanding which put him in jail. He insists that he will return the money and so she tells him to put it in the mail slot when he does. One night she hears coins, lots of them, being placed in her mail slot. She opens the slot and tons of change fall to the floor. She opens the door and finds Brian is in the hallway. They begin a relationship at that point and Brian becomes her boyfriend. Their relationship includes her assisting in his running unsuccessfully for office in the district. The same night when Brian insists Tracy give up her dreams for his, Tracy receives a call from Sean (Anthony Perkins) to come to Rome and she flees in the middle of the night to become his muse.

Sean reinvents Tracy as "Mahogany" and ultimately she becomes among the most in-demand fashion models. An uneasy relationship develops with Sean, who is possessive and jealous of anyone vying for Tracy's attention, and he struggles to control her sexually and artistically by discouraging her attempts to break away from modeling and further her design aspirations. Tracy, feeling she owes Sean a great deal for bringing her into a world where she has wealth and fame, reluctantly agrees to sleep with him, and Sean's implied or latent homosexuality makes the union a failure. Sean goes on to menace and threaten Brian, who visits Tracy in Rome. Brian fails to persuade Tracy to return home with him to support him in his political aspirations, and Tracy remains behind with Sean. This leads to tragic consequences and a new, wealthy benefactor for Tracy who finally helps her to realize her design ambitions.

Tracy becomes demanding, cruel to her employees, and unwilling to express her appreciation to her new benefactor by becoming his mistress. She finds her career is not all she dreamed it would be without the love and support of Brian, and she realizes she must decide whether to continue with her material lifestyle and loveless relationship in Rome or return to a man she loves in Chicago.

13.2.2 Cast

- Diana Ross as Tracy Chambers
- Billy Dee Williams as Brian Walker
- Anthony Perkins as Sean

- Jean-Pierre Aumont as Count Christian Rosetti
- Beah Richards as Florence
- Nina Foch as Miss Evans
- Marisa Mell as Carlotta Gavina
- Lenard Norris as Wil
- Jerome Arnold as Campaign Worker
- Pemon Rami as Campaign Worker
- Obelo as Campaign Worker
- Ira Rogers as Stalker
- Kristine Cameron as Instructress
- Ted Liss as Sweatshop Foreman
- Bruce Vilanch as Dress Manufacturer
- Don Howard as Dress Manufacturer
- Albert Rosenberg as Dress Manufacturer
- Marvin Corman as Cab Driver
- E. Rodney Jones as Radio Announcer (voice)
- Dan Daniel as Giuseppe (as Daniel Daniele)
- Princess Irene Galitzine as Princess Irene Galitzine
- Jacques Stany as Auctioneer – Fashion Show
- Achille Brugini as Salesman (as Achille Brunini)
- Edward Van Sickle as Ad Agency Executive (as Edward Van Sycle)
- Giovanni Di Benedetto as Ad Agency Executive (as Gianni Di Benedetto)
- Roger Bill Brown as Ad Agency Executive
- C. Mitchell as Ad Agency Executive
- Denise Gordy (uncredited)
- Jesse Kitten as Unemployed Lathe Operator (uncredited)
- Robert Townsend – Extra (uncredited)

13.2.3 Theme song

The film and its soundtrack include a Ross-sung theme song, "Theme from *Mahogany* (Do You Know Where You're Going To)", which became a #1 hit on the *Billboard* Hot 100 in 1976. It held the number-one spot for one week (January 18–January 24, 1976), replacing "I Write the Songs" by Barry Manilow and replaced by "Love Rollercoaster" by the Ohio Players. "Theme from *Mahogany*", written by Michael Masser and Gerald Goffin and produced by Masser, was the best-reviewed element of *Mahogany* and was nominated for the Academy Award for Best Original Song. The song was later covered by Mariah Carey in 1998 and Sony Music labelmate Jennifer Lopez the following year.

13.2.4 Awards

The film was nominated for the best original song Academy Award (Michael Masser, Gerry Goffin).

13.2.5 Release and Reception

Mahogany was released on VHS home video in the 1990s, and was issued on DVD on May 1, 2007.

Despite box office success, reviews are mostly negative, and currently holds a 23% rating at Rotten Tomatoes.^[2]

13.2.6 References

[1] *Mahogany* and Marshall Field's

[2] "*Mahogany* (1975)". Rotten Tomatoes. Retrieved 2014-02-01.

13.2.7 External links

- *Mahogany* at the Internet Movie Database

13.3 "The Wiz"

The Wiz is a 1978 American musical adventure film produced in collaboration between Motown Productions and Universal Pictures, and released by Universal on October 24, 1978. A reimagining of L. Frank Baum's *The Wonderful Wizard of Oz* featuring an entirely African-American cast, *The Wiz* was adapted from the 1975 Broadway musical of the same name. The film follows the adventures of Dorothy, a shy Harlem, New York, schoolteacher who finds herself magically transported to the Land of Oz, which resembles a fantasy version of New York City. Befriended by a Scarecrow, a Tin Man, and a Cowardly Lion, she travels through the land to seek an

audience with the mysterious *Wiz*, who they say has the power to take her home.

Produced by Rob Cohen and directed by Sidney Lumet, *The Wiz* stars Diana Ross, Michael Jackson (in his only starring role in a theatrical film), Nipsey Russell, Ted Ross, Mabel King, Theresa Merritt, Thelma Carpenter, Lena Horne, and Richard Pryor. The film's story was reworked from William F. Brown's Broadway libretto by Joel Schumacher, and Quincy Jones supervised the adaptation of Charlie Smalls and Luther Vandross's songs for film. A handful of new songs, written by Jones and the songwriting team of Nickolas Ashford & Valerie Simpson, were added for the film version. Upon its original theatrical release, *The Wiz* was a critical and commercial failure, and marked the end of the resurgence of African-American films that began with the blaxploitation movement of the 1970s.^{[3][4][5]} Despite its initial failure, the film version of *The Wiz* would go on to become a cult classic, particularly among African-American audiences and fans of Michael Jackson.^{[6][7]}

13.3.1 Plot

A Thanksgiving dinner brings a host of family together in a Harlem apartment, where a shy 24-year-old schoolteacher named Dorothy Gale (Diana Ross) lives with her Aunt Em (Theresa Merritt) and Uncle Henry (Stanley Greene). Extremely introverted, she has, as Aunt Em teases her, never been south of 125th Street, and refuses to move out and on with her life.

While Dorothy cleans up after the meal, her dog Toto runs out the open kitchen door into a violent snowstorm. She succeeds in retrieving him, but finds herself trapped in the storm. A magical whirlwind made of snow – the work of Glinda, the Good Witch of the South – materializes and transports them to the Kingdom of Oz. Upon her arrival, Dorothy smashes through an electric “Oz” sign, which falls upon and kills Evermean, the Wicked Witch of the East. As a result, she frees the Munchkins who populate the playground into which she lands; they had been transformed by Evermean into graffiti for “tagging” the park walls.

Dorothy soon meets the Munchkins' main benefactress, Miss One, the Good Witch of the North (Thelma Carpenter), a magical “numbers runner” who gives Evermean's powerful silver slippers to her. However, Dorothy desperately wants to get home. Miss One urges her to follow the yellow brick road to the Emerald City and find the mysterious “Wizard” who she believes holds the power to send Dorothy back to Harlem. The good witch and the Munchkins then disappear and she is left to search for the yellow brick road on her own.

The next morning, Dorothy happens upon a Scarecrow (Michael Jackson) made of garbage, whom she befriends. The two of them discover the yellow brick road and happily begin to follow it together. The Scarecrow hopes the

Wizard might be able to give him the one thing he feels that he lacks – a brain. Along the way to the Emerald City, Dorothy, Toto, and the Scarecrow meet the Tin Man (Nipsey Russell), a turn-of-the-century amusement park mechanical man, and the Cowardly Lion (Ted Ross), a vain dandy banished from the jungle who hid inside one of the stone lions in front of the New York Public Library. The Tin Man and Lion join them on their quest to find the Wizard, hoping to gain a heart and courage, respectively. Before the five adventurers reach the Emerald City, they must face obstacles such as a crazy subway peddler (a homeless man) with evil puppets in his control and the “Poppy” Girls (a reference to the poppy field from the original story), prostitutes who attempt to put Dorothy, Toto, and the Lion to sleep with magic dusting powder.

Finally reaching the Emerald City (an analogue of the real-life World Trade Center plaza), the quintet gains passage into the city because of Dorothy's ownership of the silver shoes; they marvel at the spectacle of the city and its dancers. They gain an audience with the Wizard (Richard Pryor), who appears to them as a giant fire-breathing metallic head. He will only grant their wishes if they kill Evillene (Mabel King), the Wicked Witch of the West, who runs a sweatshop in the sewers of New York City. She learns of their quest to kill her and sends out the Flying Monkeys (a motorcycle gang) to kidnap them.

After an extended chase, the Flying Monkeys succeed in capturing their prey and bring them back to Evillene. She dismembers the Scarecrow, flattens the Tin Man, and tortures the Lion in hopes of making Dorothy give her the silver shoes. When she threatens to throw Toto into a fiery cauldron, Dorothy nearly gives in until the Scarecrow hints to her to activate a fire sprinkler switch, which she does. The sprinklers put out the fire but also melt Evillene. She is flushed down into her toilet. With Evillene herself gone, her spells lose their power: the Winkies are freed from their costumes (revealing humans underneath) and their sweatshop tools disappear. They rejoice in dance and praise Dorothy as their emancipator. The Flying Monkeys give her and her friends a triumphant ride back to the Emerald City.

Upon arriving back at the Emerald City, the quartet takes a back door into the Wizard's quarters and discovers that he is a “phony”. The “great and powerful Oz” is actually Herman Smith, a failed politician from Atlantic City, New Jersey, who was transported to Oz when a balloon he was flying to promote his campaign to become the city dogcatcher was lost in a storm. The Scarecrow, Tin Man, and Lion are distraught that they will never receive their respective brain, heart, and courage, but Dorothy makes them realize that they already have these things. Just as it seems as if she will never be able to get home, Glinda the Good Witch of the South (Lena Horne), appears and implores her to find her way home by searching within and using her silver shoes. After thanking Glinda and saying goodbye to her friends, she takes Toto in her arms,

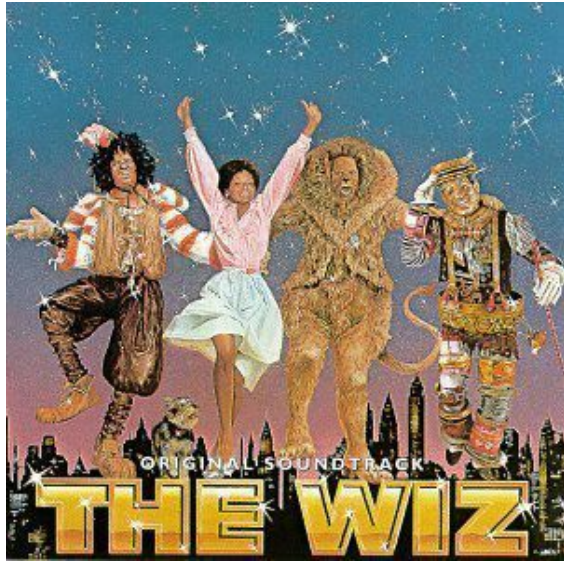
thinks of home and the things she loves most about it and, after clicking her heels, finds herself back in her neighborhood. Now a changed woman, Dorothy carries Toto back to their apartment and closes the door.

13.3.2 Cast

13.3.3 Songs

Main article: [The Wiz \(soundtrack\)](#)

All songs written by Charlie Smalls, unless otherwise



Cover of *The Wiz* original soundtrack.

noted.

1. "Overture Part I" (instrumental)
2. "Overture Part II" (instrumental)
3. "The Feeling That We Had" - Aunt Emma and Chorus
4. "Can I Go On?" (*Quincy Jones, Nickolas Ashford and Valerie Simpson*) - Dorothy
5. "Tornado"/"Glinda's Theme" (instrumental)
6. "He's the Wizard" - Miss One and Chorus
7. "Soon As I Get Home"/"Home" - Dorothy
8. "You Can't Win, You Can't Break Even" - Scarecrow and The Four Crows
9. "Ease On Down the Road #1" - Dorothy and Scarecrow
10. "What Would I Do If I Could Feel?" - Tin Man
11. "Slide Some Oil to Me" - Tin Man
12. "Ease On Down the Road #2" - Dorothy, Scarecrow, and Tin Man
13. "I'm a Mean Ole Lion" - Cowardly Lion
14. "Ease On Down the Road #3" - Dorothy, Scarecrow, Tin Man, and Cowardly Lion
15. "Poppy Girls Theme" (*Anthony Jackson*) (instrumental)
16. "Be a Lion" - Dorothy, Scarecrow, Tin Man, and Cowardly Lion
17. "End Of The Yellow Brick Road" (instrumental)
18. "Emerald City Sequence" (*music: Jones, lyrics: Smalls*) - Chorus
19. "Is This What Feeling Gets? (Dorothy's Theme)" (*music: Jones, lyrics: Ashford & Simpson*) - Dorothy (vocal version not used in film)
20. "Don't Nobody Bring Me No Bad News" - Evillene and the Winkies
21. "Everybody Rejoice/A Brand New Day" (*Luther Vandross*) - Dorothy, Scarecrow, Tin Man, Cowardly Lion, and Chorus
22. "Believe in Yourself (Dorothy)" - Dorothy
23. "The Good Witch Glinda" (instrumental)
24. "Believe in Yourself (Reprise)" - Glinda the Good Witch
25. "Home (Finale)" - Dorothy

13.3.4 Production

Pre-production and development

The Wiz was the eighth feature film produced by Motown Productions, the film/TV division of Berry Gordy's Motown Records label. Gordy originally wanted the teenaged future R&B singer Stephanie Mills, who had played the role on Broadway, to be cast as Dorothy. When Motown star Diana Ross asked Gordy if she could be cast as Dorothy, he declined, saying that Ross—then 33 years old—was too old for the role.^[8] Ross went around Gordy and convinced executive producer Rob Cohen at Universal Pictures to arrange a deal where he would produce the film if Ross was cast as Dorothy. Gordy and Cohen agreed to the deal. Pauline Kael, a film critic, described Ross's efforts to get the film into production as "perhaps the strongest example of sheer will in film history."^[8]

After film director John Badham learned that Ross was going to play the part of Dorothy, he decided not to direct the film, and Cohen replaced him with Sidney Lumet.^[8] Of his decision not to direct *The Wiz*, John Badham recalled telling Cohen that he thought Ross was "a wonderful singer. She's a terrific actress and a great

dancer, but she's not this character. She's not the little six-year-old girl Dorothy in *The Wizard of Oz*.^[9] Though 20th Century Fox had financially backed the stage musical, they ended up exercising their first refusal rights to the film production, which gave Universal an opening to finance the film.^[10] Initially, Universal was so excited about the film's prospects that they did not set a budget for production.^[10]

Joel Schumacher's script for *The Wiz* was influenced by Werner Erhard's teachings and his Erhard Seminars Training ("est") movement, as both Schumacher and Diana Ross were "very enamored of Werner Erhard".^[11] "Before I knew it," said Rob Cohen, "the movie was becoming an est-ian fable full of est buzzwords about knowing who you are and sharing and all that. I hated the script a lot. But it was hard to argue with [Ross] because she was recognizing in this script all of this stuff that she had worked out in est seminars."^[11] Schumacher spoke positively of the results of the est training, stating that he was "eternally grateful for learning that I was responsible for my life."^[11] However, he also complained that "everybody stayed exactly the way they were and went around spouting all this bullshit."^[11] Of est and Erhard references in the film itself, *The Grove Book of Hollywood* notes that the speech delivered by Glinda the Good Witch at the end of the film was "a litany of est-like platitudes", and the book also makes est comparisons to the song "Believe in Yourself".^[11]

During production, Lumet felt that the finished film would be "an absolutely unique experience that nobody has ever witnessed before."^[10] When asked about any possible influence from MGM's popular 1939 film adaptation of *The Wizard of Oz*, Lumet stated that "there was nothing to be gained from [the 1939 film] other than to make certain we didn't use anything from it. They made a brilliant movie, and even though our concept is different — they're Kansas, we're New York; they're white, we're black, and the score and the books are totally different — we wanted to make sure that we never overlapped in any area."^[10]

Michael Jackson, a former Motown star who by the start of development on *The Wiz* in 1977, had left Motown for Epic Records with his brothers The Jacksons, was cast as the Scarecrow. Jackson was dedicated to the role, and watched videotapes of gazelles, cheetahs, and panthers in order to learn graceful movements for his part.^[12] Ted Ross and Mabel King were brought in to reprise their respective roles from the stage musical, while Nipsey Russell was cast as the Tin Man. Lena Horne, mother-in-law to Sidney Lumet during the time of production, was cast as Glinda the Good Witch, and comedian Richard Pryor portrayed The Wiz.^{[8][13]}

Principal photography

The Wiz was filmed at Astoria Studios in Queens, New York. The decaying New York State Pavilion from the

1964 New York World's Fair was used as the set for Munchkinland, Astroland at Coney Island was used for the Tin Man scene with The Cyclone as a backdrop, while the World Trade Center served as the Emerald City.^[14] The scenes filmed at the Emerald City were elaborate, utilizing 650 dancers, 385 crew members and 1,200 costumes.^{[14][15]} Costume designer Tony Walton enlisted the help of high fashion designers in New York City for the Emerald City sequence, and obtained exotic costumes and fabric from designers such as Oscar de la Renta and Norma Kamali.^[13] Albert Whitlock created the film's visual special effects,^[10] while Stan Winston served as the head makeup artist.^[13]

Quincy Jones was the musical supervisor and music producer for the film.^[12] He later wrote that he initially did not want to work on the film, but did it as a favor to Sidney Lumet.^[12] The film production marked Jones' first time working with Michael Jackson, and Jones would later produce three hit albums for Jackson: *Off the Wall*, *Thriller*, and *Bad*.^[16] Jones recalled working with Jackson as one of his favorite experiences from *The Wiz*, and spoke of Jackson's dedication to his role, comparing his acting style to Sammy Davis, Jr.^[12]

13.3.5 Commercial reaction

The Wiz proved to be a commercial failure, as the \$24 million production only earned \$13.6 million at the box office.^{[1][2][8]} Though prerelease television broadcast rights had been sold to CBS for over \$10 million, in the end, the film produced a net loss of \$10.4 million for Motown and Universal.^{[2][8]} At the time, it was the most expensive film musical ever made.^[17] The film's failure steered Hollywood studios away from producing the all-black film projects that had become popular during the blaxploitation era of the early to mid-1970s for several years.^{[3][4][5]}

The film was released on VHS home video in 1989 by MCA/Universal Home Video (with a reissue in 1992) and was first broadcast on television on CBS on May 5, 1984 (edited to 100 minutes), to capitalize on Michael Jackson's massive popularity at the time.^[18] It continues to be broadcast periodically on networks such as BET, TVOne, VH1 Soul, and was the inaugural broadcast on the Bounce TV digital broadcast network.^[19] *The Wiz* is often broadcast on Thanksgiving Day (attributed to the opening scene of Dorothy's family gathered for a Thanksgiving dinner).^{[8][20]}

The film was released on DVD in 1999;^[21] a remastered version entitled *The Wiz: 30th Anniversary Edition* was released in 2008.^{[21][22][23]} Extras on both DVD releases include a 1978 featurette about the film's production and the original theatrical trailer.^[21] A Blu-ray version was released in 2010.^[24]

13.3.6 Critical reception

Critics panned *The Wiz* upon its October 1978 release.^{[1][25]} Many reviewers directed their criticism at Diana Ross, who they believed was too old to play Dorothy.^{[5][26][27][28]} Most agreed that what had worked so successfully on stage simply did not translate well to the screen. Hischak's *Through the Screen Door: What Happened to the Broadway Musical When It Went to Hollywood* criticized "Joel Schumacher's cockamammy screenplay", and called "Believe in Yourself" the score's weakest song.^[26] He described Diana Ross's portrayal of Dorothy as: "cold, neurotic and oddly unattractive"; and noted that the film was "a critical and box office bust".^[26] In his work *History of the American Cinema*, Harpole characterized the film as "one of the decade's biggest failures", and, "the year's biggest musical flop".^[2] *The Grove Book of Hollywood* noted that "the picture finished off Diana Ross's screen career", as the film was Ross's final theatrical feature.^{[11][15][29]} In his book *Blockbuster*, Tom Shone referred to *The Wiz* as "expensive crud".^[30] In the book *Mr. and Mrs. Hollywood*, the author criticized the script, noting, "*The Wiz* was too scary for children, and too silly for adults."^[1] Ray Bolger, who played the Scarecrow in the 1939 *The Wizard of Oz* film, did not think highly of *The Wiz*, stating "*The Wiz* is overblown and will never have the universal appeal [the 1939 film] has obtained."^[31]

Michael Jackson's performance as the Scarecrow was one of the only positively reviewed elements of the film, with critics noting that Jackson possessed "genuine acting talent" and "provided the only genuinely memorable moments."^{[14][32]} Of the results of the film, Jackson stated: "I don't think it could have been any better, I really don't."^[33] In 1980, Jackson stated that his time working on *The Wiz* was "my greatest experience so far . . . I'll never forget that."^[32] The film received a positive critique for its elaborate set design, and the book *American Jewish Filmmakers* noted that it "features some of the most imaginative adaptations of New York locales since the glory days of the Astaire-Rogers films."^[34] In a 2004 review of the film, Christopher Null wrote positively of Ted Ross and Richard Pryor's performances.^[35] However, Null's overall review of the film was critical, and he wrote that other than the song "Ease on Down the Road", "the rest is an acid trip of bad dancing, garish sets, and a Joel Schumacher-scripted mess that runs 135 agonizing minutes."^[35] A 2005 piece by Hank Stuever in *The Washington Post* described the film as "a rather appreciable delight, even when it's a mess", and felt that the singing – especially Diana Ross' – was "a marvel".^[36]

The New York Times analyzed the film within a discussion of the genre of blaxploitation: "As the audience for blaxploitation dwindled, it seemed as if *Car Wash* and *The Wiz* might be the last gasp of what had been a steadily expanding black presence in mainstream filmmaking."^[37] The *St. Petersburg Times* noted, "Of course, it only took

one flop like *The Wiz* (1978) to give Hollywood an excuse to retreat to safer (i.e., whiter) creative ground until John Singleton and Spike Lee came along. Yet, without blaxploitation there might not have been another generation of black filmmakers, no Denzel Washington or Angela Bassett, or they might have taken longer to emerge."^[38] *The Boston Globe* commented, "the term 'black film' should be struck from the critical vocabulary. To appreciate just how outmoded, deceptive and limiting it is, consider the following, all of which have been described as black films, . . ." and characterized *The Wiz* in a list which also featured 1970s films *Shaft*, *Blacula*, and *Super Fly*.^[39]

Despite its lack of critical or commercial success in its original release, *The Wiz* would go on to become a cult classic among African-American audiences,^[6] particularly for its notability as Michael Jackson's only starring theatrical film role.^[7]

13.3.7 Nominations

The Wiz was nominated for four Academy Awards: Best Art Direction (Tony Walton, Philip Rosenberg, Edward Stewart, Robert Drumheller), Best Costume Design, Best Original Music Score and Best Cinematography, but did not win any of them.^{[40][41]}

13.3.8 See also

- *The Wiz* (Broadway musical)
- *The Wizard of Oz* (adaptations) – other adaptations of *The Wonderful Wizard of Oz*
- *Wicked* (musical)

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13.3.10 External links

- *The Wiz* at the Internet Movie Database
- *The Wiz* at the TCM Movie Database
- *The Wiz* at AllMovie
- *The Wiz* at Box Office Mojo
- *The Wiz* at Rotten Tomatoes

13.4 "Out of Darkness"

Out of Darkness is a 1994 made-for-television film starring singer and actress Diana Ross. The movie was distributed and released by ABC on January 16, 1994 in the USA, Germany, Spain, France, Greece, Italy and Portugal.

13.4.1 Production

The film was rated PG-13 and rated M in Australia. The movie was made by several different production companies included Ross' Anaid Film Productions Inc., Andrew Delson Company, Capital Cities/ABC Video Enterprises Inc. and Empty Chair Productions Inc.

In an attempt to improvise the "walk" of a homeless indigent, Diana Ross discreetly placed an orange between her skirted thighs and proceeded to hobble along on cue. The effort required to keep the concealed orange in place without using her hands, effected a gait so uncanny that Ross's director, Larry Elikann, later quizzed her about how she walked the "walk." According to Ross, herself, as related to the audience on *Inside the Actors Studio* on February 19 of 2006, she never did disclose the simplicity of her little ruse.

13.4.2 Plot

In the film, Ross played the character of Paulie Cooper, a former med student who becomes ill with paranoid schizophrenia and loses 18 years of her life due to the sickness. After her release from a mental ward Paulie struggles to rebuild her life with help from doctors, nurses and a new experimental-medicine drug that would help aid her back to health. Throughout the movie, Paulie seeks to better herself in a world that she felt had shunned her.

13.4.3 Cast

- Diana Ross as Paulie Cooper
- Ann Weldon as Virginia Cooper

- Rhonda Stubbins White as Zoe Price
- Beah Richards as Mrs. Cooper
- Carl Lumbly as Addison Haig
- Chasiti Hampton as Ashley Cooper
- Maura Tierney as Meg
- John Marshall Jones as Albert Price
- Rusty Gray as Bartender (credited as Rusty Schmidt for the film)
- Lindsay Crouse as Kim Donaldson
- Juanita Jennings as Inez
- Patricia Idlette as Policewoman

13.4.4 Awards

Ross earned a Golden Globe nomination for Best Actress in a TV Movie at the 52nd Golden Globe Awards in 1995.

13.4.5 External links

- *Out of Darkness* at the Internet Movie Database

13.5 "Double Platinum"

This article is about the telefilm. For the album, see [Double Platinum \(album\)](#). For the music sales award, see [Music recording sales certification](#).

Double Platinum is a 1999 musical film starring Diana Ross and Brandy.

13.5.1 Plot

The film tells the story of a woman feeling unfulfilled and unappreciated in her life so she decides to abandon her husband and infant daughter in order to pursue her dreams of superstardom. The story starts off by showing aspiring vocalist, Olivia King (Diana Ross) performing at small lounge in Atlanta, 1981. As she takes a break from her performance she heads backstage to see her infant daughter, Kayla (Jayda Brown). A music executive approaches King at the bar and tells her she is talented and should move to the bigger market of New York City to fulfill her dreams. Olivia King initially denies his request and goes home to her husband ((Brian Stokes Mitchell)). King is shown trying to explain her night to her husband and tell him about the music executive but he brushes her off and tells her moving to New York City is a bad idea. Feeling depressed, conflicted and trapped in her

marriage, Olivia King leaves her home in the middle of the night whispering to her daughter that she can't take her along, but will be back for her. The movie then picks back up in *St. Louis, Missouri* 18 years later and it is shown that Kayla Harris (*Brandy Norwood*), now 19 years old, has won a contest to meet famous superstar Olivia King. Kayla at this time does not know that Olivia is her mother, but she grew up being a huge fan of Ms. Olivia King and is extremely excited to meet her idol, completely ignorant to the truth. After enjoying the concert, Kayla then gets the second part of her prize which includes having dinner with Olivia King, at dinner Kayla lets Olivia know that she also would like to be a singer and invites Olivia to a small performance she would be doing. When Kayla gets home from dinner, her father asks her how it went and he is shocked to hear that the star Kayla got to meet was Olivia King, though he knows the truth he does not press the issue further as he sees his daughter is still in the dark. Next, Kayla is shown getting ready to perform, and she begins to worry that Olivia will not show up but sure enough Olivia shows up as Kayla starts to sing. Kayla is ecstatic that her idol has shown up but after the show Olivia pulls her aside and reveals to Kayla who she really is. Kayla is stunned and upset, she quickly leaves. Kayla is shaken, she argues with her father and refuses to speak to her mother even when Olivia offers to help her with her career. Kayla's best friend advises her to accept Olivia's help with her music career as it is the least she owes her.

Kayla reluctantly agrees to go to New York with Olivia all the while Olivia continues to make futile attempts to build a relationship with Kayla. Olivia introduces Kayla to the people she knows in the industry, and with Olivia's strong recommendation and Kayla's talent, she is quickly signed. Kayla begins to work on her album and with Olivia's guidance and leadership she records her first song. As the story progresses, the two ladies continue living in Olivia's fancy penthouse apartment with Olivia trying not to step on Kayla's toes as she pursues success. Kayla then finds a steamy romance with a handsome older music executive, Ric Ortega (*Allen Payne*) whom her mother does not trust and warns her against but Kayla ignores her mother's warning. Despite her growing success and hit single, Kayla continues to harbor bitter feelings towards Olivia, feelings which boil over during their record label's Grammy Party. After Kayla's performance, Olivia is asked to perform by the head of the label, causing Kayla to resent her mother for "stealing her spotlight". However, after discovering that Ric revealed her true parentage to the press and betrayed her just as her mother had warned, Kayla dissolves her relationship with him. Kayla feeling down and regretful heads up to her mother's cabin where Olivia is finding refuge. As they spend time at the cabin and truly communicate the two women begin to understand each other. Eventually Kayla's, feelings about her mother change, and she begins to accept the truth about her mother and the events that took place when she was younger. The movie culminates with Olivia and Kayla going back to *St. Louis* for a concert Kayla is giv-

ing. Kayla sings her songs but as the show draws to an end she calls on her mother to come up on stage with her and they sing a wonderful duet together. Kayla's friend and family look on from the audience.

The movie was a Nielsen ratings success, debuting at #16 for the week. Along with airing original on ABC, it was also syndicated by VH1, BET, Centric and TVONE where it still is a recurrent favorite.

13.5.2 Cast

- Lamar B as boo brazy
- Diana Ross as Olivia King
- Brandy as Kayla Harris
- Christine Ebersole as Peggy
- Allen Payne as Ric Ortega
- Brian Stokes Mitchell as Adam Harris
- Harvey Fierstein as Gary Millstein
- Roger Rees as Marc Reckler
- Samantha Brown as Royana
- Ed Lover as Party Ardie
- Peter Francis James as Martin Holly
- Adriane Lenox
- Bernard Addison
- Debbie Matenopoulos as Herself

13.5.3 Soundtrack

The songs featured in the film are found on Brandy's hit 1998 album, *Never Say Never* (including her popular hit song, "Have You Ever?"), other songs included in the movie from that album are: Happy and ((Almost Doesn't Count)). Songs from Ross's 1999 album, *Every Day Is a New Day* also used., which was released two weeks prior to the film's premiere. "Love is All that Matters" was an original song performed by Brandy and Ross specifically for the film.

13.5.4 References

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<http://grooveshark.com/#!/album/Double+Platinum+Soundtrack/4456250> https://itunes.apple.com/ca/album/never-say-never/id20913004

13.5.5 External links

- *Double Platinum* at the Internet Movie Database
- *Double Platinum* at AllMovie

Chapter 14

Character roles

14.1 Billie Holiday

For the Canadian radio personality of the same name, see [Billie Holiday \(broadcaster\)](#).

Billie Holiday (born **Eleanora Fagan**;^{[1][2]} April 7, 1915 – July 17, 1959)^[3] was an American jazz singer and songwriter.

Nicknamed “Lady Day” by her friend and musical partner [Lester Young](#), Holiday had a seminal influence on jazz and pop singing. Her vocal style, strongly inspired by jazz instrumentalists, pioneered a new way of manipulating phrasing and tempo.

14.1.1 Biography

Early life

Holiday was born in [Philadelphia](#), the daughter of Sarah Julia “Sadie” Fagan and Clarence Holiday. Her father, a musician, did not marry or live with her mother. Not long after Holiday’s birth, Clarence left her and her mother to pursue a career as a jazz guitarist.^[4] Sarah had moved to Philadelphia aged 19,^[5] after being ejected from her parents’ home in the [Sandtown-Winchester](#) neighborhood of [Baltimore, Maryland](#) for becoming pregnant. With no support from her parents, Holiday’s mother arranged for the young Holiday to stay with her older married half-sister, Eva Miller, who lived in Baltimore. Holiday, who was of [African American](#) ancestry, was also said to have had [Irish](#) ancestors through her mother’s mixed heritage.

Holiday had a difficult childhood. Her mother often took what were then known as “transportation jobs”, serving on passenger railroads. Holiday was left to be raised largely by Eva Miller’s mother-in-law, Martha Miller, and suffered from her mother’s absences and being left in others’ care for much of the first ten years of her life.^[6] Holiday’s autobiography, *Lady Sings the Blues*, first published in 1956, was sketchy on details of her early life, but much was confirmed by Stuart Nicholson in his 1995 biography of the singer. Some historians have disputed Holiday’s paternity, as a copy of her birth certificate in the [Baltimore archives](#) lists the father as a man named Frank



Holiday aged 2 in 1917

DeViese. Other historians consider this an anomaly, probably inserted by a hospital or government worker.^[7] DeViese lived in Philadelphia and Sadie Harris may have known him through her work.

Sadie Harris, then known as Sadie Fagan, married Philip Gough, but the marriage was over in two years. Holiday was left with Martha Miller again while her mother took more transportation jobs.^[8] Holiday frequently skipped school and her [truancy](#) resulted in her being brought before the juvenile court on January 5, 1925, when she was nine years old. She was sent to The House of the Good Shepherd, a Catholic reform school. She was baptized there on March 19, 1925. After nine months in care, she was “paroled” on October 3, 1925, to her mother, who had opened a restaurant called the East Side Grill, where

she and Holiday worked long hours. By the age of 11, Holiday had dropped out of school.^[9]

Attempted rape and prostitution

Holiday's mother returned to their home on December 24, 1926, to discover a neighbor, Wilbur Rich, attempting to rape Billie, but failing. She fought back. Rich was arrested. Officials placed Billie in the House of the Good Shepherd under protective custody as a state witness in the rape case.^[10] Holiday was released in February 1927, nearly twelve. She found a job running errands in a brothel.^[11] During this time, Holiday first heard the records of **Louis Armstrong** and **Bessie Smith**. By the end of 1928, Holiday's mother decided to try her luck in Harlem, New York, and left Holiday again with Martha Miller.^[12]

By early 1929, Holiday joined her mother in Harlem. Their landlady was a sharply dressed woman named Florence Williams, who ran a brothel at 151 West 140th Street. Holiday's mother became a prostitute and, within a matter of days of arriving in New York, Holiday, who had not yet turned fourteen, also became a prostitute at \$5 a client.^[13] On May 2, 1929, the house was raided, and Holiday and her mother were sent to prison. After spending some time in a workhouse, her mother was released in July, followed by Holiday in October, at the age of 14.

Early singing career

In Harlem she started singing in various night clubs. Holiday took her professional pseudonym from **Billie Dove**, an actress she admired, and the musician Clarence Holiday, her probable father.^[2] At the outset of her career, she spelled her last name "Halliday", the birth surname of her father, but eventually changed it to "Holiday", his performing name. The young singer teamed up with a neighbor, tenor sax player Kenneth Hollan. From 1929 to 1931, they were a team, performing at clubs such as the Grey Dawn, Pod's and Jerry's on 133rd Street, and the Brooklyn Elks' Club.^{[14][15]} **Benny Goodman** recalled hearing Holiday in 1931 at The Bright Spot. As her reputation grew, Holiday played at many clubs, including Mexico's and The Alhambra Bar and Grill where Charles Linton, a vocalist who later worked with **Chick Webb**, first met her. It was also during this period that she connected with her father, who was playing with **Fletcher Henderson's** band.^[16]

By the end of 1932 at the age of 17, Billie Holiday replaced the singer **Monette Moore** at a club called Covan's on West 132nd Street. The producer **John Hammond**, who loved **Monette Moore's** singing and had come to hear her, first heard Holiday in early 1933.^[17] Hammond arranged for Holiday to make her recording debut, at age 18, in November 1933 with **Benny Goodman**, singing

two songs: "Your Mother's Son-In-Law" and "Riffin' the Scotch," the latter being her first hit. "Son-in-Law" sold 300 copies, but "Riffin' the Scotch," released on November 11, sold 5,000 copies. Hammond was quite impressed by Holiday's singing style. He said of her, "Her singing almost changed my music tastes and my musical life, because she was the first girl singer I'd come across who actually sang like an improvising jazz genius." Hammond compared Holiday favorably to **Armstrong** and said she had a good sense of lyric content at her young age.^[18]

In 1935, Billie Holiday had a small role as a woman being abused by her lover in **Duke Ellington's** short *Symphony in Black: A Rhapsody of Negro Life*. In her scene, she sang the song "Saddest Tale."^[19]

Recordings with Teddy Wilson (1935–1938)

Holiday was signed to Brunswick Records by **John Hammond** to record current pop tunes with **Teddy Wilson** in the new "swing" style for the growing jukebox trade. They were given free rein to improvise the material. Holiday's improvisation of the melody line to fit the emotion was revolutionary. Their first collaboration included "What a Little Moonlight Can Do," and "Miss Brown to You (1935)." The record label did not favor the recording session, because producers wanted Holiday to sound more like **Cleo Brown**. After "What a Little Moonlight Can Do" garnered success, however, the company began considering Holiday an artist in her own right.^[20] She began recording under her own name a year later (on the 35-cent **Vocalion** label), producing a series of extraordinary performances with groups comprising the swing era's finest musicians. The sessions were co-produced by Hammond and **Bernie Hanighen**.^[21]

With their arrangements, Wilson and Holiday took pedestrian pop tunes, such as "Twenty-Four Hours a Day" (#6 Pop) or "Yankee Doodle Went To Town", and turned them into jazz classics. Most of Holiday's recordings with Wilson or under her own name during the 1930s and early 1940s are regarded as important parts of the jazz vocal library. She was then in her early to late 20s.

Another frequent accompanist was the tenor saxophonist **Lester Young**, who had been a boarder at her mother's house in 1934 and with whom Holiday had a special rapport. He said: "Well, I think you can hear that on some of the old records, you know. Some time I'd sit down and listen to 'em myself, and it sound like two of the same voices, if you don't be careful, you know, or the same mind, or something like that."^[22] Young nicknamed her "Lady Day", and she, in turn, dubbed him "Prez".

Hammond spoke about the commercial impact of the **Teddy Wilson-Billie Holiday** sides from 1935 to 1938, calling them a great asset to Brunswick. The record label, according to Hammond, was broke and unable to record many jazz tunes. Because Wilson, Holiday, **Lester Young**, and other musicians came into the studio without

any arrangements, which cost money, and improvised the material as they went along, the records they produced were very cheap. Holiday was never given any royalties for her work, instead being paid a flat fee, which saved the record label money. Some of the records produced were largely successful, such as the single "I Cried for You" which sold 15,000 copies. Hammond said of the record, "15,000 ... was a giant hit for Brunswick in those days. I mean a giant hit. Most records that made money sold around three to four thousand."^[23]

Working for Count Basie and Artie Shaw (1937–1938)

In late 1937, Holiday had a brief stint as a big band vocalist with Count Basie.^[24] The traveling conditions of the band were often poor and included one-nighters in clubs, moving from city to city with little stability. Holiday chose the songs she sang and had a hand in the arrangements, choosing to portray her then developing persona of a woman unlucky in love. Her tunes included "I Must Have That Man", "Travelin' All Alone", "I Can't Get Started", and "Summertime", a hit for Holiday in 1936, originating in the opera *Porgy and Bess* a few years earlier. Count Basie had gotten used to Holiday's heavy involvement in the band. He said, "When she rehearsed with the band, it was really just a matter of getting her tunes like she wanted them, because she knew how she wanted to sound and you couldn't tell her what to do."^[25]

Holiday found herself in direct competition with popular singer Ella Fitzgerald, with whom Holiday would later become friends.^[26] Fitzgerald was the vocalist for the Chick Webb Band, who were in competition with Count Basie. On January 16, 1938, the same day that Benny Goodman performed his legendary Carnegie Hall jazz concert, the Count Basie and Chick Webb bands had a battle at the Savoy Ballroom. Chick Webb and Fitzgerald were declared winners by *Metronome* magazine. *Down Beat* magazine declared Holiday and Basie the winners. A straw poll of the audience saw Fitzgerald win by a three-to-one margin.

Some of the tunes Holiday performed with Basie were recorded. "I Can't Get Started", "They Can't Take That Away from Me," and "Swing It Brother Swing," are all commercially available.^[27] Although Holiday was unable to record in the studio with Count Basie, she did include many of his musicians in her recording dates with Teddy Wilson.

By February of that year, Holiday was no longer singing for Basie. The reason given for her firing varies from person to person. Jimmy Rushing, Basie's male vocalist, called her unprofessional. According to All Music Guide, Holiday was officially fired for being "temperamental and unreliable". Holiday complained of low pay and working conditions and may have refused to sing the tunes requested of her or change her style.^[28]

Holiday was hired by Artie Shaw a month after being fired from the Count Basie Band. This association placed her among the first black women to work with a white orchestra, an unusual arrangement for the times. Also, this was the first time a full-time employee black female singer toured the segregated Southern US with a white bandleader. In situations where there was a lot of racial tension, Shaw was known to stick up for his vocalist. Holiday describes one incident in her autobiography where she could not sit on the bandstand with other vocalists because she was black. Shaw said to her, "I want you on the band stand like Helen Forrest, Tony Pastor and everyone else."^[29] When touring the American South, Holiday would sometimes be heckled by members of the audience. In Louisville, Kentucky a man called her a "nigger wench" and requested she sing another song. Holiday lost her temper and needed to be escorted off the stage.^[30]

By March 1938, Shaw and Holiday had been broadcast on New York City's powerful radio station WABC (the original WABC, now WCBS). Because of their success, they were given an extra time slot to broadcast in April, which increased their exposure. The *New York Amsterdam News* reported an improvement in Holiday's performance ability while reviewing the broadcasts. *Metronome* reported that the addition of Holiday to Shaw's band put it in the "top brackets". Holiday could not sing as often during Artie Shaw's shows as she could Basie's. The songs were more instrumental with fewer vocals. Shaw was also pressured to hire a white singer, Nita Bradley, with whom Holiday did not get along but had to share a bandstand. In May 1938, Shaw won band battles against Tommy Dorsey and Red Norvo with the audience favoring Holiday. Although Shaw admired Holiday's singing in his band, saying she had a "remarkable ear" and an "remarkable sense of time", her time in the band was nearing an end.^[31]

In November 1938 Holiday was asked to use the service elevator at the Lincoln Hotel, instead of the passenger elevator, because white patrons of the hotels complained. This may have been the last straw for her. She left the band shortly after. Holiday spoke about the incident weeks later, saying "I was never allowed to visit the bar or the dining room as did other members of the band ... [and] I was made to leave and enter through the kitchen."

There are no surviving live recordings of Holiday with Artie Shaw's band. Because she was under a separate recording label and possibly because of her race, Holiday was only able to record one record with Shaw, "Any Old Time". However, Artie Shaw played clarinet in four songs recorded in New York the 10th of July 1936: "Did I Remember?", "No Regrets", "Summertime" and "Billie's Blues."

By the late 1930s, Billie Holiday had toured with Count Basie and Artie Shaw, scored a string of radio and retail hits with Teddy Wilson, and became an established

artist in the recording industry. Her songs “What A Little Moonlight Can Do” and “Easy Living” were being imitated by singers across America and were quickly becoming jazz standards.^[32] In 1938, Holiday’s single “I’m Gonna Lock My Heart” ranked 6th as the most-played song for September of that year. Her record label Vocalion listed the single as its fourth best seller for the same month. “I’m Gonna Lock My Heart” peaked at number 2 on the pop charts according to Joel Whitburn’s “Pop Memories: 1890–1954” book.^[33]

Commodore recordings and mainstream success (1939)

Holiday was recording for Columbia in the late 1930s when she was introduced to “Strange Fruit”, a song based on a poem about lynching written by Abel Meeropol, a Jewish schoolteacher from the Bronx. Meeropol used the pseudonym “Lewis Allan” for the poem, which was set to music and performed at teachers’ union meetings.^[34] It was eventually heard by Barney Josephson, proprietor of Café Society, an integrated nightclub in Greenwich Village, who introduced it to Holiday. She performed it at the club in 1939, with some trepidation, fearing possible retaliation. Holiday later said that the imagery in “Strange Fruit” reminded her of her father’s death and that this played a role in her resistance to performing it.^[35]

When Holiday’s producers at Columbia found the subject matter too sensitive, Milt Gabler agreed to record it for his Commodore Records. That was done on April 20, 1939, and “Strange Fruit” remained in her repertoire for twenty years. She later recorded it again for Verve. While the Commodore release did not get any airplay, the controversial song sold well, though Gabler attributed that mostly to the record’s other side, “Fine and Mellow”, which was a jukebox hit.^[36] “The version I recorded for Commodore,” Holiday said of “Strange Fruit,” “became my biggest-selling record.^[37] “Strange Fruit” was the equivalent of a top twenty hit in the 1930s.

For her performance of “Strange Fruit” at the Café Society, she had waiters silence the crowd when the song began. During the song’s long introduction, the lights dimmed and all movement had to cease. As Holiday began singing, only a small spotlight illuminated her face. On the final note, all lights went out and when they came back on, Holiday was gone.^[38]

Holiday said her father Clarence Holiday was denied treatment for a fatal lung disorder because of prejudice and that singing “Strange Fruit” reminded her of the incident. “It reminds me of how Pop died, but I have to keep singing it, not only because people ask for it, but because twenty years after Pop died the things that killed him are still happening in the South,” she said in her autobiography.^[39]

Holiday’s popularity increased after “Strange Fruit”. She received a mention in *Time* magazine.^[40] “I open Café So-

ciety as an unknown,” Holiday said. “I left two years later as a star. I needed the prestige and publicity all right, but you can’t pay rent with it.” Holiday demanded her manager Joe Glaser give her a raise shortly after.^[41]

Holiday soon returned to Commodore in 1944, recording songs she made with Teddy Wilson in the 1930s like “I Cover The Waterfront”, “I’ll Get By”, and “He’s Funny That Way”. She also recorded new songs that were popular at the time, including, “My Old Flame”, “How Am I To Know?”, “I’m Yours”, and “I’ll Be Seeing You”, a Bing Crosby number one hit. She also recorded her version of “Embraceable You”, which would later be inducted into the Grammy Hall of Fame in 2005.

During her time at Commodore, Billie Holiday also babysat the young Billy Crystal; his father being Jack Crystal and uncle being Milt Gabler, the co-founders of Commodore Records.^[42]

Successes (1940–1947)

Holiday’s mother, Sadie Fagan, nicknamed “The Duchess,” opened a restaurant called Mom Holiday’s. She used money from her daughter while playing dice with members of the Count Basie band, with whom she toured in the late 1930s. “It kept mom busy and happy and stopped her from worrying and watching over me,” Holiday said. Fagan began borrowing large amounts from Holiday to support the restaurant. Holiday obliged but soon fell on hard times herself. “I needed some money one night and I knew Mom was sure to have some,” she said. “So I walked in the restaurant like a stockholder and asked. Mom turned me down flat. She wouldn’t give me a cent.” The two argued and Holiday shouted angrily: “God bless the child that’s got his own,” and stormed out. With Arthur Herzog, Jr., a pianist, she wrote a song based on the line “God Bless the Child” and added music.^[43]

“God Bless the Child” became Holiday’s most popular and covered record. It reached number 25 on the charts in 1941 and was third in Billboard’s songs of the year, selling over a million records.^{[44][45]} In 1976, the song was added to the Grammy Hall of Fame.^[46] Herzog claimed Holiday contributed only a few lines to the lyrics. He said Holiday came up with the line “God Bless the Child” from a dinner conversation the two had had.^[47]

On June 24, 1942, Holiday recorded “Trav’lin Light” with Paul Whiteman for a new label, Capitol Records. Because she was under contract with Columbia, she used the pseudonym “Lady Day.”^[48] The song reached 23 on the pop charts and number one on the R&B charts, then called the Harlem Hit Parade.^[49]

In September 1943, *Life* wrote: “She has the most distinct style of any popular vocalist and is imitated by other vocalists.”^[50]

Milt Gabler became an A&R man for Decca Records

as well as owning Commodore Records, and he signed Holiday to the label on August 7, 1944, when she was 29.^[51] Her first recording for Decca was "Lover Man" (#16 Pop, No. 5 R&B), one of her biggest hits. The success and distribution of the song made Holiday a staple in the pop community, leading to solo concerts, rare for jazz singers in the late 40s. Gabler said: "I made Billie a real pop singer. That was right in her. Billie loved those songs."^[52] Jimmy Davis and Roger "Ram" Ramirez, "Lover Man"'s songwriters, had tried to interest Holiday in the song in .^[53] In 1943, a flamboyant male torch singer, Willie Dukes, began singing "Lover Man" on 52nd Street.^[54] Because of his success, Holiday added it to her shows. The record's other side was "No More", one of her favorites.^[51]

Holiday asked Gabler for strings on the recording. They were associated with Frank Sinatra and Ella Fitzgerald. "I went on my knees to him," Holiday said. "I didn't want to do it with the ordinary six pieces. I begged Milt and told him I had to have strings behind me."^[55] On October 4, 1944, Holiday entered the studio to record "Lover Man" and saw the string ensemble and walked out. The musical director, Toots Camarata said she was overwhelmed with joy.^[55] She may also have wanted strings to avoid comparisons between her commercially successful early work with Teddy Wilson and everything produced afterwards. Her 1930s recordings with Wilson used a small jazz combo; recordings with Decca often involved strings.^[56]

A month later, in November, Holiday returned to Decca to record "That Ole Devil Called Love", "Big Stuff", and "Don't Explain". She wrote "Don't Explain" after she caught her husband, Jimmy Monroe, with lipstick on his collar.^[57]

Holiday did not return to the studio until August 1945. She recorded "Don't Explain" for a second time, changing the lyrics "I know you raise Cain" to "Just say you'll remain" and "You mixed with some dame" to "What is there to gain?" Other songs recorded were "Big Stuff", "What Is This Thing Called Love?", and "You Better Go Now". Ella Fitzgerald named "You Better Go Now" as her favorite Holiday recording.^[58] "Big Stuff" and "Don't Explain" were recorded again but with additional strings and a viola.

In 1946, Holiday recorded "Good Morning Heartache". Although the song failed to chart, it remained in her live shows, with three known live recordings.^[59]

In September 1946, Holiday began her only major film *New Orleans*. She starred opposite Louis Armstrong and Woody Herman. Plagued by racism and McCarthyism, producer Jules Levey and script writer Herbert Biberman were pressed to lessen Holiday's and Armstrong's roles to avoid the impression that black people created jazz. The attempts failed because in 1947 Biberman was listed as one of the Hollywood Ten and sent to jail.^[60]

Several scenes were deleted from the film. "They had



Billie Holiday and her dog Mister, New York, c. June 1946

taken miles of footage of music and scenes," Holiday said, "[and] none of it was left in the picture. And very damn little of me. I know I wore a white dress for a number I did... and that was cut out of the picture."^[61] She recorded the track "The Blues Are Brewin'", for the film's soundtrack. Other songs included in the movie are "Do You Know What It Means to Miss New Orleans?" and "Farewell to Storyville".

Holiday's drug addictions were a problem on the set. She earned more than a thousand dollars a week from club ventures but spent most on heroin. Her lover Joe Guy traveled to Hollywood while Holiday was filming and supplied her with drugs. When discovered by Joe Glaser, Holiday's manager, Guy was banned from the set.^[62]

By the late 1940s, Holiday had begun recording a number of slow, sentimental ballads. *Metronome* expressed its concerns in 1946 about "Good Morning Heartache," saying "there's a danger that Billie's present formula will wear thin, but up to now it's wearing well."^[38] The *New York Herald Tribune* reported of a concert in 1946 that her performance had little variation in melody and no change in tempo.^[63]

Legal troubles, Carnegie Hall Concert (1947–1952)

By 1947, Holiday was at her commercial peak, having made 250,000 dollars in the three previous years.^[64] Holiday came 2nd in the *Down Beat* poll for 1946 and 1947, her highest ranking in the poll.^[65] She came 5th on July 6, 1947 in *Billboard's* annual college poll of "girl singers". Jo Stafford came first.^[66] In 1946, Holiday won the *Metronome Magazine* popularity poll.^[67]

On May 16, 1947, she was arrested for possessing narcotics in her New York apartment. On May 27, 1947, she was in court. "It was called 'The United States of America versus Billie Holiday'. And that's just the way it felt," she recalled.^[68] During the trial, Holiday heard that her lawyer would not come to the trial to represent her. "In plain English that meant no one in the world was in-



Billie at the Club Bali, Washington with Al Dunn (drums), and Bobby Tucker (piano)



Billie Holiday, New York, c. February 1947

terested in looking out for me," she said. Dehydrated and unable to hold down food, she pleaded guilty and asked to be sent to the hospital. The district attorney spoke in her defense, saying, "If your honor please, this is a case of a drug addict, but more serious, however, than most of our cases, Miss Holiday is a professional entertainer and among the higher rank as far as income was concerned." At the end of the trial, Holiday was sentenced to Alderson Federal Prison Camp in West Virginia, popularly known as "Camp Cupcake".

Holiday was released early (March 16, 1948) because of good behavior. When she arrived at Newark, her pianist Bobby Tucker and her dog Mister were waiting. The dog leaped at Holiday, knocking off her hat, and tackled her to the ground. "He began lapping me and loving me like crazy," she said. A woman thought the dog was attacking Holiday. She screamed, a crowd gathered, and reporters arrived. "I might just as well have wheeled into Penn Station and had a quiet little get-together with the Associated

Press, United Press, and International News Service," she said.^[69]

Ed Fishman (who fought with Joe Glaser to be Holiday's manager) thought of a comeback concert at Carnegie Hall. Holiday hesitated, unsure audiences would accept her after the arrest. She gave in and agreed to appear.

On March 27, 1948, Holiday played Carnegie Hall to a sold-out crowd. There were 2,700 tickets sold in advance, a record at the time for the venue. Her popularity was unusual because she didn't have a current hit record.^[70] Her last hit was "Lover Man" in 1945, her last on the record charts. Holiday sang 32 songs at the Carnegie concert by her count, including Cole Porter's "Night and Day" and her 30s hit, "Strange Fruit". During the show, someone sent Holiday a box of gardenias. "My old trademark," Holiday said. "I took them out of box and fastened them smack to the side of my head without even looking twice." There was a hatpin in the gardenias and Holiday, unknowingly, stuck it into the side of her head. "I didn't feel anything until the blood started rushing down in my eyes and ears," she said. After the third curtain call, she passed out.^[71]

On April 27, 1948, Bob Sylvester and her promoter Al Wilde arranged a Broadway show for her. Titled *Holiday on Broadway*, it sold out. "The regular music critics and drama critics came and treated us like we were legit," she said. But it closed after three weeks.^[72]

Holiday was arrested again on January 22, 1949, in her room at San Francisco's Hotel Mark Twain.

Holiday said she began using hard drugs in the early 1940s. She married trombonist Jimmy Monroe on August 25, 1941. While still married, she became involved with trumpeter Joe Guy, who was her drug dealer. She divorced Monroe in 1947 and also split with Guy.

In October 1949, Holiday recorded "Crazy He Calls Me", which was inducted into the Grammy Hall of Fame in 2010. Gabler said the hit was her most successful recording for Decca after "Lover Man". The charts of the 1940s did not list songs outside the top 30, making it impossible to recognize minor hits. By the late 1940s, despite her popularity and concert power, her singles were little played on radio, perhaps because of her reputation.^[73]

Holiday's New York City Cabaret Card was revoked because of her 1947 conviction, preventing her working anywhere that sold alcohol for the remaining 12 years of her life.

The Cabaret system started in 1940 and was to prevent people of "bad character" from working on licensed premises. A performer had to renew the license every two years. This lasted until 1967.^[74] Clubs that sold alcohol in New York were among the highest paying in the country. Club owners knew blacklisted performers had limited work and could offer a smaller salary. This reduced Holiday's earnings. She had not received proper royalties until she joined Decca, so her main revenue was club



Billie Holiday in court in late 1949. She was brought to court over a contract dispute.

concerts. The problem worsened when Holiday's records went out of print in the 1950s. She seldom received royalties in her later years. For instance, in 1958 she received a royalty of only 11 dollars.^{[75][76]} Her lawyer in the late 1950s, Earle Warren Zaidins, did not register with BMI on all but two songs she had written or co-written, costing her revenue.^[77]

In 1948, Holiday played at the Ebony Club, which, because she lost her cabaret card, was against the law. Her manager, John Levy, was convinced he could get her card back and allowed her to open without one. "I opened scared," Holiday said, "[I was] expecting the cops to come in any chorus and carry me off. But nothing happened. I was a huge success."^[78]

Holiday recorded Gershwin's "I Loves You, Porgy" in 1948.

In 1950, Holiday appeared in the Universal-International short film *Sugar Chile Robinson*, *Billie Holiday*, *Count Basie and His Sextet*, singing "God Bless the Child" and "Now, Baby or Never".^[79]

Lady Sings the Blues (1952–1959)

By the 1950s, Holiday's drug abuse, drinking, and relationships with abusive men caused her health to deteriorate. She appeared on the ABC reality series *The Comeback Story* to discuss attempts to overcome her misfortunes. Her later recordings showed the effects of declin-

ing health on her voice, as it grew coarse and no longer projected its former vibrancy.

Holiday first toured Europe in 1954 as part of a Leonard Feather package. The Swedish impresario, Nils Hellstrom, initiated the "Jazz Club U.S.A." (after the Leonard Feather radio show) tour starting in Stockholm in January 1954 and then Germany, Netherlands, Paris and Switzerland. The tour party was Holiday, Buddy DeFranco, Red Norvo, Carl Drinkard, Elaine Leighton, Sonny Clark, Berryl Booker, Jimmy Raney, and Red Mitchell. A recording of a live set in Germany was released as *Lady Love - Billie Holiday*.^[80]

Holiday's late recordings on Verve constitute about a third of her commercial recorded legacy and are as popular as her earlier work for the Columbia, Commodore and Decca labels. In later years, her voice became more fragile, but it never lost the edge that had always made it so distinctive.

Holiday's autobiography, *Lady Sings the Blues*, was ghost-written by William Dufty and published in 1956. Dufty, a *New York Post* writer and editor then married to Holiday's close friend Maely Dufty, wrote the book quickly from a series of conversations with the singer in the Duftys' 93rd Street apartment. He drew on the work of earlier interviewers as well and intended to let Holiday tell her story in her own way.^[81]

In his 2015 study, *Billie Holiday: The Musician and the Myth*, John Szwed argues that *Lady Sings the Blues* is a generally accurate account of her life, and that co-writer Dufty was forced to water down or suppress material by the threat of legal action. "In particular, Szwed traces the stories of two important relationships that are missing from the book—with Charles Laughton, in the nineteen-thirties, and with Tallulah Bankhead, in the late nineteen-forties—and of one relationship that's sharply diminished in the book, her affair with Orson Welles around the time of *Citizen Kane*," according to reviewer Richard Brody.^[82]

To accompany her autobiography, Holiday released an LP in June 1956 entitled *Lady Sings the Blues*. The album featured four new tracks, "Lady Sings the Blues" (title track), "Too Marvelous for Words", "Willow Weep for Me", and "I Thought About You", as well as eight new recordings of Holiday's biggest hits to date. The re-recordings included "Trav'lin' Light" "Strange Fruit" and "God Bless the Child".^[83] On December 22, 1956, *Billboard* magazine reviewed *Lady Sings the Blues*, calling it a worthy musical complement to her autobiography. "Holiday is in good voice now," said the reviewer, "and these new readings will be much appreciated by her following." "Strange Fruit" and "God Bless the Child" were called classics, and "Good Morning Heartache", another reissued track in the LP, was also noted positively.^[84]

On November 10, 1956, Holiday performed two concerts before packed audiences at Carnegie Hall, a major accomplishment for any artist, especially a black artist of

the segregated period of American history. Live recordings of the second Carnegie Hall concert were released on a Verve/HMV album in the UK in late 1961 called *The Essential Billie Holiday*. The thirteen tracks included on this album featured her own songs, "I Love My Man", "Don't Explain" and "Fine and Mellow", together with other songs closely associated with her, including "Body and Soul", "My Man", and "Lady Sings the Blues" (her lyrics accompanied a tune by pianist Herbie Nichols).^[85]

The liner notes on this album were written partly by Gilbert Millstein of *The New York Times*, who, according to these notes, served as narrator in the Carnegie Hall concerts. Interspersed among Holiday's songs, Millstein read aloud four lengthy passages from her autobiography *Lady Sings the Blues*. He later wrote:

The critic Nat Hentoff of *Down Beat* magazine, who attended the Carnegie Hall concert, wrote the remainder of the sleeve notes on the 1961 album. He wrote of Holiday's performance:

Her performance of "Fine and Mellow" on CBS's *The Sound of Jazz* program is memorable for her interplay with her long-time friend Lester Young. Both were less than two years from death.

When Holiday returned to Europe almost five years later in 1959, she made one of her last television appearances for Granada's *Chelsea at Nine* in London. Her final studio recordings were made for MGM in 1959, with lush backing from Ray Ellis and his Orchestra, who had also accompanied her on Columbia's *Lady in Satin* album the previous year—see below. The MGM sessions were released posthumously on a self-titled album, later re-titled and re-released as *Last Recordings*.

On March 28, 1957, Holiday married Louis McKay, a Mafia enforcer. McKay, like most of the men in her life, was abusive,^[87] but he did try to get her off drugs. They were separated at the time of her death, but McKay had plans to start a chain of Billie Holiday vocal studios, à la Arthur Murray dance schools.

Although childless, Billie Holiday had two godchildren: singer Billie Lorraine Feather, daughter of Leonard Feather, and Bevan Dufty, son of William Dufty.^[81]

Death

By early 1959 Holiday had cirrhosis of the liver. She stopped drinking on doctor's orders, but soon relapsed.^[88] By May she had lost 20 pounds (9 kg). Friends, jazz critic Leonard Feather, her manager Joe Glaser, and photojournalist and editor Allan Morrison unsuccessfully tried to get her to a hospital.^[89]

On May 31, 1959, Holiday was taken to Metropolitan Hospital in New York with liver and heart disease. The Federal Bureau of Narcotics, under the order of Harry J. Anslinger, had been targeting Holiday since at least 1939.^[90] She was arrested and handcuffed for drug pos-

session as she lay dying, and her hospital room was raided.^[90] Police guarded her room. Holiday continued staying under police guard. On July 15, she received the last rites of the Roman Catholic Church,^[91] before dying two days later from pulmonary edema and heart failure caused by cirrhosis of the liver on July 17, 1959, at 3:10 am.^{[92][93]} In her final years, she had been progressively swindled out of her earnings, and she died with \$0.70 in the bank and \$750 (a tabloid fee) on her person. Her funeral mass was at Church of St. Paul the Apostle in New York City on July 21, 1959. She was buried at Saint Raymond's Cemetery.

Gilbert Millstein of *The New York Times*, who had been the narrator at Billie Holiday's 1956 Carnegie Hall concerts and had partly written the sleeve notes for the album *The Essential Billie Holiday* (see above), described her death in these same 1961-dated sleeve notes:

14.1.2 Voice

Holiday's delivery made her performances recognizable throughout her career. Her improvisation compensated for lack of musical education. Her voice lacked range and was thin, and years of drug use altered its texture and gave it a fragile, raspy sound. Holiday said that she always wanted her voice to sound like an instrument and some of her influences were Louis Armstrong and singer Bessie Smith.^[95] Her last major recording, a 1958 album entitled *Lady in Satin*, features the backing of a 40-piece orchestra conducted and arranged by Ray Ellis, who said of the album in 1997:

Frank Sinatra was influenced by her performances on 52nd Street as a young man. He told *Ebony* in 1958 about her impact:

14.1.3 Hit records

In 1986, Joel Whitburn's Record Research, Inc. company compiled information on the popularity of record releases from the pre-rock and roll era and created pop charts dating all the way back to the beginning of the commercial recording industry. The company's findings were published in the book *Pop Memories 1890–1954*. Several of Holiday's records are listed on the pop charts Whitburn created.^[98]

Billie Holiday began her recording career on a high note with her first major release "Riffin' the Scotch" selling 5,000 copies. The song was released under the band name "Benny Goodman & his Orchestra."^[98]

Most of Holiday's early successes were released under the band name "Teddy Wilson & his Orchestra." During her stay in Wilson's band, Holiday would sing a few bars and then other musicians would have a solo. Teddy Wilson, one of the most influential jazz pianists from the swing era,^[99] accompanied Holiday more than any other musi-

cian. He and Holiday have 95 recordings together.^[100]

In July 1936, Holiday began releasing sides under her own name. These songs were released under the band name “Billie Holiday & Her Orchestra.”^[101] Most noteworthy, the popular jazz standard “Summertime,” sold well and was listed on the available pop charts at the time at number 12, the first time the jazz standard charted under any artist. Only Billy Stewart’s R&B version of “Summertime” reached a higher chart placement than Holiday’s, charting at number 10 thirty years later in 1966.^[102]

Holiday had 16 best selling songs in 1937, making the year her most commercially successful. It was in this year that Holiday scored her sole number one hit as a featured vocalist on the available pop charts of the 1930s, “Carelessly”. The hit “I’ve Got My Love to Keep Me Warm”, was also recorded by Ray Noble, Glen Gray and Fred Astaire whose rendering was a best seller for weeks.^[103] Holiday’s version ranked 6 on the year-end single chart available for 1937.^[44]

In 1939, Holiday recorded her biggest selling record, “Strange Fruit” for Commodore, charting at number 16 on the available pop charts for the 1930s.^[104]

In 1940, *Billboard* began publishing its modern pop charts, which included the Best Selling Retail Records chart, the precursor to the Hot 100. None of Holiday’s songs placed on the modern pop charts, partly because *Billboard* only published the first ten slots of the charts in some issues. Minor hits and independent releases had no way of being spotlighted.

“God Bless the Child”, which went on to sell over a million copies, ranked number 3 on *Billboard*’s year-end top songs of 1941.^[45]

On October 24, 1942, *Billboard* began issuing its R&B charts. Two of Holiday’s songs placed on the chart, “Trav’lin’ Light” with Paul Whiteman, which topped the chart, and “Lover Man”, which reached number 5.

“Trav’lin’ Light” also reached 18 on *Billboard*’s year-end chart.

14.1.4 Discography

Main article: [Billie Holiday discography](#)

Billie Holiday recorded extensively for four labels: Columbia Records, issued on its subsidiary labels Brunswick Records, Vocalion Records, and OKeh Records, from 1933 through 1942; Commodore Records in 1939 and 1944; Decca Records from 1944 through 1950; briefly for Aladdin Records in 1951; Verve Records and on its earlier imprint Clef Records; from 1952 through 1957, then again for Columbia Records from 1957 to 1958 and finally for MGM Records in 1959. Many of Holiday’s recordings appeared on 78 rpm records prior to the long-playing vinyl record era, and

only Clef, Verve, and Columbia issued Holiday albums during her lifetime that were not compilations of previously released material. Many compilations have been issued since her death; as well as comprehensive box sets and live recordings.^{[105][106]}

Studio LPs

- *Billie Holiday Sings* (1952)
- *An Evening with Billie Holiday* (1952)
- *Billie Holiday* (1954)
- *Stay with Me* (1955)
- *Music for Torching* (1955)
- *Velvet Mood* (1956)
- *Lady Sings the Blues* (1956)
- *Body and Soul* (1957)
- *Songs for Distinguished Lovers* (1957)
- *All or Nothing at All* (1958)
- *Lady in Satin* (1958)
- *Last Recordings* (1959)

14.1.5 Awards and honors

Grammy Hall of Fame

Billie Holiday was posthumously inducted into the *Grammy Hall of Fame*, which is a special Grammy award established in 1973 to honor recordings that are at least 25 years old and that have “qualitative or historical significance.”

Grammy Best Historical Album

The Grammy Award for Best Historical Album has been presented since 1979.

Other honors

Tributes

- 1972, Diana Ross portrayed Holiday in the film *Lady Sings the Blues*, which is loosely based on the 1956 autobiography of the same name. The film earned Ross a nomination for the Academy Award for Best Actress.
- She was portrayed by Ernestine Jackson in the play *Lady Day at Emerson’s Bar and Grill* by Lanier Robertson.

- Singer Miki Howard released the Holiday tribute album, *Miki Sings Billie: A Tribute to Billie Holiday* in 1993. Miki Howard also portrayed Lady Day in a club scene in the 1992 motion picture "Malcolm X" starring Denzel Washington.
- Paula Jai Parker portrayed Holiday in a Season 7 episode of the TV series *Touched by an Angel*, entitled "God Bless the Child," the title derived from a song which Holiday had written and performed.^[110]
- Jazz pianist Mal Waldron performed as Holiday's accompanist and released several tribute albums including:
 - *Left Alone* (Bethlehem, 1959)
 - *Blues for Lady Day* (Black Lion, 1972)
 - *Left Alone '86* with Jackie McLean (Paddle Wheel, 1986)
 - *No More Tears (For Lady Day)* (Timeless, 1989)
- *Billie Hollidy*, Croatian National Theatre in Split by A.Ostojić & Ksenia Prohaska (2006)^[111]
- Argentinean comic artists Carlos Sampayo and José Antonio Muñoz made a graphic novel on her life, titled *Billie Holiday* (Fantagraphics Books, 1991; Spanish edition: Ojo de Pez, Buenos Aires, 2007).

Honors

- 1987, Billie Holiday was posthumously awarded the Grammy Lifetime Achievement Award.
- 1993, R&B singer Miki Howard released an album dedicated to Holiday titled *Miki Sings Billie*.
- 1994, the United States Postal Service introduced a Billie Holiday postage stamp.
- 1999, Holiday ranked No. 6 on VH1's *100 Greatest Women in Rock n' Roll*.
- 2000, she was inducted into the Rock and Roll Hall of Fame.

Over the years, there have been many tributes to Billie Holiday, including "The Day Lady Died", a 1959 poem by Frank O'Hara, and Langston Hughes' poem "Song for Billie Holiday".

- In 1970 Frank Sinatra recorded the song Lady Day as a tribute.^[112]
- In 1988 the group U2 released "Angel of Harlem" in her honor.
- "My Only Friend" by The Magnetic Fields is a tribute to Billie Holiday.
- Arthur Phillips features Holiday's 1953 concert in New York in his novel *The Song is You* (2009).

14.1.6 Filmography

- 1950: *'Sugar Chile' Robinson, Billie Holiday, Count Basie and His Sextet*
- 1947: *New Orleans*
- 1935: "Symphony in Black", short (with Duke Ellington)
- 1933: *The Emperor Jones*, appeared as an extra

Television appearances

(1) = Available on Audio (2) = Available on DVD

14.1.7 See also

- *Billie Holiday* – Wikipedia book

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14.1.10 External links

- Official Billie Holiday at Sony BMG
- Biography and song samples at PBS
- "Twelve Essential Billie Holiday Recordings" by Stuart Nicholson, Jazz.com
- A Short History of Billie Holiday
- Billie Holiday at the Internet Movie Database
- Billie Holiday at the Internet Broadway Database
- Billie Holiday at the Playbill Vault

14.2 Dorothy Gale

For the Doctor Who character, see [Ace \(Doctor Who\)](#).

Dorothy Gale is a fictional character and protagonist of many of the *Oz* novels by the American author L. Frank Baum. Her best friend is Oz's ruler Princess Ozma. Dorothy first appears in Baum's classic children's novel *The Wonderful Wizard of Oz* and reappears in most of its sequels. In addition, she is the main character in various adaptations, notably the classic 1939 movie adaptation of the book, *The Wizard of Oz*.

In later books, Oz steadily becomes more familiar to her than her homeland of Kansas.^[1] Indeed, Dorothy eventually goes to live in an apartment in the Emerald City's

palace but only after her [Aunt Em](#) and [Uncle Henry](#) have settled in a [farmhouse](#) on its outskirts, unable to pay the mortgage on their house in Kansas. Dorothy's best friend Princess Ozma, officially makes her a princess of Oz later in the book series.

14.2.1 Sources

An influence on the creation of Dorothy appears to be the [Alice](#) books of [Lewis Carroll](#). Although Baum reportedly found these plots incoherent, he identified their source of popularity as Alice herself, a character with whom child readers could identify; this influenced his choice of a protagonist for his own books.^[2]

Dorothy Gale's character was probably named after Baum's own niece, Dorothy Louise Gage, who died in infancy. Baum's wife was very attached to her and was deeply grieved by her death, so there is speculation that Baum inserted her name into his stories as a memorial. Elements of Dorothy Gale's character are possibly derived from [Matilda Joslyn Gage](#), Dorothy's grandmother. Dorothy Gage is buried in [Evergreen Cemetery](#) in [Bloomington, Illinois](#).^[3]

Lee Sandlin writes that L. Frank Baum read a disaster report of a tornado in [Irving, Kansas](#), in May 1879 which included the name of a victim, Dorothy Gale, who was "found buried face down in a mud puddle."^[4]

The fictional Dorothy's last name is never mentioned in *The Wonderful Wizard of Oz* or *The Marvelous Land of Oz*, the first two Oz books. It is disclosed in the third book *Ozma of Oz* (1907). The last name of Gale was originally mentioned in Baum's script for the 1902 Broadway stage version of *The Wizard of Oz*, in which it was originally a setup for a punning joke. (DOROTHY: "I am Dorothy, and I am one of the Kansas Gales." SCARECROW: "That accounts for your breezy manner.")

14.2.2 Book series

In the *Oz* books, Dorothy is an orphan raised by her aunt and uncle in the bleak landscape of a [Kansas](#) farm. Whether Aunt Em or Uncle Henry is Dorothy's blood relative remains unclear. Uncle Henry makes reference to Dorothy's mother in *The Emerald City of Oz*, possibly an indication that Henry is Dorothy's blood relative. (It is also possible that "Aunt" and "Uncle" are affectionate terms of a foster family and that Dorothy is not related to either of them, although Zeb in *Dorothy and the Wizard in Oz* claims to be Dorothy's second cousin, related through Aunt Em. Little mention is made of what happened to Dorothy's birth parents, other than a passing reference to her mother being dead.) Dorothy has a little black dog named Toto. Dorothy and Toto are swept away by a [tornado](#) to the Land of Oz and, much like Alice of *Alice's Adventures in Wonderland*, they enter an alterna-



Dorothy Gale, as depicted by John R. Neill. His picture of Dorothy is usually cited by fans of the book series as the way they see the character.

tive world filled with talking creatures. In many of the Oz books, Dorothy is the main heroine of the story. She is often seen with her best friend and the ruler of Oz, Princess Ozma. Her trademark blue and white gingham dress is admired by the Munchkins because blue is their favorite color and white is worn only by good witches and sorceresses, which indicates to them that Dorothy is a good witch.

Dorothy has a forthright and take-charge character, exhibiting no fear when she slaps the Cowardly Lion, and organizing the Winkies' rescue mission of her friends who have been dismembered by the Winged Monkeys. She is not afraid of angering the Wicked Witch of the West, as shown when the Witch stole one of Dorothy's slippers, and in retaliation, Dorothy hurled a bucket of water over her, not knowing water was fatal to the witch. She brazenly rebuffs Princess Langwidere's threat to take her head for her collection — "Well, I b'lieve you won't." (Following Anna Laughlin's portrayal of the character in the popular 1903 Broadway version of *The Wizard of Oz*, Baum scripts Dorothy to speak in childlike contractions with *Ozma of Oz*, which she continues to do throughout the series). This aspect of her character was somewhat lessened by her companionship of Ozma, in whom Baum placed the greater level of wisdom and dignity. Yet even this is complicated by her associations with her cousin, Zeb of Hugson's Ranch, a rugged, manly boy who does

not take well to Oz and cannot think of anything much more interesting than defeating the Munchkins' wrestling champion, which he proves unable to do.

Dorothy has several other pets, including her white/pink/purple kitten, Eureka. Popular in crossword puzzles is Dorothy's cow, Imogene, from the 1902 stage version, and implicitly, though unnamed, in the 1910 film. Eric Shanower's novel, *The Giant Garden of Oz*, features a cow named Imogene.

In the sixth Oz book by Baum, *The Emerald City of Oz* (1910), when Uncle Henry and Aunt Em are unable to pay the mortgage on the new farmhouse built at the end of *The Wonderful Wizard of Oz*, Dorothy brings them to live in Oz; the plot features a tour of Oz as a marvelous, Utopian land in which they have escaped the troubles of Kansas.^[5]

Dorothy is a standard character, having at least a cameo role in thirteen of the fourteen Oz books written by L. Frank Baum (while she did not appear at all in *The Marvelous Land of Oz*, she is mentioned several times in that story, as it was her actions in *The Wonderful Wizard of Oz* that led to the events in the former) and is at least a frequent figure in the nineteen that followed by author Ruth Plumly Thompson, getting at least a cameo in all her books except *Captain Salt in Oz* (in which neither Oz nor any of its inhabitants appear, though they are mentioned). Major subsequent appearances by Dorothy in the "Famous Forty" are in *The Lost Princess of Oz*, *Glinda of Oz*, *The Royal Book of Oz*, *Grampa in Oz*, *The Lost King of Oz*, *The Wishing Horse of Oz*, *Ozoplaning with the Wizard of Oz*, and *The Magical Mimics in Oz*. Most of the other books focus on different child protagonists, some Ozite, some from other Nonestican realms, and some from the United States, and as such, her appearances in the main series become more and more limited. In Jack Snow's *The Magical Mimics in Oz* (1946), Ozma places Dorothy on the throne of Oz while she is away visiting Queen Lurline's fairy band, demonstrating that she is Ozma's second-in-command.

The magic of Oz keeps Dorothy young. In *The Lost King of Oz* (1925), a *Wish Way* carries Dorothy to a film set in Hollywood, California. She begins to age very rapidly to her late 20s, making up for at least some of the years that have already passed. The *Wish Way* carries her back to Oz and restores her to her younger self, but she learns then that it would be unwise for her ever to return to the outside world. Baum never states Dorothy's age, but he does state in *The Lost Princess of Oz* that she is a year younger than Betsy Bobbin and a year older than Trot, whose age was specified as 10 in Ruth Plumly Thompson's *The Giant Horse of Oz*.

Thompson's Oz books show a certain intolerance in Dorothy. In *The Cowardly Lion of Oz*, circus clown Notta Bit More arrives in the Emerald City "disguised" as a traditional witch, and Dorothy immediately starts dumping buckets water on him without provocation (although she

reacted this way on the assumption that the “witch” Notta was an evil witch like her old enemy, the Wicked Witch of the West). In *The Wishing Horse of Oz*, she makes unsavory comments about the dark coloration Gloma and her subjects take on as a disguise, making them somewhat resemble black people. This behavior is not characteristic of Dorothy in Baum’s Oz books. In *The Patchwork Girl of Oz*, she pushes and slaps through crowds of black Tottenhots to rescue the Scarecrow, whom they are tossing around, but this is more an example of her gumption than any sort of prejudice, as she is otherwise kind and polite to the Tottenhots, and accepts that their ways are different from those who dwell in the Emerald City.

The authorized sequels of Sherwood Smith, *The Emerald Wand of Oz* and *Trouble Under Oz*, center on the child characters Dori and Em, who live with their Aunt Susan. All three are indirect descendants of Dorothy, though their specific relationship to her is unclear.

14.2.3 Adaptations

Early adaptations



Anna Laughlin as Dorothy in the 1902 musical

In Baum’s 1902 stage musical adaptation, Dorothy was played by Anna Laughlin. In 1908 L. Frank Baum adapted his early Oz novels as *The Fairylogue and Radio-Plays*, with Romola Remus as Dorothy. This was followed by *The Wonderful Wizard of Oz*, a motion picture

short that Otis Turner, one of the directors of *Fairylogue*, made without Baum as part of a contract fulfillment. In this 1910 film, Dorothy was played by Bebe Daniels. It was followed by two sequels (the same year), *Dorothy and the Scarecrow in Oz* and *The Land of Oz*, both of which included Dorothy, but whether Daniels participated is unknown. Baum subsequently loosely adapted *The Wonderful Wizard of Oz* into a 1914 motion picture directed by J. Farrell MacDonald titled *His Majesty, the Scarecrow of Oz* with Violet MacMillan as Dorothy.

Dorothy does not appear in *The Patchwork Girl of Oz* (1914), although some film books claim that Mildred Harris, who had yet to sign her contract with The Oz Film Manufacturing Company, played the role. The character, is, in fact, eliminated from the film version, although she has a fairly large role in the novel.

1925 film

Dorothy Dwan portrayed Dorothy in the 1925 film *Wizard of Oz*. In this film, Aunt Em (Mary Carr) informs her on her eighteenth birthday that she was left on their doorstep and is really a princess of Oz destined to marry Prince Kynd (Bryant Washburn), who has currently lost the throne to Prime Minister Kruel (Josef Swickard), in a storyline similar to that of *His Majesty the Scarecrow of Oz*, only with Dorothy as the love interest. In the end, the story proves to be the dream of a little girl who has fallen asleep listening to the story of Kynd and Kruel, said to be the story of *The Wonderful Wizard of Oz*. The film also introduced the idea of the farmhands also being the Scarecrow, Tin Woodsman and Cowardly Lion, albeit as costumes they don in order to conceal themselves in Oz.

1939 film

In the 1939 movie *The Wizard of Oz*, Dorothy was played by Judy Garland. Garland received an Academy Juvenile Award for her performance. She was sixteen years old when she performed the role, with a brace on her chest to make her look more youthful. Since fantasy films generally were unsuccessful at that time, MGM portrayed Oz as a head-trauma-induced delirium, instead of a real place. It is not actually confirmed that Oz is merely Dorothy’s dream; it is only implied, since she awakens in bed at the end, with Aunt Em telling her she had a dream.

A window knocked out Dorothy when the tornado was approaching the farm. After that storm lifted the farmhouse, she and Toto saw a chicken coop, an old lady knitting calmly in a rocking chair with a cat on her lap, a cow, and two men rowing a boat who doff their hats to her as well as miscellaneous debris flying by them. Finally, Dorothy saw Miss Almira Gulch, who was going to abduct Toto to the sheriff, fly on her bicycle outside the window, becoming a witch on a broom. As one of the first movies to be filmed in Technicolor, the director had



Judy Garland from the trailer for the 1939 film *The Wizard of Oz*.

the color of the famous magic slippers changed from silver to red because the Ruby slippers were more visually appealing on film.

She is reunited with Aunt Em, Uncle Henry, their three farm workers (Scarecrow, Tin Woodsman, and Cowardly Lion's alter egos), and Professor Marvel (The Wizard's alter ego) when she awakens from being unconscious at the end of this film she is back at home and is safe.

Other media

In the Turkish film *Aysecik ve Sihirli Cüceler Rüyalari Ülkesinde*, Dorothy is the recurring character Aysecik, portrayed by seventeen-year-old child star Zeynep Değirmencioğlu.

Darlene Gillespie played her in a 1957 pilot segment for the proposed Walt Disney production, *The Rainbow Road to Oz*.

The Rankin-Bass company, creators of countless television specials and shows, released the hour-long animated musical telefilm *Return to Oz* in 1964. Like so many stories of Dorothy going back to Oz, the books were ignored and a new story devised. Dorothy learns that the Wicked Witch of the West has somehow become reconstituted and stolen the placebo gifts the Wizard gave her three friends, who in this version are given the names Socrates (the Scarecrow), Rusty (the Tin Woodman), and Dandy (the Cowardly Lion). Still possessing the silver shoes, she and Toto return to battle the Wicked Witch with the help of the Wizard-- who, for some reason, is still in Oz. Susan Conway supplied Dorothy's speaking voice while Susan Morse did the singing.

In *Journey Back to Oz*, an animated sequel to the 1939

film, Dorothy is voiced by Liza Minnelli, the daughter of Judy Garland, who played the role in the MGM film. Her physical appearance is similar to that of Disney's Snow White. Aunt Em and Uncle Henry have only one farmhand named Amos, but he does not have an alter ego in Oz. This time, a tornado causes a loose gate to knock Dorothy unconscious. Next, she and Toto are in Oz once again where they end up having to work to prevent Mombi's evil plot to take over the Land of Oz.

For the 1975 Broadway musical *The Wiz*, Dorothy (originated in *The Wiz* by Stephanie Mills) is reimagined as a young African-American girl, though most of her other characteristics, as well as the general plot of *The Wonderful Wizard of Oz*, remain intact. The story was altered for the 1978 Motown/Universal film adaptation of *The Wiz*, in which Dorothy (portrayed by Diana Ross) is a shy 24-year-old schoolteacher who has never traveled far beyond the neighborhood she grew up in. This Dorothy's adventures in Oz force her to mature, as is the case for most versions of the *Wizard of Oz* story, although in this case, Dorothy is made to overcome a case of arrested development.

In the 1980 Thanksgiving special *Dorothy in the Land of Oz*, Dorothy is voiced by Mischa Bond.

Philip José Farmer's 1982 science-fiction novel *A Barnstormer in Oz* tells the story of hotshot aviator Henry "Hank" Stover — who is not at all surprised one beautiful spring day in 1923 when he flies his Curtiss Jenny biplane through a strange green cloud and finds himself in a land populated by small people where animals talk and magic works. Hank knows right away that he is in Oz because his mother, Dorothy Gale-Stover, had been there back in 1890 and later told him (and L. Frank Baum) of her experiences. Farmer's premise is that Dorothy only visited Oz once and told her story to a journalist called Frank Baum. This journalist would later create a series of books from Dorothy's only adventure in Oz. Like many Oz novels for adults, Farmer's Oz is a darker, more threatening place and in this case it is on the brink of both a civil war and an invasion by the United States Army.

In 1982, a Japanese animated version depicted a blonde ponytailed Dorothy in red shoes voiced by Aileen Quinn. The film was made by Toho with a script co-written by Yoshimitsu Banno, with music co-written by Joe Hisaishi and lyrics co-written by Sammy Cahn.

In 1985, Walter Murch directed the Walt Disney Pictures film *Return to Oz* starring Fairuza Balk as Dorothy. The plot was a seamless combination of elements from *Ozma of Oz* and *The Marvelous Land of Oz*. Though not a wide success on its original release, the movie has attained cult classic status.

In the 1986 Japanese animated-version of *The Wonderful Wizard of Oz* (*Oz no Mahōtsukai*), Dorothy is depicted with auburn hair, much like the movie, but does not have pigtails. Her blue and white farm dress slightly differs from how it was described in the books (in fact, it looks

quite *Alice in Wonderland*-esque), but her anime design makes her appear young. She wears white “magic shoes”. Her voice was provided by **Morgan Hallett**.

Another animated offering was entitled *Dorothy meets Ozma of Oz*. It was an abridged but very faithful retelling of Baum’s third Oz book, featuring a blonde Dorothy in a red dress. **Janice Hiromi Kawaye**, later to become known as the star of the animated series *My Life as a Teenage Robot*, delivered an exceptionally delightful voice for Dorothy.

In the video for **Blues Traveler’s** 1994 hit song “Run-Around”, Dorothy tries to get into a club where the band is performing. She is portrayed by actress **Diana Marquis**.^[6]

The Wizard of Oz in Concert: Dreams Come True (1995) starred **Jewel** as Dorothy, **Jackson Browne** as the Scarecrow, **Roger Daltrey** as the Tin Woodman, and **Nathan Lane** as the Cowardly Lion. This was a benefit performance for the Children’s Defense Fund.

A little known re-telling of *The Wizard of Oz* from 1995 made for British channel **Five** set in the present day starred **Denise van Outen** as Dorothy and featured a cameo appearance by **Zöe Salmon** of *Blue Peter* fame. Among other variations of the story was van Outen’s portrayal of Dorothy as a spoiled, wealthy socialite who was not above using profanity, and the origin of the Ruby Slippers, which are shown as being obtained by the Witch of the East after falling off the feet of a previous visitor from over the rainbow, played by **Salmon**, when she wished to return home.

In the 1996 animated series *The Oz Kids*, Dorothy Gale grows up as a woman and marries **Zeb Hugson** — who, in the book *Dorothy and the Wizard in Oz*, is her cousin. She has two children, **Dot** and **Neddie**. Dorothy Gale Hugson is voiced by **Erika Schickel**.



Ashanti as Dorothy Gale in *The Muppets’ Wizard of Oz*.

In the 2005 made-for-television movie *The Muppets’ Wizard of Oz* Dorothy was portrayed as a gifted teenage singer (played by **Ashanti**) who wanted nothing more than to get out of Kansas and sing with the **Muppets Star Hunt** tour.

In the **VeggieTales** 2007 episode *The Wonderful Wizard of Ha’s*, Dorothy was replaced by **Darby** (Junior Asparagus) with a pet pig (usually referred to as a dog) named “Tutu”.

Dorothy, **Alice Liddell**, **Wendy Darling**, **Susan Pevensie** (from *The Chronicles of Narnia*), and **Pollyanna** also feature in the comic *The Oz/Wonderland Chronicles*, set in 2005. Unlike the other characters, Dorothy is based on her movie counterpart, who stopped believing in Oz, as **Susan**, **Alice**, and **Wendy** stopped believing in their fairylands in both book and film versions.

In the 2007 **Sci Fi Channel** miniseries *Tin Man*, a Dorothy Gale-type character (called “D.G.”) was played by **Zoey Deschanel**, while Dorothy Gale herself (a separate character) makes a brief appearance, played by **Grace Wheeler**. D.G. travels to the land of “The Outer Zone” (or “O.Z.” for short), where she finds out that she and her sister **Azkadellia** are descendants of Dorothy Gale through their mother, **Queen Lavender Eyes**. **Ahamo**, DG’s father, tells DG that Dorothy Gale is her “greatest great grandmother.” Dorothy Gale is legendary, and known as the first ‘Slipper’ (a title rather than an object) to slip to the Outer Zone. In the third episode of the miniseries, DG meets the original Dorothy Gale in a netherworld located within Gale’s crypt, which is reminiscent of Gale’s farm as depicted in the 1939 film.

In 2010, **Andrew Lloyd Webber** searched for a girl to play the title character for his new production of *The Wizard of Oz*. His talent-search show *Over the Rainbow* discovered 19-year-old **Danielle Hope**, who originated the role in the 2011 West End production. In the 2012 production in **Toronto**, the role was won by another **Danielle**, **Danielle Wade**.

In the 2012 TV miniseries *Dorothy and the Witches of Oz*, Dorothy (played by **Paulie Rojas**) is shown as an adult writer and starts regaining suppressed memories of her actual adventures in the Land of Oz when the **Wicked Witch of the West** plans to conquer the Land of Oz and all of Earth.

In Disney’s 2013 film *Oz the Great and Powerful*, Dorothy’s maternal origins are hinted when **Annie** (**Michelle Williams**) informs **Oscar Diggs** that her fiancé’s surname is Gale.^[7]

In *Supernatural’s Slumber Party*, Dorothy is revealed to be **L. Frank Baum’s** daughter who followed him into Oz and got trapped there. She battled the forces of evil with the help of three freedom fighters who were transformed into the **Cowardly Lion**, the **Scarecrow** and the **Tin Man** as punishment for their actions with the **Tin Man** eventually being killed. Eventually Dorothy returned to Earth where **L. Frank Baum** based his books off of her adventures and the **Wicked Witch of the West** eventually came to lead her army to Earth and take over. In 1935, Dorothy battled the **Witch** but couldn’t kill her, so she trapped them together in a glass bottle. In 2013, the **Witch** and Dorothy are accidentally released by **Dean Winchester** and he, his brother

Sam and Charlie Bradbury team up with Dorothy to stop the Witch. Charlie kills the Witch in the end and she Dorothy travel to Oz to finish Dorothy's rebellion there. In *There's No Place Like Home*, Charlie returns split into her good and dark halves. She explains that to win the war, she made a deal with the Wizard of Oz to do the split and her dark side won single-handedly. Dorothy and the Wizard now lead Oz and Charlie returned to Earth to stop her dark side. Tracking down a man named Clive Dylan who had gotten trapped in Oz long before, Sam and Charlie learn that the Wizard is in fact evil and is Clive's dark side. To stop him and save Charlie, Clive fatally shoots himself to force the Wizard to come to Earth to heal him. Once he is there, Charlie kills Clive and the Wizard and the Winchesters are able to reverse his spell. With the Wizard dead, Oz is left truly free under Dorothy's leadership.

Dorothy Gale appears in the *Once Upon a Time* episode "Kansas" portrayed by Matreya Scarrwener. The plot is basically a retelling of *Wizard* minus Dorothy's traveling companions. Caught in her Kansas farmhouse during a raging cyclone, Dorothy is swept away to Oz. Taken in by the protectors of Oz, the sisterhood of witches, she comes to view them as family. One night, she is confronted by Zelena, the Witch of the West, while getting water from a well. Zelena intends to get rid of Dorothy as she believes the girl is destined to usurp her seat in the sisterhood. In defense, Dorothy throws a bucket of water at Zelena; causing the witch to melt. Glinda, the Witch of the South, then appears to offer her to take Zelena's place as the Witch of the West, but Dorothy declines, wishing only to return home. With Glinda's help, she is taken to see the Wizard and given a pair of silver slippers to travel to any world. Dorothy thanks the Wizard and proceeds to click the slippers' heels three times to send herself home, after which it is revealed that the Wicked Witch was still alive and gave the shoes to Dorothy while impersonating the Wizard.

Dorothy Gale is the titular character in the *Dorothy Must Die*, by Danielle Paige. She is the antagonist, a corrupt dictator who has returned to Oz, and is now power hungry. Dorothy, Glinda, The Scarecrow, The Tinman, and The Lion, all become twisted and dark. The book revolves around the new protagonist, Amy Gumm, also from Kansas, and her and a rebel group known as the Revolutionary Order of the Wicked plan to kill Dorothy, and return magic and the lost princess Ozma back to Oz.

The animated film *Legends of Oz: Dorothy's Return*, based on a book by L. Frank Baum's great-grandson Roger S. Baum, stars Lea Michele as the voice of Dorothy Gale, who travels back to Oz to face more adventures and adversity with her friends.



Lea Michele voiced Dorothy Gale in the 2014 film "*Legends of Oz: Dorothy's Return*"

14.2.4 Portrayals

- *The Wizard of Oz* (1902 stage musical): Anna Laughlin
- *The Fairylogue and Radio-Plays* (1908): Romola Remus
- *The Wonderful Wizard Of Oz* (1910): Bebe Daniels
- *His Majesty, the Scarecrow of Oz* (1914): Violet MacMillan
- *The Wizard of Oz* (1925): Dorothy Dwan
- *The Land of Oz, a Sequel to the "Wizard of Oz"* (1932): Maryeruth Boone
- *The Wizard Of Oz* (1939): Judy Garland
- *Rainbow Road To Oz* (1957): Darlene Gillespie
- *Fantasia... 3* (1960): Maribel Martín (Sylvia)
- *Tales of the Wizard of Oz* (1961): Corinne Conley
- *Return to Oz* (1964): Susan Conway (speaking voice) Susan Morse (singing voice)
- *Ayşecik ve Sihirli Cüceler Rüyalara Ülkesinde* (1971): Zeynep Değirmencioglu (Ayşecik)
- *Journey Back to Oz* (1971): Liza Minnelli
- *Oz* (1976): Joy Dunstan
- *The Wiz* (1975): Stephanie Mills
- *The Wiz* (1978): Diana Ross
- *The Wizard of Oz* (1982): Aileen Quinn
- *Return to Oz* (1985): Fairuza Balk
- *The Wonderful Wizard of Oz*: Sumi Shimamoto (1986 Japanese track), Morgan Hallet (1987 Canadian English track)
- *Dorothy Meets Ozma of Oz* (1987): Janice Hiromi Kawaye

- *The Wonderful Galaxy of Oz* (1990): Mariko Kouda
- *The Dreamer of Oz: The L. Frank Baum Story* (1990): Courtney Barilla (as Dorothy Gage and Dorothy Gale)
- *The Wizard of Oz* (1991): Liz Georges
- *The Wizard of Oz* (1995): Denise van Outen adaptation made for British cable channel Five
- *The Wizard of Oz in Concert: Dreams Come True (1995) Jewel*
- *The Oz Kids* animated series (1996-1997) Erika Schickel
- *The Wizard of Oz* (stage show) (2001): Nikki Webster
- *The Muppets' Wizard of Oz* (2005): Ashanti
- *The Wonderful Wizard of Ha's* (2007): Lisa Vischer as Junior Asparagus as Darby (replacing Dorothy)
- *Tin Man (TV miniseries)* (2007): Zooey Deschanel as DG; Rachel Pattee & Alexis Llewellyn as Young DG; Grace Wheeler as the Grey Gale
- *The Wizard of Oz (2011 musical)*: Danielle Hope and later Sophie Evans 2012 Toronto production Danielle Wade
- *Dorothy and the Witches of Oz*: Paulie Rojas
- *Tom and Jerry and the Wizard of Oz*: Grey DeLisle
- *After the Wizard*: Jordan Van Vranken as “Elizabeth Haskins”
- *The Fresh Beat Band: The Wizard of Song*: Tara Perry as “Marina”
- *Supernatural (US TV series)*:Tiio Horn as “Dorothy” (Episode: Slumber Party)
- *Once Upon a Time* (2014): Mireya Scarrwener
- *Legends of Oz: Dorothy's Return*: Lea Michele (voice)

14.2.5 See also

- Friend of Dorothy
- Oz Park, Chicago, USA

14.2.6 References

- [1] Jack Zipes, *When Dreams Came True: Classical Fairy Tales and Their Tradition*, p 159 ISBN 0-415-92151-1
- [2] Baum, L. Frank; Hearn, Michael Patrick. *The Annotated Wizard of Oz*. p. 38. ISBN 0-517-50086-8. Archived from the original on 2006-05-24. The secret of Alice's success lay in the fact that she was a real child, and any normal child could sympathize with her throughout her adventures. The story may often bewilder -- having neither plot nor motive in its narrative --but Alice is engaged in strange and marvelous activity at every moment, so the child reader follows her with rapturous delight.
- [3] Internet Movie Database, “The Wizard of Oz” (1939): Trivia.
- [4] Pollak, Michael (27 May 2013). “Where Twisters Dug In, So Did They”. *The New York Times*. Retrieved 28 May 2013. Two decades later, he writes, a struggling entrepreneur named Lyman Baum, who was working on a children's book, came upon a grim detail in a newspaper account of the Irving disaster: “The name of one of the victims, who had been found buried face down in a mud puddle, was Dorothy Gale” — a name the author, writing as L. Frank Baum, would soon immortalize in “The Wonderful Wizard of Oz.”
- [5] Jack Zipes, *When Dreams Came True: Classical Fairy Tales and Their Tradition*, p 178-9 ISBN 0-415-92151-1
- [6] Reifer, Jodi Lee (2010-11-30). “Staten Island indie filmmaker's 'Dream' project gets screened a decade later”. *SILive.com*. Staten Island: Advance Digital Media. Retrieved 2014-08-13.
- [7] Covert, Colin (10 March 2013). “‘Oz the Great and Powerful’ is big and beautiful”. *Salisbury Post*. Retrieved 11 March 2013. He makes a young, svelte, rather hot conjurer who has broken many a heart, including that of Dorothy Gale's mom-to-be (liquid-eyed Michelle Williams, resplendent in a blond wig).

14.2.7 External links

- More information on Dorothy Gale

Chapter 15

Associated acts

15.1 The Supremes

This article is about the Motown singing group. For other uses, see [The Supremes \(disambiguation\)](#).

The Supremes were an American female singing group and the premier act of Motown Records during the 1960s. Founded as **the Primettes** in Detroit, Michigan, in 1959, the Supremes were the most commercially successful of Motown's acts and are, to date, America's most successful vocal group^[2] with 12 number one singles on the *Billboard* Hot 100.^[3] Most of these hits were written and produced by Motown's main songwriting and production team, Holland–Dozier–Holland. At their peak in the mid-1960s, the Supremes rivaled the Beatles in worldwide popularity,^[3] and their success made it possible for future African American R&B and soul musicians to find mainstream success.^[3]

Founding members Florence Ballard, Mary Wilson, Diana Ross, and Betty McGlown, all from the Brewster-Douglass public housing project in Detroit,^[4] formed the Primettes as the sister act to the Primes (with Paul Williams and Eddie Kendricks, who went on to form the Temptations).^[4] Barbara Martin replaced McGlown in 1960, and the group signed with Motown the following year as the Supremes. Martin left the act in early 1962, and Ross, Ballard, and Wilson carried on as a trio.

During the mid-1960s, the Supremes achieved mainstream success with Ross as lead singer. In 1967, Motown president Berry Gordy renamed the group **Diana Ross & the Supremes**, and replaced Ballard with Cindy Birdsong. Ross left to pursue a solo career in 1970 and was replaced by Jean Terrell, at which point the group's name reverted to **the Supremes**. After 1972, the lineup changed more frequently; Lynda Laurence, Scherrie Payne, and Susaye Greene all became members of the group during the mid-1970s. The Supremes disbanded in 1977 after an 18-year run.

15.1.1 History



Frederick Douglass Housing Project in Detroit

Origins

In 1958, Florence Ballard—a junior high school student living in the Brewster-Douglass Housing Projects in Detroit—met Paul Williams and Eddie Kendricks, two members of a Detroit male singing group known as the Primes.^[4] Since Ballard sang, as did Paul Williams' girlfriend Betty McGlown, the Primes's manager Milton Jenkins decided to create a sister group to the Primes called the Primettes.^[4] Ballard recruited her best friend Mary Wilson, who in turn recruited classmate Diane Ross.^[4] Mentored and funded by Jenkins, the Primettes began by performing hit songs by artists such as Ray Charles and the Drifters at sock hops, social clubs and talent shows around the Detroit area.^[4] Receiving additional guidance from group friend and established performer Jesse Greer, the quartet quickly earned a local fan following.^[13] The girls crafted an age-appropriate style

that was inspired by the collegiate dress of popular doo-wop group *Frankie Lymon & the Teenagers*,^[14] and, for the most part, Ballard, Ross and Wilson performed equal leads on songs. Within a few months, guitarist *Marvin Tarplin* was added to the *Primettes*' lineup—a move that helped distinguish the group from Detroit's many other aspiring acts by allowing the girls to sing live as opposed to lip-synch.^[15]

After winning a prestigious local talent contest,^[16] the *Primettes*' sights were set on making a record. In hopes of getting the group signed to the local upstart *Motown* label, in 1960 Ross asked an old neighbor, *Miracles* lead singer *Smokey Robinson*, to help the group land an audition for *Motown* executive *Berry Gordy*,^[17] who had already proven himself a capable songwriter.^[18] Robinson liked “the girls” (as they were then known around *Motown*)^[19] and agreed to help, but he liked their guitarist even more; with the *Primettes*' permission he hired *Tarplin*, who became the guitarist for the *Miracles*.^[17] Robinson arranged for the *Primettes* to audition *a cappella* for *Gordy*—but *Gordy*, feeling the girls too young and inexperienced to be recording artists, encouraged them to return upon graduating from high school.^{[17][19]} Undaunted, later that year the *Primettes* recorded a single for *Lu Pine Records* (a label created just for them) entitled “Tears of Sorrow”, which was backed with “Pretty Baby”.^[20] The single, however, failed to find an audience.^[21] Shortly thereafter, *McGlown* became engaged and left the group.^[22] Local girl *Barbara Martin* was *McGlown*'s quick replacement.^[21]

Determined to leave an impression on *Gordy* and join the stable of rising *Motown* stars, the *Primettes* frequented his *Hitsville, U.S.A.* recording studio every day after school.^[23] Eventually, they convinced *Gordy* to allow them to contribute hand claps and background vocals for the songs of other *Motown* artists including *Marvin Gaye* and *Mary Wells*.^[24] In January 1961, *Gordy* finally relented and agreed to sign the girls to his label – but under the condition that they change the name of their group.^[25] The *Primes* had by this time combined with *Otis Williams & the Distant*s and would soon sign to *Motown* as the *Temptations*.^[26] *Gordy* gave Ballard a list of names to choose from that included suggestions such as “the *Darleens*”, “the *Sweet Ps*”, “the *Melodees*”, “the *Royaltones*” and “the *Jewettes*”.^[27] Ballard chose “the *Supremes*”, a name that *Ross* initially disliked as she felt it too masculine. Nevertheless, on January 15 the group signed with *Motown* as the *Supremes*.^[28] In the spring of 1962, *Martin* left the group to start a family. Thus, the newly named *Supremes* continued as a trio.^[29]

Between 1961 and 1963, the *Supremes* released eight singles, none of which charted in the *Top 40* positions of the *Billboard Hot 100*.^[3] Jokingly referred to as the “no-hit *Supremes*” around *Motown*'s *Hitsville U.S.A.* offices,^[30] the group attempted to compensate for their lack of hits by taking on any work available at the studio, including providing hand claps and singing backup for *Mo-*

town artists such as *Marvin Gaye* and the *Temptations*. During these years, all three members took turns singing lead: *Wilson* favored soft ballads; *Ballard* favored soulful, hard-driving songs; and *Ross* favored mainstream pop songs. Most of their early material was written and produced by *Berry Gordy* or *Smokey Robinson*.^[31] In December 1963, the single “When the Lovelight Starts Shining Through His Eyes” peaked at number 23 on the *Billboard Hot 100*.^[32]

“Lovelight” was the first of many *Supremes* songs written by the *Motown* songwriting and production team known as *Holland-Dozier-Holland*.^[33] In late 1963, *Berry Gordy* chose *Diane Ross*—who began going by “*Diana*” in 1965^[34]—as the official lead singer of the group.^[35] *Ballard* and *Wilson* were periodically given solos on *Supremes* albums, and *Ballard* continued to sing her solo number, “*People*”, in concert for the next two years.^[36]

In the spring of 1964, the *Supremes* recorded the single “Where Did Our Love Go”.^[35] The song was originally intended by *Holland-Dozier-Holland* for the *Marvelettes*, who rejected it.^[35] Although the *Supremes* disliked the song, the producers coerced them into recording it.^[35] In August 1964, while the *Supremes* toured as part of *Dick Clark's Caravan of Stars*, “Where Did Our Love Go” reached number one on the US pop charts, much to the surprise and delight of the group.^[37] It was also their first song to appear on the UK pop charts, where it reached number three.

“Where Did Our Love Go” was followed by four consecutive US number-one hits:^[19] “*Baby Love*” (which was also a number-one hit in the UK), “*Come See About Me*”, “*Stop! In the Name of Love*” and “*Back in My Arms Again*”.^[38] “*Baby Love*” was nominated for the 1965 *Grammy Award* for Best R&B Song.^[39]

Impact



The Supremes in 1965.

The *Supremes* became the first black female performers of the rock era to embrace a more feminine image. Much of this was accomplished at the behest of *Mo-*

town chief Berry Gordy and Maxine Powell, who ran Motown's in-house finishing school and Artist Development department.^[40] Unlike many of her contemporaries, Ross sang in a thin, calm voice, and her vocal styling was matched by having all three women embellish their femininity instead of imitate the qualities of male groups. Eschewing plain appearances and basic dance routines, the Supremes appeared onstage in detailed make-up and high-fashion gowns and wigs, and performed graceful choreography created by Motown choreographer Cholly Atkins. Powell told the group to "be prepared to perform before kings and queens."^[40] Gordy wanted the Supremes, like all of his performers, to be equally appealing to black and white audiences,^[41] and he sought to erase the image of black performers as being unrefined or lacking class.

Public magazines such as *Time* and *The Detroit News* commented on the Supremes' polished presentation.^[42] *Time* called the Supremes the "pride of [the] Detroit [sound]" and described them as "three thrushes who have a touch of gospel and sweet lyrics like 'I'm standing at the crossroads of love'."^[42] Arnold S. Hirsch of *The Detroit News* said about the Supremes: "they don't scream or wail incoherently. An adult can understand nine out of every 10 words they sing. And, most astounding, melody can be clearly detected in every song."^[42] In addition, unlike most American vocal groups, the group members became easily identifiable by their fans, thanks partially to the cover of their album, *More Hits by the Supremes*, which each member was pictured separately on the front, with her signature above it.

By 1965, the Supremes were international stars. They toured the world, becoming almost as popular abroad as they were in the US.^{[43][44]} Almost immediately after their initial number-one hits, they recorded songs for motion picture soundtracks, appeared in the 1965 film *Beach Ball*, and endorsed dozens of products, at one point having their own brand of bread. By the end of 1966, their number-one hits included "I Hear a Symphony", "You Can't Hurry Love" and "You Keep Me Hangin' On".^[45] That year the group also released *The Supremes A' Go-Go*, which became the first album by an all-female group to reach number one on the US *Billboard* 200, knocking the Beatles' *Revolver* out of the top spot.^[46] Because the Supremes were popular with white audiences as well as with black ones, Gordy had the group cater to its middle American audience with performances at renowned supper clubs such as the Copacabana in New York.^[47] Broadway and pop standards were incorporated into their repertoire alongside their own hit songs. As a result, the Supremes became one of the first black musical acts to achieve complete and sustained crossover success. Black rock and roll musicians of the 1950s had seen many of their original hit tunes covered by white musicians, with these covers usually achieving more fame and sales success than the originals. The Supremes' success, however, counteracted this trend. Featuring three

group members who were marketed for their individual personalities (a move unprecedented at the time) and Diana Ross's pop-friendly voice, the Supremes broke down racial barriers with rock and roll songs underpinned by R&B stylings. The group became extremely popular both domestically and abroad, becoming one of the first black musical acts to appear regularly on television programs such as *Hullabaloo*, *The Hollywood Palace*, *The Della Reese Show*, and, most notably, *The Ed Sullivan Show*, on which they made 17 appearances.^[40] The Supremes' cross-cultural success effectively paved the way for the mainstream success of contemporaneous label mates such as the Temptations, the Four Tops and the Jackson 5.

Name and personnel changes

Personnel problems within the group and within Motown Records' stable of performers led to tension among the members of the Supremes. Many of the other Motown performers felt that Berry Gordy was lavishing too much attention upon the group and upon Ross, in particular.^[3] In early 1967, the name of the act was officially changed briefly to "the Supremes with Diana Ross" before changing again to "Diana Ross & the Supremes" by mid-summer. The Miracles had become "Smokey Robinson & the Miracles" two years prior. The fall of 1967 saw Martha & the Vandellas become "Martha Reeves & the Vandellas".^[48] Having learned that Ross would receive top billing, David Ruffin lobbied, unsuccessfully, to have the Temptations renamed as "David Ruffin & the Temptations",^[49] although Gordy maintained that the name changes were done so that Motown could demand more money for live bookings (because they would be providing two acts—a lead singer and a group—instead of just one).^[50]

The Supremes' name change fueled already present rumors of a solo career for Ross and contributed to the professional and personal dismantling of the group. In fact, Gordy intended to replace Ross with Barbara Randolph as early as the fall of 1966, but changed his mind and instead kept Ross in the group for several more years.^[51] Gordy's caution may have been sparked by an incident in early 1966 as the group prepared to make their second appearance at the Copacabana. Angered by Ballard's erratic behavior, Gordy intended to replace her with Marlene Barrow, a member of the Motown in-house singing group the *Andantes*. However, when club management heard of this change, they threatened to cancel the group's appearance if Ballard was replaced, as they saw Ballard's banter with her group mates as a major part of their act's success.

As Ross became the focal point of the Supremes, Ballard felt pushed aside in the group. Depression ensued, and Ballard began to drink excessively, gaining weight until she could no longer comfortably wear many of her stage outfits. The friendship, and later the working relation-

ship, between Ross and Ballard became strained.^[52] During this turbulent period, Ballard relied heavily upon the advice of group mate Mary Wilson, with whom she had maintained a close friendship. Wilson, while outwardly demure and neutral in hopes of keeping the group stable, privately advised Ballard that Ross and Gordy were eager to oust Ballard.^[53] Although the Supremes scored two number-one hits during the first quarter of 1967, "Love Is Here and Now You're Gone" and "The Happening", the group as a unit began to disintegrate.

By 1967, Ballard would not show up for recording dates, or would arrive at shows too inebriated to perform. For some early 1967 shows, she was replaced by Marlene Barrow. Looking for a more permanent replacement, Gordy once again thought of Barbara Randolph, possibly believing that Randolph could be groomed as lead singer for the group once it was decided to take Ross solo. However, Ross did not receive Randolph well. In April 1967, Gordy then contacted Cindy Birdsong, a member of Patti LaBelle & the Blue Belles who superficially resembled Ballard, with plans to bring her in as Ballard's replacement.^[54] He made his plans clear to Ballard and her group mates at a mid-April meeting, and Birdsong was brought in to begin rehearsals.^[54] Gordy did not fire Ballard outright at that time, asking Ballard instead to quit on her own.^[54]

Birdsong first appeared with the Supremes in Ballard's place at a benefit concert at the Hollywood Bowl on April 29, 1967.^{[54][55]} Following the performance, Gordy quickly learned that Birdsong was still contractually committed to the Blue Belles when that group's lawyers filed an injunction against him. In May, Ballard returned for what she believed was a probationary period, although in reality it was a stopgap measure until Gordy was able to buy out Birdsong's contract. During May and June, knowing that she was one step away from being dismissed, Ballard made an attempt to toe the line, slimming down and showing up to commitments on time and sober. Despite this, Birdsong was secretly traveling with the Supremes, studying their routines.^[54]

On June 29, 1967 the group returned to the Flamingo Hotel in Las Vegas billed as "the Supremes with Diana Ross", the first time in which Ross was billed separately from the group. One month later, Gordy renamed the group "Diana Ross & the Supremes," putting Ross's name ahead of the group.

The first two days of the Flamingo engagement went by smoothly. On July 1, when reporting for makeup and wardrobe before their first show of the evening, Ballard discovered an extra set of gowns and costumes that had been brought along for Cindy Birdsong. Angered, Ballard performed the first concert of the night inebriated, leading to an embarrassing on-stage incident in which her stomach was revealed when she purposely thrust it forward during a dance routine. Enraged, Gordy ordered her back to Detroit and permanently dismissed her from

the group. Birdsong officially assumed her place during the second July 1 show.^{[52][56]}

Ballard's release from Motown was made final on February 22, 1968, when she received a one-time payment of US\$139,804.94 in royalties and earnings.^[57] She attempted a solo career with ABC Records, and was forced to formally reject a solo contract offered by Motown as part of her settlement.^[58] Ballard's two 1968 singles failed to chart and her solo album was shelved.^[59] In 1971, Ballard sued Motown for \$8.7 million, claiming that Gordy and Diana Ross had conspired to force her out of the group;^[60] the judge ruled in favor of Motown. Ballard eventually sank into poverty and died abruptly on February 22, 1976 from coronary thrombosis at the age of 32.^[61] At the time of her death, she had begun to make financial and personal strides and was planning to reinvigorate her solo career.

Ross' departure

Holland-Dozier-Holland left Motown in early 1968 after a dispute with the label over royalties and profit sharing.^[62] The quality of Motown's output (and Diana Ross & the Supremes' records in particular) began to falter as a result. From "Reflections" in 1967 to "The Weight" in 1969, only six out of the eleven released singles reached the Top 20, and only one of those, 1968's "Love Child",^[63] made it to number one. Due to the tension within the group and stringent touring schedules, neither Mary Wilson nor Cindy Birdsong appear on many of these singles; they were replaced on these recordings by session singers such as the Andantes.^[64] The changes within the group and their decreasing sales were signs of changes within the music industry. The gospel-based soul of female performers such as Aretha Franklin had eclipsed the Supremes' pop-based sound, which had by now evolved to include more middle-of-the-road material. In a cultural climate now influenced more than ever by countercultural movements such as the Black Panther Party, the Supremes found themselves attacked for not being "black enough", and lost ground in the black music market.^[65]

In mid-1968, Motown initiated a number of high-profile collaborations for the Supremes with their old colleagues, the Temptations. Besides the fact that both groups had come up together, the pairings made financial sense: the Supremes had a mostly white fanbase, while the Temptations a mostly black fanbase. By 1969, the label began plans for a Diana Ross solo career.^[68] A number of candidates—most notably Syreeta Wright—were considered to replace Ross. After seeing 24-year-old Jean Terrell perform with her brother Ernie in Florida, Berry Gordy decided on Ross' replacement. Terrell was signed to Motown and began recording the first post-Ross Supremes songs with Wilson and Birdsong during the day, while Wilson and Birdsong toured with Ross at night. At the same time, Ross began to make her first

solo recordings. In November 1969, Ross' solo career was publicly announced.

"Someday We'll Be Together" was recorded with the intent of releasing it as the first solo single for Diana Ross. Desiring a final Supremes number-one record, Gordy instead had the song released as a Diana Ross & the Supremes single, despite the fact that neither Wilson nor Birdsong sang on the record. "Someday We'll Be Together" hit number one on the American pop charts, becoming not only the Supremes' 12th and final number-one hit, but also the final number-one hit of the 1960s. This single also would mark the Supremes' final television appearance together with Ross, performing on *The Ed Sullivan Show* on December 21, 1969. The Supremes without Ross made their final appearance altogether on *Ed Sullivan* on February 15, 1970.

The Supremes in the 1970s

Diana Ross & the Supremes gave their final performance on January 14, 1970 at the *Frontier Hotel* in Las Vegas.^[69] At the final performance, the replacement for Diana Ross, Jean Terrell, was introduced. According to Mary Wilson, after this performance, Berry Gordy wanted to replace Terrell with *Syreeta Wright*. Wilson refused, leading to Gordy stating that he was washing his hands of the group thereafter.^[70] This claim is also made by Mark Ribowsky.^[71] After the *Frontier Hotel* performance, Ross officially began her career as a solo performer. Mary Wilson and Cindy Birdsong continued working with Jean Terrell on the first post-Ross Supremes album, *Right On*.^[72]

The Terrell-led Supremes—now rebranded as "the Supremes;" known unofficially at first as "the New Supremes", and in later years informally called "The '70s Supremes"—scored hits including "Up the Ladder to the Roof" (US number 10, UK number 6), "Stoned Love" (US number 7, UK number 3) and "Nathan Jones" (US number 16, UK number 5), all of which were produced by Frank Wilson. These three singles were also R&B Top Ten hits, with "Stoned Love" becoming their last No.1 R&B hit in December 1970. Songwriting/production team Nickolas Ashford & Valerie Simpson produced another Top 20 hit for the group, a Supremes/Four Tops duet version of Ike & Tina Turner's "River Deep – Mountain High".

In 1972, the Supremes had their last Top 20 hit single release, "Floy Joy", written and produced by Smokey Robinson, followed by the final US Top 40 hit for the Jean Terrell-led version of the group, "Automatically Sunshine" (US number 37, UK number 10). "Automatically Sunshine" later became the group's final top 10 single in the UK. On both "Floy Joy" and "Sunshine" Terrell shared lead with Mary Wilson. Motown, by then moving from Detroit to Los Angeles to break into motion pictures, put only limited effort into promoting the

Supremes' new material, and their popularity and sales began to wane. Cindy Birdsong left the group in April 1972, after recording the *Floy Joy* album, to start a family; her replacement was *Lynda Laurence*, a former member of *Stevie Wonder's* backup group, *Third Generation* (a predecessor to *Wonderlove*). *Jimmy Webb* was hired to produce the group's next LP, *The Supremes Produced and Arranged by Jimmy Webb*,^[73] but the album and its only single "I Guess I'll Miss the Man" failed to make an impact on the *Billboard* pop chart, with the single charting at number 85.

In early 1973, Laurence prevailed upon her old mentor Stevie Wonder to write and produce a hit for the Supremes, but the resulting "Bad Weather" peaked at number 87 on the US pop charts and number 37 in the UK. Laurence can be heard briefly, shouting several times at the end of the song (the only recording on which Laurence is heard). Laurence left to start a family; her replacement: a returning Cindy Birdsong.

Dismayed by this poor-performing record and the lack of promotional support from Motown, Jean Terrell left the group and was replaced by Scherrie Payne, the sister of *Invictus Records* recording artist *Freda Payne*.

Between the 1973 departures of Laurence and Terrell and the first Supremes single with Scherrie Payne, "He's My Man", a disco single on which Payne and Wilson shared lead vocal, Motown was slow in producing contracts for Payne and the returning Birdsong. Before the release of the album in 1975, the Supremes remained a popular live act, and continued touring overseas, particularly in the UK and Japan. The group's new recordings were not as successful as their earlier releases, although "He's My Man" from the album *The Supremes* was a popular disco hit in 1975. In 1976, Birdsong, dissatisfied with the management of the Supremes (handled at the time by Mary Wilson's then-husband Pedro Ferrer), left again and was replaced by *Susaye Greene*, another former member of *Wonderlove*.

This final version of the Supremes released two albums, both of which reunited the Supremes with *Holland-Dozier-Holland*: *High Energy*, which includes Birdsong on all of the tracks, and *Mary, Scherrie & Susaye*. During that year, the Supremes released "I'm Gonna Let My Heart Do the Walking", their final Top 40 hit on the *Billboard* Hot 100.

On June 12, 1977, the Supremes performed their farewell concert at the *Drury Lane Theater* in London and disbanded.^[28]

15.1.2 Legacy

Works inspired by the Supremes

Several fictional works have been published that are based in part on the career of the group. The 1976 film *Sparkle*

features the story of a Supremes-like singing trio called “Sister & the Sisters” from Harlem, New York. The film’s score was composed by Curtis Mayfield, and the soundtrack album by Aretha Franklin was a commercial success. A remake of *Sparkle* was in development in the early 2000s with R&B singer Aaliyah as the lead, but the project was shelved when Aaliyah died in 2001.^[74] A remake of *Sparkle* eventually was released to film theaters in August 2012. The remake starred Jordin Sparks and Whitney Houston, in her final film role before her death.^[75] On December 21, 1981, the Tony Award-winning musical *Dreamgirls* opened at the Imperial Theatre on Broadway and ran for 1,522 performances. The musical, loosely based on the history of the Supremes, follows the story of the Dreams, an all-female singing trio from Chicago who become music superstars. Several of the characters in the play are analogues of real-life Supremes/Motown counterparts, with the story focusing upon the Florence Ballard doppelgänger Effie White. While influenced by the Supremes’ and Motown’s music, the songs in the play are a broader mix of R&B/soul and Broadway music. Mary Wilson loved the musical, but Diana Ross was reportedly angered by it and refused to see it.^[76]



The album cover seen in the 2006 film *Dreamgirls*, left, strongly resembles the 1969 album cover for Diana Ross & the Supremes’ *Cream of the Crop*, right.

A film adaptation of *Dreamgirls* was released by DreamWorks and Paramount Pictures in December 2006. The film contains more overt references to Motown and the Supremes than does the play that inspired it: for example, in the film, many of the Dreams’ album covers are identical in design to Supremes album covers, and the Dreams themselves hail from Detroit – not Chicago, as do their Broadway counterparts.

Awards and followers

The Supremes were twice nominated for a Grammy Award—for Best Rhythm & Blues Recording (“Baby Love”, 1965) and Best Contemporary Rock & Roll Group Vocal Performance (“Stop! In the Name of Love”, 1966)—but never won an award in competition.^[77] Three of their songs have been named to the Grammy Hall of Fame: “Where Did Our Love Go” and “You Keep Me Hangin’ On” (both 1999) and “Stop! In the Name of Love” (2001).^[78]



Star on Hollywood Walk of Fame at 7060 Hollywood Blvd.

The group’s songs “Stop! In the Name of Love” and “You Can’t Hurry Love” are among the Rock and Roll Hall of Fame’s 500 Songs that Shaped Rock and Roll.^[79] The Ross-Wilson-Ballard lineup was inducted into the Rock and Roll Hall of Fame in 1988, received a star on the Hollywood Walk of Fame in 1994, and entered into the Vocal Group Hall of Fame in 1998. In 2004, *Rolling Stone* placed the group at number 97 on their list of the “100 Greatest Artists of All Time”.^[80] The Supremes are notable for the influences they have had on the black girl groups who have succeeded them in popular music, such as The Three Degrees, The Emotions, The Pointer Sisters, En Vogue, TLC, Destiny’s Child and Cleopatra.^[81]

Reunions

Fan interest made the idea of a Supremes reunion tour a very profitable one during the 1980s. In 1982, around the time that Motown reunited all of the Temptations, it was rumored that Motown would reunite the Supremes. The 1974 line-up of the Supremes (Wilson, Birdsong and Payne) was considered for this reunion, which was to include new recordings and a tour. Under advisement from Berry Gordy, Wilson declined to reunite, and the idea was scrapped. Ross briefly reunited with Wilson and Birdsong to perform “Someday We’ll Be Together” on the *Motown 25: Yesterday, Today, Forever* television special, taped on March 25, 1983, and broadcast on NBC on May 16, 1983.^[82]

In 2000, plans were made for Ross to join Wilson and Birdsong for a planned “Diana Ross & the Supremes: Return to Love” reunion tour. However, Wilson passed on the idea, because while the promoters offered Ross \$15 million to perform, Wilson was offered \$4 million and

Birdsong less than \$1 million.^[83] Ross herself offered to double the amounts both Wilson and Birdsong had originally been offered, but while Birdsong accepted, Wilson remained adamant, and as a result the deal fell through with both former Supremes. Eventually, the “Return to Love” tour went on as scheduled, but with Payne and Laurence joining Ross, although none of the three had ever been in the group at the same time and neither Payne nor Laurence had sung on any of the original hit recordings that they were now singing live. Susaye Greene was also considered for this tour, but refused to audition for it. The music critics cried foul and many fans were disappointed by both this and the shows’ high ticket prices. Though the tour did well in larger markets including near capacity at the opening night in Philadelphia and a sellout at **Madison Square Garden** in New York, it underperformed in smaller/medium markets. The tour was canceled after playing only half of the dates on itinerary.^[84]

Post-Supremes groups

In 1986, Jean Terrell, Scherrie Payne and Lynda Laurence began to perform as “The FLOS”: **Former Ladies of the Supremes**. When Terrell quit in 1992, **Sundray Tucker**, Laurence’s sister, stepped in for a short time, but was replaced by **Freddi Poole** in 1996. More recently in September 2009, Poole was replaced by **Joyce Vincent**, formerly of **Tony Orlando and Dawn**. The group, now called **Former Supremes Scherrie Payne and Lynda Laurence with Joyce Vincent**, are working on a new recording.

Kaaren Ragland performed with Mary Wilson from 1978 through the mid-1980s. In 1989 she formed her own group called “the Sounds of the Supremes”. She has claimed numerous times that she was a member of the Supremes because of her performances with Wilson, but she was never signed by Motown and performed with Wilson only after the Supremes disbanded in 1977 and is not considered as a member of The Supremes.^[85]

15.1.3 Personnel

Main articles: **List of The Supremes members** and **The Supremes timeline**

The Supremes (aka the Primettes and Diana Ross & the Supremes)

- **Florence Ballard** (1959–1967)
- **Mary Wilson** (1959–1977)
- **Diana Ross** (1959–1970)
- **Betty McGlown** (1959–1960)
- **Barbara Martin** (1960–1962)

- **Cindy Birdsong** (1967–1972, 1973–1976)
- **Jean Terrell** (1970–1973)
- **Lynda Laurence** (1972–1973)
- **Scherrie Payne** (1973–1977)
- **Susaye Greene** (1976–1977)

15.1.4 Lineups

15.1.5 Discography

Main article: **The Supremes discography**

15.1.6 Tours

1964–1970

- "Meet The Supremes Tour" (1964)
- "Sing Motown Tour" (1965)
- "I Hear A Symphony Tour" (1966)
- "Reflections Tour" (1967–68)
- "The Supremes Farewell! Tour" (1969–1970)

1970–1977

- "Right On Tour" (1970)
- "Touch Tour" (1971)
- "Floy Joy Tour" (1972–74)
- "The Supremes Tour" (1975)
- "High Energy Tour" (1976–77)

15.1.7 Filmography

- *T.A.M.I. Show* (1965) (concert film)
- *Beach Ball* (1965)

15.1.8 Television

- *Tarzan* (1968)
- *T.C.B.* (1968)
- *G.I.T. on Broadway* (1969)

15.1.9 Videography

- *Reflections: The Definitive Performances (1964–1969)* (2006)
- *Greatest Hits: Live in Amsterdam* (2006)

15.1.10 Notes

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- The Supremes at AllMusic
- Diana Ross & the Supremes at AllMusic
- The Supremes at the Internet Movie Database
- The Supremes interviewed on *the Pop Chronicles* (1969)
- The Supremes on The Ed Sullivan Show

15.2 The Andantes

The Andantes were an American female session group for the Motown record label during the 1960s. Composed of Jackie Hicks, Marlene Barrow, and Louvain Demps,^[1] the group sang background vocals on numerous Motown recordings, including songs by Martha Reeves & the Vandellas, The Temptations, Stevie Wonder, the Four Tops, Jimmy Ruffin, Edwin Starr, The Supremes, The Marvelettes, Marvin Gaye, among others. Barrow also substituted for Florence Ballard of The Supremes in concert on several occasions.

The Andantes provided back-up singing on Motown singles starting in 1962. The group was most prominently used on all of the Four Tops' Holland-Dozier-Holland-produced hits, including "Baby I Need Your Loving", "I Can't Help Myself (Sugar Pie Honey Bunch)", "Reach Out I'll Be There", and more. The Andantes were used as vocal substitutes for Mary Wilson and Cindy Birdsong on many of The Supremes' recordings done in 1968 and 1969. They were also called upon to overdub and smooth out The Marvelettes' background vocals records beginning in 1965 and replaced them completely in the studio by 1967.

In 1963, The Andantes, with The Marvelettes released the single "Too Hurt to Cry, Too Much in Love to Say Goodbye" b/w "Come on Home" as credited to *The Darnells*. In 1964 they released a single of their own called "(Like A) Nightmare" b/w "If You Were Mine", though none of the actual Andantes sang lead on either track (future Marvelette Ann Bogan performed the lead vocals).

The Andantes are also featured on some records that were not produced by Motown Records, the most prominent example being Jackie Wilson's "(Your Love Keeps Lifting Me) Higher and Higher" (Pat Lewis substitutes for Louvain Demps on this track).

On February 23, 2015, Marlene Barrow-Tate died, at the age of 73.^[2]

15.2.1 Motown

Throughout the 1960s and early 1970s, The Andantes appeared as backing vocalists on many of Motown's recorded singles, as The Funk Brothers also had when providing instrumentation. Five of these singles that they provided background vocals for would go on to chart at the number one position on the *Billboard* Hot 100 popular music chart.

Chart-topping hits

- "My Guy" - Mary Wells
- "I Can't Help Myself (Sugar Pie Honey Bunch)" - Four Tops

- "Reach Out I'll Be There" - Four Tops
- "Love Child" - Diana Ross & the Supremes
- "I Heard It Through the Grapevine" - Marvin Gaye
- "I'm Livin' in Shame"
- "The Composer"
- "No Matter What Sign You Are"

Brenda Holloway

The Andantes appeared on many singles for Brenda Holloway. These include:

- "When I'm Gone"
- "Operator"
- "You Can Cry on My Shoulder"

The Four Tops

The Andantes appeared as backing vocalists on 14 singles for the Four Tops. These releases include:

- "Baby I Need Your Loving"
- "Without the One You Love (Life's Not Worth While)"
- "Ask the Lonely"
- "I Can't Help Myself (Sugar Pie Honey Bunch)"
- "It's the Same Old Song"
- "Something About You"
- "Shake Me, Wake Me (When It's Over)"
- "Reach Out I'll Be There"
- "Standing in the Shadows of Love"
- "Bernadette"
- "7-Rooms of Gloom"
- "You Keep Running Away"
- "I'm in a Different World"
- "Still Water (Love)"

Diana Ross & the Supremes

They appeared as backing vocalists on seven singles for Diana Ross & the Supremes. These releases include:

- "Children's Christmas Song"
- "In and Out of Love"
- "Forever Came Today"
- "Love Child"

Martha & the Vandellas

They appeared as backing vocalists on seven singles for Martha & the Vandellas. These releases include:

- "My Baby Loves Me" (with the Four Tops)
- "I'm Ready for Love"
- "Jimmy Mack"
- "I Promise to Wait My Love"
- "I Can't Dance to That Music You're Playing" (with Syreeta Wright)
- "(We've Got) Honey Love"
- "Taking My Love (And Leaving Me)"

The Marvelettes

They appeared as backing vocalists on 14 singles for the Marvelettes. These releases include:

- "Tie a String Around Your Finger" (b-side of "As Long as I Know He's Mine")
- "I'll Keep Holding On"
- "Don't Mess with Bill"
- "You're The One"
- "The Hunter Gets Captured by the Game"
- "When You're Young and in Love"
- "My Baby Must Be a Magician"
- "Here I Am Baby"
- "Destination: Anywhere"
- "What's Easy for Two Is So Hard for One"
- "I'm Gonna Hold On As Long As I Can"
- "That's How Heartaches Are Made"
- "Marionette"
- "A Breath-Taking Guy"

The Temptations

They appeared as backing vocalists on five recordings for the Temptations.

- "It's Growing"
- "Last One Out is Broken Hearted"
- "Just Another Lonely Night"
- "That'll Be The Day"
- "Love Woke Me Up This Morning"

Marvin Gaye

They appeared as backing vocalists on (at least) 15 singles for Marvin Gaye. These releases include:

- "Baby Don't You Do It"
- "What Good Am I Without You"
- "How Sweet It Is (To Be Loved by You)"
- "I'll Be Doggone"
- "Pretty Little Baby"
- "Ain't That Peculiar"
- "One More Heartache"
- "Take This Heart of Mine"
- "Little Darling (I Need You)"
- "Your Unchanging Love"
- "I Heard It Through the Grapevine"
- "Too Busy Thinking About My Baby"
- "That's the Way Love Is"
- "The End of Our Road"
- "Save the Children"

Marvin Gaye & Tammi Terrell

They also appeared as backing vocalists on these following recordings and singles for Marvin Gaye & Tammi Terrell:

- "This Poor Heart Of Mine"
- "Give In, You Just Can't Win"
- "When Love Comes Knocking At My Heart"
- "Two Can Have A Party"
- "Come On And See Me"
- "Oh How I'd Miss You"
- "Love Woke Me Up This Morning"^[3]

15.2.2 Motorcity Records

As part of the **Ian Levine's Motorcity Records** project in the late 1980s and early 1990s, The Andantes were signed to the label and once again provided a service in recording backing vocals to former Motown artists. By this time, **Pat Lewis** had joined Jackie Hicks, Barrow and Demps (from 1989–1992).

Levine also recorded several songs with The Andantes, issuing a new single "Lightning Never Strikes Twice", which featured Demps on lead vocals. Most other songs recorded by the group at Motorcity had Lewis on lead vocals.

Motorcity recordings

Original Recordings

- "Lightning Never Strikes Twice"
- "Hurricane"
- "Throw Love Away"
- "Step Into My Shoes" - also recorded by Martha Reeves and The Vandellas
- "Two Sides Of Love"
- "One Drop Of Rain"
- "Will You Always Be There"
- "Love Is A Bumpy Road"
- "All Around The Motorcity"

Cover Versions

- "Girls Are Out To Get You"
- "Superstition"
- "Mercy, Mercy Me"
- "I Wish" - cover of the Stevie Wonder classic
- "My World Is Empty Without You"
- "The Boss"
- "Last Dance"
- "Little Darlin'"
- "Why Am I Loving You"

Unreleased Tracks

- "Back In My Arms Again"
- "In And Out Of Love"

- “I Wish It Would Rain”
- “Waste of Time” (Instrumental only)

Louvain Demps - *Better Times*

Whilst under contract to Motorcity Records, Louvain was given the opportunity to step up to the microphone and record a full album, which was released in 1992 under the title 'Better Times', which includes original tunes and one cover of the Diana Ross hit "Reach Out and Touch (Somebody's Hand)".

- “On The Front Page”
- “Better times”
- “One Shot At Happiness”
- “Lost & Found”
- “Good Intentions”
- “Blind Love”
- “On The Beach”
- “My Heart Won't Say No”
- “No Time For Tears”
- “Reach Out & Touch Somebody's Hand”

Louvain recorded two further tracks with Motorcity which did not appear on the above album:

- “On Top Of The Mountain”
- “Sight And Sound”

Pat Lewis

Ian Levine has cited that he has recorded more songs with Pat Lewis than with any other artist. Several songs recorded by Pat whilst with Motorcity Records are:

Cover Versions

- “I Want You Back”
- “Don't Leave Me This Way”
- “I'll Be There”
- “Selfish One”
- “Rescue Me”

Original Recordings

- “No Right Turn”
- “Hungry For You”
- “Something's Telling Me”

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15.2.4 External links

- “Lighting Never Strikes Twice” re-recording on YouTube
- Biography on Billboard.com
- Biography on Answers.com

15.3 The Temptations

For the earlier vocal group of “Barbara” fame, see The Temptations (New York vocal group).
For other uses, see Temptation (disambiguation).

The Temptations are an American vocal group known for their success with **Motown Records** during the 1960s and 1970s. Known for their choreography, distinct harmonies, and flashy wardrobe, the group was highly influential to the evolution of R&B and soul music.^[1] Having sold tens of millions of albums, the Temptations are one of the most successful groups in music history.^{[2][3][4]} As of 2015, the Temptations continue to perform with one living original member, **Otis Williams**, still in the lineup.

Featuring five male vocalists and dancers (save for brief periods with less or more members), the group formed in 1960 in **Detroit, Michigan** under the name “The Elgins”. The original founding members were originally members of two rival Detroit vocal groups: **Otis Williams, Elbridge “Al” Bryant, and Melvin Franklin** of **Otis Williams & the Distant**, and **Eddie Kendricks** and **Paul Williams** of the **Primes**. In 1964, Bryant was replaced by **David Ruffin**, who was the lead vocalist on a number of the group's biggest hits, including "My Girl" (1964), "Ain't Too Proud to Beg" (1966), and "I Wish It Would Rain" (1967). Ruffin was replaced in 1968 by **Dennis Edwards**, with whom the group continued to record hit records such as "Cloud Nine" (1969) and "Ball of Confusion (That's What the World is Today)" (1970). The group's lineup has changed frequently since the departures of **Kendricks** and **Paul Williams** from the act in 1971. Later members of the group have included singers such as **Richard Street**, **Damon Harris**, **Ron Tyson**, and **Ali-Ollie Woodson**, with

whom the group scored a late-period hit in 1984 with "Treat Her Like a Lady".

Over the course of their career, the Temptations have released four *Billboard* Hot 100 number-one singles and fourteen R&B number-one singles, and their material has earned them three Grammy Awards. The Temptations were the first Motown recording act to win a Grammy Award - for "Cloud Nine" in 1969^[5] - and in 2013 received the Grammy Lifetime Achievement Award. Six of the Temptations (Edwards, Franklin, Kendricks, Ruffin, Otis Williams and Paul Williams) were inducted to the Rock and Roll Hall of Fame in 1989. Three classic Temptations songs, "My Girl", "Just My Imagination (Running Away with Me)", and "Papa Was a Rollin' Stone", are among The Rock and Roll Hall of Fame's 500 Songs that Shaped Rock and Roll. The Temptations were also ranked at #68 on *Rolling Stone* magazine's list of the 100 Greatest Artists of all time.

15.3.1 History

Origins

Eddie Kendricks and Paul Williams started singing together in church as children. By their teenage years, they formed a doo-wop quartet in 1955 with Kell Osborne and Wiley Waller, naming themselves the Cavaliers.^[6] After Waller left the group in 1957, the remaining trio left Birmingham to break into the music business. The group settled at Detroit where they changed their name to the Primes under the direction of Milton Jenkins. The Primes soon became well known around the Detroit area for their meticulous performances.^[7] Jenkins later created the "sister group", The Primettes, later known as the Supremes. Kendricks was already seen as a "matinee idol" in the Detroit area while Williams was well received for his baritone vocals.^[6] Texas teenager Otis Williams moved to Detroit as a youngster to be with his mother. By 1958, Williams was the leader of a vocal group named Otis Williams and the Siberians. The group included Elbridge "Al" Bryant, James "Pee-Wee" Crawford, Vernard Plain and Arthur Walton. The group recorded a song, "Pecos Kid" for a label run by radio deejay Senator Bristol Bryant.^[8] Shortly after its release, the group changed its name to The El Domingoes. Following this, Montgomery native Melvin Franklin replaced Arthur Walton as bass vocalist and Franklin's cousin, Detroit-born Richard Street, replaced Vernard Plain as lead singer. Signing with Johnnie Mae Matthews' Northern Records, the group had their name changed again to The Distant.

The group recorded two Northern singles including "Come On" (1959) and "Alright" (1960).^[9] Between these releases, Albert "Mooch" Harrell replaced Pee-Wee Crawford.^[9] "Come On" became a local hit and the Warwick Records label picked the record up for national distribution.^[9] Following the release of "Alright",

Matthews appointed Williams the group leader, and the group's name was changed to Otis Williams & The Distant.^[10] During this period, both the Primes and Distant were influenced by other vocal groups including the Miracles.^[11] Other inspirations included the Cadillacs, Frankie Lymon & the Teenagers, the Drifters, and the Isley Brothers.^[12] Though "Come On" was a local hit in the Detroit area, the Distant never saw much record sales and "Alright" wasn't as successful. After receiving an offer from Berry Gordy to sign with Motown Records, the Distant got out of their contract with Northern Records. However, Mooch Harrell and Richard Street shortly departed from the group and the remaining members lost use of the Distant name. Richard Street later formed another Distant group who recorded for the Thelma label in the early 1960s.

Early years



A promotional image of the original early 1960s Temptations lineup. Clockwise from top right: Otis Williams, Paul Williams, Melvin Franklin, Eddie Kendricks, and Elbridge "Al" Bryant.

Members of the Distant were acquainted with the Primes as both groups participated in the same talent shows and performed at the same public venues. Friendly rivals, the Primes were considered to be the more polished and vocally stronger group of the two. The Primes disbanded in 1960 after Kell Osborne moved to California. Eddie Kendricks and Paul Williams returned to Alabama following the band's dissolution. While visiting relatives in Detroit, Kendricks called Otis Williams, who desperately needed two more members for an audition for Gordy's label and offered Kendricks a lead singer place in his new group. Kendricks agreed on the condition he bring Paul Williams with him. Otis Williams happily agreed and Kendricks and Paul Williams moved back to Detroit to join the new group.

The original name for the new lineup of Otis Williams, Melvin Franklin, Elbridge "Al" Bryant, Eddie Kendricks, and Paul Williams was the Elgins. Under that name, the group auditioned for Motown in March 1961. Already impressed with some of the members after hearing session work, Berry Gordy agreed to sign the group to the Motown imprint, Miracle. However, before signing, Gordy discovered another group was using the name of Elgins. The group began tossing about ideas for a new name on the steps of the Hitsville U.S.A. studio. On a suggestion from Miracle Records employee Billy Mitchell, songwriter Mickey Stevenson, and group members Otis Williams and Paul Williams, The Temptations became the group's new moniker. The "Elgins" name would re-surface at Motown in 1965, when Gordy renamed a quartet called the Downbeats as the Elgins.

The Temptations' first two singles, "Oh Mother of Mine" and "Check Yourself", with Paul Williams on lead, were released on Miracle before Gordy closed the label down and reassigned the band to his latest imprint, Gordy Records. On the Gordy imprint, Eddie Kendricks sang lead on the Temptations' first charted single, "Dream Come True", which peaked at #22 on the R&B chart in 1962. Later that year, the Temptations began touring as part of the *Motortown Revue*. The group would issue eight recordings between 1961 and 1963 without much success. Paul Williams and Eddie Kendricks split the leads during this early period, with Al Bryant, Otis Williams, and Melvin Franklin occasionally singing lead, as they would on a song titled "Isn't She Pretty". For a brief time, the group almost had their name changed to The Pirates, and recorded the songs "Mind Over Matter" and "I'll Love You Till I Die" under that name. Eventually the label and the group decided against it. One hit song, "Do You Love Me", was originally set to be recorded by the Temptations. When he couldn't get a hold of the group, Gordy produced a version for the Contours. In 1963, the Temptations began working with Smokey Robinson as producer and writer. Robinson's first work with the group was the Paul Williams-led "I Want a Love I Can See". While the song failed to chart, it did eventually become a popular live performance spot for the group and particularly for Paul Williams in general. Due to their lack of hits, the group was given the nickname, "The Hitless Temptations".

During this time, David Ruffin began following the group around as he aspired to join the group. During a local Detroit performance, Ruffin joined the group onstage and impressed the group with his vocal talent and dancing skills.^[13] Following that same time, Al Bryant had grown frustrated with the group's lack of success and became restless and uncooperative, preferring the mundane routine of his day job as a milkman over the rigors of rehearsal and performing. After a heated quarrel with Paul and hitting him in the head with a beer bottle following a disastrous performance at the 1963 Motown company Christmas/New Years Eve party, Bryant was summar-

ily fired from the group. As a result, David Ruffin was brought in as his replacement in January 1964. Though Ruffin's brother, Jimmy was also considered for the slot, David was selected following his performance with them in 1963. Bryant continued to perform in a number of other local groups, and died at the age of 36 in Flagler County, Florida of liver cirrhosis on October 26, 1975.

The "Classic Five" Era

In January 1964, Smokey Robinson and Miracles bandmate Bobby Rogers co-wrote and produced "The Way You Do the Things You Do" with Eddie Kendricks on lead and the single became the Temptations' first Top 20 hit that April.

Shortly afterward, "The Way You Do The Things You Do" and several pre-David Ruffin singles were compiled into the group's first album, *Meet The Temptations*, released in early 1964. The next two Temptations singles in 1964, "Girl (Why You Wanna Make Me Blue)" along with "I'll Be in Trouble" and its B-side "The Girl's Alright With Me", all featured Kendricks on lead. However, producer Smokey Robinson saw potential in the "mellow" yet "gruff" voice of David Ruffin, and thought that if he could write the perfect song for his lead, then the group could have a Top 10 hit.^[14]

While traveling as part of Motown's *Motortown Revue* later that year, Robinson and fellow Miracles member Ronnie White wrote "My Girl", which the Temptations recorded in the fall of 1964 with Ruffin singing his first lead vocal for the group. Released as a single on December 21, 1964, the song became the Temptations' first number-one pop hit in March 1965, and is their signature song to this day.

After the success of "My Girl", Ruffin sang lead on the next three singles: "It's Growing", "Since I Lost My Baby", and "My Baby", all of which made it to the Top 20 in 1965. The B-side to "My Baby", "Don't Look Back", featured a stirring lead from Paul Williams, and was a sleeper hit on the R&B charts and a standard for vocal group playlists.

Norman Whitfield had requested the opportunity to write for the group and in 1966, Berry Gordy promised him that if Robinson's "Get Ready", with Eddie Kendricks on lead, failed to chart in the Top 20, Whitfield would be allowed to produce the next song. "Get Ready" subsequently missed its mark, and Gordy issued the Whitfield-produced "Ain't Too Proud to Beg", with David Ruffin on lead, as the next single. "Ain't Too Proud to Beg" outperformed "Get Ready" on the *Billboard* charts, and Whitfield became the Temptations' new main producer. He began pulling the group away from the ballad-based productions espoused by Robinson, toward a harder-edged and brass-heavy soul sound reminiscent of James Brown.

Nearly all of the singles produced by Whitfield prior to

1968 featured David Ruffin on lead, including the R&B number-one/pop Top 10 hits "Beauty Is Only Skin Deep", "(I Know) I'm Losing You"^[15] and the early 1967 hit "(Loneliness Made Me Realize) It's You That I Need". Other important singles from this period include "All I Need", produced by Frank Wilson, a Whitfield protégé, and the "You're My Everything", on which Kendricks and Ruffin share lead. Studio albums during the "Classic Five" period apart from *Meet The Temptations* include *The Temptations Sing Smokey* (1965), *The Temptin' Temptations* (1965), *Gettin' Ready* (1966), *The Temptations with a Lot o' Soul* (1967), and *The Temptations Wish It Would Rain* (1968).

During this period, the various songwriting partners of Norman Whitfield included Roger Penzabene, Edward Holland, Jr., and Temptations road show manager and guitarist Cornelius Grant. Subsequently, Barrett Strong, who sang the very first hit at Motown in 1959, "Money (That's What I Want)", began working with Whitfield and Penzabene on Temptations material after Eddie Holland left Motown with the rest of the Holland-Dozier-Holland songwriting/production team in 1967. Two of the Whitfield-Strong-Penzabene collaborations, "I Wish It Would Rain" and "I Could Never Love Another (After Loving You)", became hits in early 1968 after the suicide of Roger Penzabene in December 1967. Subsequently, Barrett Strong became the sole collaborator of Norman Whitfield.

Exit David Ruffin, enter Dennis Edwards

From early 1964 to mid 1968, the Temptations went from unknown hopefuls to international stars and as a result, appeared frequently on television shows such as *American Bandstand*, *The Ed Sullivan Show*, and *The Hollywood Palace*. At the same time, the group began to achieve a crossover success, catering to middle America with a pop standards album (*The Temptations in a Mellow Mood*, 1967), the success of which resulted in performances at the famous Copacabana in New York City along with dates at other similar supper clubs. Outside of music, the Temptations were made honorary members of Phi Beta Sigma fraternity.

By 1967, David Ruffin had begun demanding special treatment as lead singer, riding to and from gigs in a private mink-lined limousine with his then-girlfriend, Motown singer Tammi Terrell, instead of in the group limousine used by the other four Temptations. The other members slowly became irritated and annoyed with Ruffin's behavior. Following Motown's decision to rechristen the Supremes as *Diana Ross & the Supremes*, Ruffin felt entitled to the same treatment and demanded that his group be renamed as well, to *David Ruffin & the Temptations*. Ruffin was also causing friction with Berry Gordy by demanding an accounting of the group's earnings;^[16] Motown partially acquiesced by allowing The Temptations to retain an outside accounting firm, but the firm did

not have full access to the books from The Temptations' manager, International Talent Management, Inc. - a subsidiary of Motown.^[16]

Some of this behavior was attributed to the fact that by this time Ruffin had begun using cocaine regularly, building further tension within the group and causing him to miss a number of group meetings, rehearsals, and concerts. There was a consensus among the rest of the group that Ruffin needed to be replaced. When Ruffin missed a June 1968 engagement at a Cleveland supper club in order to attend a show by his new girlfriend Barbara Gail Martin (daughter of Dean Martin),^[17] it was decided that he had crossed the line. The other four Temptations drew up legal documentation, officially firing Ruffin from the group on June 27, 1968.^[18] The next day, Dennis Edwards, a singer formerly of the Contours that Eddie Kendricks and Otis Williams already had pegged as a potential Ruffin replacement,^[19] was hired to take Ruffin's place.

Edwards and Ruffin were good friends, and at first, Ruffin went along with the changing of the guard and encouraged Edwards. However, at Edwards' official debut with the Temptations in Valley Forge, Pennsylvania on July 7, Ruffin came to the show and jumped onstage, taking the microphone from Edwards, singing lead on "Ain't Too Proud to Beg", and disappearing as quickly as he'd appeared.^[20] Ruffin repeated this stunt several times throughout the group's July tour run. Despite the group hiring extra security to keep Ruffin out, he continued to find ways to sneak into the venue and jump onstage when the group performed one of the songs he had once sung lead on.^[20]

In a story recounted several times by Dennis Edwards,^[19] though refuted by Otis Williams and Temptations road manager Don Foster,^[21] after several of these stunts, the positive audience reactions and a remorseful Ruffin's pleas to be let back into the act convinced the other Temptations to do so. Otis Williams informed the then still-new Edwards that the group would lay him off and rehire Ruffin while in Gaithersburg, Maryland. However, when Ruffin failed to show up on time for the next night for his "return" engagement, Edwards was kept on, and the prospect of rehiring Ruffin ceased to be entertained.^{[19][21]}

After Gaithersburg, Ruffin stopped attempting to bogart the Temptations' concerts and instead turned his attention to the Motown offices back in Detroit. He sued Motown in October 1968, seeking a release from the label, but Motown countersued to keep the singer from leaving and the case was eventually settled out of court.^[22] The settlement required Ruffin to remain with Motown as a solo artist to finish out his contract.^[22]

Edwards' first album with the Temptations was *Live at the Copa*, recorded at the group's return to the Copacabana nightclub. The year 1968 also saw the debut of the first of a number of collaborations for the Temptations with Diana Ross & the Supremes. The results included two

studio albums: 1968's *Diana Ross & the Supremes Join the Temptations*, which featured Edwards's first studio recordings with the group and the number-two hit single "I'm Gonna Make You Love Me"; and *Together*. There was also a joint tour and two NBC television specials, *TCB* (aired December 9, 1968) and *G.I.T. on Broadway* (aired November 12, 1969).

Psychedelic soul



The Temptations perform on The Ed Sullivan Show in September 1969. Left to right: Otis Williams, Melvin Franklin, Eddie Kendricks, Paul Williams, and Dennis Edwards.

The addition of Dennis Edwards to the Temptations coincided with the adoption of a new sound for the group by producer Norman Whitfield, and in the fall of 1968, Whitfield began producing psychedelic-based material for the Temptations, derived primarily from the sound of funk band Sly & the Family Stone. This new style, which debuted with the Top 10 hit single "Cloud Nine"^[15] in October 1968, was a marked departure from the David Ruffin-era ballads. The instrumentation was funkier, the beat was hard-driving, and all five Temptations traded lead vocals, similar to Sly & the Family Stone. "Cloud Nine", the centerpiece of the group's landmark *Cloud Nine* LP, was a Top 10 hit and won Motown its first Grammy Award, for Best R&B Vocal Group Performance of 1969.

The blending of the Motown sound and psychedelic rock sound resulted in a new subgenre of music called "psychedelic soul", also evident in the work of Diana Ross and the Supremes ("Reflections", "Love Child"), Marvin

Gaye's version of "I Heard It Through the Grapevine", and the music of the 5th Dimension, the Undisputed Truth, and the Friends of Distinction. More Temptations psychedelic soul singles would follow in 1969 and 1970, among them "Runaway Child, Running Wild" (a number-one R&B hit), "I Can't Get Next to You" (a number-one pop hit), "Psychedelic Shack", and "Ball of Confusion (That's What the World Is Today)", but the formula began to wear thin when "Ungena Za Ulimwengu (Unite the World)", only went to #33 Pop in the fall of 1970. The group's other important albums from this period included *Puzzle People* (1969) and *Psychedelic Shack* (1970). *Psychedelic Shack* includes the original version of "War", later made famous by Edwin Starr.

Exit Eddie Kendricks and Paul Williams

Paul Williams, who suffered from sickle-cell disease, fell into depression because of the stress of touring and personal issues. By the late 1960s, he had developed a serious case of alcoholism.^[23] As his physical and mental health began to decline sharply, it made performing increasingly difficult. Williams began traveling with oxygen tanks,^[23] and the other four Temptations made valiant efforts to raid and drain his alcohol stashes.^[23]

In late 1968, Richard Street, lead singer of Motown act the Monitors and a former Distant, was hired by Otis Williams to tour with the group as a backup replacement for Williams.^{[23][24]} For most shows, save for his solo numbers, Williams would dance and lip-sync onstage to parts sung live by Street into an offstage mic behind a curtain. At other shows, and during most of the second half of 1970, Street substituted for Williams onstage.^[25]

Eddie Kendricks became detached from the group after David Ruffin's firing and as the health of Paul Williams continued to fail. In addition, Kendricks preferred the ballad material from the earlier days and was uncomfortable with the psychedelic soul material the group was now performing. Kendricks rekindled his friendship with Ruffin, who persuaded him to go solo. Kendricks no longer felt he had a say in Otis Williams's handling of the group and was also convinced Motown's handling of the Temptations' finances was cheating the group out of money.^[26]

Kendricks lobbied strongly in 1970 to have the Temptations go on "strike" - no performances, no recordings - until Berry Gordy and the Motown staff would be willing to go over all group finances with independent accountants.^[26] Otis Williams and Melvin Franklin strongly opposed this idea, and regular group in-fighting between Kendricks, Otis Williams, and Franklin grew from this disagreement.^[26] After a November 1970 Copacabana engagement, one final confrontation between the three caused Kendricks to walk out in-between shows and not return. Both Kendricks and Williams then agreed that Kendricks would be leaving the group.^[26] Kendricks

later stated that he actually considered leaving as early as 1965, but remained with the Temptations and unsuccessfully attempted to get permission to record a solo album without leaving the group.^[27]

Before Kendricks officially left the Temptations, he and Paul Williams recorded the lead vocals for "Just My Imagination (Running Away with Me)", a ballad that became Kendricks' final single with the group. Included on the *Sky's the Limit* LP along with the original album version of "Smiling Faces Sometimes", "Just My Imagination" was released as a single in January 1971, and the song began steadily climbing the U.S. pop singles chart, peaking at #1 two months later. By the time "Just My Imagination" topped the charts, Kendricks had negotiated his release from the group and signed a solo deal with Motown's Tamla label.

The Temptations originally hired Ricky Owens, from the Los Angeles-based vocal group the Vibrations, to replace Kendricks. However, Owens only played two dates with the group before he was fired for forgetting the words to his solo numbers due to nervousness.^[28] For several weeks of the spring of 1971, the Temptations were without a fifth member. Owens meanwhile returned to the Vibrations and died in Los Angeles, California on December 6, 1996 at the age of 57.

Whitfield took the remaining Temptations quartet and re-recorded "It's Summer", the B-side to "Ball of Confusion (That's What the World Is Today)", as a replacement single. "Smiling Faces Sometimes" was released as a single for the *Undisputed Truth* instead, becoming a Top 5 hit on the *Billboard* Hot 100 in 1971. Meanwhile, "It's Summer" peaked at #51 on the *Billboard* Hot 100, making it the first Temptations single to miss the Top 40 since "Farewell My Love" eight years earlier.

After his doctor declared a few weeks later that he was unable to continue performing due to medical reasons, Paul Williams quit the Temptations in May.^[29] Richard Street officially took Williams' place, although Williams continued to be paid his customary one-fifth of group revenue (Street was paid on salary for the first eighteen months of his tenure),^[30] and worked when he could with the group as an adviser and choreographer. After Williams had recovered enough to record again, he recorded two sides in 1973 for a debut solo single. However, on August 17, 1973, Williams died in Detroit at the age of 34 from a gunshot wound, his death ruled a suicide by the Wayne County coroner.

The Temptations in the early 1970s

In May 1971, The Temptations finally found a permanent replacement for the first tenor position in twenty-year-old Baltimore native Damon Harris. Otis Williams, Edwards, Franklin, Street, and Harris continued recording and performing, and Norman Whitfield continued producing hits for them. There were Top 40 hits such as



Solid Rock, the first studio album featuring Richard Street and Damon Harris, featured the new members prominently on its front cover. Pictured L-R: Damon Harris, Richard Street (top row), Otis Williams, Melvin Franklin, Dennis Edwards (bottom)

"Superstar (Remember How You Got Where You Are)" (1971), a message from the Temptations to David Ruffin and Eddie Kendricks, and "Take a Look Around" (1972). During this period, the group toured with Quiet Elegance as their back-up singers. Quiet Elegance featured Lois Reeves, the sister of Martha Reeves, alongside Frankie Gearing and Millie Vaney-Scott.

Late 1972, was the release of "Papa Was a Rollin' Stone", a magnum opus written by Norman Whitfield and Barrett Strong and produced by Whitfield. Originally a three-minute record written and produced for the *Undisputed Truth*, Whitfield took the somber tune and created a sprawling, dramatic twelve-minute version for the Temptations—a forerunner of the extended single, soon to become popular in clubs and discothèques. An edited seven-minute version was released as a single and became one of the longest hit singles in music history: it hit #1 on the pop charts and #5 on the R&B charts. In 1973, "Papa Was a Rollin' Stone" won the Temptations their second Grammy for Best R&B Performance by a Group. Whitfield and arranger/conductor Paul Riser won the award for Best R&B Instrumental Performance for the instrumental version on the B-side, and Whitfield and Barrett Strong won the songwriting Grammy for Best R&B Song.

After "Papa Was a Rollin' Stone", Whitfield stopped working with Barrett Strong, and began writing the Temptations' material on his own. The success of "Papa" led Whitfield to create more elongated, operatic pieces, including the Top 10 hit "Masterpiece" (1973) and several of the tracks on the resulting *Masterpiece* album. Tensions developed between Whitfield and the group, who found Whitfield arrogant and difficult to work with,

and the group citing his habitual tardiness, his emphasis of the instrumental tracks over the vocals on many of his productions, and the declining singles and albums sales as other sources of conflict, sought to change producers.^[31] Otis Williams complained about Whitfield's actions and the Temptations' stagnant sales to Berry Gordy; as a result, the group was reassigned to Jeffrey Bowen, co-producer of the 1967 *In a Mellow Mood* album.^[31]

The final Norman Whitfield-produced Temptations album, *1990*, was released in December 1973, and included the Top 30 single "Let Your Hair Down". Shortly afterwards, Whitfield left Motown, and in 1975 established Whitfield Records, taking the Undisputed Truth and Willie Hutch with him, along with Rose Royce—who performed an instrumental track for "Let Your Hair Down" before recording their 1976 smash *Car Wash*.

Dry spell

Bowen's first LP with the Temptations was January 1975's *A Song for You*, which included a cover of the titular Leon Russell tune (popularized with soul audiences by Donny Hathaway), along with the pop Top 40/R&B number-one hits "Happy People" (featuring the Commodores as the instrumentalists) and "Shakey Ground" (featuring instrumentation by Parliament-Funkadelic's Eddie Hazel along with Billy Bass Nelson). "Glasshouse", the group's final Top 40 Pop hit was also included. Damon Harris was fired from the group during the recording of *A Song for You*, as his behavior and work ethic were deemed unprofessional,^[32] and his replacement was Washington, D.C. native Glenn Leonard, formerly of the Unifics.^[33]

A number of producers, including Bowen, Brian Holland, James Carmichael, and even the Temptations themselves tried producing hits for the next three LPs, *House Party* (November 1975), *Wings of Love* (March 1976), and *The Temptations Do the Temptations* (August 1976). None of these recordings were as commercially successful as *A Song for You* however, and none of their associated singles entered the Billboard charts.^[34]

As time progressed, Bowen pushed Dennis Edwards further to the front of the group. This was evident on *Wings of Love*, where several tracks featured Edwards' vocal more prominently than the other Temptations' backing vocals.^[35] Otis Williams felt that this was hurting the group, accused Motown of inattention, and cited this as the reason for the group's declining sales and popularity. After *The Temptations Do the Temptations* was recorded in 1976, Edwards was fired from the group,^[36] and with new lead Louis Price on board, they left Motown for Atlantic Records.^[37]

Success continued to elude the group at Atlantic, however. Their two releases on Atlantic – *Hear to Tempt You* (1977), and *Bare Back* (1978), along with their associated singles, had failed to perform any better at Atlantic than

their last handful of singles had at Motown. As a result, in 1979, Atlantic released the group from its contract,^[35] and shortly afterwards, the Temptations met once again with Smokey Robinson and Berry Gordy, who re-signed the group to Motown in 1980.^[38]

Return to Motown and Reunion



Cover of the 1982 Reunion album. Pictured from top left: David Ruffin, Otis Williams, Melvin Franklin, Eddie Kendricks, Dennis Edwards, Richard Street, Glenn Leonard.

Upon the return to Motown several lineup changes occurred. Louis Price departed from the group and joined the Drifters. Dennis Edwards—who had made an unsuccessful attempt at developing a solo career during his three-year exit from the group—returned to the lineup. And Berry Gordy co-wrote and produced "Power", the Temptations' first single under the new contract. "Power", from the album of the same name, hit #11 on the R&B charts but failed to chart in the Top 40. Two years of under-performing singles and albums followed, including an eponymous album with Philadelphia-based producer Thom Bell, until Motown began planning a Temptations reunion tour in 1982.

Eddie Kendricks and David Ruffin agreed to rejoin the group for the new album, aptly titled *Reunion*, and its subsequent promotional tour. Rick James, Melvin Franklin's nephew and the Motown funk star who had previously used the Temptations as backup vocalists on his 1981 hit "Super Freak", wrote, produced, and guested on the *Reunion* album's lead single, "Standing on the Top". The single went to number-six on the R&B charts and featured Ruffin, Kendricks and Edwards trading back and forth on lead.

While the ensuing *Reunion* tour with all seven Temptations (Ruffin, Kendricks, Otis Williams, Franklin, Edwards, Richard Street, and Glenn Leonard) was finan-

cially successful, it ended up being a stressful venture. Kendrick's voice had weakened after decades of chain smoking, Ruffin, still addicted to drugs, missed a number of the performances due to being incapacitated, and current group members Dennis Edwards and Glenn Leonard were causing problems. At the conclusion of the *Reunion* tour, Ruffin and Kendrick departed, and they began touring and performing together as a duo.

One more album, *Surface Thrills*, released in 1983, featured a sharp departure in the group's sound by incorporating elements of then-current rock. Following its release, Glenn Leonard was let go and replaced by Ron Tyson, who was with the Philadelphia groups the Ethics and Love Committee. Tyson had been a staff songwriter at Atlantic during the Temptations' tenure at that label, and co-wrote several songs on the album *Hear to Tempt You*.

From the 1980s to the 1990s

By this time, the Temptations' releases were no longer performing well on the pop charts, though some singles still made the R&B Top 20. "Love on My Mind Tonight," a single from *Surface Thrills*, charted at number 17.

The lineup of Franklin, Williams, Street, Tyson, and Edwards proved to be short-lived. The five performed on *Motown 25* and released the direct to video *The Temptations: Live in Concert* (filmed at Harrah's Atlantic City). The album *Back to Basics*, released later in 1983, was the first album featuring Ron Tyson on lead. "Sail Away," produced by a returning Norman Whitfield and featuring Ron Tyson's first lead vocal, peaked at number 13. In addition, a then-relatively unknown singer/musician, Ali-Ollie Woodson was featured on one track, "Stop the World Right Here (I Wanna Get Off)." Woodson was a Detroit native who had been a potential candidate to replace Dennis Edwards back in 1977. Meanwhile, Edwards (who also had his share of lead vocals on the *Back to Basics* album) was again fired in 1984, for missing rehearsals or showing up hungover. He then attempted a second solo career, scoring a hit with the 1984 single "Don't Look Any Further", a duet with Siedah Garrett. At this point, Woodson officially joined the group, taking Edwards' place. Woodson's first lead on a single was 1984's "Treat Her Like a Lady", co-written by himself and Otis Williams, and co-produced by former Earth, Wind & Fire members Al McKay and Ralph Johnson. The single became their biggest success on R&B radio since 1975, reaching number-two on the R&B charts, and just missing the Pop Top 40 at number 48. The group experienced similar success in 1986 with the single "Lady Soul", another Top 5 R&B smash.

Ollie Woodson remained with the Temptations until 1987, when he was fired for consistent lateness. He was replaced by the again-returning Dennis Edwards. The group recorded one album during Edwards's third tenure,

Together Again, released in late 1987. The following year, Otis Williams published his autobiography, *Temptations*, co-written with Patricia Romanowski, chronicling the careers of the group from the Primes/Distants days and focusing on the lives of Williams and Melvin Franklin. (An updated version of the book was published in 2002.)

Edwards was fired from the group for the third and final time in late 1988, with Woodson re-joining the lineup. On January 18, 1989, the Temptations were inducted into the Rock and Roll Hall of Fame. The event honored Edwards, Franklin, Otis Williams, David Ruffin, Eddie Kendrick (now performing as "Eddie Kendrick"), and, posthumously, Paul Williams. Most of the Temptations, present and former, showed no ill feelings towards one another, although Otis Williams reported that Kendrick would not speak to him during the ceremony.^[38] The Temptations ended their induction ceremony with a performance of Paul Williams' signature song, "Don't Look Back", dedicated to his memory.

After reuniting at the induction ceremony, and much to the chagrin of Otis Williams and Motown, Edwards, Ruffin, and Kendrick made plans to tour and record as "Ruffin, Kendrick and Edwards, Former Leads of The Temptations". The tour was in fact carried out, but production on the album was canceled when 50-year-old David Ruffin died in Philadelphia after a cocaine overdose on June 1, 1991. Kendrick was diagnosed with lung cancer soon after; he continued to perform until his death on October 5, 1992 in his native Birmingham.

The Temptations in the 1990s

Richard Street missed a performance in 1992 after undergoing emergency surgery to remove kidneystones. Otis Williams, unaware of Street's surgery, called him angrily about his absence. Street felt Williams was unsympathetic, and as a result, he left the group in 1993 after twenty-two years. His replacement was St. Louis native Theo Peoples.

By the early 1990s, bass Melvin Franklin began missing performances due to failing health and Ray Davis, former bass man of Parliament-Funkadelic, began touring as a fill-in during 1993.^[39] Franklin died after suffering a brain seizure at the age of 52 on February 23, 1995, and Davis was named his official replacement. The group subsequently finished production on *For Lovers Only*, an album of pop standards featuring two tracks recorded with Melvin Franklin prior to his death.

This lineup would not last, however, as Davis was diagnosed with lung cancer^[39] and left shortly after completing the album. Davis died in New Brunswick, New Jersey of respiratory problems and complications of lung cancer on the evening of Tuesday July 5, 2005.

The group continued as a quartet for a short time before recruiting bass Harry McGilberry, a former member

of the Futures. *For Lovers Only* would also be the last contribution for lead Ali-Ollie Woodson; he was released from the group shortly after McGilberry's hiring^[40] due to health problems:^[41] he suffered two bouts of throat cancer in a short time. He was replaced by new member **Terry Weeks**, who had served as his sub.

The Temptations' new lineup, consisting of Otis Williams, Ron Tyson, Theo Peoples, and newcomers Harry McGilberry and Terry Weeks, toured throughout 1997, and was featured in the halftime show of **Super Bowl XXXII** in early 1998, which celebrated the fortieth anniversary of Motown. Later that year, The Temptations released *Phoenix Rising*, vocally arranged by 1980s producer Narada Michael Walden, Isaias Gamboa, Claytoven Richardson, Theo Peoples, Tony Lindsey and **Skyler Jett**, which became their first million-selling album in over twenty years. The album was anchored by "Stay", a single featuring Theo Peoples on lead and including a sample from "My Girl", which became a number-one hit on the adult contemporary charts.

Peoples was fired from the group before the release of *Phoenix Rising* because of issues with drug addiction,^[42] and was replaced by Barrington "Bo" Henderson. Henderson lip-synched to Peoples's vocals in the "Stay" music video, and the completed album features lead vocals on different tracks by both Henderson and Peoples. Peoples would go on to join the Four Tops the following year.

The Temptations TV miniseries

Main article: [The Temptations \(TV miniseries\)](#)

Also in 1998, de Passe Entertainment (run by former Motown vice-president Suzanne de Passe) and Hallmark Entertainment produced *The Temptations*, a four-hour television miniseries based on Otis Williams' *Temptations* autobiography. The miniseries was broadcast in two parts on NBC on November 1 and November 2, 1998, with the first part covering the group's history from 1958 to 1968, and the second part the years from 1968 to 1995.^[43] The miniseries was a ratings success and was nominated for five **Emmy Awards**, with **Allan Arkush** winning for Best Direction,^[44] it was subsequently rerun on the VH-1 cable television network and released to VHS and DVD.

Otis Williams' former wife Josephine Miles, Melvin Franklin's mother Rose Franklin, David Ruffin's family, and **Johnnie Mae Matthews** filed lawsuits against Williams, Motown, de Passe and de Passe Entertainment, Hallmark, and NBC for a number of charges, including defamation.^{[45][46]} The lawsuits were consolidated, and the judges ruled in favor of the defendants, and the ruling was upheld when the plaintiffs appealed in 2001.^{[46][47]} Williams later claimed that, although his book was used as the source material for the film, he did not have a great deal of control over how the material was presented.^[44]

From 2000 to present

The Temptations were inducted into the **Vocal Group Hall of Fame** in 1999. In 2001, their 2000 album *Ear-Resistible* won the group its third Grammy, this one for **Best Traditional R&B Vocal Performance**. **Bo Henderson** was fired from the group in 2003, prompting a wrongful termination lawsuit.^[48] His replacement was former **Spinners** lead **G.C. Cameron**. The lineup of Cameron, Otis Williams, Ron Tyson, Harry McGilberry, and Terry Weeks recorded for a short time before Harry McGilberry was dismissed;^[49] his replacement was former **Spaniels** bass **Joe Herndon**. McGilberry died on April 3, 2006, at age 56.

The group's final Motown album, *Legacy*, was released in 2004. Later that year, the Temptations asked to be released from their Motown contract, and moved to another **Universal Motown Records** Group label, **New Door Records**. Their sole album with this lineup, *Reflections*, was released on January 31, 2006, and contains covers of several popular Motown songs, including Diana Ross & the **Supremes**' "Reflections", the **Miracles**' "Ooo Baby Baby", **Marvin Gaye** and **Tammi Terrell**'s "Ain't Nothing Like the Real Thing", and the **Jackson 5**'s "I'll Be There".^[50]

G. C. Cameron left the group in June 2007 to focus on his solo career.^[51] He was replaced by new member **Bruce Williamson**. The new lineup recorded another album of soul covers, *Back to Front*,^[52] released in October 2007. Former member **Ali-Ollie Woodson** died on May 30, 2010 after a long battle with leukemia.

This lineup still exists today and on May 4, 2010, the group released their *Still Here* album. The first single from *Still Here*, "First Kiss", was criticized for having instances of using **Auto-Tune** technology.^[53]

The Temptations received the **Grammy Lifetime Achievement Award** on February 9, 2013.^[54] Otis Williams, **Dennis Edwards**, and the children of **David Ruffin**, **Eddie Kendricks**, **Paul Williams**, and **Melvin Franklin** attended the ceremony to accept the six Grammys given to the group for the occasion.^[55]

Former member **Damon Harris** died on February 18, 2013 from prostate cancer at a Baltimore hospital.^[56] Eight days later, former member **Richard Street** died of pulmonary embolism in Las Vegas, Nevada.^[57] At the time of his death, Street was in the process of writing a book regarding his time with The Temptations entitled *Ball of Confusion: My Life as a Temptin' Temptation*. Completed by his co-author, **Gary Flanigan**, the book was published in 2014; it is the second autobiography regarding the group.

15.3.2 Musical style

Unlike many other R&B groups, each member of the Temptations was a lead singer of some capacity, and The Temptations' songs depended upon the individual members' interaction as a group. Although the group always had an appointed main lead singer who dominated most of the lead vocals (from Paul Williams to David Ruffin, Dennis Edwards, and later singers such as Louis Price, Ali-Ollie Woodson, and Terry Weeks), that singer was never given more of a promotional push than the other members. Co-lead songs, with two or more of the singers sharing the lead vocals, are common in the Temptations catalog, particularly among the psychedelic-era recordings of the late 1960s/early 1970s.

The "Motown Sound" (1961–1968)

Following their first Motown hit, the group would alter their style several times over the ensuing years, adapting to the popular styles of the day while retaining their signature visual and vocal styles. The earliest Temptations recordings backed by Motown's stalwart studio band, the Funk Brothers, reflect the influence of producers Berry Gordy and Smokey Robinson, and featured a cohesive blend of black rhythm and blues along with elements of white pop music that later came to be known as the "Motown Sound". Recordings made prior to 1966, such as "My Girl", were built around songs with simple, direct lyrics supported by an R&B rhythm section with orchestral strings and horns added for pop appeal. During this period, each recording usually featured only one lead singer, usually David Ruffin or Eddie Kendricks, although Paul Williams, Melvin Franklin, and Otis Williams each had solo numbers of their own at various times during this period.

Melisma and other complicated vocalization techniques featured in the arrangements of most other Motown groups of the period were essentially eschewed by the Temptations for a more direct, yet obviously gospel-rooted vocal approach, in order to make the songs more palatable for white audiences. Creative control remained primarily in the hands of Smokey Robinson. Although, individual members of the Temptations periodically co-wrote some of their own songs, most frequently by Eddie Kendricks, who also handled the vocal arrangements for all of the Temptations' material.

In 1966, Norman Whitfield changed the group's dynamic, moving them away from the previous one lead singer model and adding elements derived from the rougher soul of artists such as James Brown, Wilson Pickett, and the performers at Stax Records. Whitfield and his lyricists crafted Temptations songs with shifts of dynamics, syncopated horn stabs, and more intricate harmony arrangements which spotlighted each singer's unique vocal range. Onstage, this change was reflected in the group's use of a custom-made four-headed microphone stand, invented

by David Ruffin, which allowed each member freedom to perform without having to all crowd around one or two microphones. Under Whitfield's control, the Temptations retained their white pop appeal, but also gained popularity amongst black audiences as well.

Psychedelic and cinematic soul (1968–1973)

When David Ruffin was replaced by Dennis Edwards, and *Sly and the Family Stone* became popular, Whitfield again restructured the Temptations' sound, this time driving the group almost completely into a "psychedelic soul"-type sound. However, ballads in the traditional style of the group were still being recorded as B-sides and album fillers, with the lone exception being "Just My Imagination".

Most other recordings from this period in 1968–1970 such as "Cloud Nine" and "Psychedelic Shack" featured echoed vocal tracks, distorted guitar lines with prominent use of the wah-wah pedal, hard-hitting drums, and various stereo and other sound effects. The majority of these songs feature at least two lead singers and often, all five Temptations sang lead, trading bars à la the Family Stone. Dennis Edwards, whose vocal style had a rougher, more Southern-soul based sound than that of David Ruffin, was often featured prominently on most of these recordings.

Inspired heavily by the concurrent works of Sly Stone, the lyrics for these songs centered primarily around then-current social issues such as integration, the Vietnam War, and self-consciousness. In addition, in an attempt to get the social message contained therein across to their audiences more clearly, many of the psychedelic soul recordings of this period were presented in mixes of extended length, often up to twice, triple or quadruple the length of the typical three-minute Motown song.

Tracks such as the album version of "Run Away Child, Running Wild" from *Cloud Nine*, "Take a Stroll Thru Your Mind" from *Psychedelic Shack*, and "Smiling Faces Sometimes" from *Sky's the Limit*, all run at least eight minutes. At the insistence of Norman Whitfield, a large portion of the additional running time for each song consisted of instrumental passages without vocals. For example, the hit version of their smash 1972 single "Papa Was a Rolling Stone" was nearly seven minutes, featuring an instrumental intro that was almost two minutes, a rarity for songs of that era.

"Psychedelic soul" soon gave way to "cinematic soul", highlighting a further series of lengthy recordings featuring detailed orchestration, extended instrumental introductions and bridging passages. Often focusing on lyrics about the ghettos and inner cities of black America, these songs were heavily influenced by the work of singer-songwriters Isaac Hayes and Curtis Mayfield. Unlike Hayes and Mayfield however, the Temptations had no creative control over their recordings, and were in no way fond of the twelve- and thirteen-minute long songs being

forced upon them by Norman Whitfield, whose contributions were the focal point of Temptations albums such as *Solid Rock*, *All Directions*, and particularly *Masterpiece*.

From funk to disco to adult contemporary (1974 to present)

In 1974, after Whitfield was dismissed as the producer for the Temptations, the group altered its sound to accommodate a balance of both up-tempo dance material as well as ballads. The vocal arrangements began to again focus primarily on one lead singer per track, although some leads were still being shared periodically. In addition, the Temptations themselves, after fighting Motown and Berry Gordy for creative control, began to write and produce some of their own material. From this point on, the Temptations focused almost exclusively on songs about romance. However, songs about social issues similar to the recordings made during the tenure of Norman Whitfield were periodically produced as well.

Temptations recordings of the mid '70's focused significantly on the influences of funk music from artists such as Parliament-Funkadelic and Sly and the Family Stone, and members of both acts contributed significantly to material recorded by the group during this period. In addition, their signature ballad sound, reduced to filler material during much of the Whitfield period, was restored to the lush, full productions of the earlier hits produced by Smokey Robinson. After a brief diversion into disco in the late-1970s, the Temptations settled into a form of an adult contemporary-rooted type of R&B, a style in which they continue to record.

Although the group continues to feature dancing as an important aspect of its act, as the ages of its members have increased, live shows have focused on less intricate choreography.

Legacy and influence

With their tailored suits and detailed choreography, The Temptations set the bar high for male soul and R&B groups of the period. Before the Temptations became popular, most black vocal groups were rough, high-energy acts featuring vocals which were more raw and dance movements which were more improvisational. Only a few performers, including contemporaries Marvin Gaye, Sam Cooke, and the Four Tops, showed the refined style that would be popularized by the Temptations.

Producer Berry Gordy insisted that all his acts be equally appealing to both white as well as black audiences, and employed an extensive creative team to help tailor Motown talent for the crossover success he desired. Motown choreographer, Cholly Atkins, along with Paul Williams created the trademark precise and energetic, yet refined, dance steps used by the Temptations onstage. The most famous of these, the "Temptation Walk", or "Temptation

Strut", was adapted from similar moves by the Flamin'gos and the Vibrations, from those two sources, Cholly Atkins and Paul Williams crafted the resulting signature dance routine.

Like other similar independent companies of the period, Motown was not a member of the Recording Industry of America, preferring to stay independent and handling their own widely varied distribution through thousands of "Mom & Pop" record stores and small radio stations. As such, hit singles by Motown artists such as the Temptations never achieved official "gold" or "platinum" RIAA certification until after Motown joined the RIAA in 1977.

During the 1960s and 1970s, a number of soul groups showed significant influence from the Temptations, among them the Delfonics, the Chi-Lites, Parliaments, featuring George Clinton, the Dramatics, Daryl Hall & John Oates (from 1965 to 1967 one of Daryl Hall's earliest bands was named The Temptones), and Motown labelmates the Jackson 5 and the Undisputed Truth. These acts and others, showed the influence of the Temptations in both their vocal performances and their onstage choreography. Several more recent soul and R&B vocal groups, including New Edition led by Johnny Gill, Jodeci, BLACKstreet, Dru Hill, and, most notably, Boyz II Men in the 1980s also showed significant influence from the Temptations.

The Temptations' songs have been covered by scores of musicians, from R&B singers such as Luther Vandross ("Since I Lost My Baby"), to pop vocalists such as Bette Midler ("Just My Imagination"), to rock bands such as Rare Earth ("Get Ready"), Anthrax, Love and Rockets, Duran Duran ("Ball of Confusion (That's What the World Is Today)" and the Rolling Stones ("My Girl", "Ain't Too Proud to Beg", "Just My Imagination") and Mick Jagger's collaboration with reggae artist Peter Tosh on ("Don't Look Back"). British rock singer Rod Stewart released a cover of "I'm Losing You" in 1971; in 1991, he collaborated with the Temptations on the single "The Motown Song".

The lives and careers of The Temptations were one of several inspirations for *The Five Heartbeats*, a 1991 film about a 1960's Motown-esque male group starring Robert Townsend, Michael Wright, Leon, and Harry J. Lennix.

In 2004, *Rolling Stone* magazine ranked The Temptations #67 on their list of the 100 Greatest Artists of All Time.^[58] They received the Lifetime Achievement Grammy Award in 2013. On Saturday August 17, 2013, The Temptations were officially inducted into the R&B Music Hall of Fame at the inaugural ceremony held at the Waetejen Auditorium on the campus of Cleveland State University.



The Temptations on stage at London's Royal Albert Hall, November 2005. Pictured L-R: Joe Herndon, Otis Williams, G.C. Cameron, Terry Weeks, and Ron Tyson.

15.3.3 Personnel

For a detailed listing of the various versions of The Temptations (and a timeline), see: [List of The Temptations members](#).

The Primes

aka [The Cavaliers](#)

- Paul Williams (1955–1960)
- Eddie Kendricks (1955–1960)
- Kell Osborne (1955–1960)
- Wiley Waller (1955–1957)

The Distant

aka [Otis Williams & the Distant](#), [Otis Williams & the Siberians](#)

- Otis Williams (1958–1960)
- Elbridge “Al” Bryant (1958–1960)
- James “Pee-Wee” Crawford (1958–1959)
- Vernard Plain (1958–1959)
- Arthur Walton (1958–1959)
- Melvin Franklin (1959–1960)
- Richard Street (1959–1960)
- Albert “Mooch” Harrell (1959–1960)

The Temptations

aka [The Elgins](#)

- Otis Williams (1960–present)
- Elbridge “Al” Bryant (1960–1963)
- Melvin Franklin (1960–1995)
- Eddie Kendricks (1960–1971, 1982 reunion)
- Paul Williams (1960–1971)
- David Ruffin (1964–1968, 1982 reunion)
- Dennis Edwards (1968–1977, 1980–1984, 1987–1989)
- Ricky Owens (1971)
- Richard Street (1971–1992)
- Damon Harris (1971–1975)
- Glenn Leonard (1975–1983)
- Louis Price (1977–1980)
- Ron Tyson (1983–present)
- Ali-Ollie Woodson (1984–1987, 1989–1997, 2002)
- Theo Peoples (1992–1998)
- Ray Davis (1994–1995)
- Harry McGilberry (1995–2003)
- Terry Weeks (1997–present)
- Barrington “Bo” Henderson (1998–2003)
- G. C. Cameron (2003–2007)
- Joe Herndon (2003–present)
- Bruce Williamson (2007–present)

15.3.4 Discography

Main article: [The Temptations discography](#)

U.S. and UK Top Ten singles

The following singles reached the Top Ten of the United States pop singles chart or the United Kingdom pop singles chart, or No. 1 on the US R&B chart.

Top Ten albums

The following albums reached the Top Ten on either the United States pop or R&B albums chart.

- 1965: *The Temptations Sing Smokey* (R&B #1)
- 1965: *The Temptin' Temptations* (R&B #1)
- 1966: *Gettin' Ready* (R&B #1)
- 1966: *Greatest Hits* (R&B #1) (US #5)
- 1967: *Temptations Live!* (R&B #1) (US #10)
- 1967: *The Temptations with a Lot o' Soul* (R&B #1) (US #7)
- 1967: *The Temptations in a Mellow Mood* (R&B #1)
- 1968: *The Temptations Wish It Would Rain* (R&B #1)
- 1968: *The Temptations Show* (R&B #2)
- 1968: *Diana Ross & the Supremes Join The Temptations* (with Diana Ross & The Supremes) (R&B #1) (US #2)
- 1968: *TCB* (with Diana Ross & The Supremes) (R&B #1) (US #1)
- 1968: *Live at the Copa* (R&B #2)
- 1969: *Cloud Nine* (R&B #1) (US #4)
- 1969: *Puzzle People* (R&B #1) (US #5)
- 1969: *Together* (R&B #6)
- 1969: *On Broadway* (R&B #4)
- 1970: *Psychedelic Shack* (R&B #1) (US #9)
- 1970: *Live at London's Talk of the Town* (R&B #5)
- 1970: *Greatest Hits, Vol. 2* (R&B #2)
- 1971: *Sky's the Limit* (R&B #2)
- 1972: *Solid Rock* (R&B #1)
- 1972: *All Directions* (R&B #1) (US #2)
- 1973: *Masterpiece* (R&B #1) (US #7)
- 1973: *Anthology* (R&B #5)
- 1973: *1990* (R&B #2)
- 1975: *A Song for You* (R&B #1)
- 1975: *Wings of Love* (R&B #3)
- 1976: *The Temptations Do The Temptations* (R&B #10)
- 1982: *Reunion* (R&B #2)
- 1984: *Truly for You* (R&B #3)
- 1986: *To Be Continued* (R&B #4)
- 1998: *Phoenix Rising* (R&B #8)

15.3.5 Filmography

- 1973: *Save the Children*
- 1987: *Happy New Year*
- 2007: *Walk Hard: The Dewey Cox Story*

Television work

- 1985: *The Fall Guy* (TV episode "Rockabye Baby", February 13, 1985)
- 1985: *The Love Boat* (TV episode "Your Money or Your Wife/Joint Custody/The Temptations", October 5, 1985)
- 1986: *Moonlighting* (TV episode "Symphony in Knocked Flat", October 21, 1986)
- 1986: *227* (TV episode "Temptations", November 15, 1986)
- 1990: *Murphy Brown* (TV episode "Goin' to the Chapel, Part 2", May 21, 1990)
- 1990: performed CBS network's 1990–91 version of their *Get Ready* campaign with an updated version of "Get Ready".
- 1993: *Getting By* (TV episode "Reach for the Stars", November 23, 1993)
- 1996: *New York Undercover* (TV episode "Deep Cover", May 2, 1996)
- 2008: *Friday Night with Jonathan Ross* (TV appearance), March 7, 2008
- 2012: *Dancing with the Stars* (TV appearance), April 23, 2012 – Motown Week

Video and DVD releases

- 1991: *The Temptations – Live in Concert*
- 2004: *20th Century Masters – The Best of the Temptations*
- 2006: *Get Ready: The Definitive Performances - 1965–1972*
- 2007: *The Temptations – Live In London (1987)*

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15.3.8 External links

- The Temptations at AllMusic
- The Temptations at the Internet Movie Database
- The Temptations at the Internet Broadway Database
- The Temptations official website
- Otis Williams' official website (includes current tour schedule)
- Ron Tyson's official website
- Official homepage for Glenn Leonard
- Classic Temptations page at Classic Motown website
- 'The Temptations' Vocal Group Hall of Fame page
- The Temptations at the Rock and Roll Hall of Fame

15.4 The Jackson 5

"The Jacksons" redirects here. For the complete Jackson family, see Jackson family. For the TV variety show, see The Jacksons (TV series). For their tenth album, see The Jacksons (album).

The Jackson 5 (sometimes stylized as **Jackson Five**; later known as **The Jacksons**) is an American popular music family group from Gary, Indiana. Formed in 1964 under the name **The Jackson Brothers**, the founding members were Jackie, Tito and Jermaine. Marlon and Michael would later join, and the band's name would be changed to *The Jackson 5*. After participating in talent shows and the chitlin' circuit, they entered the professional music scene in 1967 signing with Steeltown Records and releasing two singles. In 1969 they left Steeltown Records in order to sign with Motown.

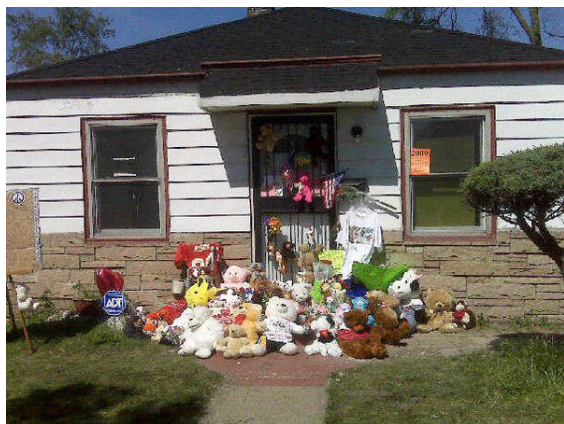
Among the first groups of black American performers to attain a crossover following, preceded by The Supremes, The Four Tops and The Temptations, the group made history in 1970 as the first recording act whose first four singles reached No. 1 on the *Billboard* Hot 100, with the songs: "I Want You Back", "ABC", "The Love You Save" and "I'll Be There". Scoring 17 top forty singles on the Hot 100, after continuing with further hits such as "Never Can Say Goodbye" and "Dancing Machine", most of the group with the exception of Jermaine, left Motown for Epic Records in 1975, where, with brother Randy taking Jermaine's place, they released five albums between 1976 and 1981, including the hit albums, *Destiny* (1978) and *Triumph* (1980) and the hit singles, "Enjoy Yourself", "Shake Your Body (Down to the Ground)" and "Can You Feel It." In 1983, Jermaine reunited with the band to perform on *Motown 25: Yesterday, Today, Forever* and subsequently released the *Victory* album the following year. After the end of their tour to promote the album, Michael Jackson and Marlon Jackson promptly left the group. The remaining four released the poorly received *2300 Jackson Street* album in 1989 before being dropped from their label.

Inducted to the Rock and Roll Hall of Fame in 1997 and the Vocal Group Hall of Fame in 1999, the Jacksons reunited in 2001 on Michael's 30th anniversary television special. Following Michael's death in 2009, the four eldest of the brothers embarked on their Unity Tour in 2012.^{[1][2]}

15.4.1 History

Early years

The five Jackson brothers' interest in music took place in Gary, Indiana, bolstered by their father Joe Jackson. In 1964, Joe caught son Tito playing with his guitar after a string broke. Upon fixing the string, threatening pun-



The Jacksons' childhood home in Gary, Indiana surrounded by gifts, flowers, and stuffed animals after Michael Jackson's death in 2009

ishment, Tito's father had him play and was impressed enough to buy the boy his own guitar. Tito, Jermaine and Jackie showed an interest in singing and formed their own group with their father naming them as *The Jackson Brothers*, with six-year-old Michael playing congas and childhood buddies Reynaud Jones and Milford Hite playing keyboards and drums. Marlon, then seven years old, eventually joined playing the tambourine. In August 1965, before a show at Gary's Tiny Tots Jamboree held on Michael's seventh birthday, Evelyn LaHaie suggested the group rename themselves to *The Jackson Five Singing Group*, later shortened to simply *The Jackson Five*.

In 1966, the group won a talent show at Gary's Theodore Roosevelt High School, where Jermaine performed several Motown numbers, including The Temptations' "My Girl" and Michael performed two James Brown numbers, including, "I Got You (I Feel Good)", winning the talent show instantly. Johnny Jackson and Ronnie Rancifer eventually replaced Milford Hite and Reynaud Jones. After several more talent show wins, Joe Jackson booked his sons to perform at several respected music venues of the chitlin' circuit, including Chicago's Regal Theater and Harlem's Apollo Theater, winning the talent competitions on both shows in 1967. After they won the Apollo contest on August 13, 1967, singer Gladys Knight sent a tape of the boys' demo to Motown Records, hoping to get them to sign, only to have their tape rejected and sent back to Gary. In November 1967, the brothers signed a deal with Gordon Keith's Steeltown Records, where they recorded and released two singles, "(I'm A) Big Boy" and "We Don't Have to Be Over 21". During early 1968, the brothers also performed at strip clubs on Joe's behest to earn extra income.

While performing a week-long run of shows at the Regal Theater as the opening act for Bobby Taylor & the Van-couvers, an impressed Taylor sent the Jacksons to Detroit to help with their Motown audition, which was set for July 23 at Motown's headquarters on Woodward Avenue. Following the taped audition, which was sent to CEO Berry

Gordy's office in Hollywood, Gordy requested the group to be signed, with final negotiations completed by early 1969, leading to the group to be signed on March 11. Following initial recordings at Detroit's Hitsville USA studio, Berry Gordy sent the Jacksons to Hollywood in July, hiring Suzanne de Passe to become a mentor of the brothers.

Starting in August, they performed as the opening act for The Supremes, whose lead singer Diana Ross was planning to leave for a solo career at the end of the year. After performing at the Daisy in Los Angeles and at the Miss Black America Pageant in New York, the group recorded their first single, "I Want You Back", written by a newly assembled Motown team called The Corporation, which consisted of three composers and songwriters Freddie Perren, Deke Richards and Alphonzo Mizell with Gordy as a fourth partner. In October, the song was released and the group promoted it while performing at the *Hollywood Palace* with Ross hosting. In December, the brothers made their first appearance on the *Ed Sullivan Show*. Afterwards, their debut album, *Diana Ross Presents the Jackson 5*, was released that same month.

Jacksonmania

In January 1970, "I Want You Back" topped the Billboard Hot 100. Led by the Corporation, the Jackson 5 released two more number-one singles, "ABC" and "The Love You Save". A fourth single, "I'll Be There", co-written and produced by Willie Hutch, became the band's fourth number-one single, making them the first recording act to have their first four singles reach the top of the Hot 100. All four singles were almost as popular in other countries as they were in the United States. Releasing a succession of four albums in one year, the Jackson 5 replaced The Supremes as Motown's best-selling group. They continued their success with singles such as "Mama's Pearl", "Never Can Say Goodbye" and "Sugar Daddy", giving them a total of seven top ten singles within a two-year period.

As the Jackson Five became Motown's main marketing focus, the label capitalized on the group's youth appeal, licensing dozens of products, including the J5 heart logo located on Johnny Jackson's drum set, the group's album covers, stickers, posters and coloring books, as well as a board game and a Saturday morning cartoon series produced by Rankin/Bass. In view of their lack of covers on otherwise predominantly white teen-oriented magazines including *Tiger Beat* and *Seventeen*, a black publication, *Right On!*, began in 1971 and initially focused heavily on the Jackson 5, with at least one of the five members adorning a single cover between January 1972 and April 1974. In addition, the Jackson 5 appeared in several television specials including Diana Ross' 1971 special, *Diana!*. Later that September, they starred on their first of two Motown-oriented television specials, *Goin' Back to Indiana*; their second, *The Jackson 5 Show*, debuted in November of the following year. During the Vietnam

War period, the group was often joined by Bob Hope on USO-benefited performances to support military troops.

In order to continue increasing sales, Motown launched Michael Jackson's solo career in 1971, with the single, "Got to Be There," released in November of that year. Following several top 40 follow-ups, Jackson's 1972 song, "Ben", became his first to top the charts. Jermaine Jackson was the second to release a solo project; his most successful hit of the period was a cover of the doo-wop song, "Daddy's Home".

Decline and exit

By 1972, despite Michael and Jermaine's solo successes, the Jackson 5's own records began plummeting on the charts. Partially credited to the changing musical landscape, The Corporation, which had produced most of their hit singles, split up in 1973. Focusing their attention on the emerging disco scene, the brothers recorded the charted song, "Get It Together", followed immediately afterwards by their hit, "Dancing Machine", their first to crack the top ten since "Sugar Daddy" nearly three years before. Despite those successes, most of the Jackson 5's follow-ups were not as successful and by 1973, Joe Jackson had grown tired of Motown's uneasiness to continue producing hits for the brothers. Jackson began producing a nightclub act around his sons and daughters, first starting in Las Vegas and spreading throughout the states.

By 1975, most of the Jacksons opted out of recording any more music for Motown desiring creative control and royalties. Learning that they were earning only 2.8% of royalties from Motown, Joe Jackson began negotiating to have his boys sign a lucrative contract with another company, settling for Epic Records, which had offered a royalty rate of 20% per record, signing with the company in June of 1975. Absent from the deal was Jermaine Jackson, who decided to stay in Motown. Randy Jackson formally replaced him. After initially suing them for breach of contract, Motown allowed the group to record for Epic, as long as they change their name, since *The Jackson 5* moniker was in ownership of Motown. The brothers settled as simply *The Jacksons*.

The Jacksons CBS/Epic Records

In November of 1976, following the debut of the family's weekly variety series, the Jacksons released their self-titled Epic debut under the Philadelphia International subsidiary, produced by Gamble & Huff. Featuring "Enjoy Yourself" and "Show You the Way to Go", the album went gold but failed to generate the sales the brothers had enjoyed while at Motown. A follow-up, *Goin' Places*, fizzled. Renewing their contract with Epic, the Jacksons were allowed full creative control on their next recording, *Destiny*, released in December 1978. Featuring their

best-selling Epic single to date, "Shake Your Body (Down to the Ground)", written by Michael and Randy, the album sold over a million copies. Its follow-up, 1980's *Triumph*, also sold a million copies, spawning hits such as "Lovely One" and "Can You Feel It". In 1981, they released their fifth album, a live album that eventually sold half a million copies. The live album was culled from recordings of performances on their *Triumph Tour*. In the middle of *Destiny* and *Triumph*, Michael Jackson released the best-selling solo effort, *Off the Wall*. Its success led to rumors of Jackson's alleged split from his brothers. After *Triumph*, Jackson worked on his second Epic solo release, which was released in November 1982 as *Thriller*, which later went on to become the best-selling album of all time.

In March of 1983, with Jermaine, the Jacksons performed on *Motown 25: Yesterday, Today, Forever*, the same show where Michael debuted the moonwalk during a solo performance of "Billie Jean". Following the success of the reunion, all six brothers agreed to record a sixth album for Epic, later released as *Victory* in 1984. Their biggest-selling album to date, it included their final top ten single, "State of Shock", which was actually a duet between Michael and Mick Jagger and didn't feature any other Jackson in participation, as did most of the songs on the album, with some exceptions, including the top 20 single, "Torture", which was performed as a duet between Michael and Jermaine, with Jackie singing several parts. In July of 1984, the Jacksons launched their *Victory Tour*, but the tour was overshadowed by Jackie's leg injury, ticket issues, friction between the brothers, and shakeup in the promotion and marketing team, initially headed by Don King, who was later fired. Michael announced he was leaving the group after their final performance at Dodger Stadium that December. The following January, Marlon Jackson also announced he was leaving the group to pursue a solo career. In 1989, five years after their last album, the remaining quartet of Jackie, Tito, Jermaine and Randy released the ill-fated *2300 Jackson Street*, which performed badly on the charts. After a brief promotional tour, the band went into hiatus.

Later years

In September 2001, nearly 17 years after their last performance together, all six Jackson brothers reunited for two performances at Madison Square Garden for a 30th anniversary special commemorating Michael's solo career, which aired in November. In early 2009, the four elder brothers began filming a reality show to make their attempt on reuniting the band, later debuting in December 2009 as *The Jacksons: A Family Dynasty*.^[3] During the middle of the project, Michael had announced his concert comeback in London. Michael would later die that same year in June, putting efforts on halt.

Later in 2009, following the death of brother Michael, the surviving Jacksons recorded background vocals for a

previously unreleased song, "This Is It" (the theme for the movie of the same name), which had originally been a demo.^[4] The radio-only single was released in October of that same year. The song did not chart on the *Billboard* Hot 100, but charted at number nineteen on *Billboards* Hot Adult Contemporary Tracks.^[5] "This Is It" returned The Jacksons to the chart for the first time since 1970, when, billed as the Jackson 5, the group marked its sole previous entry, "I'll Be There", which went on to peak on the chart at number twenty-four.^[6] The surviving members of the Jacksons were in talks of planning a reunion concert tour (which was to be served as a tribute to Michael) for 2010, and were in talks in working on their first new studio album in over 20 years.^{[3][7]} However, neither plan was put into action.

The Jacksons: Unity Tour

In September 2010, Jermaine Jackson held his own "tribute" concert to Michael in Las Vegas. In 2011, Jackie Jackson released a solo single to iTunes, while Jermaine released his first solo album in 21 years, *I Wish U Love*. Following the release of one solo album, Marlon Jackson quit the music business in 1989 and invested in real estate. Randy Jackson hasn't been active in the industry since he disbanded the group Randy & The Gypsys in 1991.

In August 2011, there appeared to be a discord between the brothers concerning a tribute concert dedicated to Michael. While Jackie, Tito and Marlon were present alongside mother Katherine and sister La Toya for a tribute concert in Cardiff at the Millennium Stadium for a press conference concerning the tour, a couple days after the press conference, both Randy and Jermaine issued a statement denouncing the tribute tour as the date of it occurring around the same time of Conrad Murray's manslaughter trial in relation to Michael's death. The show carried on with Jackie, Tito and Marlon performing without Jermaine. In April 2012, Jackie, Tito, Jermaine and Marlon announced that they would reunite for several US concerts for their Unity Tour. 38 dates were announced, however, 11 shows in the United States were cancelled. The tour started at Casino Rama in Rama, Canada on June 20 and ended on December 9 in Osaka, Japan.^[8]

15.4.2 Legacy

In 1980, the brothers, under their *Jacksons* moniker, were honored with a star on the Hollywood Walk of Fame. As The Jackson 5, they were inducted into the Rock and Roll Hall of Fame in 1997 and the Vocal Group Hall of Fame in 1999.^{[9][10]} Two of the band's recordings ("ABC" and "I Want You Back") are among The Rock and Roll Hall of Fame's "500 Songs that Shaped Rock and Roll", with the latter track also included in the Grammy Hall of Fame.^{[9][11]} On September 8, 2008, The

Jacksons were honored as BMI Icons at the annual BMI Urban Awards.^[12]

In 1992, Suzanne de Passe, Jermaine Jackson, and Jermaine's then common-law wife Margaret Maldonado, worked with Motown to produce *The Jacksons: An American Dream*, a five-hour television miniseries broadcast based on the history of The Jackson family in a two-part special on ABC.

Influenced by The Temptations, The Supremes, James Brown, Frankie Lymon & The Teenagers and Sly & The Family Stone, the group eventually served as the inspiration for several generations of boy bands, including New Edition, Menudo, New Kids on the Block, N*SYNC, the Jonas Brothers, Backstreet Boys, One Direction, and many more. The rise of the Jackson 5 in the 1960s and 1970s coincided with the rise of a very similar band of brothers, the Osmond Brothers. Some considered the Osmonds, who were white, an imitation of the Jacksons. However, the Osmonds actually started a few years before the Jacksons, and were considered an inspiration to them. Joseph Jackson was impressed by the Osmond Brothers' early TV appearances and instructed his own sons to study them closely. Eventually, the members of the two families became friends. "Michael had a unique sense of humor about him, and told us he was so tired of watching The Osmonds on *The Andy Williams Show*. He explained this was something their father had them do, and Michael joked he became really tired of it!"^[13]

15.4.3 Band members

Main article: [List of The Jackson 5 band members](#)

15.4.4 Discography

Main article: [Jackson 5 discography](#)

15.4.5 Tours

Main article: [List of concert tours by Michael Jackson and The Jackson 5](#)

- [The Jacksons Tour \(1977\) \(May 19, – May 24, 1977\)](#) ^[14]
- [Goin' Places Tour \(1978\) \(January 22 – May 13, 1978\)](#) ^[15]
- [Destiny Tour \(1979–1980\) \(January 22, 1979 – September 26, 1980\)](#) ^[16]
- [Triumph Tour \(1981\) \(July 8 – September 26, 1981\)](#) ^[17]

- Victory Tour (1984) (July 6 – December 9, 1984)
[18]
 - Unity Tour (2012)
- [16] Grant, p. 42
[17] Grant, p. 55
[18] Grant, p. 83

15.4.6 See also

- List of best-selling music artists
- List of number-one hits (United States)
- List of artists who reached number one on the Hot 100 (U.S.)
- List of number-one dance hits (United States)

15.4.7 Notes

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15.4.9 External links

- Jackson Five documentary on BBC Radio
- The Jackson 5 at AllMusic
- The Jackson 5 at the Rock and Roll Hall of Fame
- 'Jackson Five' Vocal Group Hall of Fame Page
- The Jackson Five Video Archive
- Jackson 5 on The Ed Sullivan Show

Chapter 16

Associated people

16.1 Berry Gordy

Berry Gordy, Jr.^[1] (born November 28, 1929) is an American record producer, and songwriter. He is best known as the founder of the **Motown** record label, as well as its many subsidiaries.

16.1.1 Early years

Berry Gordy, Jr., born in Detroit, Michigan, was the seventh of eight children (Fuller, Esther, Anna, Loucye, George, Gwen, *Berry* and Robert), born to the middle-class family of **Berry Gordy II** a.k.a. **Berry Gordy, Sr.** (1888–1978)^[1] and **Bertha Fuller Gordy** (1899–1975), who had relocated to Detroit from **Sandersville, Georgia**, in 1922. **Berry Gordy II** (1888–1978) was the son of **Berry Gordy I** and **Lucy Hellum**. **Berry Gordy I** was the son of **James Thomas Gordy**, a white plantation owner in Georgia, and his female slave **Esther Johnson**. **Berry Gordy, Jr.** is related to former president **Jimmy Carter** through **Carter's** mother, **Bessie Lillian Gordy**.

Berry Gordy, Sr. was lured to Detroit by the many job opportunities for black people offered by booming automotive businesses.^[1]

Berry Gordy, Jr.'s older siblings were all prominent black citizens of Detroit. **Berry**, however, dropped out of high school in the eleventh grade to become a professional boxer in hopes of becoming rich quick, a career he followed until 1950 when he was drafted by the **United States Army** for the **Korean War**.

After his return from Korea in 1953, he married **Thelma Coleman**. He developed his interest in music by writing songs and opening the **3-D Record Mart**, a record store featuring jazz music. The store was unsuccessful and **Gordy** sought work at the **Lincoln-Mercury** plant, but his family connections put him in touch with **Al Green** (not the singer), owner of the **Flame Show Bar** talent club, where he met singer **Jackie Wilson**.

In 1957 **Wilson** recorded "**Reet Petite**", a song **Gordy** had co-written with his sister **Gwen** and writer-producer **Billy Davis**. It became a modest hit, but had more success internationally, especially in the UK where it reached

the Top 10 and even later topped the chart on re-issue in 1986. **Wilson** recorded six more songs co-written by **Gordy** over the next two years, including "**Lonely Teardrops**", which topped the R&B charts and got to number 7 in the pop chart. **Berry** and **Gwen Gordy** also wrote "**All I Could Do Was Cry**" for **Etta James** at **Chess Records**.

16.1.2 Motown Record Corporation

Main article: **Motown**

Gordy reinvested the profits from his songwriting success into producing. In 1957, he discovered the **Miracles** (originally known as the **Matadors**) and began building a portfolio of successful artists. In 1959, at **Miracles** leader **Smokey Robinson's** encouragement, **Gordy** borrowed \$800 from his family to create R&B label **Tamla Records**. On January 21, 1959, "**Come To Me**" by **Marv Johnson** was issued as **Tamla 101**. **United Artists Records** picked up "**Come To Me**" for national distribution, as well as **Johnson's** more successful follow-up records (such as "**You Got What It Takes**", co-produced and co-written by **Gordy**). **Berry's** next release was the only 45 ever issued on his **Rayber** label, and it featured **Wade Jones** with an unnamed female back-up group. The record did not sell well and is now one of the rarest issues from the **Motown** stable. **Berry's** third release was "**Bad Girl**" by the **Miracles**, and was the first-ever release for the **Motown** record label. "**Bad Girl**" was a solid hit in 1959 after **Chess Records** picked it up. **Barrett Strong's** "**Money (That's What I Want)**" initially appearing on **Tamla** and then charted on **Gordy's** sister's label, **Anna Records**, in February 1960. The **Miracles'** hit "**Shop Around**" peaked at No. 1 on the national R&B charts in late 1960 and at No. 2 on the *Billboard* pop charts on January 16, 1961 (#1 Pop, **Cash Box**), which established **Motown** as an independent company worthy of notice. Later in 1961, the **Marvelettes'** "**Please Mr. Postman**" made it to the top of both charts.

In 1960, **Gordy** signed an unknown named **Mary Wells** who became the fledgling label's first star, with **Smokey Robinson** penning her hits "**You Beat Me to the Punch**",

"Two Lovers", and "My Guy". The Tamla and Motown labels were then merged into a new company **Motown Record Corporation**, which was incorporated on April 14, 1959.



Berry Gordy House, known as Motown Mansion in Detroit's Boston-Edison Historic District.^[2]

Gordy's gift for identifying and bringing together musical talent, along with the careful management of his artists' public image, made Motown initially a major national and then international success. Over the next decade, he signed such artists as the Supremes, Marvin Gaye, the Temptations, Jimmy Ruffin, the Contours, the Four Tops, Gladys Knight & the Pips, the Commodores, the Velvelettes, Martha and the Vandellas, Stevie Wonder and the Jackson 5. Though he also signed various white acts on the label, he largely promoted African-American artists but carefully controlled their public image, dress, manners and choreography for across-the-board appeal.

16.1.3 Relocation to Los Angeles

In 1972, Gordy relocated to Los Angeles where he produced the commercially successful *Billie Holiday* biography *Lady Sings the Blues*, starring Diana Ross (who was nominated for an Academy Award) and Richard Pryor, and introducing Billy Dee Williams (cast in a role originally for Levi Stubbs of the Four Tops). Initially the studio, over Gordy's objections, rejected Williams after several screen tests. However, Gordy, known for his tenacity, eventually prevailed and the film established Williams as a major movie star. Berry Gordy soon after produced and directed *Mahogany*, also starring Ross and Williams. In 1985, he produced the cult martial arts film *The Last Dragon*, which starred martial artist Taimak and one of Prince's proteges, Vanity.

Although Motown continued to produce major hits throughout the 1970s and 1980s by artists including the Jacksons, Rick James, Lionel Richie and long-term signings, Stevie Wonder and Smokey Robinson, the record company was no longer the major force it had been previously. Gordy sold his interests in Motown Records to MCA and Boston Ventures on June 28, 1988 for \$61 million. He later sold most of his interests in Jobete publishing to EMI Publishing. Gordy has written or co-written 240 songs for Motown's Jobete music catalogue, consisting of approximately 15,000 songs. However, the true

test of the label's worth would come a few years later when Polygram paid over \$330 million (Diana Ross was given shares in this version of the label) for the Motown catalog. (Though the current label bearing its name is a shell of its former self, the **Motown** sound is now practically a genre of its own).

Gordy published an autobiography, *To Be Loved*, in 1994.

16.1.4 Awards and accolades

Gordy was inducted into the Rock and Roll Hall of Fame in 1988.

Gordy was inducted into the Junior Achievement U.S. Business Hall of Fame in 1998.

Gordy delivered the commencement address at **Michigan State University** on May 5, 2006 and at **Occidental College** on May 20, 2007. He received an honorary degree from each school.

Gordy received the **Songwriters Hall of Fame's Pioneer Award** on June 13, 2013. He is the first living individual to receive the honor.^[3]

16.1.5 Statements about Motown artists

Following the funeral of **Marvin Gaye** on April 5, 1984, Gordy declared Gaye "the greatest of his time" and stated the singer "had no musical equals", comparing his talents to that of **Billie Holiday's**.^[4]

On March 20, 2009, Gordy was in Hollywood to pay tribute to his first group and first million-selling act, the **Miracles**, when the members received a star on the **Hollywood Walk Of Fame**. Speaking in tribute to the group, Gordy said: "Without the Miracles, Motown would not be the Motown it is today."^{[5][6][7][8]}

At the age of 80, Berry gave a speech during the **Michael Jackson memorial service** in Los Angeles on July 7, 2009. Gordy suggested that "The King of Pop" was perhaps not the best description for Jackson in light of his achievements, and chose instead "the greatest entertainer that ever lived."

16.1.6 Motown: The Musical

On May 15, 2011, it was announced that Gordy was developing a **Broadway** musical about Motown. The show is said to be an account of events of the 1960s and how they shaped the creation of the label. Gordy hopes to use the musical to clear the sullied name of Motown Records and clear up any misconceptions regarding the label's demise.^[9]

Motown: The Musical began previews at the **Lunt-Fontanne Theatre** on March 11, 2013, and began regular performances there on April 14.^[10] The musical will

close in January 2015, with the possibility of returning in the summer of 2016.^[11]

16.1.7 Personal life

Gordy, who has married and divorced three times, has eight children: Hazel Joy, Berry Gordy IV, Terry James, Kerry Ashby, Sherry, Kennedy William, Rhonda Suzanne, and Stefan Kendal. His publishing company, Jobete, was named after his three eldest children, **Joy**, **Berry** and **Terry**.

He has three children with first wife Thelma Coleman, whom he married in 1953 (divorced in 1959):

- Hazel Joy (born August 24, 1954)
- Berry IV (born October 1955)
- Terry James (born August 1956)

In the spring of 1960 he married second wife Raynoma Mayberry Liles (divorced in 1964).^{[12][13]} Together, they have one child who was born the previous year:

- Kerry Ashby (born June 25, 1959)

With Jeana Jackson, Gordy has one daughter:

- Sherry (born May 23 [1960?])^[14]

With his then-mistress/girlfriend Margaret Norton, Gordy has a son who would later become more popularly known as Motown musician Rockwell:

- Kennedy William (born March 15, 1964)

Gordy has a daughter with successful Motown artist Diana Ross, with whom he had an intimate relationship from 1965 through the 1970s:

- Rhonda Suzanne (born August 14, 1971)

Gordy's eighth and youngest child is a son he has with Nancy Leiviska. He is known by his stage name as Redfoo of the duo LMFAO (the other member of the duo is Skyler Gordy, born August 23, 1986, and known professionally as SkyBlu; he is the grandson of Gordy and Thelma Coleman through their son Berry "IV", and his wife, Valerie Robeson):

- Stefan Kendal (born September 3, 1975)

After dating for eight years, Berry married Grace Eaton on July 17, 1990; they divorced in 1993.

Gordy is a vegan.^[15]

16.1.8 Theatre

Broadway

16.1.9 In popular culture

- Gordy was portrayed by Billy Dee Williams (whose career Gordy had helped to jump-start in the 1970s) in the 1992 miniseries *The Jacksons: An American Dream*. He was also portrayed by Obba Babatundé in the 1998 miniseries *The Temptations*.
- The character Gordy Berry in *The Fresh Prince of Bel-Air* is a reference to Berry Gordy.
- The character of Curtis Taylor, Jr., a music executive, in the 2006 musical film *Dreamgirls* has been called "a thinly veiled portrayal" of Gordy.^[16] The film was based on the 1981 musical *Dreamgirls*, but the film made the connection to Gordy and Motown much more explicit than the musical did, by, among other things, moving the setting of the story from Chicago to Detroit. Taylor appears in the film as unethical and insensitive to his artists, which caused Gordy and others to criticize the film after its release. Gordy called the portrayal "100% wrong," while Smokey Robinson said it "blatantly painted a negative picture of Motown and Berry Gordy and of the Supremes."^[17] In 2007, the producers of the film, DreamWorks and Paramount Pictures, issued a public apology to Gordy, saying they were sorry "for any confusion that has resulted from our fictional work." Gordy accepted the apology.^[16]

16.1.10 See also

- List of songs written by Berry Gordy

16.1.11 References

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- [11] “Motown Will Move Out! Musical Will Take Broadway Hiatus With U.K. Plans in Store”. *playbill.com*. Playbill. 21 August 2014. Retrieved 22 August 2014.
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- [15] Rudetsky, Seth. “ONSTAGE & BACKSTAGE: Not-So-Healthy Holidays and Berry Gordy’s Secrets to Success”. *Playbill.com*, December 2, 2013
- [16] THEY'RE BERRY SORRY, *New York Post*, February 22, 2007
- [17] Berry Gordy speaks out on 'Dreamgirls', *Jet*, March 19, 2007

16.1.12 External links

- Berry Gordy at the Internet Movie Database
- Berry Gordy at the Internet Broadway Database
- Berry Gordy at the Rock and Roll Hall of Fame
- Professional boxing record for Berry Gordy from BoxRec
- Berry Gordy Jr.'s website at the Wayback Machine (archived July 19, 2013)

<noinclude>

</noinclude>

16.2 Rhonda Ross Kendrick

Rhonda Ross Kendrick (born **Rhonda Suzanne Silberstein**; August 14, 1971) is an American actress. Her mother is singer and actress Diana Ross, and her biological father is Motown founder Berry Gordy. At the time of her birth, Ross was married to her first husband, Robert Ellis Silberstein (whom Rhonda Ross Kendrick regards as her father). Consequently, on her birth certificate, her last name is listed as Silberstein. Rhonda would not learn

her true paternity until she was 13 years old. In an interview, she admitted that learning the truth was not much of a shock and, instead, put several things into perspective.

16.2.1 Career

Ross Kendrick’s most famous acting credit is on *Another World*, as Toni Burrell. She played the role from 1997 to 1999, and was nominated for a Daytime Emmy Award in 1998. She also appeared in the movie “The Personals” (1999) with Malik Yoba as well as *The Temptations* miniseries with her relative Bianca Lawson. She is a graduate of Brown University. She has been married to jazz musician Rodney Kendrick since September 13, 1996. On 7 August 2009, their son Raif-Henok Emmanuel Kendrick was born.^[1] In September 2012, her younger sister Chudney gave birth to a daughter named Calloway Lane, thus making Rhonda an aunt.

After working for two years as an agent with the firm Citi Habitats, she set out on her own.

In 2008, Ross Kendrick founded Ross Realty International, a real estate brokerage in New York City.^[2]

16.2.2 Family

The eldest of Diana Ross’ five children, her maternal half-siblings are:

- Tracee Joy Silberstein (sister; born October 29, 1972; known as Tracee Ellis Ross)
- Chudney Lane Silberstein (sister; born November 4, 1975; known as Chudney Ross)
- Ross Arne Naess (brother; born October 7, 1987)
- Evan Olav Naess, (brother; born August 26, 1988; known as Evan Ross)

The seventh of Berry Gordy's eight children, Rhonda’s paternal half-siblings are:

- Hazel Joy Gordy (sister; born August 24, 1954)
- Berry Gordy IV (brother; born October 1955)
- Terry James Gordy (brother; born August 1956)
- Kerry Ashby Gordy (brother; born June 25, 1959)
- Sherry Gordy (sister; born May 23, 1960)
- Kennedy William Gordy (brother; born March 15, 1964) (sang briefly under the stage name Rockwell)
- Stefan Kendal Gordy (brother; born September 3, 1975) (known as Redfoo of the popular group LMFAO); the only paternal sibling younger than Rhonda

16.2.3 Filmography

16.2.4 References

[1] “Black Celebrity Kids, babies, and their Parents » RHONDA ROSS OPENS UP ABOUT BEING A NEW MOM”. Blackcelebkids.Com. 2009-08-07. Retrieved 2012-08-15.

[2]

16.2.5 External links

- Official Site
- Rhonda Ross Kendrick at the Internet Movie Database
- Ross Realty International

16.3 Tracee Ellis Ross

Not to be confused with Tracey Ellis.
For the soap opera actress, see Tracey Ross.

Tracee Ellis Ross (born October 29, 1972) is an American actress, model, comedian, producer and television host.^[1]

The daughter of singer/actress Diana Ross, Ross began her career acting in independent films, variety series and hosted the pop-culture magazine *The Dish* on Lifetime. She is best known for her lead role as Joan Clayton on the UPN/CW comedy series, *Girlfriends*. She starred in the show from 2000 to 2008. She starred in the 2007 comedy-drama film *Daddy's Little Girls*, and in 2011 had a leading role as Dr. Carla Reed on the BET sitcom *Reed Between the Lines*. In 2014, Ross began starring as Dr. Rainbow Johnson in the ABC comedy series, *Black-ish*.

16.3.1 Early life

Born **Tracee Joy Silberstein** in Los Angeles, California, she is the daughter of Motown singer/actress Diana Ross and music business manager Robert Ellis Silberstein. Actor and musician Evan Ross is her half-brother.^[2] Her father is a Jewish American and her mother is African-American.^{[3][4]} Ross attended New Walden Lincoln in Manhattan and the Institut Le Rosey in Switzerland. She was a model in her teens. She attended Brown University where she appeared in plays, and graduated in 1994 with a theatre degree.^[5] She later worked in the fashion industry, as a model and contributing fashion editor to *Mirabella* and *New York* magazine.^[6]



Ross in June 2006

16.3.2 Filmography

Film

Television

16.3.3 Awards and nominations

16.3.4 References

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- [2] "Diana Ross opens up on 'Oprah' show | detnews.com | The Detroit News". detnews.com. Retrieved 2011-04-08.
- [3] Guthrie, Marisa (2011-10-11). "Tracee Ellis Ross and Malcolm-Jamal Warner Talk 'Reed Between the Lines'". *The Hollywood Reporter*.
- [4] "Joanne Weintraub".
- [5]
- [6] {{cite newslurl=http://findarticles.com/p/a

16.3.5 Career



Ross in February 2012

Ross made her big screen debut in 1996, playing a Jewish/African-American woman in the independent feature film *Far Harbor*. The following year, she debuted as host of *The Dish*, a Lifetime TV magazine series keeping tabs on popular culture.<ref name=tvvg>{{cite weblurl=http://www.tvguide.com/celebrities/tracee-ellis-ross/bio/177537 ltitle=Tracee Ellis Ross Biography |publisher=Tvguide.com ldate=laccessdate=2014-05-16}}</ref> In 1998, she starred as a former high school track star who remained silent about having been abused at the hands of a coach, in the NBC made-for-TV movie: *Race Against Fear: A Moment of Truth*.<ref>{{cite newslast=Associated Pressltitle=Ross' daughter still auditionsurl=http://news.google.com/newspapers?id=QttgAAAIAIBAJ&sjid=n3INAAAIAIBAJ&pg=6255,375290&dq=tracee-ellis-ross&hl=enlaccessdate=8 April 2011|newspaper=Rochester Sentinelldate=8 September 1998}}</ref> Her next role was an independent feature film *Sue*. In 2000, she landed her first major studio role in Diane Keaton's *Hanging Up*. The same year, she broke into comedy as a regular performer in the MTV series *The Lyricist Lounge Show*, a hip-hop variety series mixing music, dramatic sketches, and comedic skits.<ref>{{cite newsltitle=UPN'S GIRLFRIENDS TRIES TO SURVIVElnewspaper=[[South Florida Sun-Sentinel]]ldate=Feb 25, 2001}}</ref> Ross' biggest career achievement came when she landed the lead role in the hit UPN/CW series *Girlfriends* in which she starred as the show's main protagonist Joan Carol Clayton — a successful (and often neurotic) lawyer looking for love, challenges, and adventure. The series centered on four (later three) young African-American women, and their male best friend.<ref>{{cite newslurl=http://www.foxnews.com/wires/2008Feb14/0,4670,TVGirlfriends,00.html ltitle=CW's 'Girlfriends' to End After 8 Years - Celebrity Gossip | Entertainment News | Arts And Entertainment |publisher=FOXNews.com ldate=2008-02-14 laccessdate=2011-04-08 ldeadurl=yes}} {{Dead linkldate=June 2012|bot=RjwilmsiBot}}</ref> In 2007, Ross won an NAACP Image Award in the category, Outstanding Actress in a Comedy Series for her role on the series. She won a second Image Award for the role in 2009.<ref>{{cite newslurl=http://www.variety.com/article/VR1118000120.html?categoryid=2098&cs=1&query=tracee+ellis+rossltitle='Bees' big at NAACP Image Awardsllast=Hitelfirst=N'Nekaldate=2009-02-12|publisher=variety.comlaccessdate=2009-02-19}}</ref> In 2007, Ross starred with her brother Evan Ross and Queen Latifah in the HBO movie *Life Support*,<ref>{{cite newslast=Halelfirst=Mikeltitle=The Week Ahead: March 4–10 > Televisionurl=http://www.nytimes.com/2007/03/04/arts/04weekahead.html|accessdate=8 April 2011|newspaper=[[The New York Times]]ldate=March 4, 2007}}</ref> That same year, she appeared in the Tyler Perry theatrical movie, *Daddy's Little Girls*.<ref>{{cite newslurl=http://www.boston.com/movies/display?display=movie&id=9467 ltitle=Tyler Perry's Daddy's Little Girls Movie Review - Tyler Perry's Daddy's Little Girls Movie Trailer - The Boston Globe |publisher=Boston.com ldate=2007-02-15 laccessdate=2011-04-08 lfirst=Wesley llast=Morris}}</ref> She appeared in the 2009 film

Labor Pains.^{<ref>[http://singleinla.today.com/2008/07/10/tracee-ellis-ross-fabulous-single-fashionista/ Retrieved 2009-04-02]</ref>} In 2010, she appeared in an episode of *Private Practice* as a pregnant doctor.^{<ref>{{cite web|url=http://www.tv.com/private-practice/war/episode/1338586/summary.html |title=Private Practice: War Episode Summary on |publisher=TV.com |date=2011-02-27 |accessdate=2011-04-08}}</ref>} In 2011, Ross appeared in four episodes of *CSI* as the estranged wife of Laurence Fishburne's character.^{<ref>{{cite web|url=http://www.daemonstv.com/2011/01/28/csi-all-that-cremains-season-11-episode-14-photos-with-tracee-ellis-ross/ |title=CSI "All That Cremains" Season 11 Episode 14 Photos With Tracee Ellis Ross | Daemon's TV |publisher=Daemonstv.com |date=2011-01-28 |accessdate=2011-04-08}}</ref><ref>{{cite web|url=http://www.bscreview.com/2011/04/csi-losts-l-scott-caldwell-to-guest-star/ |title=CSI - LOST'S L. Scott Caldwell to Guest Star |publisher=Bscreview.com |date= |accessdate=2011-04-08}}</ref>} Ross starred in the sitcom, *Reed Between the Lines*, with Malcolm-Jamal Warner airing on BET starting in October 2011. She won a third NAACP Image Award for Outstanding Actress in a Comedy Series in 2012 for her performance in the series. In August 2012, it was announced that Ross would not return for Season Two.^{<ref>{{cite web|url=http://blogs.indiewire.com/shadowandact/its-official-tracee-ellis-ross-leaves-bets-reed-between-the-lines- |title=It's Official - Tracee Ellis Ross Leaves BET's 'Reed Between The Lines'|Shadow and Act |publisher=Blogs.indiewire.com |date= |accessdate=2014-05-16}}</ref>} In 2011, she appeared in the Lifetime film *Five* directed by Alicia Keys.^{<ref>{{cite web|last=Porter |first=Rick |url=http://zap2it.com/blogs/lifetimes_five_gets_a_premiere_date_roseanne_makes_a_press_tour_cameo-2011-07 |title=Lifetime's 'Five' gets a premiere date, Roseanne makes a press tour cameo |publisher=Zap2it |date=2011-07-27 |accessdate=2014-05-16}}</ref>} The performance in film earned her nominations for a NAACP Image Award and Black Reel Awards for Outstanding Actress in a Television Movie or Mini-Series. In 2012, Ross starred in the NBC drama pilot *Bad Girls*.^{<ref>{{cite web|url=http://blogs.indiewire.com/shadowandact/tracee-ellis-ross-to-star-in-nbc-prison-drama-pilot-bad-girls- |title=Tracee Ellis Ross To Star In NBC Prison Drama Pilot "Bad Girls"|Shadow and Act |publisher=Blogs.indiewire.com |date= |accessdate=2014-05-16}}</ref>} In 2014, Ross was cast in the ABC comedy series, *Black-ish*, opposite Anthony Anderson.^{<ref>{{cite web|last=Andreeva |url=http://www.deadline.com/2014/02/tracee-ellis-ross-to-co-star-in-anthony-anderson-pilot-ricky-blitt-pilot-adds-one/ |title=Tracee Ellis Ross To Co-Star In Anthony Anderson Pilot; Ricky Blitt Pilot Adds One |publisher=Deadline.com |date= |accessdate=2014-05-12}}</ref><ref>{{cite web|url=http://blogs.indiewire.com/shadowandact/tracee-ellis-ross-will-play-anthony-andersons-wife-in-abcs-kenya-barris-pilot-black-ish- |title=Tracee Ellis Ross Will Play Anthony Anderson's Wife In ABC's Kenya Barris Pi-}

lot, 'Black-ish'|Shadow and Act |publisher=Blogs.indiewire.com |date= |accessdate=2014-05-12}}</ref> She plays the female lead role of Dr. Rainbow Johnson. The series debuted with generally positive reviews from critics.^{<ref>{{cite web | url=http://www.metacritic.com/tv/black-ish | title=Black-ish : Season 1 | publisher=Metacritic | accessdate=23 September 2014}}</ref>} Ross received another NAACP Image Award for her performance in series.^{<ref>http://variety.com/2014/film/news/get-on-up-selma-dear-white-people-score-naACP-image-award-nominations}

16.3.6 External links

- Official Website
- Tracee Ellis Ross at the Internet Movie Database
- Tracee Ellis Ross on Twitter

16.4 Evan Ross

Evan Olav Næss (born August 26, 1988), professionally known as **Evan Ross**, is an American actor and musician. He is the son of entertainer **Diana Ross** and businessman and mountaineer **Arne Næss, Jr.** He is the half-brother of actresses **Rhonda Ross Kendrick** and **Tracee Ellis Ross**, and of singer **Leona Næss**. He began acting in the mid-2000s, appearing in the films *ATL* and *Pride*. Evan released his first single in February 2011, called "Yes Me".

16.4.1 Early life

Ross was born **Evan Olav Næss** on August 26, 1988, in **Greenwich, Connecticut**, to entertainer **Diana Ross** and businessman and mountaineer **Arne Næss, Jr.** His father was of German and Norwegian descent and his mother is African-American.^{[1][2]} His paternal great-uncle was Norwegian philosopher **Arne Næss**. He has three maternal half-sisters (**Tracee Ellis Ross**, **Rhonda Ross Kendrick** and **Chudney Ross**), three paternal half-brothers and two paternal half-sisters (**Christoffer**, **Nicklas**, **Louis**, **Leona Næss** and **Katinka**), and one brother from both parents (**Ross Næss**). In 2004, Ross's father was killed in a climbing accident while in South Africa.

16.4.2 Acting career

Ross began his career as an actor while a student at **Greenwich High School**. His first major role was in the film, *ATL*, released in March 2006, in which he co-starred with rappers **T.I.** and **Big Boi**. Ross received rave reviews for his role as a troubled teenager in *Life Support*, along with **Queen Latifah** and **Tracee Ellis Ross**, who portrayed Evan's elder sister in the movie and is his real life sister. Ross later co-starred in the biography, *Pride*, in

which he portrayed a good natured teen with a speech impediment. He also appeared (uncredited on-screen) in episode 171 of *Girlfriends*. The episode, titled "What's Black-A-Lackin'?", also had **Chrisette Michele** as a guest star, and was directed by **Tracee Ellis Ross**.^[3] Ross is involved in several other movies, including *Linewatch* with **Cuba Gooding, Jr.** in 2008, and he finished a role in the indie film *Life Is Hot in Cracktown*. He starred as the love interest of **Hilary Duff**'s character in the 2009 comedy drama *According to Greta*. He also appeared in the **Notorious B.I.G.** 2005 video *Nasty Girl* and the **Lionel Richie** video *Just Go*.

In 2010, Ross joined the cast of the CW series *90210* in its third season, where he plays **Liam Court**'s (**Matt Lanter**) half brother and love interest to **Annie Wilson** played by **Shenae Grimes**.^[4] His next high profile 2011 film is the critically acclaimed film festival winner, "Mooz-lum" that also stars **Danny Glover** and **Nia Long**. He will be starring alongside **Brittany Snow** in the thriller *96 Minutes* which was released April 28, 2012 in select cities. Evan won the "Breakout Acting" award at **SXSW**.

Ross has portrayed music producer **Dallas Austin** in the VH1 biopic, *CrazySexyCool: The TLC Story*, about the 1990s Atlanta girl group, **TLC** (named after their second album *CrazySexyCool*).

Ross played **Messalla** in *The Hunger Games: Mockingjay – Part 1*, released in November 2014, and the upcoming *Part 2*, scheduled for release in November 2015.

16.4.3 Music career

In 2007, Ross began recording his debut album, which will encompass **R&B** and **pop**.^[5] After four years in the studio, Evan released his single "Yes Me" in February 25, 2011 which was produced by **Tony DeNiro** & written by them together. Ross is expected to release a new single titled, "How to Live Alone" on December 12, 2014. He released a sneak preview of the song on his Instagram on December 5.^[6]

16.4.4 Personal life

In July 2013, it was reported that Ross had begun dating singer **Ashlee Simpson**.^[7] Ross and Simpson became engaged in January 2014,^[8] and married on August 30, 2014 at Ross's mother's estate in **Connecticut**.^[9] In December 2014, Ross and Simpson announced that they are expecting their first child together, a girl.^{[10][11][12]} Through his marriage, Ross also has one stepson, **Bronx Mowgli** (born 2008), from Simpson's previous marriage to musician **Pete Wentz**.^[13]

In December 2014, Ross and his wife both filed requests to change their surname to **Ross-Næss**.^[14]

16.4.5 Filmography

16.4.6 References

- [1] "Evan Ross". *All Movie Guide / Rovi* via *The New York Times*. Retrieved 2009-06-12.
- [2] "ATL, Evan Ross". *People*. *Time*. April 3, 2006. Retrieved 2009-04-27.
- [3] "What's Black-A-Lackin'?". *The New York Times*.
- [4] "Diana Ross' Son Joins the Cast of 90210". *TVGuide.com*. t
- [5] Davis, Peter (March 27, 2007). "Beautiful People 2007: Evan Ross". *Paper*. Paper Publishing Company. Retrieved 2009-05-12.
- [6] <http://www.eonline.com/news/600445/evan-ross-teases-incredible-new-music-with-ashlee-simpson-would-love-to>
- [7] Billups, Andrea (July 3, 2013). "Is Ashlee Simpson Dating Evan Ross?". *People*. Retrieved January 13, 2014.
- [8] Cosgrove Baylis, Sheila (January 13, 2014). "Ashlee Simpson Engaged to Evan Ross". *People*. Retrieved January 13, 2014.
- [9] McNiece, Mia (August 31, 2014). "Ashlee Simpson and Evan Ross Are Married". *People*. Retrieved September 1, 2014.
- [10] Stanhope, Kate (December 18, 2014). "Ashlee Simpson and Evan Ross Expecting Their First Child". *TV Guide* (United States: tvguide.com). CBS Interactive. Retrieved December 18, 2014.
- [11] Leon, Anya; Garcia, Jennifer (December 18, 2014). "Baby on the Way for Evan Ross and Ashlee Simpson". *People* (United States: people.com). Time Inc. Retrieved December 18, 2014.
- [12] Finn, Natalie (December 18, 2014). "Ashlee Simpson Is Pregnant With Her and Husband Evan Ross' First Child Together". *E!*. United States: NBCUniversal.com. Retrieved December 18, 2014.
- [13] Marisa Laudadio (November 21, 2008). "It's a Boy for Ashlee & Pete!". *People*. Archived from the original on December 2, 2008. Retrieved November 21, 2008.
- [14] Stutz, Colin (December 29, 2014). "Ashlee Simpson & Husband Evan Ross Changing Names to Honor Mother-In-Law Diana Ross". *Billboard*. Retrieved April 18, 2015.

16.4.7 External links

- Evan Ross at the Internet Movie Database
- Official Website

16.5 Arne Næss, Jr.

Not to be confused with **Arne Næss**, philosopher and mountaineer (1912-2009), sometimes referred to as **Arne Næss, Sr.** or with **Arne Næss**, a Norwegian politician (1925-2009)

Arne Næss, Jr. (born **Arne Rudolf Ludvig Raab**; 8 December 1937 – 13 January 2004) was a Norwegian businessman, shipping magnate, and mountaineer.

16.5.1 Personal life

Næss was born in Germany in 1937 to German physician August Oskar German Raab (1901–1993) and Kirsten “Kiki” Dekke Næss (1907–2001), a Norwegian national whose brother was philosopher and mountaineer **Arne Næss**. Næss’ family lived in Germany during World War II. His parents divorced after the war, and Næss moved to Norway with his mother where they both took her maiden name Næss.

In 1964, Næss moved to New York to work for his uncle Erling Dekke Næss, a shipping magnate and businessman. He started his own business in London in 1968 where he was successful in shipping and oil, and in real estate. He would go on to make a few bad investments in the 1990s in Pyramid scheme Global Money Games. His biggest success turned out to be an investment in an old IT business, Tandberg Data, and various real estate investments around the world. He spent his last years in Switzerland.

In 1966 he married Filippa Kumlin d'Orey of Sweden and together they had son Christoffer and two daughters, Katinka and folk/pop singer Leona Naess. After they divorced, he had a relationship with Norwegian actress Mari Maurstad. In 1985, Næss met American singer Diana Ross on a trip to the Bahamas. He and Ross married in 1985 and had two sons, Ross Arne Næss (born October 7, 1987) and Evan Olav Næss (born August 26, 1988) before divorcing in 1999. Næss spent his remaining 5 years with Norwegian-born Camilla Astrup; they had two sons, Nicklas and Louis.^[1]

16.5.2 Mountaineering

By age 19 Næss had already made twenty first ascents of Norwegian mountains. He then concentrated on a career in the shipping industry, starting out with his uncle Erling Dekke Næss in 1964 in New York. In the seventies he returned to mountain climbing; in 1985 he led the first Norwegian expedition to Mount Everest, reportedly one of the more successful Everest climbs to have taken place. Also participating was British mountaineer Chris Bonington.

When asked, during a late-1990s television interview,

about the risks of mountaineering, Næss replied: “If I hadn't liked risks, I would rather have played tennis or golf.”

16.5.3 Death

Naess was staying with his friend Johann Rupert on 13 January 2004 when he died in a climbing accident while descending from a peak on Rupert’s estate in the Groot Drakenstein mountains near the town of Franschoek outside Cape Town, South Africa.

According to police reports, Næss’ anchoring equipment loosened from the porous mountainside, leading to a 103m fall. He was 66 years old. He was survived by seven children, the youngest having been born in 2003.

16.5.4 References

- [1] Published: January 16, 2004 (2004-01-16). “Arne Naess Jr. - Norwegian Shipping Tycoon, 66 - New York Times”. *Nytimes.com*. Retrieved 2012-09-05.

16.5.5 External links

- 'Arne was no daredevil', claim friends (from Norwegian daily *Aftenposten*)
- BBC news report of Næss’ death
- “Arne Næss Jr remembered” (photos from his memorial service)
- Details and climbing history of 7 summiteer Arne Næss (www.7summits.com)

16.6 Arthur “T-Boy” Ross

Arthur Ross (February 28, 1949 – June, 1996)^[1] was an American singer and songwriter most notable for his collaborations with Leon Ware. He was the younger brother of legendary entertainer Diana Ross.

16.6.1 Biography

Born in Detroit, Michigan, Ross hung around rougher sections of Detroit while his elder sister went on to fame as lead singer of The Supremes in the 1960s and later solo fame in the 1970s. Shortly after Diana Ross had established herself on her own, she recruited him to Motown as an appointed songwriter in 1972. Ross hooked up with songwriter Leon Ware and together the duo wrote hits for acts such as Michael Jackson, The Miracles and Marvin Gaye. Among the hits were the Top 20 "I Wanna Be Where You Are" and "I Want You".

T-Boy had a falling out with Ware during recording sessions for Marvin Gaye's *I Want You* album. He quit the project and, set on becoming a singer, released his first album for Motown Records in 1979, *Changes*. Despite help from artists such as Joe Sample, it sold only 12,000 copies.^[2] Fed up with the business, Ross retired from music in the early 1980s, returning to the Motor City where he lived in Detroit seclusion away from family members.

During the weekend of June 22–23, 1996,^[2] police found the decaying bodies of Ross and his wife Patricia Ann Robinson in a basement inside another person's dilapidated home in Oak Park, Michigan, a suburb bordering Detroit known for its homicides and violent crime.^[2] The two of them were reportedly bound and gagged and died of suffocation. It was estimated that the bodies had been there for several days to a week. The date of the couple's deaths was estimated to be May 30, 1996.^{[1][1]} Ross was 47 years old and his wife was 54.^{[1][1][2]} Oddly, T-Boy was not reported missing by his family. He had been scheduled to appear in a downtown Detroit courtroom on June 26, 1996, at a hearing on three charges of possessing a controlled substance.^[2]

His work with Ware continues to be covered. "I Want You" has been covered by the late Robert Palmer, Madonna, Michael McDonald, and even Diana Ross herself on her 2007 album *I Love You*.

His sole rare album on Motown, *Changes*, was finally released on CD in August 2012. The album opens with his most covered song, "I Want You" and closes with another self-penned song "To the Baby", which he wrote for big sister Diana, a long-delayed tribute to her first two daughters.

16.6.2 References

- [1] "Michigan Deaths, 1971-1996 [database on-line]". United States: The Generations Network. 1998. Archived from the original on 31 October 2009. Retrieved 2009-11-01.
- [2] "Brother of Diana Ross and his wife found slain", Associated Press article dated June 27, 1996, *The Virginian-Pilot* — *Ledger-Star*, Norfolk, VA, USA.

16.7 Marvin Gaye

For the song, see [Marvin Gaye \(song\)](#).

Marvin Gaye (/ɡeɪ/^[2] born **Marvin Pentz Gay Jr.**; April 2, 1939 – April 1, 1984)^[1] was an American singer, songwriter and musician. Gaye helped to shape the sound of Motown Records in the 1960s, first as an in house session player and later as a solo artist with a string of hits, including *How Sweet It Is (To Be Loved By You)* and *I Heard It Through the Grapevine*, and duet recordings with Mary

Wells, Kim Weston and Tammi Terrell, later earning the titles *Prince of Motown* and *Prince of Soul*.

During the 1970s, he recorded the concept albums *What's Going On* and *Let's Get It On* and became one of the first artists in Motown to break away from the reins of its production company.

Gaye's later recordings influenced several R&B subgenres, such as quiet storm and neo-soul.^[3] Following a period in Europe as a tax exile in the early 1980s, Gaye released the 1982 Grammy Award-winning hit *Sexual Healing* and the *Midnight Love* album.

On April 1, 1984, Gaye's father, Marvin Gay Sr., fatally shot him at their house in the West Adams district of Los Angeles.^{[4][5]} Since his death, many institutions have posthumously bestowed Gaye with awards and other honors—including the Grammy Lifetime Achievement Award, the Rhythm and Blues Music Hall of Fame, and the Rock and Roll Hall of Fame.^[6]

16.7.1 Early life



Washington, D.C.'s Columbia Heights where Marvin Gaye attended Cardozo High School, not far from Deanwood, where he grew up

Marvin Gaye was born as Marvin Pentz Gay Jr. on April 2, 1939, in Washington, D.C., to church minister Marvin Gay Sr. and domestic worker Alberta Gay (née Cooper). His first home was 1617 First Street SW, a few blocks from Anacostia River. The First Street neighborhood was nicknamed *Simple City*, owing to its being "half-city, half country."^{[7][8][9]} When Gaye was in his teens, the family relocated to the Deanwood section of north eastern D.C. Gaye was the second eldest of Marvin Gay Sr.'s children and the third overall of six. He had two sisters: Jeanne and Zeola, and three brothers: Michael Cooper, Frankie Gaye and Antwaun Gaye.^[10] Michael Cooper was from his mother's previous relationship while Antwaun was

born as a result of his father's extramarital affairs.^[10]

Gaye started singing in church when he was four years old; his father often accompanied him on piano.^{[11][12][13]}

Gaye and his family were part of a Pentecostal church known as the House of God. The House of God took its teachings from Hebrew Pentecostalism, advocated strict conduct, and adhered to both the Old and New Testaments.^{[14][15]} Gaye developed a love of singing at an early age and was encouraged to pursue a professional music career after a performance at a school play.^[13] His home life consisted of "brutal whippings" by his father, who struck him for any shortcoming.^[16] The young Gaye described living under his father's house as similar to "...living with a king, a very peculiar, changeable, cruel and all powerful king."^[8] He felt that had his mother not consoled him, and encouraged his singing, he would have killed himself.^[17] His sister later explained that Gaye was beaten often, from age seven well into his teenage years.^[18]

Gaye attended Cardozo High School and joined several doo-wop vocal groups, including the Dippers and the D.C. Tones.^[19] Gaye's relationship with his father worsened during his teenage years, as his father would kick him out of the house often.^[20] In 1956, 17-year-old Gaye dropped out of high school and enlisted in the United States Air Force as a basic airman.^{[21][22]} Disappointed in having to perform menial tasks, he faked mental illness and was discharged shortly afterwards.^[23] Gaye's sergeant stated that he refused to follow orders.^{[23][24]}

16.7.2 Career

Early career



A 1959 promotional picture of Harvey and the New Moonglows. Gaye is fourth from the left behind a seated Fuqua.

Following his return, Gaye and good friend Reese Palmer formed the vocal quartet The Marquees.^{[25][26]} The group performed in the D.C. area and soon began working with Bo Diddley, who assigned the group to Columbia subsidiary Okeh Records after failure to get the group signed

to his own label, Chess.^[26] The group's sole single, *Wyatt Earp*, failed to chart and the group was soon dropped from the label.^[27] Gaye began composing music during this period.^[27]

Moonglows co-founder Harvey Fuqua later hired The Marquees as employees.^[28] Under Fuqua's direction, the group changed its name to *Harvey and the New Moonglows*, and relocated to Chicago.^[29] The group recorded several sides for Chess in 1959, including the song *Mama Looie*, which was Gaye's first lead vocal recording. The group found work as session singers for established acts such as Chuck Berry, singing on the hits *Back in the U.S.A.* and *Almost Grown*.

In 1960, the group disbanded. Gaye relocated to Detroit with Fuqua where he signed with Tri-Phi Records as a session musician, playing drums on several Tri-Phi releases. Gaye performed at Motown president Berry Gordy's house during the holiday season in 1960. Impressed by the singer, Gordy sought Fuqua on his contract with Gaye. Fuqua agreed to sell part of his interest in his contract with Gaye.^[30] Shortly afterwards, Gaye signed with Motown subsidiary Tamla.

When Gaye signed with Tamla, he pursued a career as a performer of jazz music and standards, having no desire to become an R&B performer.^[20] Before the release of his first single, Gaye was teased about his surname, with some jokingly asking, "Is Marvin Gay?"^[31] Gaye changed his surname by adding an *e*, in the same way as did Sam Cooke. Author David Ritz wrote that Gaye did this to silence rumours of his sexuality, and to put more distance between Gaye and his father.^[31]

Gaye released his first single, "Let Your Conscience Be Your Guide," in May 1961, with the album *The Soulful Moods of Marvin Gaye*, following a month later. Gaye's initial recordings failed commercially. Gaye spent most of 1961 performing session work as a drummer for artists such as The Miracles and The Marvelettes, and was paid \$5 (US\$39 in 2015 dollars^[32]) a week to play drums for the Miracles and blues artist Jimmy Reed.^{[33][34]} While Gaye took some advice on performing with his eyes open (having been accused of appearing as though he were sleeping), he refused to attend grooming school courses at the John Roberts Powers School for Social Grace in Detroit because of his unwillingness to comply with its orders, something he later regretted.^{[35][36]}

Initial success

In 1962, Gaye found success as co-writer of the Marvelettes hit, *Beechwood 4-5789*. His first solo hit, *Stubborn Kind of Fellow*, was later released that September, reaching number 8 on the R&B chart and number 46 on the *Billboard* Hot 100. Gaye reached the top 50 with the dance song, *Hitch Hike*,^[37] peaking at number 30 on the Hot 100. *Pride and Joy* became Gaye's first top ten single after its release in 1963.

The three singles and songs from the 1962 sessions were included on Gaye's second album, *That Stubborn Kinda Fellow*. Starting in October of the year, Gaye performed as part of the *Motortown Revue*, a series of concert tours headlined at the north and south eastern coasts of the United States as part of the chitlin' circuit. A filmed performance of Gaye at the *Apollo Theater* took place in June 1963. Later that October, Tamla issued the live album, *Marvin Gaye Recorded Live on Stage. Can I Get a Witness* became one of Gaye's early international hits.

In 1964, Gaye recorded a successful duet album with singer *Mary Wells* titled *Together*, which reached 42 on the pop album chart. The album's two-sided single, including *Once Upon a Time* and *What's the Matter With You Baby*, each reach the top 20. Gaye's next solo hit, *How Sweet It Is (To Be Loved By You)*, which Holland-Dozier-Holland wrote for him, reached number 6 on the Hot 100 and reached the top 50 in the UK. Gaye started getting TV exposure around this time, on shows such as *American Bandstand*. Also in 1964, he appeared in the concert film, *The T.A.M.I. Show*. Gaye had two number one R&B singles in 1965 with the Miracles-composed *I'll Be Doggone* and *Ain't That Peculiar*. Both songs became million-sellers.



A screenshot of a 1967 performance by Gaye and Terrell during taping of the *Today Show*.

After scoring a hit duet, *It Takes Two* with *Kim Weston*, Gaye began working with *Tammi Terrell* on a series of duets, mostly composed by *Ashford & Simpson*, including *Ain't No Mountain High Enough*, *Your Precious Love*, *Ain't Nothing Like the Real Thing*, and *You're All I Need to Get By*.

In October 1967, Terrell collapsed in Gaye's arms during a performance in *Farmville, Virginia*.^[38] Terrell was subsequently rushed to *Farmville's Southside Community Hospital*, where doctors discovered she had a malignant tumour in her brain.^[38] The diagnosis ended Terrell's career as a live performer, though she continued to record music under careful supervision. Despite the presence of hit singles such as *Ain't Nothing Like the Real Thing* and *You're All I Need to Get By*, Terrell's illness caused problems with recording, and led to multiple operations to re-

move the tumor. Gaye was reportedly devastated by Terrell's sickness and became disillusioned with the record business.

In late 1968, Gaye's recording of *I Heard It Through the Grapevine* became Gaye's first to reach number one on the *Billboard Hot 100*. It also reached the top of the charts in other countries, selling over four million copies.^[39] However, Gaye felt the success was something he "didn't deserve" and that he "felt like a puppet—Berry's puppet, Anna's puppet...."^{[40][41][42]} Gaye followed it up with *Too Busy Thinking About My Baby* and *That's the Way Love Is*, which reached the top ten on the *Billboard Hot 100* in 1969. That year, his album *M.P.G.* became his first number one R&B album. Gaye produced and co-wrote two hits for *The Originals* during this period, including *Baby I'm For Real* and *The Bells*.

On March 16, 1970, *Tammi Terrell* died from brain cancer, and Gaye attended her funeral.^[43] Following this, he went into prolonged seclusion from the music business. After a period of depression, Gaye sought out a position on a professional football team, the *Detroit Lions*, where he later befriended *Mel Farr* and *Lem Barney*.^[44] It was eventually decided that Gaye would not be allowed to try out owing to fears of possible injuries that could have affected his music career.^{[45][46]}

What's Going On and subsequent success

Main articles: *What's Going On* (Marvin Gaye album) and *Let's Get It On*

On June 1, 1970, Gaye returned to *Hitsville U.S.A.*, where he recorded his new composition *What's Going On*, inspired by an idea from *Renaldo "Obie" Benson* of the *Four Tops* after he witnessed an act of police brutality at an anti-war rally in *Berkeley*.^[47] Upon hearing the song, *Berry Gordy* refused its release due to his feelings of the song being "too political" for radio.^[48] Gaye responded by going on strike from recording until the label released the song.^[48] Released in 1971, it reached number one on the R&B charts within a month, staying there for five weeks. It also reached the top spot on *Cashbox's* pop chart for a week and reached number two on the *Hot 100* and the *Record World* chart, selling over two million copies.^{[49][50]}

After giving an ultimatum to record a full album to win creative control from *Motown*, Gaye spent ten days recording the *What's Going On* album that March.^[51] *Motown* issued the album that May after Gaye remixed portions of the album in *Hollywood*.^[48] The album became Gaye's first million-selling album launching two more top ten singles, *Mercy Mercy Me (The Ecology)* and *Inner City Blues*. One of *Motown's* first autonomous works, its theme and segue flow brought the concept album format to rhythm and blues. An *AllMusic* writer later cited it as "...the most important and passionate record to come out

of soul music, delivered by one of its finest voices.”^[52] For the album, Gaye received two Grammy Award nominations and several NAACP Image Awards.^[53] The album also topped *Rolling Stone's* year-end list as its album of the year. Billboard magazine named Gaye *Trendsetter of the Year* following the album’s success.

In 1971, Gaye signed a new deal with Motown worth \$1 million (US\$5,823,336 in 2015 dollars^[32]), making it the most lucrative deal by a black recording artist at the time.^[54] Gaye first responded to the new contract with the soundtrack and subsequent score, *Trouble Man*, released in late 1972.

In 1973, Gaye released the *Let's Get It On* album. Its title track became Gaye’s second number one single on the Hot 100. The album subsequently stayed on the charts for two years and sold over three million copies. The album was later hailed as “a record unparalleled in its sheer sensuality and carnal energy.”^[55] Other singles from the album included *Come Get to This*, which recalled Gaye’s early Motown soul sound of the previous decade, while the suggestive *You Sure Love to Ball* reached modest success but received tepid promotion due to the song’s sexually explicit content.^[56]

Marvin’s final duet project, *Diana & Marvin*, with Diana Ross, garnered international success. Responding to demand from fans and Motown, Gaye started his first tour in four years at the Oakland-Alameda County Coliseum on January 4, 1974.^[57] The performance received critical acclaim and resulted in the release of the live album, *Marvin Gaye Live!* and its single, a live version of *Distant Lover*, an album track from *Let's Get It On*.

The tour helped to increase Gaye’s reputation as a live performer.^[57] For a time, he was earning \$10,000 a night (US\$47,821 in 2015 dollars^[32]) for performances.^[58] Gaye toured throughout 1974 and 1975. A renewed contract with Motown allowed Gaye to build his own custom-made recording studio.

In October 1975, Gaye gave a performance at a UNESCO benefit concert at New York’s Radio City Music Hall to support UNESCO’s African literacy drive, resulting in him being commended at the United Nations by then-Ambassador to Ghana Shirley Temple Black and Kurt Waldheim.^{[59][60]} Gaye’s next studio album, *I Want You*, followed in 1976 with the title track becoming a number-one R&B hit. That summer, Gaye embarked on his first European tour in a decade, starting off in England. In early 1977, Gaye issued the live album, *Live at the London Palladium*, which sold over two million copies thanks to the success of its studio song, *Got to Give It Up*, which became a number one hit.

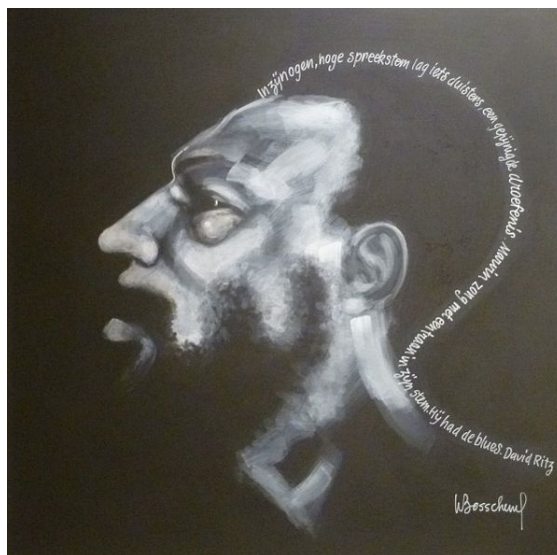
Last Motown recordings and European exile

Main articles: *Here, My Dear* and *In Our Lifetime* (Marvin Gaye album)

In December 1978, Gaye issued *Here, My Dear*, inspired by the fallout of his first marriage to Anna Gordy. Recorded as an intent for Gaye to remit a portion of its royalties to her to receive alimony payments, it flopped on the charts.^[61] During that period, Gaye developed a serious dependence and addiction to cocaine and was dealing with several financial issues with the IRS. These issues led him to move to Maui, where he struggled to record a disco album.^[62] In 1980, Gaye went on a European tour.^[63] By the time the tour stopped, the singer relocated to London where he feared imprisonment for failure to pay back taxes, which had now reached upwards of \$4.5 million.(US\$12,880,250 in 2015 dollars^[32])^{[63][64]}

Gaye then reworked *Love Man* from its original disco concept to another personal album invoking religion and the possible end time from a chapter in the Book of Revelation.^[65] Titling the album, *In Our Lifetime?*, Gaye worked on the album for much of 1980 in London studios such as Air and Odyssey Studios.^[66]

In the fall of that year, someone stole a master tape of a rough draft of the album from one of Gaye’s traveling musicians, Frank Blair, taking the master tape to Motown’s Hollywood headquarters.^[67] Motown remixed the album and issued it on January 15, 1981.^[68] When Gaye learned of its release, Gaye accused Motown of editing and remixing the album without his consent, allowing the issue of an unfinished production (*Far Cry*), altering the album art of his request and removing the album title’s question mark, muting its irony.^[69] He also accused the label of rush-releasing the album, comparing his unfinished album to an unfinished Picasso painting.^[69] Gaye then vowed not to record any more music for Motown.^[70]



Marvin Gaye by the Belgian artist Willy Bosschem

On February 14, 1981, under the advice of music promoter Freddy Cousaert, Gaye relocated to Cousaert’s apartment in Ostend, Belgium.^[71] While there, Gaye

shied away from heavy drug use and began exercising and attending a local Ostend church, regaining personal confidence.^{[72][73]} Following several months of recovery, Gaye sought a comeback onstage, starting the short-lived *Heavy Love Affair* tour in England and Ostend between June and July 1981.^[74] Gaye's personal attorney Curtis Shaw would later describe Gaye's Ostend period as "the best thing that ever happened to Marvin". When word got around that Gaye was planning a musical comeback and an exit from Motown, CBS Urban president Larkin Arnold eventually was able to convince Gaye to sign with CBS. On March 23, 1982, Motown and CBS Records negotiated Gaye's release from Motown. The details of the contract were not revealed due to a possible negative effect on the singer's settlement to creditors from the IRS.^[75]

Midnight Love

Main articles: *Midnight Love* and *Sexual Healing*

Assigned to CBS' Columbia subsidiary, Gaye worked on his first post-Motown album titled *Midnight Love*. The first single, *Sexual Healing*, was released on September 30, 1982, and became Marvin's biggest career hit, spending a record ten weeks at number one on the Hot Black Singles chart, becoming the biggest R&B hit of the 1980s according to Billboard stats. The success later translated to the *Billboard* Hot 100 chart in January 1983 where it peaked at number three, while the record reached international success, reaching the top spot in New Zealand and Canada and reaching the top ten on the United Kingdom's OCC singles chart, later selling over two million copies in the US alone, becoming Gaye's most successful single to date. The video for the song was shot at Ostend's Casino-Kursaal.^[76]

Sexual Healing won Gaye his first two Grammy Awards including Best Male R&B Vocal Performance, in February 1983, and also won Gaye an American Music Award in the R&B-soul category. *People* magazine called it "America's hottest musical turn-on since Olivia Newton John demanded we get *Physical*". *Midnight Love* was released to stores a day after the single's release, and was equally successful, peaking at the top ten of the *Billboard* 200 and becoming Gaye's eighth number-one album on the Top Black Albums chart, eventually selling over six million copies worldwide, three million alone in the United States.

NME – December 1982^[77]

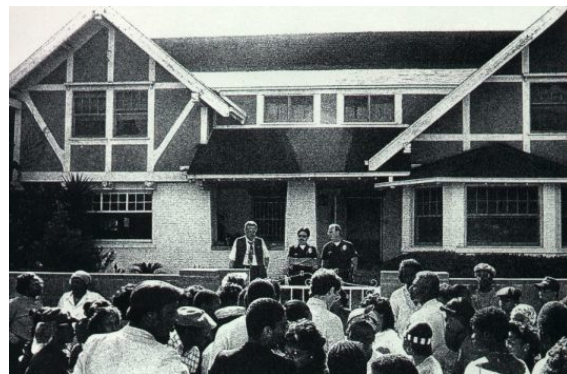
On February 13, 1983, Gaye sang *The Star-Spangled Banner* at the NBA All-Star Game at The Forum in Inglewood, California—accompanied by Gordon Banks, who played the studio tape from the stands.^[78] The following month, Gaye performed at the *Motown 25: Yesterday, Today, Forever* special. This and a May appearance

on *Soul Train*, his third appearance overall on the show, became Gaye's final television performances. Gaye embarked on his final concert tour, titled the *Sexual Healing Tour*, on April 18, 1983, in San Diego.^[79] The tour ended on August 14, 1983 at the Pacific Amphitheatre in Costa Mesa, California but was plagued by cocaine-triggered paranoia and illness. Following the concert's end, he retreated to his parents' house in Los Angeles. In early 1984, *Midnight Love* was nominated for a Grammy in the Best Male R&B Vocal Performance category, his twelfth and final nomination.

16.7.3 Death

Main article: *Death of Marvin Gaye*

At around 12:38 pm on April 1, 1984, while Gaye was



People gathering outside the home where Marvin Gaye was fatally shot, April 1, 1984.

talking with his mother, his father Marvin Gay Sr. shot Gaye twice: in the heart and on his left shoulder respectively, the latter shot taken at point-blank range.^{[80][81]} The former shot proved to be fatal. Gaye was pronounced dead at 1:01 pm after his body arrived at California Hospital Medical Center.^[82] Minutes earlier, the two men were involved in a physical altercation after Gaye intervened in an argument between his parents.^[81]

After Gaye's funeral, his body was cremated at Forest Lawn Memorial Park at the Hollywood Hills, his ashes were later scattered at the Pacific Ocean.^[83] Initially charged with first-degree murder, Marvin Gaye Sr.'s charges dropped to voluntary manslaughter after examining a benign brain tumor in Gay Sr. and discovering Gaye had drugs in his system at his autopsy.^[84] Marvin Gaye Sr. was later sentenced to a suspended six-year sentence and probation. He later died at a nursing home in 1998.^[85]

16.7.4 Personal life

Main article: *Personal life of Marvin Gaye*

Marvin is the father of three children, Marvin III, Nona and Frankie, and the grandfather of three boys, Marvin IV, Nolan and Dylan.^{[86][87]} At the time of his death, he was survived by his three children, parents and five siblings.

16.7.5 Musicianship



Marvin Gaye in 1973

Influences

As a child, Gaye's main influence was his minister father, something he later acknowledged to biographer David Ritz, and also in interviews, often mentioning that his father's sermons greatly impressed him. His first major musical influences were doo-wop groups such as The Moonglows and The Capris. Gaye's Rock & Roll Hall of Fame page lists the Capris' song, *God Only Knows* as "critical to his musical awakening."^[88] Of the Capris' song, Gaye said, "It fell from the heavens and hit me between the eyes. So much soul, so much hurt. I related to the story, to the way that no one except the Lord really can read the heart of lonely kids in love."^[89] Gaye's main musical influences were Rudy West of The Five Keys, Clyde McPhatter, Ray Charles and Little Willie John.^{[90][91]} Gaye considered Frank Sinatra a major influence in what he wanted to be.^[91] He also was influenced by the vocal styles of Billy Eckstine and Nat King Cole.^[92]

Later on as his Motown career developed, Gaye would seek inspiration in fellow label mates such as David Ruffin of The Temptations and Levi Stubbs of the Four Tops as their grittier voices led to Gaye and his producer seeking

a similar sound in recordings such as "I Heard It Through the Grapevine" and "That's the Way Love Is". Later in his life, Gaye reflected on the influence of Ruffin and Stubbs stating, "I had heard something in their voices something my own voice lacked".^{[93][94]} He further explained, "the Tempts and Tops' music made me remember that when a lot of women listen to music, they want to feel the power of a real man."^{[93][94]}

Vocal range

Gaye had a three-octave vocal range.^[95] From his earlier recordings as member of the Marquees and Harvey and the New Moonglows, and in his first several recordings with Motown, Gaye recorded mainly in the baritone and tenor ranges. He changed his tone to a rasp for his gospel-inspired early hits such as *Stubborn Kind of Fellow* and *Hitch Hike*. As writer Eddie Holland explained, "He was the only singer I have ever heard known to take a song of that nature, that was so far removed from his natural voice where he liked singing, and do whatever it took to sell that song."^[96]

In songs such as *Pride & Joy*, Gaye used three different vocal ranges—singing in his baritone range at the beginning, bringing a lighter tenor in the verses before reaching a gospel mode in the chorus. Holland further stated of Gaye's voice that it was "...one of the sweetest and prettiest voices you ever wanted to hear."^[97] And while he noted that ballads and jazz was "his basic soul", he stated Gaye "...had the ability to take a roughhouse, rock and roll, blues, R&B, any kind of song and make it his own," later saying that Gaye was the most versatile vocalist he had ever worked with.^[97]

Gaye changed his vocal style in the late 1960s, when he was advised to use a sharper, raspy voice—especially in Norman Whitfield's recordings. Gaye initially disliked the new style, considering it out of his range, but said he was "into being produce-able."^[93] After listening to David Ruffin and Levi Stubbs, Gaye said he started to develop what he called his "tough man voice"—saying, "I developed a growl."^{[93][94]} In the liner notes of his DVD set, *Marvin Gaye: The Real Thing in Performance 1964–1981*, Rob Bowman said that by the early 1970s, Gaye had developed "...three distinct voices; his smooth, sweet tenor, a growling rasp, and an unreal falsetto."^[98] Bowman further wrote that the recording of the *What's Going On* single was "...the first single to utilize all three as Marvin developed a radical approach to constructing his recordings by layering a series of contrapuntal background vocal lines on different tracks, each one conceived and sung in isolation by Marvin himself."^[98] Bowman cites Gaye's multi-tracking of his tenor voice and other vocal styles "summon[ed] up what might be termed the ancient art of weaving".^[98]

Social commentary and concept albums

Prior to recording the *What's Going On* album, Gaye recorded a cover of the song, "Abraham, Martin & John", which became a UK hit in 1970. Only a handful of artists of various genres had recorded albums that focused on social commentary, including Curtis Mayfield. Despite some politically conscious material recorded by The Temptations in the late 1960s, Motown artists were often told to not delve into political and social commentary, fearing alienation from pop audiences. Early in his career, Gaye was affected by social events such as the 1965 Watts riots and once asked himself, "with the world exploding around me, how am I supposed to keep singing love songs?"^[99] When the singer called Gordy in the Bahamas about wanting to do protest music, Gordy cautioned him, "Marvin, don't be ridiculous. That's taking things too far."^[51]

Once Gaye presented Gordy with the *What's Going On* album, Gordy feared Gaye was risking the ruination of his image as a sex symbol.^[48] Following the album's success, Gaye tried a follow-up album that he would label *You're the Man*. The title track only produced modest success, however, and Gaye and Motown shelved the album. Later on, several of Gaye's unreleased songs of social commentary, including "The World Is Rated X", would be issued on posthumous compilation albums. *What's Going On* would later be described by an AllMusic writer as an album that "not only redefined soul music as a creative force but also expanded its impact as an agent for social change."^[100]

The album also provided another first in both Motown and R&B music: Gaye and his engineers had composed the album in a song cycle, segueing previous songs into other songs giving the album a more cohesive feel as opposed to R&B albums that traditionally included filler tracks to complete the album. This style of music would influence recordings by artists such as Stevie Wonder and Barry White making the concept album format a part of 1970s R&B music. Concept albums are usually based on either one theme or a series of themes in connection to the original thesis of the album's concept. *Let's Get It On* repeated the suite-form arrangement of *What's Going On*, as would Gaye's later albums such as *I Want You, Here, My Dear* and *In Our Lifetime*.

16.7.6 Legacy

Marvin Gaye has been called, "The number-one purveyor of soul music."^[11] In his book, *Mercy Mercy Me: The Art, Loves and Demons of Marvin Gaye*, Michael Eric Dyson described Gaye as someone "...who transcended the boundaries of rhythm and blues as no other performer had done before."^[101] Following his death, the *New York Times* described Gaye as someone who "blended the soul music of the urban scene with the beat of the old-time gospel singer and became an influential force in pop

music".^[102] Further in the article, Gaye was also credited with combining "the soulful directness of gospel music, the sweetness of soft-soul and pop, and the vocal musicianship of a jazz singer."^[102] His recordings for Motown in the 1960s and 1970s shaped that label's signature sound. His work with Motown gave him the titles *Prince of Soul* and *Prince of Motown*.^{[103][104]} Critics stated that Gaye's music "...signified the development of black music from raw rhythm and blues, through sophisticated soul to the political awareness of the 1970s and increased concentration on personal and sexual politics thereafter."^[105] As a Motown artist, Gaye was among the first to break from the reins of its production system, paving the way for Stevie Wonder.^{[11][106][107][108]} Gaye's late 1970s and early 1980s recordings influenced contemporary forms of R&B predating the subgenres quiet storm and neo-soul.^[3]

Artists from many genres have covered Gaye's music, including James Taylor, Brian McKnight, Kate Bush, Chico DeBarge, Michael McDonald, Aretha Franklin, Diana Ross, Aaliyah, A Perfect Circle, The Strokes and Gil Scott-Heron. Other artists such as D'Angelo, Common, Nas and Maxwell interpolated parts of Gaye's clothing from the singer's mid-1970s period. Gaye's clothing style was later was appropriated by Eddie Murphy in his role as James "Thunder" Early in *Dreamgirls*. Gaye's military-styled clothing attire in his final tour influenced Michael Jackson.^[109] According to David Ritz, "Since 1983, Marvin's name has been mentioned—in reverential tones—on no less than seven top-ten hit records."^[104] Later performers such as Kanye West and Mary J. Blige sampled Gaye's work for their recordings.

Awards and honors

The Rock and Roll Hall of Fame inducted him in 1987, declaring that Gaye "...made a huge contribution to soul music in general and the Motown Sound in particular." The page stated that Gaye "...possessed a classic R&B voice that was edged with grit yet tempered with sweetness." The page further states that Gaye "...projected an air of soulful authority driven by fervid conviction and heartbroken vulnerability."^[88] A year after his death, then-mayor of D.C., Marion Barry declared April 2 as "Marvin Gaye Jr. Memorial Scholarship Fund Day" in the city.^[110] Since then, a non-profit organization has helped to organize annual Marvin Gaye Day Celebrations in the city of Washington.^[111]

A year later, Gaye's mother founded the Marvin P. Gaye Jr. Memorial Foundation in dedication to her son to help those suffering from drug abuse and alcoholism; however she died a day before the memorial was set to open in 1987.^[112] Gaye's sister Jeanne once served as the foundation's chairperson.^[113] In 1990, Gaye received a star on the Hollywood Walk of Fame.^{[114][115]} In 1996, Gaye posthumously received the Grammy Lifetime Achievement Award. The Rock and Roll Hall of Fame listed three Gaye recordings, *I Heard It Through the Grapevine*,

What's Going On and *Sexual Healing*, among its list of the *500 Songs That Shaped Rock and Roll*.^[116] American music magazine *Rolling Stone* ranked Gaye number 18 on their list of the “100 Greatest Artists of All Time”^[117] and sixth on their list of “100 Greatest Singers of All Time”.^[118] *Q* magazine ranked Gaye sixth on their list of the “100 Greatest Singers”.^[119]

Three of Gaye’s albums, *What's Going On*, *Let's Get It On* and *Here, My Dear*, were ranked by *Rolling Stone* on their list of the *500 Greatest Albums of All Time*. *What's Going On* remains his largest-ranked album, reaching No. 6 on the *Rolling Stone* list and topped the *NME* list of the *Top 100 Albums of All Time* in 1985^[120] and was later chosen in 2003 for inclusion by the Library of Congress to its National Recording Registry.^[121] In addition, four of his songs, *I Heard It Through the Grapevine*, *What's Going On*, *Let's Get It On* and *Sexual Healing* made it on the *Rolling Stone* list of the *500 Greatest Songs of All Time*.

In 2006, an old park that Gaye frequented as a teenager called Watts Branch Park in Washington was renamed Marvin Gaye Park.^[122] Three years later, the 5200 block of Foote Street NE in Deanwood, Washington, DC, was renamed Marvin Gaye Way.^[123] In August 2014, Gaye was inducted to the official Rhythm and Blues Music Hall of Fame in its second class.^[124]

Use of his music and documentaries

His 1983 NBA All-Star performance^[125] of the national anthem was used in a Nike commercial featuring the 2008 US Olympic basketball team. Also, on CBS Sports’ final NBA telecast to date (before the contract moved to NBC) at the conclusion of Game 5 of the 1990 Finals, they used Gaye’s 1983 All-Star Game performance over the closing credits. When VH1 launched on January 1, 1985, Gaye’s 1983 rendition of the national anthem was the very first video they aired. Most recently, it was used in the intro to Ken Burns’ *Tenth Inning* documentary on the game of baseball.

I Heard It Through the Grapevine was played in a Levi’s ad in 1985.^{[126][127]} The result of the commercial’s success led to the original song finding renewed success in Europe after Tamla-Motown re-released it in the United Kingdom, Germany and the Netherlands.^[127] In 1986, the song was covered by Buddy Miles as part of a California Raisins ad campaign.^[128] The song was later used for chewing gum commercials in Finland and to promote a brand of Lucky Strike cigarettes in Germany.^{[129][130]}

Gaye’s music has also been used in numerous film soundtracks including *Four Brothers* and *Captain America: The Winter Soldier*, both of which featured Gaye’s music from his *Trouble Man* soundtrack. *I Heard It Through the Grapevine* was used in the opening credits of the film, *The Big Chill*.^{[131][132][133]} Gaye’s music has also become a source for samples in hip-hop recordings.

In 2007, his song, *A Funky Space Reincarnation*, was used in the Charlize Theron-starred ad for Dior J'Adore perfume. A documentary about Gaye—*What's Going On: The Marvin Gaye Story*—was a UK/PBS co-production, directed by Jeremy Marre and was first broadcast in 2006. Two years later, the special re-aired with a different production and newer interviews after it was re-broadcast as an *American Masters* special. Another documentary, focusing on his 1981 documentary, *Transit Ostend*, titled *Remember Marvin*, aired in 2006.

Earnings

In 2008, Gaye’s estate earned \$3.5 million (US\$3,833,771 in 2015 dollars^[32]). As a result, Gaye took 13th place in ‘Top-Earning Dead Celebrities’ in *Forbes* magazine.^[134]

On 11 March 2015, Gaye’s family was awarded \$7.3 million in damages following a decision by an eight-member jury in Los Angeles that Robin Thicke and Pharrell Williams had breached copyright by incorporating part of Gaye’s song “Got To Give It Up” into their hit “Blurred Lines”.^[135]

Tributes

Main article: List of tributes to Marvin Gaye

16.7.7 Discography

Main article: Marvin Gaye discography

16.7.8 Filmography

- 1965: *T.A.M.I. Show* (documentary)
- 1969: *The Ballad of Andy Crocker* (television movie)
- 1971: *Chrome and Hot Leather* (television movie)
- 1973: *Save the Children* (documentary)

16.7.9 Videography

- *Marvin Gaye: Live in Montreux 1980* (2003)^[136]
- *The Real Thing: In Performance (1964–1981)* (2006)

16.7.10 References

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- [16] Ritz 1991, p. 12.
- [17] Ritz 1991, p. 13: “If it wasn’t for Mother, who was always there to console me and praise me for my singing, I think I would have been one of those child suicide cases you read about in the papers.”.
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- 16.7.11 External links**
- Marvin Gaye at AllMovie
 - Marvin Gaye at AllMusic
 - Marvin Gaye at the Internet Broadway Database
 - Marvin Gaye at the Internet Movie Database
 - Marvin Gaye interviewed on *the Pop Chronicles* (1969)
 - Marvin Gaye Biography
 - Additional archives

16.8 Michael Jackson

For other people named Michael Jackson, see [Michael Jackson \(disambiguation\)](#).

Michael Joseph Jackson^{[2][3]} (August 29, 1958 – June 25, 2009) was an American singer, songwriter, record producer, dancer, and actor. Called the *King of Pop*,^{[4][5]} his contributions to music and dance, along with his publicized personal life, made him a global figure in popular culture for over four decades.

The eighth child of the Jackson family, he debuted on the professional music scene along with his elder brothers Jackie, Tito, Jermaine, and Marlon as a member of the Jackson 5 in 1964, and began his solo career in 1971. In the early 1980s, Jackson became a dominant figure in popular music. The music videos for his songs, including those of "Beat It", "Billie Jean", and "Thriller", were credited with breaking down racial barriers and with transforming the medium into an art form and promotional tool. The popularity of these videos helped to bring the then-relatively-new television channel MTV to fame. With videos such as "Black or White" and "Scream", he continued to innovate the medium throughout the 1990s, as well as forging a reputation as a touring solo artist. Through stage and video performances, Jackson popularized a number of complicated dance techniques, such as the robot and the moonwalk, to which he gave the name. His distinctive sound and style has influenced numerous hip hop, post-disco, contemporary R&B, pop, and rock artists.

Jackson's 1982 album *Thriller* is the best selling album of all time. His other albums, including *Off the Wall* (1979), *Bad* (1987), *Dangerous* (1991), and *HIStory* (1995), also rank among the world's best selling albums. Jackson is one of the few artists to have been inducted into the Rock and Roll Hall of Fame twice. He was also inducted into the Songwriters Hall of Fame and the Dance Hall of Fame as the first and only dancer from pop and rock music. His other achievements include multiple Guinness World Records; 13 Grammy Awards, as well as the Grammy Legend Award and the Grammy Lifetime Achievement Award; 26 American Music Awards—more than any other artist—including the "Artist of the Century" and "Artist of the 1980s"; 13 number-one singles in the United States during his solo career, more than any other male artist in the Hot 100 era; and the estimated sale of over 450 million records worldwide.^[Note 1] Jackson has won hundreds of awards, making him the most awarded recording artist in the history of popular music.^[6] Jackson became the first artist in history to have a top ten single in the *Billboard* Hot 100 in five different decades when "Love Never Felt So Good" reached number nine on May 21, 2014.^[7] Jackson traveled the world attending events honoring his humanitarianism, and, in 2000, the *Guinness World Records* recognized him for supporting 39 charities, more than any other entertainer.^[8]

Aspects of Jackson's personal life, including his changing appearance, personal relationships, and behavior, generated controversy. In the mid-1990s, he was accused of child sexual abuse, but the civil case was settled out of court for an undisclosed amount and no formal charges were brought.^[9] In 2005, he was tried and acquitted of further child sexual abuse allegations and several other charges after the jury found him not guilty on all counts. While preparing for his comeback concert series titled *This Is It*, Jackson died of acute propofol and benzodiazepine intoxication on June 25, 2009, after suffering from cardiac arrest. The Los Angeles County Coroner ruled his death a homicide, and his personal physician Conrad Murray was convicted of involuntary manslaughter. Jackson's death triggered a global outpouring of grief and a live broadcast of his public memorial service was viewed around the world.^[10]

16.8.1 Life and career

1958–75: Early life and The Jackson 5



Jackson's childhood home in Gary, Indiana, showing floral tributes after his death

Michael Joseph Jackson was born on August 29, 1958. He was the eighth of ten children in an African-American working-class family who lived in a two-bedroom house in Gary, Indiana, an industrial city and a part of the Chicago metropolitan area.^{[11][12]} His mother, Katherine Esther Scruse, was a devout Jehovah's Witness. She once aspired to be a country and western performer who played clarinet and piano, but worked part-time at Sears to help support the family.^[13] His father, Joseph Walter "Joe" Jackson, a former boxer, was a steelworker at U.S. Steel. Joe also performed on guitar with a local R&B band called The Falcons to supplement the family's household income.^[14] Michael grew up with three sisters (Rebbie, La Toya, and Janet) and five brothers (Jackie, Tito, Jermaine, Marlon, and Randy).^[15] A sixth brother, Marlon's elder twin Brandon, died shortly after birth.^[16]

Jackson had a troubled relationship with his father, Joe.^{[17][18]} In 2003, Joe acknowledged that he regularly

whipped Jackson as a boy.^[19] Joe was also said to have verbally abused his son, often saying that he had a “fat nose”.^[20] Jackson stated that he was physically and emotionally abused during incessant rehearsals, though he also credited his father’s strict discipline with playing a large role in his success.^[17] Speaking openly about his childhood in an interview with *Oprah Winfrey*, broadcast in February 1993, Jackson acknowledged that his youth had been lonely and isolating.^[21] Jackson’s deep dissatisfaction with his appearance, his nightmares and chronic sleep problems, his tendency to remain hyper-compliant, especially with his father, and to remain child-like throughout his adult life, are consistent with the effects of the maltreatment he endured as a young child.^[22]

In an interview with *Martin Bashir*, later included in the 2003 broadcast of *Living with Michael Jackson*, Jackson acknowledged that his father hurt him when he was a child, recalling that Joseph often sat in a chair with a belt in his hand as he and his siblings rehearsed, and that “if you didn’t do it the right way, he would tear you up, really get you.”^{[23][24]}



Jackson (center) as a member of *The Jackson 5* in 1972

In 1965, Michael and Marlon joined the Jackson Brothers—a band formed by their father and which included brothers Jackie, Tito, and Jermaine—as backup musicians playing congas and tambourine. In 1966, Jackson began sharing lead vocals with his older brother Jermaine, and the group’s name was changed to *The Jackson 5*.^[15] That following year, the group won a major local talent show with Jackson performing James Brown’s “I Got You (I Feel Good)”.^[25] From 1966 to 1968 the band toured the Midwest, frequently performing at a string of black clubs known as the “chitlin’ circuit” as the opening act for R&B artists that included Sam and Dave, The O’Jays, Gladys Knight, and Etta James. The Jackson 5 also performed at clubs and cocktail lounges, where striptease shows and other adult acts were featured, and at local auditoriums and high school dances.^{[26][27]} In August 1967, while touring the East coast, the group won a weekly amateur night concert at *The Apollo Theater* in Harlem.^[28]

The Jackson 5 recorded several songs, including “Big Boy” (1968), their first single, for *Steeltown Records*, a Gary, Indiana, record label,^[29] before signing with *Motown Records* in 1969.^[15] The Jackson 5 left Gary in 1969 and relocated to the Los Angeles area, where they continued to record music for *Motown*.^[30] *Rolling Stone* magazine later described the young Michael as “a prodigy” with “overwhelming musical gifts,” writing that he “quickly emerged as the main draw and lead singer.”^[31] The group set a chart record when its first four singles—“I Want You Back” (1969), “ABC” (1970), “The Love You Save” (1970), and “I’ll Be There” (1970)—peaked at number one on the *Billboard Hot 100*.^[15] In May 1971, the Jackson family moved into a large home on two-acre estate in *Encino, California*,^[32] where Michael evolved from child performer into a teen idol.^[33] As Jackson began to emerge as a solo performer in the early 1970s, he continued to maintain ties to *The Jackson 5* and *Motown*. Between 1972, when his solo career began, and 1975, Michael released four solo studio albums with *Motown*: *Got to Be There* (1972), *Ben* (1972), *Music and Me* (1973), and *Forever, Michael* (1975).^[34] “Got to Be There” and “Ben”, the title tracks from his first two solo albums, produced successful singles, as did a remake of *Bobby Day*’s “Rockin’ Robin”.^[35]

The Jackson 5 were later described as “a cutting-edge example of black crossover artists.”^[36] Although the group’s sales began declining in 1973, and the band members chafed under *Motown*’s refusal to allow them creative control or input, they continued to score several top 40 hits, including the top five single, “Dancing Machine” (1974), before the group left *Motown* in 1975.^[37]

1975–81: Move to Epic and *Off the Wall*

In June 1975, the Jackson 5 signed with *Epic Records*, a subsidiary of *CBS Records*,^[37] and renamed themselves the *Jacksons*. Younger brother Randy formally joined the band around this time, while Jermaine chose to stay with *Motown* and pursue a solo career.^[38] The *Jacksons* continued to tour internationally, and released six more albums between 1976 and 1984. Michael, the group’s lead songwriter during this time, wrote hits such as “Shake Your Body (Down to the Ground)” (1979), “This Place Hotel” (1980), and “Can You Feel It” (1980).^[25] Jackson’s work in film began in 1978, when he starred as the Scarecrow in *The Wiz*, a musical directed by *Sidney Lumet* that also starred *Diana Ross*, *Nipsey Russell*, and *Ted Ross*.^[39] The film was a box-office disaster.^[40] While working on the film Jackson met *Quincy Jones*, who was arranging the film’s musical score, and Jones agreed to produce Jackson’s next solo album, *Off the Wall*.^[41] In 1979, Jackson broke his nose during a complex dance routine. His subsequent rhinoplasty was not a complete success; he complained of breathing difficulties that would affect his career. He was referred to *Dr. Steven Hoefflin*, who performed Jackson’s second rhinoplasty

and subsequent operations.^[42]

Off the Wall (1979), which Jones and Jackson co-produced, established Jackson as a solo performer. The album helped Jackson transition from the “bubblegum pop” of his youth to the more complex sounds he would create as an adult.^[43] Songwriters for the album included Jackson, Rod Temperton, Stevie Wonder, and Paul McCartney. *Off the Wall* was the first solo album to generate four top 10 hits in the United States: “Off the Wall”, “She’s Out of My Life”, and the chart-topping singles “Don’t Stop ‘til You Get Enough” and “Rock with You”.^{[44][45]} The album reached number three on the *Billboard* 200 and eventually sold over 20 million copies worldwide.^[46] In 1980, Jackson won three awards at the American Music Awards for his solo efforts: Favorite Soul/R&B Album, Favorite Soul/R&B Male Artist, and Favorite Soul/R&B Single for “Don’t Stop ‘Til You Get Enough”.^{[47][48]} He also won *Billboard* Year-End awards for Top Black Artist and Top Black Album, and a Grammy Award for Best Male R&B Vocal Performance for 1979 with “Don’t Stop ‘Til You Get Enough”.^[44] In 1981 Jackson was the American Music Awards winner for Favorite Soul/R&B Album and Favorite Soul/R&B Male Artist.^[49] Despite its commercial success, Jackson felt *Off the Wall* should have made a much bigger impact, and was determined to exceed expectations with his next release.^[50] In 1980, he secured the highest royalty rate in the music industry: 37 percent of wholesale album profit.^[51]

1982–83: *Thriller* and *Motown 25: Yesterday, Today, Forever*

In 1982, Jackson combined his interests in songwriting and film when he contributed the song “Someone in the Dark” to the storybook for the film *E.T. the Extra-Terrestrial*. The song, with Quincy Jones as its producer, won a Grammy for Best Recording for Children for 1983.^[52] Even more success came after the release of *Thriller* in late 1982. The album earned Jackson seven more Grammys^[52] and eight American Music Awards, including the Award of Merit, the youngest artist to win it.^[53]

“*Thriller*” was the best-selling album worldwide in 1983.^{[54][55]} It became the best-selling album of all time in the United States,^[56] and the best-selling album of all time worldwide, selling an estimated 65 million copies.^[57] The album topped the *Billboard* 200 chart for 37 weeks and was in the top 10 of the 200 for 80 consecutive weeks. It was the first album to have seven *Billboard* Hot 100 top 10 singles, including “Billie Jean”, “Beat It”, and “Wanna Be Startin’ Somethin’”.^[58] In March 2009 *Thriller* was certified for 29 million shipments by the RIAA,^[59] giving it Double Diamond status in the United States. *Thriller* won Jackson and Quincy Jones the Grammy award for Producer of the Year (Non-Classical) for 1983. It also won Album of the Year,

with Jackson as the album’s artist and Jones as its co-producer, and a Best Pop Vocal Performance, Male, award for Jackson. “Beat It” won Record of the Year, with Jackson as artist and Jones as co-producer, and a Best Rock Vocal Performance, Male, award for Jackson. “Billie Jean” won Jackson two Grammy awards, Best R&B Song, with Jackson as its songwriter, and Best R&B Vocal Performance, Male, as its artist.^[52] *Thriller* also won another Grammy for Best Engineered Recording – Non Classical in 1984, awarding Bruce Swedien for his work on the album.^[60] The AMA Awards for 1984 provided Jackson with an Award of Merit and AMAs for Favorite Male Artist, Soul/R&B, and Favorite Male Artist, Pop/Rock. “Beat It” won Jackson AMAs for Favorite Video, Soul/R&B, Favorite Video, Pop/Rock, and Favorite Single, Pop/Rock. *Thriller* won him AMAs for Favorite Album, Soul/R&B, and Favorite Album, Pop/Rock.^{[53][61]}

In addition to the award-winning album, Jackson released “*Thriller*”, a fourteen-minute music video short directed by John Landis, in 1983.^[62] It “defined music videos and broke racial barriers” on the Music Television Channel (MTV), a fledgling entertainment television channel at the time.^[43] In December 2009, the Library of Congress selected the music video for “*Thriller*” for inclusion in the National Film Registry. It was one of twenty-five films named that year as “works of enduring importance to American culture” that would be “preserved for all time.”^{[63][64]} The zombie-themed “*Thriller*” is the first and, as of 2009, the only music video to be inducted into the registry.^{[62][64][65]}

Jackson’s attorney John Branca noted that Jackson had the highest royalty rate in the music industry at that point: approximately \$2 for every album sold. He was also making record-breaking profits from sales of his recordings. The videocassette of the documentary *The Making of Michael Jackson’s Thriller* sold over 350,000 copies in a few months. The era saw the arrival of novelties like dolls modeled after Michael Jackson, which appeared in stores in May 1984 at a price of \$12.^[66] Biographer J. Randy Taraborrelli writes that, “*Thriller* stopped selling like a leisure item—like a magazine, a toy, tickets to a hit movie—and started selling like a household staple.”^[67] In 1985, *The Making of Michael Jackson’s Thriller* won a Grammy for Best Music Video, Longform.^[52] *Time* described Jackson’s influence at that point as “Star of records, radio, rock video. A one-man rescue team for the music business. A songwriter who sets the beat for a decade. A dancer with the fanciest feet on the street. A singer who cuts across all boundaries of taste and style and color too”.^[66] *The New York Times* wrote that, “in the world of pop music, there is Michael Jackson and there is everybody else”.^[68]

A defining point in Jackson’s career took place on March 25, 1983, when Michael reunited with his brothers for a legendary live performance, which was taped at the Pasadena Civic Auditorium, for *Motown 25: Yesterday,*

Today, Forever, an NBC television special. The show aired on May 16, 1983, to an estimated audience of 47 million viewers, and featured the Jacksons and other Motown stars.^[69] The show is best remembered for Jackson's solo performance of "Billie Jean", which earned Jackson his first Emmy nomination.^[70] Wearing a distinctive black-sequined jacket and a golf glove decorated with rhinestones, he debuted his signature dance move, the moonwalk, which former *Soul Train* dancer and Shalamar member Jeffrey Daniel had taught him three years earlier.^[71] Jackson originally turned down the invitation to perform at the show, believing he had been doing too much television at the time. However at the request of Berry Gordy, Jackson relented and agreed to perform at the show in exchange for time to do a solo performance.^[72] According to *Rolling Stones* reporter Mikal Gilmore, "There are times when you know you are hearing or seeing something extraordinary...that came that night."^[33] Jackson's performance drew comparisons to Elvis Presley's and The Beatles' appearances on *The Ed Sullivan Show*.^[73] Anna Kisselgoff of *The New York Times* later wrote, "The moonwalk that he made famous is an apt metaphor for his dance style. How does he do it? As a technician, he is a great illusionist, a genuine mime. His ability to keep one leg straight as he glides while the other bends and seems to walk requires perfect timing."^[74] Berry Gordy said of the performance, "from the first beat of Billie Jean, I was mesmerized, and when he did his iconic moonwalk, I was shocked, it was magic, Michael Jackson went into orbit, and never came down."^[75]

1984–85: Pepsi, "We Are the World", and business career

By the mid-1980s Jackson's award-winning musical career contributed to his commercial appeal, which proved to be substantial. In November 1983 Jackson, along with his brothers, partnered with PepsiCo in a \$5 million promotional deal that broke advertising industry records for a celebrity endorsement. The first Pepsi campaign, which ran in the United States from 1983 to 1984 and launched its "New Generation" theme, included advertising, tour sponsorship, public relations events, and in-store displays. Jackson, who was actively involved in creating the iconic Pepsi advertisement, suggested using his song, "Billie Jean", as its musical jingle with a revised chorus.^[76] According to a *Billboard* report in 2009, Brian J. Murphy, executive VP of branded management at TBA Global, commented, "You couldn't separate the tour from the endorsement from the licensing of the music, and then the integration of the music into the Pepsi fabric."^[76]

On January 27, 1984, Michael and other members of the Jacksons filmed a Pepsi Cola commercial that was overseen by executive Phil Dusenberry,^[77] a BBDO ad agency executive, and Alan Pottasch, Pepsi's Worldwide Creative Director, at the Shrine Auditorium in Los An-

geles. In front of a full house of fans during a simulated concert, pyrotechnics accidentally set Jackson's hair on fire, causing second-degree burns to his scalp. Jackson underwent treatment to hide the scars on his scalp, and had his third rhinoplasty shortly thereafter.^[42] Pepsi settled out of court, and Jackson donated his \$1.5 million settlement to the Brotman Medical Center in Culver City, California. Its Michael Jackson Burn Center is named in his honor.^[78] Dusenberry later recounted the episode in his memoir, *Then We Set His Hair on Fire: Insights and Accidents from a Hall of Fame Career in Advertising*. Jackson signed a second agreement with Pepsi in the late 1980s for a reported \$10 million. The second campaign had a global reach to more than twenty countries and provided financial support for Jackson's *Bad* album and his world tour in 1987–88.^[76] Although Jackson had endorsements and advertising deals with other companies, such as L.A. Gear, Suzuki, and Sony, none were as significant as his deals with Pepsi, which later signed other music stars such as Britney Spears and Beyoncé to promote its products.^{[76][76][79]}



Jackson at the White House being presented with an award by President Ronald Reagan and first lady Nancy Reagan, 1984

Jackson's humanitarian work was recognized on May 14, 1984, when he was invited to the White House to receive an award from President Ronald Reagan for his support of charities that helped people overcome alcohol and drug abuse,^[80] and in recognition of his support for the Ad Council's and the National Highway Traffic Safety Administration's Drunk Driving Prevention campaign. Jackson donated the use of "Beat It" for the campaign's public service announcements.^[81]

Unlike later albums, *Thriller* did not have an official tour to promote it, but the Victory Tour of 1984 headlined The Jacksons and showcased much of Jackson's new solo material to more than two million Americans. It was the last tour he would do with his brothers.^[82] Following a controversy over the concert's ticket sales, Jackson held a press conference and announced that he would donate his share of the proceeds from the Victory Tour, an estimated \$3 to 5 million, to charity.^{[83][84]} Jackson's charitable work and humanitarian awards continued with the release of "We Are the World" (1985), which he co-wrote with Lionel Richie.^[85] Released worldwide in March 1985 to aid the

poor in the United States and Africa, the song earned \$63 million for famine relief,^[86] and became one of the best-selling singles of all time, with nearly 20 million copies sold. "We Are the World" won four Grammys for 1985, including Song of the Year going to Jackson and Richie as its co-songwriters.^[85] Although the American Music Award directors removed the charity song from the competition because they felt it would be inappropriate, the AMA show in 1986 concluded with a tribute to the song in honor of its first anniversary. (The song was recorded on January 28, 1985).^[87] The project's creators received two special AMA honors: one for the creation of the song and another for the USA for Africa idea. Jackson, Quincy Jones, and entertainment promoter Ken Kragan received special awards for their roles in creation of the song.^{[87][88][89][90]}

Jackson's financial interests in the music publishing business expanded after collaborating with Paul McCartney in the early 1980s. He subsequently learned that McCartney made approximately \$40 million a year from other people's songs.^[86] By 1983 Jackson had begun investing in publishing rights to songs that others had written, but he was careful with his acquisitions, only bidding on a few of the dozens that were offered to him. Jackson's early acquisitions of music catalogs and song copyrights such as the Sly Stone collection included "Everyday People" (1968), Len Barry's "1-2-3" (1965), and Dion DiMucci's "The Wanderer" (1961) and "Runaround Sue" (1961); however, Jackson's most significant purchase came in 1985, when he acquired the publishing rights to ATV Music Publishing after months of negotiation.^[86] ATV had acquired the publishing rights to nearly 4000 songs, including the Northern Songs catalog that contained the majority of the Lennon-McCartney compositions recorded by The Beatles.^[91]

In 1984, Robert Holmes à Court, the wealthy Australian investor who owned ATV Music Publishing, announced he was putting the ATV catalog up for sale.^[91] In 1981,^[92] McCartney was offered the ATV music catalog for £20 million (\$40 million).^{[86][93]} According to McCartney, he contacted Yoko Ono about making a joint purchase by splitting the cost at £10 million each, but Ono thought they could buy it for £5 million each.^{[86][93]} When they were unable to make a joint purchase, McCartney, who did not want to be the sole owner of the Beatles' songs, did not pursue an offer on his own.^{[92][93]} According to a negotiator for Holmes à Court in the 1984 sale, "We had given Paul McCartney first right of refusal but Paul didn't want it at that time."^[94]

Jackson was first informed about the sale by his attorney, John Branca, in September 1984.^[91] An attorney for McCartney also assured Branca that McCartney was not interested in bidding. McCartney reportedly said "It's too pricey",^{[86][92]} but several other companies and investors were interested in bidding. Jackson submitted a bid of \$46 million on November 20, 1984.^[91] His agents thought they had a deal several times, but

encountered new bidders or new areas of debate. In May 1985, Jackson's team walked away from talks after having spent more than \$1 million and four months of due diligence work on the negotiations.^[91] In June 1985 Jackson and Branca learned that Charles Koppelman's and Marty Bandier's The Entertainment Company had made a tentative agreement with Holmes à Court to buy ATV Music for \$50 million; however, in early August, Holmes à Court's team contacted Jackson and talks resumed. Jackson raised his bid to \$47.5 million, which was accepted because he could close the deal more quickly, having already completed due diligence of ATV Music.^[91] Jackson also agreed to visit Holmes à Court in Australia, where he would appear on the Channel Seven Perth Telethon.^[94] Jackson's purchase of ATV Music was finalized on August 10, 1985.^[91]

1986–90: Appearance, tabloids, *Bad*, films, autobiography, and Neverland

See also: Michael Jackson's health and appearance

Jackson's skin had been a medium-brown color for the entire duration of his youth, but starting in the mid-1980s, it gradually grew paler. The change gained widespread media coverage, including rumors that he might be bleaching his skin.^[95] According to J. Randy Taraborrelli's biography, in 1986, Jackson was diagnosed with vitiligo which Taraborrelli noted, may be a consequence of skin bleaching. Taraborrelli claimed Jackson was diagnosed with lupus; the vitiligo partially lightened his skin, and the lupus was in remission; both illnesses made him sensitive to sunlight. The treatments he used for his condition further lightened his skin tone, and, with the application of pancake makeup to even out blotches, he could appear very pale.^[96] Jackson was also diagnosed with vitiligo in his autopsy though not with lupus.^[97]

Jackson claimed that he had only two rhinoplasties and no other surgery on his face, although at one point he mentioned having a dimple created in his chin. Jackson lost weight in the early 1980s because of a change in diet and a desire for "a dancer's body".^[98] Witnesses reported that he was often dizzy and speculated that he was suffering from anorexia nervosa; periods of weight loss would become a recurring problem later in life.^[99]

During the course of his treatment, Jackson made two close friends: his dermatologist, Dr. Arnold Klein, and Klein's nurse Debbie Rowe. Rowe eventually became Jackson's second wife and the mother of his two eldest children. He also relied heavily on Klein for medical and business advice.^[100]

Jackson became the subject of increasingly sensational reports. In 1986, the tabloids ran a story claiming that Jackson slept in a hyperbaric oxygen chamber to slow the aging process; he was pictured lying down in a glass box. Although the claim was untrue, according to tabloid

reports that are widely cited, Jackson had disseminated the fabricated story himself.^[101] When Jackson bought a chimpanzee called Bubbles from a laboratory, he was reported to be increasingly detached from reality.^[102] It was reported that Jackson had offered to buy the bones of Joseph Merrick (the “elephant man”) and although untrue, Jackson did not deny the story.^[103] Although initially he saw these stories as opportunities for publicity, he stopped leaking untruths to the press as they became more sensational. Consequently the media began making up their own stories.^{[101][104][105]} These reports became embedded in the public consciousness, inspiring the nickname “Wacko Jacko”, which Jackson came to despise.^[106] Responding to the gossip, Jackson remarked to Taraborrelli:

Why not just tell people I'm an alien from Mars? Tell them I eat live chickens and do a voodoo dance at midnight. They'll believe anything you say, because you're a reporter. But if I, Michael Jackson, were to say, “I'm an alien from Mars and I eat live chickens and do a voodoo dance at midnight,” people would say, “Oh, man, that Michael Jackson is nuts. He's cracked up. You can't believe a single word that comes out of his mouth.”^[107]



Jackson wore a gold-plated military style jacket with belt during the *Bad* era

Jackson collaborated with George Lucas and Francis Ford Coppola on the 17-minute 3-D film *Captain EO*, which debuted in September 1986 at both the original Disneyland and at EPCOT in Florida, and in March 1987 at Tokyo Disneyland. The \$30 million movie was a popular attraction at all three parks. A Captain EO attraction was later featured at Euro Disneyland after that park

opened in 1992. All four parks' Captain EO installations stayed open well into the 1990s: the Paris installation was the last one to close, in 1998.^[108] The attraction would later return to Disneyland in 2010 after Jackson's death.^[109]

In 1987, Jackson disassociated himself from the Jehovah's Witnesses, in response to their disapproval of the *Thriller* video.^[110] With the industry expecting another major hit, Jackson's first album in five years, *Bad* (1987), was highly anticipated.^[111] It did not top *Thriller* as a commercial or artistic triumph, but *Bad* was still a substantial success in its own right.



Jackson performing in 1988

The *Bad* album spawned seven hit singles in the U.S., five of which (“I Just Can't Stop Loving You”, “Bad”, “The Way You Make Me Feel”, “Man in the Mirror” and “Dirty Diana”) reached number one on the *Billboard* Hot 100 charts. This was a record for most number one Hot 100 singles from any one album, including *Thriller*.^[112] Although the title track's video was arguably derivative

of the video for the earlier single "Beat It", the "Bad" video still proved to be one of Jackson's iconic moments. It was a gritty but colorful epic set against the backdrop of the New York City Subway system, with costuming and choreography inspired by *West Side Story*. As of 2012, the album sold between 30 to 45 million copies worldwide.^{[113][114][115][116][117][118]} Thanks to the *Bad* album, Bruce Swedien, and Humberto Gatica won one Grammy in 1988 for Best Engineered Recording – Non Classical and Michael Jackson won one Grammy for Best Music Video, Short Form for "Leave Me Alone" in 1989.^{[52][60]} In the same year, Jackson won an Award of Achievement at the American Music Awards because *Bad* is the first album ever to generate five number one singles in the U.S., the first album to top in 25 countries and the best-selling album worldwide in 1987 and in 1988.^{[119][120][121][122]} In 1988, "Bad" won an American Music Award for Favorite Soul/R&B Single.^[123]

The *Bad* world tour began on September 12 that year, finishing on January 14, 1989.^[124] In Japan alone, the tour had 14 sellouts and drew 570,000 people, nearly tripling the previous record of 200,000 in a single tour.^[125] Jackson broke a *Guinness World Record* when 504,000 people attended seven sold-out shows at Wembley Stadium.^[126] He performed a total of 123 concerts to an audience of 4.4 million people.^{[127][128]} The *Bad* Tour turned out to be the last of Jackson's concert tours to include shows in the continental United States, although later tours did make it to Hawaii.

In 1988, Jackson released his only autobiography, *Moonwalk*, which took four years to complete and sold 200,000 copies.^[129] Jackson wrote about his childhood, The Jackson 5, and the abuse he had suffered.^[130] He also wrote about his facial appearance, saying he had had two rhinoplastic surgeries and a dimple created in his chin.^[98] He attributed much of the change in the structure of his face to puberty, weight loss, a strict vegetarian diet, a change in hair style, and stage lighting.^[98] *Moonwalk* reached the top position on *The New York Times* best sellers' list.^[131] The musician then released a film called *Moonwalker*, which featured live footage and short films that starred Jackson and Joe Pesci. The film was originally intended to be released to theaters, but due to financial issues, the film was released direct-to-video. It saw a theatrical release in Germany, though. It debuted atop the *Billboard* Top Music Video Cassette chart, staying there for 22 weeks. It was eventually knocked off the top spot by *Michael Jackson: The Legend Continues*.^[132]

In March 1988, Jackson purchased land near Santa Ynez, California, to build Neverland Ranch at a cost of \$17 million. He installed several carnival rides on the 2,700-acre (11 km²) property including a Ferris wheel, a carousel and a menagerie, as well as a movie theater and a petting zoo. A security staff of 40 patrolled the grounds. In 2003, it was valued at approximately \$100 million.^{[133][134]} In 1989, his annual earnings from album sales, endorsements, and concerts were estimated at \$125 million for

that year alone.^[135] Shortly afterwards, he became the first Westerner to appear in a television ad in the Soviet Union.^[132]

His success resulted in him being dubbed the "King of Pop".^{[136][137][138][139]} The nickname was popularized by Elizabeth Taylor when she presented him with the Soul Train Heritage Award in 1989, proclaiming him "the true king of pop, rock and soul."^[140] President George H.W. Bush designated him the White House's "Artist of the Decade".^[141] From 1985 to 1990, he donated \$455,000 to the United Negro College Fund,^[142] and all of the profits from his single "Man in the Mirror" went to charity.^[143] Jackson's live rendition of "You Were There" at Sammy Davis, Jr.'s 60th birthday celebration allowed Jackson to receive his second Emmy nomination.^{[70][132]}

1991–93: *Dangerous*, Heal the World Foundation, and Super Bowl XXVII

In March 1991, Jackson renewed his contract with Sony for \$65 million, a record-breaking deal at the time,^[144] displacing Neil Diamond's renewal contract with Columbia Records.^[145] He released his eighth album, *Dangerous*, in 1991. The *Dangerous* album was co-produced with Teddy Riley, who convinced Michael to feature a rapper on his album for the first time. As of 2013, the album has shipped seven million copies in the U.S. and has sold approximately 30 million copies worldwide.^{[146][147][148]} In the United States, the album's first single "Black or White" was its biggest hit, reaching number one on the *Billboard* Hot 100 and remaining there for seven weeks, with similar chart performances worldwide.^[149] The album's second single "Remember the Time" spent eight weeks in the top five in the United States, peaking at number three on the *Billboard* Hot 100 singles chart.^[150] At the end of 1992, *Dangerous* was awarded the best-selling album of the year worldwide and "Black or White" was awarded best-selling single of the year worldwide at the Billboard Music Awards. Additionally, he won an award as best-selling artist of the 1980s.^[151] In 1993, Jackson performed the song at the Soul Train Music Awards in a chair, saying he had suffered an injury in rehearsals.^[152] In the UK and other parts of Europe, "Heal the World" was the biggest hit from the album; it sold 450,000 copies in the UK and spent five weeks at number two in 1992.^[150]

Jackson founded the Heal the World Foundation in 1992. The charity organization brought underprivileged children to Jackson's ranch to enjoy theme park rides that Jackson had built on the property. The foundation also sent millions of dollars around the globe to help children threatened by war, poverty, and disease. In the same year Jackson published his second book, the bestselling collection of poetry, *Dancing the Dream*. While it was a commercial success and revealed a more intimate side to Jackson's nature, the collection was mostly critically unacclaimed at the time of release. In 2009, the book was

republished by Doubleday and was more positively received by some critics in the wake of Jackson's untimely death. The *Dangerous World Tour* grossed \$100 million. The tour began on June 27, 1992, and finished on November 11, 1993. Jackson performed to 3.5 million people in 70 concerts.^{[150][153]} He sold the broadcast rights to his *Dangerous* world tour to HBO for \$20 million, a record-breaking deal that still stands.^[154]

Following the illness and death of Ryan White, Jackson helped draw public attention to HIV/AIDS, something that was still controversial at the time. He publicly pleaded with the Clinton Administration at Bill Clinton's Inaugural Gala to give more money to HIV/AIDS charities and research.^{[155][156]} In a high-profile visit to Africa, Jackson visited several countries, among them Gabon and Egypt.^[157] His first stop to Gabon was greeted with a sizable and enthusiastic reception of more than 100,000 people, some of them carrying signs that read, "Welcome Home Michael."^[157] In his trip to Côte d'Ivoire, Jackson was crowned "King Sani" by a tribal chief.^[157] He then thanked the dignitaries in French and English, signed official documents formalizing his kingship and sat on a golden throne while presiding over ceremonial dances.^[157]

In January 1993, Jackson made a memorable appearance at the halftime show at Super Bowl XXVII. Because of dwindling interest during halftime in the years before, the NFL decided to seek big-name talent that would keep viewers and ratings high, with Jackson being selected because of his popularity and universal appeal.^[158] It was the first Super Bowl where the audience figures increased during the half-time show to more than the game itself. The performance began with Jackson catapulting onto the stage as fireworks went off behind him. As he landed on the canvas, he maintained a motionless "clenched fist, standing statue stance", dressed in a gold and black military outfit and sunglasses; he remained completely motionless for a minute and a half while the crowd cheered. He then slowly removed his sunglasses, threw them away and sang four songs: "Jam", "Billie Jean", "Black or White", and "Heal the World". Jackson's *Dangerous* album rose 90 places up the album chart.^[95]

In February 1993, Jackson was given the "Living Legend Award" at the 35th Grammy Awards in Los Angeles. "Black or White" was Grammy-nominated for best vocal performance. "Jam" gained two nominations: Best R&B Vocal Performance and Best R&B Song.^[150] The *Dangerous* album won a Grammy for Best Engineered – Non Classical, awarding the work of Bruce Swedien and Teddy Riley. In the same year, Michael Jackson won three American Music Awards for Favorite Pop/Rock Album (*Dangerous*), Favorite Soul/R&B Single ("Remember the Time") and was the first to win the International Artist Award, for his global performances and humanitarian concerns. This award will bear his name in the future.^{[52][60][159]}

1993–94: First child sexual abuse allegations and first marriage

Main article: 1993 child sexual abuse accusations against Michael Jackson

Jackson gave a 90-minute interview to Oprah Winfrey on February 10, 1993, his second television interview since 1979. He grimaced when speaking of his childhood abuse at the hands of his father; he believed he had missed out on much of his childhood years, admitting that he often cried from loneliness. He denied tabloid rumors that he had bought the bones of the Elephant Man, slept in a hyperbaric oxygen chamber, or bleached his skin, stating for the first time that he had vitiligo. *Dangerous* re-entered the album chart in the top 10, more than a year after its original release.^{[24][95][150]}

In the summer of 1993, Jackson was accused of child sexual abuse by a 13-year-old boy named Jordan Chandler and his father, Evan Chandler, a dentist.^{[160][161][162]} The Chandler family demanded payment from Jackson, and the singer initially refused. Jordan Chandler eventually told the police that Jackson had sexually abused him.^[163] Evan Chandler was tape-recorded discussing his intention to pursue charges, saying, "If I go through with this, I win big-time. There's no way I lose. I will get everything I want and they will be destroyed forever.... Michael's career will be over". Jordan's mother was, however, adamant at the time that there had been no wrongdoing on Jackson's part.^[162] Jackson later used the recording to argue that he was the victim of a jealous father whose only goal was to extort money from the singer.^[162] In January 1994, however, after investigation on allegations of extortion against the singer by Chandler, deputy Los Angeles County district attorney Michael J. Montagna stated that Chandler would not be charged due to lack of cooperation from Jackson's camp and its willingness to negotiate with Chandler for several weeks among other reasons.^[164]

In August 1993, Jackson's home was raided by the police who, according to court documents, found books and photographs in his bedroom featuring young boys with little or no clothing.^[165] Since the books were legal to purchase and own, the jury decided to not indict Jackson.^[166] In December 1993, Jackson was strip searched.^[167] Jordan Chandler had reportedly given police a description of Jackson's intimate parts, and the strip search revealed that Jordan had correctly claimed Jackson had patchy-colored buttocks, short pubic hair, and pink and brown marked testicles.^[167] Reportedly, Jordan had also previously drawn accurate pictures of a dark spot on Jackson's penis only visible when his penis was lifted.^[168] Despite differing initial internal reports from prosecutors and investigators^[169] and later, with reports of jurors feeling otherwise that the photos did not match the description,^{[170][171][172]} the DA stated his belief in a sworn affidavit that the description was accurate,^[173]

along with the sheriff's photographer stating the description was accurate.^[174] A 2004 motion filed by Jackson's defense asserted that Jackson was never criminally indicted by any grand jury and that his settlement admitted no wrongdoing and contained no evidence of criminal misconduct.^[175]

Jackson's friends said he never recovered from the humiliation of the strip search. The investigation was inconclusive and no charges were ever filed.^[176] Jackson described the search in an emotional public statement, and proclaimed his innocence.^{[160][167][177]} On January 1, 1994, Jackson settled with the Chandlers out of court for \$22 million. A Santa Barbara County grand jury and a Los Angeles County grand jury disbanded on May 2, 1994 without indicting Jackson,^[178] and the Chandlers stopped co-operating with the criminal investigation around July 6, 1994.^{[179][180][181]} The out-of-court settlement's documentation specifically stated Jackson admitted no wrongdoing and no liability; the Chandlers and their family lawyer Larry Feldman signed it without contest.^[182] Feldman also explicitly stated "nobody bought anybody's silence".^[183] A decade after the fact, during the second round of child abuse allegations, Jackson's lawyers would file a memo stating that the 1994 settlement was done without his consent.^[180] A later disclosure by the FBI of investigation documents compiled over nearly 20 years led to Jackson's attorney to make the suggestion that there was no evidence of molestation or sexual impropriety from Jackson towards minors.^[184] According to reports the DCFS had investigated Jackson beginning in 1993 with the Chandler allegation and again in 2003. Reports show the LAPD and DCFS did not find credible evidence of abuse or sexual misconduct.^{[185][186]}

In May 1994, Jackson married Lisa Marie Presley, the daughter of Elvis and Priscilla Presley. They had first met in 1975, when a seven-year-old Presley attended one of Jackson's family engagements at the MGM Grand Hotel and Casino, and were reconnected through a mutual friend.^[187] According to a friend of Presley's, "their adult friendship began in November 1992 in L.A."^[188] They stayed in contact every day over the telephone. As the child molestation accusations became public, Jackson became dependent on Presley for emotional support; she was concerned about his faltering health and addiction to drugs.^[189] Presley explained, "I believed he didn't do anything wrong and that he was wrongly accused and yes I started falling for him. I wanted to save him. I felt that I could do it."^[190] She eventually persuaded him to settle the civil case out of court and go into rehabilitation to recover.^[189]

Jackson proposed to Presley over the telephone towards the fall of 1993, saying, "If I asked you to marry me, would you do it?"^[189] They married in the Dominican Republic in secrecy, denying it for nearly two months afterwards.^[191] The marriage was, in her words, "a married couple's life..... that was sexually active".^[192] At the time, the tabloid media speculated that the wedding was

a ploy to prop up Jackson's public image.^[191] The marriage lasted less than two years and ended with an amicable divorce settlement.^[193] In a 2010 interview with Oprah, Presley admitted that they spent four more years after the divorce "getting back together and breaking up", until she decided to stop.^[194]

1995–99: *HIStory*, second marriage, and fatherhood

In 1995, Jackson merged his ATV Music catalog with Sony's music publishing division creating Sony/ATV Music Publishing. Jackson retained half-ownership of the company, earned \$95 million upfront as well as the rights to even more songs.^{[195][196]} He then released the double album *HIStory: Past, Present and Future, Book I*. The first disc, *HIStory Begins*, was a 15-track greatest hits album, and was later reissued as *Greatest Hits: HIStory, Volume I* in 2001, while the second disc, *HIStory Continues*, contained 13 new songs and 2 cover versions. The album debuted at number one on the charts and has been certified for seven million shipments in the US.^[197] It is the best-selling multiple-disc album of all-time, with 20 million copies (40 million units) sold worldwide.^{[149][198]} *HIStory* received a Grammy nomination for Album of the Year.^[199]

The first single released from the album was "Scream/Childhood". "Scream" was a duet, performed with Jackson's youngest sister Janet. The song fights against the media, mainly for what the media made him out to be during his 1993 child abuse allegations. The single had the highest debut on the *Billboard* Hot 100 at number five, and received a Grammy nomination for "Best Pop Collaboration with Vocals".^[199] "You Are Not Alone" was the second single released from *HIStory*; it holds the *Guinness World Record* for the first song ever to debut at number one on the *Billboard* Hot 100 chart.^[135] It was seen as a major artistic and commercial success, receiving a Grammy nomination for "Best Pop Vocal Performance".^[199]

In late 1995, Jackson was rushed to a hospital after collapsing during rehearsals for a televised performance; the incident was caused by a stress-related panic attack.^[200] "Earth Song" was the third single released from *HIStory*, and topped the UK Singles Chart for six weeks over Christmas 1995; it sold a million copies, making it Jackson's most successful single in the UK.^[199] The track "They Don't Care About Us" became controversial when the Anti-Defamation League and other groups criticized its allegedly antisemitic lyrics. Jackson quickly put out a revised version of the song without the offending lyrics.^[201] In 1996, Jackson won a Grammy for Best Music Video, Short Form for "Scream" and an American Music Award for Favorite Pop/Rock Male Artist.^{[52][202]}

The album was promoted with the successful *HIStory World Tour*. The tour began on September 7, 1996, and finished on October 15, 1997. Jackson performed 82



Michael Jackson at the 1997 Cannes Film Festival for the *Ghosts* music video premier

concerts in 58 cities to over 4.5 million fans, and grossed a total of \$165 million. The show, which visited five continents and 35 countries, became Jackson's most successful in terms of audience figures.^[124] During the tour, Jackson married his longtime friend Deborah Jeanne Rowe, a dermatology nurse, in an impromptu ceremony in Sydney, Australia. Rowe was approximately six months pregnant with the couple's first child at the time. Originally, Rowe and Jackson had no plans to marry, but Jackson's mother Katherine persuaded them to do so.^[203] Michael Joseph Jackson Jr (commonly known as Prince) was born on February 13, 1997; his sister Paris-Michael Katherine Jackson was born a year later on April 3, 1998.^{[193][204]} The couple divorced in 1999, and Jackson got full custody of the children. The divorce was relatively amicable, but a subsequent custody suit was not settled until 2006.^{[205][206]}

In 1997, Jackson released *Blood on the Dance Floor: HIStory in the Mix*, which contained remixes of hit singles from *HIStory* and five new songs. Worldwide sales stand at 6 million copies, it is the best selling remix album ever released.^[207] It reached number one in the UK, as did the title track.^{[207][208]} In the US, the album was certified platinum, but only reached number 24.^{[146][199]} Forbes placed his annual income at \$35 million in 1996 and \$20 million in 1997.^[134] Throughout June 1999, Jackson was involved in a number of charitable events. He joined Luciano Pavarotti for a benefit concert in Modena, Italy. The show was in support of the nonprofit organization

War Child, and raised a million dollars for the refugees of Kosovo, FR Yugoslavia, as well as additional funds for the children of Guatemala.^[209] Later that month, Jackson organized a set of "Michael Jackson & Friends" benefit concerts in Germany and Korea. Other artists involved included Slash, The Scorpions, Boyz II Men, Luther Vandross, Mariah Carey, A. R. Rahman, Prabhu Deva Sundaram, Shobana, Andrea Bocelli, and Luciano Pavarotti. The proceeds went to the Nelson Mandela Children's Fund, the Red Cross and UNESCO.^[210] From August 1999 through 2000, he lived in New York City at 4 East 74th Street.^[211]

2000–03: Label dispute and *Invincible*

At the turn of the century, Jackson won an American Music Award as Artist of the 1980s.^[212] Throughout 2000 and 2001, Jackson worked in the studio with Teddy Riley and Rodney Jerkins, as well as other collaborators. These sessions would result in the album *Invincible*, released in October 2001. *Invincible* was Jackson's first full-length album in six years, and it would be the last album of new material he released while still alive. The release of the album was preceded by a dispute between Jackson and his record label, Sony Music Entertainment. Jackson had expected the licenses to the masters of his albums to revert to him sometime in the early 2000s. Once he had the licenses, he would be able to promote the material however he pleased and keep all the profits. However, due to various clauses in the contract, the revert date turned out to be many years away. Jackson discovered that the attorney who represented him in the deal was also representing Sony.^[208] Jackson was also concerned about the fact that for a number of years, Sony had been pressuring him to sell his share in their music catalog venture. Jackson feared that Sony might have a conflict of interest, since if Jackson's career failed, he would have to sell his share of the catalog at a low price.^[213] Jackson sought an early exit from his contract.^[208]

In September 2001, two 30th Anniversary concerts were held at Madison Square Garden to mark the singer's 30th year as a solo artist. Jackson appeared onstage alongside his brothers for the first time since 1984. The show also featured performances by Mýa, Usher, Whitney Houston, NSYNC, Destiny's Child, Monica, Luther Vandross, and Slash, among other artists.^[214] The second of the two shows took place the night before the September 11, 2001, terrorist attacks.^[215] After 9/11, Jackson helped organize the United We Stand: What More Can I Give benefit concert at RFK Stadium in Washington, D.C. The concert took place on October 21, 2001, and included performances from dozens of major artists, including Jackson, who performed his song "What More Can I Give" as the finale.^[213] Jackson's solo performances were omitted from the televised version of the benefit concert, although he could still be seen singing background vocals. This omission happened because of contractual issues re-

lated to the earlier 30th Anniversary concerts: those concerts were boiled down into a two-hour TV special titled *Michael Jackson: 30th Anniversary Celebration* which debuted in November 2001.

In spite of the events preceding its release, *Invincible* came out in October 2001 to much anticipation. *Invincible* proved to be a hit, debuting atop the charts in 13 countries and going on to sell approximately 13 million copies worldwide. It received double-platinum certification in the U.S.^{[146][149]} However, the sales for *Invincible* were lower than those of his previous releases, due in part to a lack of promotion, no supporting world tour and the label dispute. The album also came out at a bad time for the music industry in general.^[213] The album cost \$30 million to record, not including promotional expenditures.^[216] *Invincible* spawned three singles, "You Rock My World", "Cry", and "Butterflies", the latter without a music video. Jackson alleged in July 2002 that the-then Sony Music chairman Tommy Mottola was a "devil" and a "racist" who did not support his African-American artists, using them merely for his own personal gain.^[213] He charged that Mottola had called his colleague Irv Gotti a "fat nigger".^[217] Sony refused to renew Jackson's contract, and claimed that a \$25 million promotional campaign had failed because Jackson refused to tour in the United States.^[216]

In 2002, Michael Jackson won his 22nd American Music Award for Artist of the Century.^[218] In the same year, Jackson's third child, Prince Michael Jackson II (nicknamed "Blanket") was born.^[219] The mother's identity was not announced, but Jackson has said the child was the result of artificial insemination from a surrogate mother and his own sperm.^[205] On November 20 of that year, Jackson brought his infant son onto the balcony of his room at the Hotel Adlon in Berlin, as fans stood below, holding him in his right arm, with a cloth loosely draped over the baby's face. The baby was briefly extended over a railing, four stories above ground level, causing widespread criticism in the media. Jackson later apologized for the incident, calling it "a terrible mistake".^[220] Sony released *Number Ones*, a compilation of Jackson's hits on CD and DVD. In the U.S., the album was certified triple platinum by the RIAA; in the UK it was certified six times platinum for shipments of at least 1.2 million units.^{[146][221]}

2003–05: Second child sexual abuse allegations and acquittal

Further information: *Living with Michael Jackson* and *People v. Jackson*

Beginning in May 2002, Jackson allowed a documentary film crew, led by British TV personality Martin Bashir, to follow him around nearly everywhere he went. Bashir's film crew was with Jackson during the "baby-dangling incident" in Berlin. The program was broadcast in March 2003 as *Living with Michael Jackson*.



Jackson in Las Vegas, 2003

In a particularly controversial scene, Jackson was seen holding hands and discussing sleeping arrangements with a young boy.^[222] As soon as the documentary aired, the Santa Barbara county attorney's office began a criminal investigation. After an initial probe from the LAPD and DCFS was conducted in February 2003, they had initially concluded that molestation allegations were "unfounded" at the time.^[223] After the young boy involved in the documentary and his mother later told investigators that Jackson had been improper with the boy, Jackson was arrested in November 2003, and was charged with seven counts of child molestation and two counts of administering an intoxicating agent in relation to the 13-year-old boy shown in the film.^[222] Jackson denied the allegations, saying the sleepovers were not sexual in nature. The *People v. Jackson* trial began on January 31, 2005, in Santa Maria, California, and lasted five months, until the end of May. On June 13, 2005, Jackson was acquitted on all counts.^{[224][225][226]} After the trial, in a highly publicized relocation he moved to the Persian Gulf island of Bahrain, as a guest of Sheikh Abdullah.^[227] Bahrain was also where the family intended to send Jackson if he was convicted (though Jackson did not know about the plan), according to a statement by Jermaine Jackson printed in *The Times* of London in September 2011.^[228]

2006–09: Closure of Neverland, final years, and *This Is It*

In March 2006, the main house at the Neverland Ranch was closed as a cost-cutting measure.^[229] There were numerous reports around that time that Jackson was having financial problems. Jackson had been delinquent on his repayments of a \$270 million loan secured against his music publishing holdings, even though those holdings were reportedly making him as much as \$75 million a year.^[230] Bank of America sold the debt to Fortress Investments. Sony reportedly proposed a restructuring



Jackson and his son Blanket in Disneyland Paris, 2006

deal which would give them a future option to buy half of Jackson's stake in their jointly owned publishing company (leaving Jackson with a 25% stake).^[196] Jackson agreed to a Sony-backed refinancing deal in April 2006, although the exact details were not made public.^[231] Jackson did not have a recording contract in place with Sony or any other major record label at the time.

In early 2006, there was an announcement that Jackson had signed a contract with a Bahrain-based startup called Two Seas Records. However, nothing ever came of that deal, and the CEO of Two Seas, Guy Holmes, later stated that the deal had never been finalized.^{[232][233]} Throughout 2006, Sony repackaged 20 singles from the 1980s and 1990s as the *Michael Jackson: Visionary* series, which subsequently became a box set. Most of those singles returned to the charts as a result. In September 2006, Jackson and his ex-wife Debbie Rowe confirmed reports that they had settled their long-running child custody suit. The terms were never made public. Jackson continued to be the custodial parent of the couple's two children.^[206] In October 2006, Fox News entertainment reporter Roger Friedman said that Jackson had been recording at a studio in rural Westmeath, Ireland. It was not known at the time what Jackson might be working on, or who might be paying for the sessions, since his publicist had recently issued

a statement claiming that he had left Two Seas.^{[233][234]}

In November 2006, Jackson invited an *Access Hollywood* camera crew into the studio in Westmeath, and MSNBC broke the story that he was working on a new album, produced by will.i.am of The Black Eyed Peas.^[149] Jackson performed at the World Music Awards, in London on November 15, 2006, and accepted a Diamond Award for selling over 100 million records.^{[149][235]} Jackson returned to the United States after Christmas 2006 to attend James Brown's funeral in Augusta, Georgia. He gave one of the eulogies, saying that "James Brown is my greatest inspiration."^[236] In the spring of 2007, Jackson and Sony teamed up to buy yet another music publishing company: Famous Music LLC, formerly owned by Viacom. This deal gave him the rights to songs by Eminem, Shakira and Beck, among others.^[237] Jackson recorded extensively during this period in New York with songwriter and producer will.i.am and also in Las Vegas with producers Akon and RedOne.^{[238][239]} In March 2007, Jackson gave a brief interview to the Associated Press in Tokyo, where he said, "I've been in the entertainment industry since I was 6 years old, and as Charles Dickens would say, 'It's been the best of times, the worst of times.' But I would not change my career..... While some have made deliberate attempts to hurt me, I take it in stride because I have a loving family, a strong faith and wonderful friends and fans who have, and continue, to support me."^[240]

In March 2007, Jackson visited a U.S. Army post in Japan named Camp Zama to greet 3,000 plus U.S. troops and their families. The hosts presented Jackson with a Certificate of Appreciation for his devotion to U.S. Military troops and their families.^[241]

In September 2007, Jackson was reportedly still working with will.i.am, but the album was apparently never completed.^[242] However, in 2008, Jackson and Sony released *Thriller 25* to mark the 25th anniversary of the original *Thriller*. This album featured the previously unreleased song "For All Time" (an outtake from the original sessions) as well as remixes, where Jackson collaborated with younger artists who had been inspired by his work.^[243] Two of the remixes were released as singles with only modest success: "The Girl Is Mine 2008" (with will.i.am) and "Wanna Be Startin' Somethin' 2008" (with Akon). The first single was based on an early demo version, without Paul McCartney. The album itself was a hit, however.^{[243][244][245][246]} In anticipation of Jackson's 50th birthday, Sony BMG released a series of greatest-hits albums called *King of Pop*. Slightly different versions were released in various countries, based on polls of local fans.^[247] *King of Pop* reached the top 10 in most countries where it was issued, and also sold well as an import in other countries (such as the United States).^{[248][249]}

In late 2008, Fortress Investments threatened to foreclose on Neverland Ranch, which Jackson used as collateral for loans running into many tens of millions of dollars. However, Fortress opted to sell Jackson's debts to Colony Cap-



An aerial view of part of Jackson's 2,800-acre (11 km²) Neverland Valley Ranch near Los Olivos, CA showing the many rides

ital LLC. In November, Jackson transferred Neverland Ranch's title to Sycamore Valley Ranch Company LLC, which was a joint venture between Jackson and Colony Capital LLC. This deal cleared Jackson's debt, and he reportedly even gained an extra \$35 million from the venture. At the time of his death, Jackson still owned a stake in Neverland/Sycamore Valley, but it was not announced how large that stake was.^{[250][251][252]} In September 2008, Jackson entered negotiations with Julien's Auction House to display and auction a large collection of memorabilia amounting to approximately 1,390 lots. The auction was scheduled to take place between April 22 and 25.^[253] An exhibition of the lots opened as scheduled on April 14, but the actual auction was eventually cancelled at Jackson's request.^[254]

In March 2009, Jackson held a press conference at London's O₂ Arena and announced a series of comeback concerts titled *This Is It*. The shows would be Jackson's first major series of concerts since the *HIStory World Tour* finished in 1997. Jackson suggested possible retirement after the shows; he said it would be his "final curtain call". The initial plan was for 10 concerts in London, followed by shows in Paris, New York City and Mumbai. Randy Phillips, president and chief executive of AEG Live, stated that the first 10 dates alone would earn the singer approximately £50 million.^[255] The London residency was increased to 50 dates after record breaking ticket sales: over one million were sold in less than two hours.^[256] Jackson rehearsed in Los Angeles in the weeks leading up to the tour under the direction of choreographer Kenny Ortega. Most of these rehearsals took place at the Staples Center, which was owned by AEG.^[257] The concerts would have commenced on July 13, 2009, and finished on March 6, 2010. Less than three weeks before the first show was due to begin in London and with all concerts being sold out, Jackson died after suffering cardiac arrest.^[258] Some time before his death, it was reported that he was starting a clothing line with Christian Audigier.^{[259][260]}

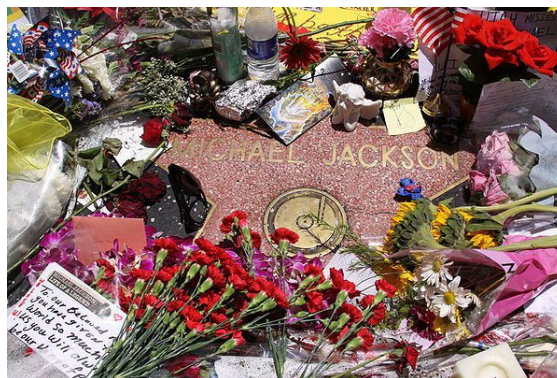
Jackson's first posthumous song released entirely by his Estate was titled "This Is It" which Jackson cowrote in the 1980s with Paul Anka. It was not on the set

lists for the concerts, and the recording was based on an old demo tape. The surviving brothers reunited in the studio for the first time since 1989 to record backing vocals. On October 28, 2009, a documentary film about the rehearsals titled *Michael Jackson's This Is It* was released.^[261] Even though it ran for a limited two-week engagement, it became the highest grossing documentary or concert movie of all time, with earnings of more than \$260 million worldwide.^[262] Jackson's estate received 90% of the profits.^[263] The film was accompanied by a compilation album of the same name. Two versions of the new song appear on the album, which also featured original masters of Jackson's hits in the order in which they appear in the movie, along with a bonus disc with previously unreleased versions of more Jackson hits as well as a spoken-word poem titled "Planet Earth".^[264] At the 2009 American Music Awards, Jackson won four posthumous awards, two for him and two for his album *Number Ones*, bringing his total American Music Awards to 26.^{[265][266]}

16.8.2 Death and memorial

Main articles: [Death of Michael Jackson](#) and [Michael Jackson memorial service](#)

On June 25, 2009, Jackson died while in his bed at his



Fans flocked to Jackson's star on the Hollywood Walk of Fame, adorning it with flowers and notes on the day of his death.

rented mansion at 100 North Carolwood Drive in the Holmby Hills district of Los Angeles. Attempts at resuscitating him by Conrad Murray, his personal physician, were unsuccessful.^[267] Los Angeles Fire Department paramedics received a 911 call at 12:22 (PDT, 19:22 UTC), arriving three minutes later at Jackson's location.^{[268][269]} He was reportedly not breathing and CPR was performed.^[270] Resuscitation efforts continued en route to the Ronald Reagan UCLA Medical Center, and for more than an hour after arriving there at 1:13 (20:13 UTC). He was pronounced dead at 2:26 local time (21:26 UTC).^{[271][272]} Jackson's death triggered a global outpouring of grief.^[267]

The news spread quickly online, causing websites to slow down and crash from user overload. Both TMZ and

the *Los Angeles Times* suffered outages.^[273] Google initially believed that the input from millions of people searching for “Michael Jackson” meant that the search engine was under **DDoS attack**, and blocked searches related to Michael Jackson for 30 minutes. Twitter reported a crash, as did Wikipedia at 3:15 pm PDT (22:15 UTC).^[274] The **Wikimedia Foundation** reported nearly a million visitors to Jackson’s biography within one hour, probably the most visitors in a one-hour period to any article in Wikipedia’s history.^[275] **AOL Instant Messenger** collapsed for 40 minutes. AOL called it a “seminal moment in Internet history”, adding, “We’ve never seen anything like it in terms of scope or depth.”^[276]

Around 15% of Twitter posts—or 5,000 tweets per minute—reportedly mentioned Jackson after the news broke,^{[277][278]} compared to the 5% recalled as having mentioned the Iranian elections or the flu pandemic that had made headlines earlier in the year.^[278] Overall, web traffic ranged from 11% to at least 20% higher than normal.^{[277][279]} MTV and BET aired marathons of Jackson’s music videos.^[280] Jackson specials aired on multiple television stations around the world. The British soap opera *EastEnders* added a last-minute scene, in which one character tells another about the news, to the June 26 episode.^[281]

Jackson’s memorial was held on July 7, 2009, at the Staples Center in Los Angeles, preceded by a private family service at Forest Lawn Memorial Park’s Hall of Liberty. Because of the high demand, organizers of the service fashioned a lottery style distribution method to give out tickets to members of the public. 1.6 million fans applied for tickets to the service over the two-day period that registration was open. 8,750 names were drawn at random to decide who to distribute tickets to, with each recipient receiving two tickets each.^[282] Jackson’s casket was present during the memorial but no information was released about the final disposition of the body. The memorial service was one of the most watched events in online streaming history.^[283] The U.S. audience was estimated by Nielsen to be 31.1 million, an amount comparable to the estimated 35.1 million that watched the 2004 burial of former president Ronald Reagan, and the estimated 33.1 million Americans who watched the 1997 funeral for Princess Diana.^[284]

Mariah Carey, Stevie Wonder, Lionel Richie, John Mayer, Jennifer Hudson, Usher, Jermaine Jackson, and Shaheen Jafargholi performed at the event. Berry Gordy and Smokey Robinson gave eulogies, while Queen Latifah read “We had him”, a poem written for the occasion by Maya Angelou.^[285] The Reverend Al Sharpton received a standing ovation with cheers when he told Jackson’s children, “Wasn’t nothing strange about your daddy. It was strange what your daddy had to deal with. But he dealt with it anyway.”^[286] The memorial is best remembered for when Jackson’s 11-year-old daughter, Paris Katherine, speaking publicly for the first time cried as she told the crowd, “Ever since I was born, Daddy

has been the best father you could ever imagine..... I just wanted to say I love him..... so much.”^{[287][288]} Reverend Lucious Smith provided a closing prayer.^[289] On August 24, several news outlets quoted anonymous sources as stating that the Los Angeles coroner had decided to treat Jackson’s death as a homicide; this was later confirmed by the coroner on August 28.^{[290][291]} At the time of death, Jackson had been administered **propofol**, **lorazepam** and **midazolam**.^[292] Law enforcement officials conducted a manslaughter investigation of his personal physician Conrad Murray, who was charged with **involuntary manslaughter** by prosecutors in Los Angeles on February 8, 2010.^[293] Jackson’s body was entombed on September 3, 2009, at **Forest Lawn Memorial Park** in Glendale, California.^[294]



Tribute of fans from all over the world in the Forest Lawn Memorial Park on the first anniversary of his death

On June 25, 2010, the first anniversary of Jackson’s death, fans traveled to Los Angeles to pay their tribute to him. They visited Jackson’s star on the Hollywood Walk of Fame and his family’s home, as well as Forest Lawn Memorial Park. Many of the fans were carrying sunflowers and other tribute items to drop off at the sites. Members of the Jackson family and close friends arrived to pay their respects.^{[295][296]} Katherine returned to Gary, Indiana to unveil a granite monument constructed in the front yard of the family home. The memorial continued with a candlelight vigil and a special performance of “We Are the World”.^{[297][298]} On June 26, there was a protest march in front of the Los Angeles Police Department’s Robbery-Homicide Division at the old Parker Center building and a petition with thousands of signatures demanding justice was delivered.^{[299][300]} The Jackson Family Foundation in conjunction with Voiceplate presented “Forever Michael”, an event bringing together Jackson family members, celebrities, fans, supporters and the community to celebrate and honor his legacy. A portion of the proceeds were presented to some of Jackson’s favorite charities. Katherine also introduced her new book “Never Can Say Goodbye”.^{[301][302][303]}

Aftermath

After his death, Jackson became the best-selling albums artist of 2009. He sold over 8.2 million albums in the United States, and a total of 35 million albums worldwide, in the 12 months that followed his death.^{[304][305]} Jackson became the first artist to sell one million downloads in a week in download history, with a record-breaking 2.6 million downloads of his songs. After his death, three of his albums sold more than any new album, which was the first time a catalog album has ever scanned more sales than any new album.^[306] Jackson also became the first artist in history to have four of the top 20 best selling albums in a single year in the United States.^[307] Following this surge in sales, Sony announced that they had extended their relationship with his material. The distribution rights held by Sony Music were due to expire in 2015.^[308] On March 16, 2010, Sony Music Entertainment, in a move spearheaded by its **Columbia/Epic Label Group** division, signed a new deal with the Jackson estate to extend their distribution rights to his back catalogue until at least 2017, as well as to obtain permission to release ten new albums with previously unreleased material and new collections of released work.^[309]

On November 4, 2010, Sony announced the release of *Michael*, the first posthumous album set to be released on December 14, with the promotional single released to the radios on November 8, titled "Breaking News".^[310] The deal was unprecedented in the music industry as it is the most expensive music contract pertaining to a single artist in history; it reportedly involved Sony Music paying \$250 million for the deal, with the Jackson estate getting the full sum as well as its share of royalties for all works released.^{[308][311]} Video game developer Ubisoft announced it would release a new dancing-and-singing game featuring Michael Jackson for the 2010 holiday season. The game titled *Michael Jackson: The Experience* was among the first to use Kinect and PlayStation Move, the respective motion-detecting camera systems for Microsoft's Xbox 360 and Sony's PlayStation 3.^[312]

On November 3, 2010, the theatrical performing company Cirque du Soleil announced that it would launch *Michael Jackson: The Immortal World Tour* in October 2011 in Montreal, while a permanent show will reside in Las Vegas.^[313] The 90-minute \$57-million production will combine Jackson's iconic musical oeuvre and choreography with the Cirque's signature artistry, dance and aerial displays involving 65 artists.^[314] The tour was written and directed by Jamie King^[315] and centers on Jackson's "inspirational Giving Tree – the well-spring of creativity where his love of music and dance, fairy tale and magic, and the fragile beauty of nature are unlocked."^[316] On October 3, 2011, the accompanying compilation soundtrack album *Immortal* was announced to have over 40 Jackson's original recordings re-produced by Kevin Antunes.^[317] A second, larger and more theatrical Cirque show entitled *Michael Jackson: One* designed

for residency at the **Mandalay Bay** resort in Las Vegas was announced on February 21, 2013. This show, whose production was written and directed by Jamie King who produced the *Immortal* show, began its run on May 23, 2013 in a newly renovated theater to both critical and commercial success.^{[318][319][320][321]}

In 2011 it was revealed that Jackson had recorded in 1981–1983 with Freddie Mercury, including a demo of "State of Shock," "Victory" and "There Must Be More to Life Than This."^[322] None of these collaborations were officially released, although bootleg recordings exist. Jackson went on to record the single "State of Shock" with Mick Jagger for The Jacksons' album *Victory*.^[323] Mercury included the solo version of "There Must Be More To Life Than This" on his *Mr. Bad Guy* album.^[324] In November 2011, Brian May announced that a series of duets that Mercury recorded with Jackson were to be released in 2012.^[325] He later updated the release date to autumn of 2013 and then to 2014.^[326]

In April 2011, Jackson's longtime friend and billionaire businessman Mohamed Al-Fayed, chairman of Fulham Football Club, unveiled a statue of Jackson outside the club's stadium, Craven Cottage.^[327] Fulham fans were bemused by the statue and failed to understand the relevance of Jackson to the club.^[328] Al Fayed defended the statue and told the fans to "go to hell" if they did not appreciate it.^[329] The statue was removed in September 2013.^[330]

In 2012, in an attempt to end family public feuding, Jackson's brother Jermaine Jackson retracted his signature on a letter made public criticizing executors of Michael Jackson's estate and his mother's advisers concerning the legitimacy of his brother's will.^[331] T.J. Jackson, son of Tito Jackson, was given co-guardianship of Michael Jackson's children after false reports surfaced of Katherine Jackson going missing.^[332]

On May 16, 2013, choreographer Wade Robson alleged on *The Today Show* that Jackson "performed sexual acts on me and forced me to perform sexual acts on him" for 7 years, beginning when Robson was 7 years old.^[333] Robson had previously testified in defence of Jackson at the singer's 2005 child molestation trial.^[334] The attorney for Jackson's estate described Robson's claim as "outrageous and pathetic".^[335] The date for the hearing which will determine whether Robson can sue Jackson's estate was scheduled for June 2, 2014.^[336] In February 2014, the Internal Revenue Service reported that Jackson's estate owed them \$702 million, including \$505 million in taxes and \$197 million in penalties after they claimed the estate undervalued Jackson's fortune.^[337]

On March 31, 2014, Epic Records announced that an album of eight songs of unreleased material culled from past recording sessions would be issued under the title, *Xscape*.^[338] It was released on May 13, 2014.^[339] On May 12, 2014, another young man, Jimmy Safechuck, sued Jackson's estate, claiming Jackson sexually abused

him “from the age of 10 to about 14 or 15” in the 1980s.^[340] During the 2014 *Billboard Music Awards* on May 18, a “Pepper’s ghost” likeness of Jackson appeared, dancing to “Slave to the Rhythm”, a song from his second posthumously released album, *Xscape*.^[341]

16.8.3 Artistry

Influences



One of many identical statues, based on Diana Walczak's original *HIStory* statue, positioned throughout Europe to promote *HIStory*

Jackson’s music took root in R&B, pop and soul. He had been influenced by the work of musicians such as Little Richard, James Brown, Jackie Wilson, Diana Ross, Fred Astaire,^[342] Sammy Davis, Jr.,^[342] Gene Kelly,^[343] David Ruffin,^[344] The Isley Brothers, the Bee Gees, and the West Side Story dancers, to whom he made a tribute in “Beat It” and in the “Bad” video.^[345] According to David Winters, who met and befriended Jackson while choreographing the 1971 Diana Ross TV special *Diana!*, Jackson watched *West Side Story* almost every week and it was his favorite film.^{[346][347][348]} While Little Richard had a substantial influence on Jackson,^[349] James Brown was Jackson’s greatest inspiration. In reference to Brown, Jackson declared: “Ever since I was a small child, no more than like six years old, my mother would wake me

no matter what time it was, if I was sleeping, no matter what I was doing, to watch the television to see the master at work. And when I saw him move, I was mesmerized. I had never seen a performer perform like James Brown, and right then and there I knew that was exactly what I wanted to do for the rest of my life because of James Brown.”^[350]

The young Michael Jackson owed his vocal technique in large part to Diana Ross. Not only a mother figure to him, she was often observed in rehearsal as an accomplished performer. He later expressed: “I got to know her well. She taught me so much. I used to just sit in the corner and watch the way she moved. She was art in motion. I studied the way she moved, the way she sang – just the way she was.” He told her: “I want to be just like you, Diana.” She said: “You just be yourself.”^[351] But Jackson owed part of his enduring style—especially his use of the *ooh* interjection—to Ross. From a young age, Jackson often punctuated his verses with a sudden exclamation of *ooh*. Diana Ross had used this effect on many of the songs recorded with *The Supremes*.^[352]

Musical themes and genres

Unlike many artists, Jackson did not write his songs on paper. Instead he would dictate into a sound recorder, and when recording he would sing the lyrics from memory.^[353] In most of his songs, such as “Billie Jean”, “Who Is It”, and “Tabloid Junkie”, he would beatbox and imitate the instruments using his voice instead of playing the actual instruments, along with other sounds. Jackson noted that it is easier to sing a drum line, or sing a bass, instead of playing a drum line or a bass with an instrument. Several critics have said that Jackson’s distinct voice was able to replace any instrument convincingly. Steve Huey of *Allmusic* said that, throughout his solo career, Jackson’s versatility allowed him to experiment with various themes and genres.^[3] As a musician, he ranged from Motown’s dance fare and ballads to techno and house-edged new jack swing to work that incorporates both funk rhythms and hard rock guitar.^{[133][354][355]}

According to Huey, *Thriller* refined the strengths of *Off the Wall*; the dance and rock tracks were more aggressive, while the pop tunes and ballads were softer and more soulful.^[3] Notable tracks included the ballads “The Lady in My Life”, “Human Nature” and “The Girl Is Mine”; the funk pieces “Billie Jean” and “Wanna Be Startin’ Somethin’”; and the post-disco set “Baby Be Mine” and “P.Y.T. (Pretty Young Thing)”.^{[3][354][355][356][357]} With *Thriller*, Christopher Connelly of *Rolling Stone* commented that Jackson developed his long association with the subliminal theme of paranoia and darker imagery.^[357] *Allmusic*’s Stephen Thomas Erlewine noted this is evident on the songs “Billie Jean” and “Wanna Be Startin’ Somethin’”.^[355] In “Billie Jean”, Jackson sings about an obsessive fan who alleges he has fathered a child of hers.^[3] In “Wanna Be Startin’ Somethin’” he argues



Jackson in 1988, performing live at his record-breaking *Bad* world tour

against gossip and the media.^[357] “Beat It” decried gang violence in an homage to *West Side Story*, and was Jackson’s first successful rock cross-over piece, according to Huey.^{[3][133]} He also observed that the title track “Thriller” began Jackson’s interest with the theme of the supernatural, a topic he revisited in subsequent years.^[3] In 1985, Jackson co-wrote the charity anthem “We Are the World”; humanitarian themes later became a recurring theme in his lyrics and public persona.^[3]

In *Bad*, Jackson’s concept of the predatory lover can be seen on the rock song “Dirty Diana”.^[361] The lead single “I Just Can’t Stop Loving You” is a traditional love ballad, while “Man in the Mirror” is an anthemic ballad of confession and resolution. “Smooth Criminal” was an evocation of bloody assault, rape and likely murder.^[111] Allmusic’s Stephen Thomas Erlewine states that *Dangerous* presents Jackson as a very paradoxical individual.^[362] He comments the album is more diverse than his previous *Bad*, as it appeals to an urban audience while also attracting the middle class with anthems like “Heal the World”.^[362] The first half of the record is dedicated to new jack swing, including songs like “Jam” and “Remember the Time”.^[363] The album is Jackson’s first where social ills become a primary theme; “Why You Wanna Trip on Me”, for example, protests against world hunger, AIDS, homelessness and drugs.^[363] *Dangerous* contains sexually charged efforts such as the multifaceted love song, “In the Closet”.^[363] The title track continues the theme of the predatory lover and compulsive desire.^[363] The second half includes introspective, pop-gospel anthems such as “Will You Be There”, “Heal the World” and “Keep the Faith”; these songs show Jackson opening up about various personal struggles and worries.^[363] In the ballad “Gone Too Soon”, Jackson gives tribute to his friend Ryan White and the plight of those with AIDS.^[364]

HIStory creates an atmosphere of paranoia.^[365] Its content focuses on the hardships and public struggles Jackson went through just prior to its production. In the new jack swing-funk-rock efforts “Scream” and “Tabloid Junkie”,

along with the R&B ballad “You Are Not Alone”, Jackson retaliates against the injustice and isolation he feels, and directs much of his anger at the media.^[366] In the introspective ballad “Stranger in Moscow”, Jackson laments over his “fall from grace”, while songs like “Earth Song”, “Childhood”, “Little Susie” and “Smile” are all operatic pop pieces.^{[365][366]} In the track “D.S.”, Jackson launched a verbal attack against Tom Sneddon. He describes Sneddon as an antisocial, white supremacist who wanted to “get my ass, dead or alive”. Of the song, Sneddon said, “I have not—shall we say—done him the honor of listening to it, but I’ve been told that it ends with the sound of a gunshot”.^[367] *Invincible* found Jackson working heavily with producer Rodney Jerkins.^[3] It is a record made up of urban soul like “Cry” and “The Lost Children”, ballads such as “Speechless”, “Break of Dawn”, and “Butterflies” and mixes hip-hop, pop, and R&B in “2000 Watts”, “Heartbreaker” and “Invincible”.^{[368][369]}

Vocal style

Jackson sang from childhood, and over time his voice and vocal style changed noticeably. Between 1971 and 1975, Jackson’s voice descended from boy soprano to high tenor.^[370] His vocal range as an adult was F2-E♭6. Jackson first used a technique called the “vocal hiccup” in 1973, starting with the song “It’s Too Late to Change the Time” from *The Jackson 5’s G.I.T.: Get It Together* album.^[371] Jackson did not use the hiccup technique—somewhat like a gulping for air or gasping—fully until the recording of *Off the Wall*: it can be seen in full force in the “Shake Your Body (Down to the Ground)” promotional video.^[37] With the arrival of *Off the Wall* in the late 1970s, Jackson’s abilities as a vocalist were well regarded. At the time, *Rolling Stone* compared his vocals to the “breathless, dreamy stutter” of Stevie Wonder. Their analysis was also that “Jackson’s feathery-timbred tenor is extraordinarily beautiful. It slides smoothly into a startling falsetto that’s used very daringly”.^{[372][373]} 1982 saw the release of *Thriller*, and *Rolling Stone* was of the opinion that Jackson was then singing in a “fully adult voice” that was “tinged by sadness”.^[357]

A distinctive deliberate mispronunciation of “come on”, used frequently by Jackson, occasionally spelled “c’mon”, “cha’mone”, or “shamone”, is also a staple in impressions and caricatures of him.^[374] The turn of the 1990s saw the release of the introspective album *Dangerous*. *The New York Times* noted that on some tracks, “he gulps for breath, his voice quivers with anxiety or drops to a desperate whisper, hissing through clenched teeth” and he had a “wretched tone”.^[363] When singing of brotherhood or self-esteem the musician would return to “smooth” vocals.^[363] When commenting on *Invincible*, *Rolling Stone* were of the opinion that—at the age of 43—Jackson still performed “exquisitely voiced rhythm tracks and vibrating vocal harmonies”.^[375] Nelson George summed up Jackson’s vocals by stating “The

grace, the aggression, the growling, the natural boyishness, the falsetto, the smoothness—that combination of elements mark him as a major vocalist”.^[358]

Very concerned about a transparent rendition of this identity, the sound engineer **Bruce Swedien** opted for some technical approaches and studio strategies aiming at keeping as truly as possible the singer’s intimate and natural expressions: mikes, analogic recordings, special techniques elaborated to design vocal prisms, creation of natural acoustic spaces, conversion of stereophonic fields in tri-dimensional sound spaces playing with early reflections, plywood, Monstercable or Tubetraps.^[376]

Music videos and choreography

Jackson has also been referred to as the King of Music Videos.^[377] Steve Huey of Allmusic observed how Jackson transformed the music video into an art form and a promotional tool through complex story lines, dance routines, special effects and famous cameo appearances, simultaneously breaking down racial barriers.^[3] Before *Thriller*, Jackson struggled to receive coverage on MTV, allegedly because he was African American.^[378] Pressure from CBS Records persuaded MTV to start showing “Billie Jean” and later “Beat It”, leading to a lengthy partnership with Jackson, also helping other black music artists gain recognition.^[379] MTV employees deny any racism in their coverage, or pressure to change their stance. MTV maintains that they played rock music, regardless of race.^[380] The popularity of his videos on MTV helped to put the relatively young channel “on the map”; MTV’s focus shifted in favor of pop and R&B.^{[379][381]} His performance on *Motown 25: Yesterday, Today, Forever* changed the scope of live stage show; “That Jackson lip-synced ‘Billie Jean’ is, in itself, not extraordinary, but the fact that it did not change the impact of the performance is extraordinary; whether the performance was live or lip-synced made no difference to the audience” thus creating an era in which artists re-create the spectacle of music video imagery on stage.^[382] Short films like *Thriller* largely remained unique to Jackson, while the group dance sequence in “Beat It” has frequently been imitated.^[383] The choreography in *Thriller* has become a part of global pop culture, replicated everywhere from Indian films to prisons in the Philippines.^[384] The *Thriller* short film marked an increase in scale for music videos, and has been named the most successful music video ever by the *Guinness World Records*.^[135]

In the 19-minute music video for “Bad”—directed by **Martin Scorsese**—Jackson began using sexual imagery and choreography not previously seen in his work. He occasionally grabbed or touched his chest, torso and crotch. When asked by Oprah in the 1993 interview about why he grabbed his crotch, he replied, “I think it happens subliminally” and he described it as something that was not planned, but rather, as something that was compelled by the music. “Bad” garnered a mixed reception from

both fans and critics; *Time* magazine described it as “infamous”. The video also featured **Wesley Snipes**; in the future Jackson’s videos would often feature famous cameo roles.^{[104][385]} For the “Smooth Criminal” video, Jackson experimented with an anti-gravity lean where the performer leans forward at a 45 degree angle, beyond the performer’s center of gravity. To accomplish this move live, Jackson and designers developed a special shoe that locks the performer’s feet to the stage, allowing them to lean forward. They were granted U.S. Patent 5,255,452 for the device.^[386] Although the music video for “Leave Me Alone” was not officially released in the US, in 1989 it was nominated for three *Billboard* Music Video Awards;^[387] the same year it won a Golden Lion Award for the quality of the special effects used in its production. In 1990, “Leave Me Alone” won a Grammy for Best Music Video, Short Form.^[132]

He received the MTV Video Vanguard Award in 1988 and the MTV Video Vanguard Artist of the Decade Award in 1990 to celebrate his accomplishments in the art form in the 1980s; in 1991 the first award was renamed in his honor.^[150] “Black or White” was accompanied by a controversial music video, which, on November 14, 1991, simultaneously premiered in 27 countries with an estimated audience of 500 million people, the largest viewing ever for a music video at that time.^[149] It featured scenes construed as having a sexual nature as well as depictions of violence. The offending scenes in the final half of the 14-minute version were edited out to prevent the video from being banned, and Jackson apologized.^[388] Along with Jackson, it featured **Macaulay Culkin**, **Peggy Lipton**, and **George Wendt**. It helped usher in morphing as an important technology in music videos.^[389]

“Remember the Time” was an elaborate production, and became one of his longest videos at over nine minutes. Set in ancient Egypt, it featured groundbreaking visual effects and appearances by **Eddie Murphy**, **Iman**, and **Magic Johnson**, along with a distinct complex dance routine.^[390] The video for “In the Closet” was Jackson’s most sexually provocative piece. It featured supermodel **Naomi Campbell** in a courtship dance with Jackson. The video was banned in South Africa because of its imagery.^[150]

The music video for “Scream”, directed by **Mark Romanek** and production designer **Tom Foden**, is one of Jackson’s most critically acclaimed. In 1995, it gained 11 MTV Video Music Award Nominations—more than any other music video—and won “Best Dance Video”, “Best Choreography”, and “Best Art Direction”.^[391] The song and its accompanying video are a response to the backlash Jackson received from the media after being accused of child molestation in 1993.^[392] A year later, it won a Grammy for Best Music Video, Short Form; shortly afterwards *Guinness World Records* listed it as the most expensive music video ever made at a cost of \$7 million.^{[199][393]}

"Earth Song" was accompanied by an expensive and well-received music video that gained a Grammy nomination for Best Music Video, Short Form in 1997. The video had an environmental theme, showing images of animal cruelty, deforestation, pollution and war. Using special effects, time is reversed so that life returns, wars end, and the forests re-grow.^{[199][394]} Released in 1997 and premiering at the 1996 Cannes Film Festival, *Michael Jackson's Ghosts* was a short film written by Jackson and Stephen King and directed by Stan Winston. The video for *Ghosts* is over 38 minutes long and holds the *Guinness World Record* as the world's longest music video.^{[199][208][395][396]}

16.8.4 Legacy and influence

See also: [Records and achievements of Michael Jackson](#) and [List of artists influenced by Michael Jackson](#)

The media has commonly referred to Jackson as the



Jackson's star on the Hollywood Walk of Fame, set in 1984

"King of Pop" because, throughout his career, he transformed the art of music videos and paved the way for modern pop music. *The Daily Telegraph* writer Tom Utley described Jackson in 2003 as "extremely important" and a "genius".^[397] For much of his career, he had an "unparalleled" level of worldwide influence over the younger generation through his musical and humanitarian contributions.^[201] Jackson's music and videos, such as *Thriller*, fostered racial diversity in MTV's roster, helped to put the relatively new channel into public awareness, and steered the channel's focus from rock to pop music and R&B, shaping the channel into a form that proved enduring. Jackson's work continues to influence numerous hip hop, rock, pop and R&B artists. BET described Jackson "as quite simply the greatest entertainer of all time" and someone who "revolutionized the music video and brought dances like the moonwalk to the world. Jackson's sound, style, movement and legacy continues to inspire

artists of all genres."^[398]

Allmusic's Steve Huey describes Jackson as "an unstoppable juggernaut, possessed of all the skills to dominate the charts seemingly at will: an instantly identifiable voice, eye-popping dance moves, stunning musical versatility and loads of sheer star power".^[3] In the mid-1980s, *Time* magazine's pop music critic, Jay Cocks, noted "Jackson is the biggest thing since The Beatles. He is the hottest single phenomenon since Elvis Presley. He just may be the most popular black singer ever".^[66] In 1990, *Vanity Fair* cited Jackson as the most popular artist in the history of show business.^[132] In 2007, Jackson said, "Music has been my outlet, my gift to all of the lovers in this world. Through it, my music, I know I will live forever."^[399]

Shortly after Jackson's death, on June 25, 2009, MTV briefly returned to its original music video format to celebrate and pay tribute to his work.^[400] The channel aired many hours of Jackson's music videos, accompanied by live news specials featuring reactions from MTV personalities and other celebrities. The temporary shift in MTV's programming culminated the following week in the channel's live coverage of Jackson's memorial service.^[401] At the memorial service on July 7, 2009, founder of Motown Records Berry Gordy proclaimed Jackson as "the greatest entertainer that ever lived".^{[402][403][404]}

In 2010, two university librarians found that Jackson's influence extended into academia, and has been mentioned in scholarly literature pertaining to a range of subject matter.^{[405][406]} The two researchers combed through various scholars' writings, and compiled an annotated bibliography of those writings. The bibliography located references to Jackson in research reports concerning music, popular culture, chemistry and an array of other topics.^{[405][407]}

16.8.5 Honors and awards

See also: [List of awards and nominations received by Michael Jackson](#)

Michael Jackson was inducted onto the Hollywood Walk of Fame in 1980 as member of The Jacksons and in 1984 as solo artist. Throughout his career he received numerous honors and awards, including the World Music Awards' Best-Selling Pop Male Artist of the Millennium, the American Music Award's Artist of the Century Award and the Bambi Pop Artist of the Millennium Award.^{[214][408]} He was a double-inductee of the Rock and Roll Hall of Fame, once as a member of The Jackson 5 in 1997 and later as a solo artist in 2001. Jackson was also inducted in several other hall of fames, including Vocal Group Hall of Fame (as The Jackson 5 member) in 1999 and the Songwriters Hall of Fame in 2002.^[214] In 2010, Jackson was inducted into the Dance Hall of Fame as the first (and currently only) dancer from the



Thriller platinum record on display at the Hard Rock Cafe, Hollywood in Universal City, California

world of pop and rock 'n' roll.^[409] In 2014, Jackson was inducted into the second class of inductees to the Rhythm and Blues Music Hall of Fame; his father Joe Jackson accepted on his behalf.^[410]

His awards include many *Guinness World Records* (eight in 2006 alone),^[411] 13 Grammy Awards (as well as the Grammy Legend Award and the Grammy Lifetime Achievement Award), 26 American Music Awards (including the “Artist of the Century” and “Artist of the 1980s”)—more than any artist—, 13 number one singles in the US in his solo career—more than any other male artist in the Hot 100 era^[412]—and estimated sales of up to 400 million records worldwide,^{[413][414][Note 1]} which makes him one of the best selling artists of all time.^{[415][416][417][418][419]} On December 29, 2009, the American Film Institute recognized Jackson’s death as a “moment of significance” saying, “Michael Jackson’s sudden death in June at age 50 was notable for the worldwide outpouring of grief and the unprecedented global eulogy of his posthumous concert rehearsal movie *This Is It*.”^[420] Michael Jackson also received a Doctor of Humane Letters Degree from the United Negro College Fund^[421] and also an Honorary Doctorate of Humane Letters from Fisk University.^[422]

16.8.6 Earnings and wealth

It is estimated that Michael Jackson earned about \$750 million in his lifetime.^[423] Sales of his recordings through Sony’s music unit earned him an estimated \$300 million in royalties. He may have also earned an additional

\$400 million from concerts, music publishing (including his share of the Beatles catalog) endorsements, merchandising and music videos. Estimating how much of these earnings Jackson was able to personally pocket is difficult because one has to account for taxes, recording costs and production costs.^[424]

There have also been several detailed estimates of Jackson’s net worth and these range from negative \$285 million to positive \$350 million.

U.S. Federal estate tax problems

On July 26, 2013, the executors of the Estate of Michael Jackson filed a petition in the United States Tax Court as a result of a dispute with the Internal Revenue Service (IRS) over U.S. federal estate taxes imposed on the value of Jackson’s Estate at the time of his death. The executors of the Estate claim that the Estate was worth about \$7 million. The IRS asserts that the Estate was worth over \$1.1 billion, and that over \$700 million in federal estate taxes (including penalties) are due.^{[428][429]}

16.8.7 Discography

Main articles: Michael Jackson albums discography and Michael Jackson singles discography
See also: Jackson 5 discography

- *Got to Be There* (1972)
- *Ben* (1972)
- *Music & Me* (1973)
- *Forever, Michael* (1975)
- *Off the Wall* (1979)
- *Thriller* (1982)
- *Bad* (1987)
- *Dangerous* (1991)
- *HIStory: Past, Present and Future, Book I* (1995)
- *Invincible* (2001)

16.8.8 Filmography

See also: Michael Jackson videography

- *The Wiz* (1978)
- *Captain EO* (1986)
- *Moonwalker* (1988)

- *Michael Jackson's Ghosts* (1997)
- *Men in Black II* (2002)
- *Miss Cast Away and the Island Girls* (2004)
- *Michael Jackson's This Is It* (2009)
- *Bad 25* (2012)
- *Michael Jackson: The Last Photo Shoot* (2014)

16.8.9 Tours

Main article: List of concert tours by Michael Jackson and The Jackson 5

- Bad (1987–89)
- Dangerous World Tour (1992–93)
- HIStory World Tour (1996–97)
- MJ & Friends (1999)
- This Is It (2009–10) (cancelled)

16.8.10 See also

- Honoric nicknames in popular music
- List of cover versions of Michael Jackson songs
- List of songs recorded by Michael Jackson
- List of unreleased Michael Jackson songs
- Michael Jackson-related games
- Personal relationships of Michael Jackson

16.8.11 Notes

Note 1^

- According to *The Wall Street Journal* and diverse news sites, the 750 million units sold by Michael Jackson is an inflated figure that was initially claimed by Raymone Bain (2006),^{[430][431]} who was the singer's publicist at that time, without any factual evidence and probably in an effort to promote album sales.^{[432][433]} From 2006 until present time, several sources such as MTV, Reuters, and *Billboard* have claimed that Michael Jackson has sold 750 million units, however, Adrian Strain, a representative from the International Federation of the Phonographic Industry (IFPI) has said that this figure is unreal.

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16.8.13 External links

- Official website
- Michael Jackson at the Internet Movie Database
- Michael Jackson at MTV
- FBI file on Michael Jackson

16.9 Lionel Richie

Lionel Brockman Richie, Jr. (born June 20, 1949) is an American singer, songwriter, musician, record producer and actor. Beginning in 1968, he was a member of the musical group **Commodores** signed to **Motown Records**. Richie made his solo debut in 1982 with the album *Lionel Richie* and number-one hit "Truly". He has sold more than 100 million records worldwide, making him one of the best-selling music artists of all time.^[2]

16.9.1 Early life

Lionel Brockman Richie, jr. was born and raised in Tuskegee, Alabama, the son of Alberta R. (Foster) and Lionel Brockman Richie.^[3] He grew up on the campus of Tuskegee Institute.^[4] His grandfather's house was across the street from the home of the president of the college. His family moved to Joliet, Illinois, where his mother Alberta was principal at Eliza Kelly Elementary school and his father worked at Armcom through the now defunct Joliet Arsenal.

Richie graduated from Joliet Township High School, East Campus. A star tennis player in Joliet, he accepted a tennis scholarship to attend Tuskegee Institute, and dropped out of Tuskegee Institute after his sophomore year. Richie seriously considered studying divinity to becoming a priest with the Episcopal Church, but ultimately decided he was not "priest material" and decided to continue his musical career.^[5] He is a member of Kappa Kappa Psi^[6] and an active life member of Alpha Phi Alpha^{[7][8]} Fraternity.

16.9.2 Career

The Commodores

Main article: Commodores

As a student in Tuskegee, Richie formed a succession of R&B groups in the mid-1960s. In 1968 he became a singer and saxophonist with the Commodores. They signed a recording contract with Atlantic Records in 1968 for one record before moving on to Motown Records initially as a support act to The Jackson 5. The Commodores then became established as a popular soul group. Their first several albums had a danceable, funky sound, as in such tracks as "Machine Gun" and "Brick House." Over time, Richie wrote and sang more romantic, easy-listening ballads such as "Easy", "Three Times a Lady", "Still", and the tragic breakup ballad "Sail On".

By the late 1970s he had begun to accept songwriting commissions from other artists. He composed "Lady" for Kenny Rogers, which hit #1 in 1980, and produced Rogers's album *Share Your Love* the following year. Richie and Rogers maintained a strong friendship in later years. Latin jazz composer and salsa romantica pioneer La Palabra enjoyed international success with his cover of "Lady," which was played at Latin dance clubs. Also in 1981 Richie sang the theme song for the film *Endless Love*, a duet with Diana Ross. Issued as a single, the song topped the UK, Canada, Brazil, Australia, Japan, New Zealand and US pop music charts, and became one of Motown's biggest hits (in the US it sold 2 million copies and became a platinum single record). Its success encouraged Richie to branch out into a full-fledged solo career in 1982. He was replaced as lead singer for The Commodores by Skyler Jett in 1983. His debut album, *Lionel Richie*, produced another chart-topping single, "Truly", which continued the style of his ballads with the Commodores.

Solo career

Richie's 1982 self-titled debut contained three hit singles: the U.S. #1 song "Truly", which launched his career as one of the most successful balladeers of the 1980s, and the top five hits "You Are" and "My Love". The album hit #3 on the music charts and sold over 4 million copies. His 1983 follow-up album, *Can't Slow Down*, sold over twice as many copies and won two Grammy Awards, including Album of the Year, propelling him into the first rank of international superstars. The album contained the #1 hit "All Night Long" a Caribbean-flavored dance number that was promoted by a colorful music video produced by former Monkee Michael Nesmith. In 1984, Richie performed "All Night Long" at the closing ceremony of the XXIII Olympic Games in Los Angeles.

Several more Top 10 hits followed, the most successful



Richie performing in March 2011

of which was the ballad "Hello" (1984), a sentimental love song that showed how far Richie had moved from his R&B roots. Richie had three more top ten hits in 1984, "Stuck on You" (#3), "Running with the Night" (#7) and "Penny Lover" (#8). In 1985, Richie wrote and performed "Say You, Say Me" for the film *White Nights*. The song won an Oscar for his efforts and reached #1 on the U.S. charts, staying there for four weeks, making it the #2 song of 1986 according to *Billboard's* Year-End Hot 100 chart, behind the charity single "That's What Friends Are For" by Dionne and Friends. He also collaborated with Michael Jackson on the charity single "We Are the World" by USA for Africa, another #1 hit.

In 1986, Richie released *Dancing on the Ceiling*, his last widely popular album, which produced a run of US and UK hits including "Say You, Say Me" (U.S. #1), "Dancing on the Ceiling" (U.S. #2), "Ballerina Girl" (U.S. #7), and "Se La" (U.S. #20), Richie's most recent U.S. Pop Top 20 hit. By 1987, Richie was exhausted from his work schedule and took time away from his career to take care of his father in Alabama. His father, Lionel Sr., died in 1990. Richie made his return to recording and performing following the release of his first greatest-hits collection, *Back to Front*, in 1992.

Since then, his ever-more-relaxed schedule has kept his recording and live work to a minimum. He broke the silence in 1996 with *Louder Than Words*, on which he resisted any change of style or the musical fashion-hopping

of the past decade, sticking instead with his chosen path of well-crafted soul music, which in the intervening years has become known as contemporary R&B.

Richie's albums in the 1990s such as *Louder Than Words* and *Time* failed to match the commercial success of his earlier work. Some of his recent albums, such as *Renaissance*, have returned to his older style and achieved success in Europe but only modest notice in the United States. Since 2004, he has produced a total of six Top 40 singles in the UK.

Later career

In November 2005, Richie performed with Kenny Rogers on a *CMT Crossroads* special. The show gave an informative insight into their friendship both in and out of the music world. Richie was also the headliner at a 2000 Fourth of July tribute concert with Fantasia Barrino at the Philadelphia Museum of Art. On May 7, 2006, Richie performed on the main stage (Acura Stage) at the New Orleans Jazz & Heritage Festival, replacing Antoine "Fats" Domino, who had fallen ill. Richie released his eighth studio album entitled "Coming Home" on September 12, 2006. The first single of the album was "I Call It Love" and was premiered in July 2006, becoming his biggest hit in the U.S. in ten years. The album was a big success for Richie in the United States, peaking at #6.

On December 9, 2006, Richie hosted and performed live on the British television show *An Audience with Lionel Richie*. Two months later, he performed "Hello" on the 49th Grammy Awards show.

On November 25, 2007, he made a surprise appearance on the *Australian Idol* grand finale performing "All Night Long (All Night)" at the Sydney Opera House.

On May 2, 2008, Richie was the 21st recipient of the *George and Ira Gershwin Lifetime Achievement Award* at UCLA's annual Spring Sing. In accepting the award, Richie said: "Forget about surviving 30 some odd years in the music business, Lionel Richie survived 27 years of Nicole Richie."^[9]

In May 2009, he announced that he would like to get The Commodores back together soon, "or in the next 10 years no one will care."^[10]

On December 31, 2008, Richie performed in Times Square for the New Year's Eve celebration and ball drop. He also performed on the 2009 season finale for *American Idol* with Danny Gokey.

A new album, *Just Go*, was released in 2009.

On July 7, 2009, Richie performed "Jesus is Love" at Michael Jackson's memorial service.

On May 30, 2010, Richie performed at the National Memorial Day Concert in Washington D.C., singing "Stuck on You" and "America the Beautiful."



Richie and Guy Sebastian performing "All Night Long" during Richie's 2011 Australian and New Zealand tour.

On October 2, 2010, Richie performed at the AFL Grand Final Replay in Australia, both at the pre-game entertainment to a sell-out crowd and also post-match at AAMI Park.^[11]

Richie returned to Australia in 2011 where he and guest artist Guy Sebastian toured the country and New Zealand with concert dates throughout March and April.^[12] Richie and Guy Sebastian have recorded Richie's 1983 #1 single "All Night Long" together, to raise money for Australian floods and New Zealand earthquake relief. Richie handpicked Sebastian to support him in Australia and the pair will perform the song together at each concert.^{[13][14]}

On March 26, 2012, Richie released his tenth studio album, *Tuskegee*. It features 13 of his hit songs performed as duets with country stars including Sugarland's Jennifer Nettles, Jason Aldean, Tim McGraw, Blake Shelton, Darius Rucker, Rascal Flatts, Kenny Chesney, Billy Currington, Little Big Town, Shania Twain, Kenny Rogers, Willie Nelson and Jimmy Buffett.^[15] In an interview with *American Songwriter* magazine, Lionel Richie stated "I'm just gonna stand next to them again with great country artists and hug them."^[16] After years of mediocre sales in the U.S., the album returned him to the top of the *Billboard 200* chart, his first number one album there for more than 25 years, and achieved Platinum status within six weeks of release.

On June 7, 2013, Richie announced on NBC's *The Today Show* that he will launch "All the Hits All Night Long", his first North American tour in over a decade. The tour commenced on September 18 in Hollywood, Florida, and will end on October 18 in Los Angeles, California.^[17] Also in June 2013, Richie appeared in a television commercial for the Lion Nathan alcohol company to promote the "Tap King" draught beer product. Richie reportedly received A\$1.5 million to appear in the promotional campaign that depicts the musician singing "Hello" at a piano, while the device rests on top of the instrument.^[18]

Popularity in the Arab world

In recent years, Richie has become a phenomenon in various Arab states,^{[19][20]} and has performed in Morocco, Dubai, Qatar and Libya.^[21] John Berman for ABC News reported in 2006 that “Grown Iraqi men get misty-eyed by the mere mention of his name. ‘I love Lionel Richie,’ they say. They can sing an entire Lionel Richie song.” Berman wrote that Richie said he was told that Iraqi civilians were playing “All Night Long” the night U.S. tanks invaded Baghdad. Richie was against the war, but says he could see a day when he would come and perform in Baghdad. “I would love to be here for that.”^[21]

16.9.3 Personal life

Family

On October 18, 1975, Richie married his college sweetheart, Brenda Harvey. In 1983 the couple informally adopted Nicole Camille Escovedo, the two-year-old daughter of one of the members of Lionel’s band. They raised her as their daughter, **Nicole Richie**, and adopted her legally when she was nine years old.

In 1986, while still married to Harvey, Lionel began a relationship with Diane Alexander. He would later separate from Harvey and, in 1988, she allegedly discovered Richie and Alexander together in a **Beverly Hills** hotel room by saying she was “room service” and breaking in the door. A confrontation ensued and Harvey attacked both Richie and Alexander brutally. Harvey was arrested for spousal abuse, trespassing, assault towards Alexander, and vandalism. Richie and Harvey divorced on August 9, 1993, after being married nearly 18 years.^[81] Richie married Diane Alexander on December 21, 1995.^[81] They have a son, Miles Brockman^[221] (born May 27, 1994),^[81] and a daughter, Sofia (born August 24, 1998). Richie and Alexander divorced in January 2004.

Lionel Richie became a grandfather on January 11, 2008, when Nicole Richie gave birth to a baby girl, Harlow Winter Kate Richie Madden,^[231] with the lead singer of Good Charlotte, Joel Madden. Richie’s second grandchild, Sparrow James Midnight Madden, was born to the couple on September 9, 2009.

Genealogy

On March 4, 2011, Richie appeared on NBC’s *Who Do You Think You Are?*. The program did research into Lionel Richie’s genealogy and found out that his great-grandfather (the father of his mother’s mother) was the national leader of an early African-American fraternal organization.^[24]

16.9.4 Breast cancer activist

Richie helped to raise over \$3.1 million for the **Breast Cancer Research Foundation**. He was the featured performer at the Foundation’s *Soirée Bouquet*, the annual spring gala, in 2003.

Richie told the crowd that his grandmother was diagnosed with breast cancer in her 80s, but survived and lived until she was 103 years old. He stated that she was his enduring symbol of hope and his reason for becoming a breast cancer activist.^[25]

16.9.5 Discography

See also: Lionel Richie discography

- *Lionel Richie* (1982)
- *Can't Slow Down* (1983)
- *Dancing on the Ceiling* (1986)
- *Back to Front* (1992) (Compilation album with three new songs)
- *Louder Than Words* (1996)
- *Time* (1998)
- *Renaissance* (2000)
- *Just for You* (2004)
- *Coming Home* (2006)
- *Just Go* (2009)
- *Tuskegee* (2012)

16.9.6 Filmography

- 1977: *Scott Joplin* (w/ The Commodores)
- 1978: *Thank God It's Friday* (w/ The Commodores)
- 1990: *Running with the Night*
- 1991: *Truth or Dare* (documentary)
- 1996: *The Preacher's Wife*
- 1998: *Pariah*
- 2007: *The Simpsons* (episode He Loves to Fly and He D'ohs)
- 2011: *Who Do You Think You Are?*
- 2011: *Lionel Richie: Dancing On the Ceiling* (Part of the BBC Four documentary series, *Black Music Legends of the 1980s*)

16.9.7 Awards and Honors

Richie has won four Grammy Awards including Song of the Year in 1985 for "We Are the World" which he co-wrote with Michael Jackson, Album of the Year in 1984 for *Can't Slow Down*, Producer of the Year (Non-Classical) in 1984 and Best Male Pop Vocal Performance for Truly in 1982.^[26]

Richie has been nominated for two Golden Globe awards and won one. In 1982 he was nominated for Best Original Song for the film *Endless Love*. In 1986 he was nominated and won the award for Best Original Song for the film *White Nights*.^[27] This song also won the Oscar for Best Original Song.

16.9.8 See also

- List of best-selling music artists
- List of best-selling music artists in the United States

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16.9.10 External links

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- Listen to Lionel Richie talk to David Jensen on UK radio station, Capital Gold (October 2006)
- The Rude Awakening – Lionel Richie in Stuido (sic) on YouTube
- Lionel Richie Interview in SPIN's February Issue
- Lionel Richie Interview – Celebrity Scribe

Chapter 17

Related articles

17.1 Motown

For the city nicknamed Motown, see [Detroit](#).

Motown is an American record company. It was founded by [Berry Gordy, Jr.](#) on January 12, 1959, in [Detroit, Michigan](#), as **Tamla Records**. The company's record label "Motown" was formed in September 1959 and the company was incorporated as "Motown Record Corporation" on April 14, 1960. The name, a blending of *motor* and *town*, has also become a nickname for [Detroit](#). Motown played an important role in the racial integration of popular music as an African American-owned record label which achieved significant crossover success. In the 1960s, Motown and its subsidiary labels (including **Tamla Motown**, the brand used outside the US) were the most successful proponents of what came to be known as the **Motown Sound**, a style of soul music with a distinct pop influence. During the 1960s, Motown achieved spectacular success for a small record company: 79 records in the Top Ten of the *Billboard* Hot 100 record chart between 1960 and 1969.^[1]

Gordy relocated Motown to [Los Angeles](#) in 1972, and there it remained an independent company until June 28, 1988, when Gordy sold the company to [MCA](#) and [Boston Ventures](#) (which took over full ownership of Motown in 1991). Motown was then sold to [PolyGram](#) in 1994, before being sold again to [MCA Records](#)' successor, [Universal Music Group](#), when it acquired PolyGram in 1999.

Motown spent much of the 2000s as a part of the Universal Music subsidiaries [Universal Motown](#) and [Universal Motown Republic Group](#), and headquartered in [New York City](#). From 2011 to 2014, Motown was a part of [The Island Def Jam Music Group](#) division of [Universal Music](#).^{[2][3][4]} On April 1, 2014, Universal Music Group announced the dissolution of [Island Def Jam](#); subsequently Motown relocated back to [Los Angeles](#) to operate under the [Capitol Music Group](#). It now operates out of the landmark [Capitol Tower](#).^[5]

17.1.1 History

[Berry Gordy](#) got his start as a songwriter for local Detroit acts such as [Jackie Wilson](#) and the [Matadors](#). Wilson's single "[Lonely Teardrops](#)", written by Gordy, became a huge success; but Gordy did not feel he made as much money as he deserved from this and other singles he wrote for Wilson. He realized that the more lucrative end of the business was in producing records and owning the publishing.



The Hitsville U.S.A. Motown building at 2648 West Grand Boulevard in Detroit served as Motown's headquarters from 1959 until 1968, and became the Motown Historical Museum in 1985.^[6]

In 1959, [Billy Davis](#) and [Berry Gordy's](#) sisters [Gwen](#) and [Anna](#) started [Anna Records](#). Davis and Gwen Gordy wanted Berry to be the company president, but Berry wanted to strike out on his own. On January 12, 1959, he started Tamla Records, with an \$800 loan from his family and from royalties earned writing for [Jackie Wilson](#). Gordy originally wanted to name the label "Tammy" Records, after the hit song popularized by [Debbie Reynolds](#) from the 1957 film *Tammy and the Bachelor* in which Reynolds also starred. When he found the name was already in use, Berry decided on Tamla instead. Tamla's first release, in the Detroit area, was [Marv Johnson's](#) "Come to Me" in 1959 (released nationally on [United Artists](#)). Its first hit was [Barrett Strong's](#) "Money (That's What I Want)" (1959), which made it to number 2 on the *Billboard* R&B charts (released nationally on [Anna Records](#)).

Gordy's first signed act was the Matadors, who immediately changed their name to the **Miracles**. (They were not the Matadors who recorded for Sue.) Their first release, "Got a Job", was an answer record to the Silhouettes' "Get a Job" (issued on George Goldner's End Records). The Miracles' first, minor hit was their fourth single, 1959's "Bad Girl", released in Detroit as the debut record on the Motown imprint, and nationally on the Chess label. (Most early Motown singles were released through other labels, such as End, Fury, Gone and Chess.)

Miracles lead singer William "Smokey" Robinson became the vice president of the company (and later named his daughter "Tamla" and his son "Berry"). Many of Gordy's family members, including his father Berry, Sr., brothers Robert and George, and sister Esther, were given key roles in the company. By the middle of the decade, Gwen and Anna Gordy had joined the label in administrative positions as well.

West Grand Boulevard

Also in 1959, Gordy purchased the property that would become Motown's Hitsville U.S.A. studio. The photography studio located in the back of the property was modified into a small recording studio and the Gordys moved into the second floor living quarters. Within seven years, Motown would occupy seven additional neighboring houses:

- Hitsville U.S.A. 1959 – lower: administrative office, tape library, control room, Studio A; upper: Gordy living quarter (1959–62), artists and repertoire (1962–72)
- Jobete Publishing Office 1961 – sales, billing, collections, shipping, & public relations
- Berry Gordy Jr. Enterprise 1962 – offices for Berry Gordy Jr. and Esther Gordy Edwards
- Finance Department 1965 – royalty & pay roll
- Artist Personal Development 1966 – Harvey Fuqua (head of artist development and producer of stage performances), Maxine Powell (grooming, poise, and social graces), Maurice King (vocal coach, musical director and arranger), Cholly Atkins (house choreography), and rehearsal studios
- Two Homes for Administrative Offices 1966 – sales & marketing, traveling & traffic, and mixing & mastering.
- ITMI Office (International Talent Management Inc.) 1966 – management

Motown hired over 450 employees and grossed income of \$20 million by the end of 1966.

Detroit: 1959–1972

Early Tamla/Motown artists included Mable John, Eddie Holland and Mary Wells. "Shop Around", the Miracles' first number 1 R&B hit, peaked at number two on the *Billboard* Hot 100 in 1960. It was Tamla's first million-selling record. On April 14, 1960, Motown and Tamla Records merged into a new company called Motown Record Corporation. A year later, the **Marvelettes** scored Tamla's first US number-one pop hit, "Please Mr. Postman". By the mid-1960s, the company, with the help of songwriters and producers such as Robinson, A&R chief William "Mickey" Stevenson, Brian Holland, Lamont Dozier, and Norman Whitfield, had become a major force in the music industry.

From 1961 to 1971, Motown had 110 top 10 hits. Top artists on the Motown label during that period included the **Supremes** (initially including Diana Ross), the **Four Tops**, and the **Jackson 5**, while Stevie Wonder, Marvin Gaye, the **Marvelettes**, and the **Miracles** had hits on the Tamla label. The company operated several labels in addition to the Tamla and Motown imprints. A third label, which **Gordy** named after himself (though it was originally called "Miracle") featured the **Temptations**, the **Contours**, and **Martha and the Vandellas**. A fourth, **V.I.P.**, released recordings by the **Velvelettes**, the **Spinners**, the **Monitors**, and **Chris Clark**.

A fifth label, **Soul**, featured Jr. Walker & the All Stars, Jimmy Ruffin, Shorty Long, the **Originals**, and Gladys Knight & the Pips (who had found success before joining Motown, as "The Pips" on Vee-Jay). Many more Motown-owned labels released recordings in other genres, including **Workshop Jazz** (jazz), **Mel-o-dy** (country, although it was originally an R&B label), and **Rare Earth** (rock), which featured the band **Rare Earth** themselves. Under the slogan "The Sound of Young America", Motown's acts were enjoying widespread popularity among black and white audiences alike.

Smokey Robinson said of Motown's cultural impact:

Into the '60s, I was still not of a frame of mind that we were not only making music, we were making history. But I did recognize the impact because acts were going all over the world at that time. I recognized the bridges that we crossed, the racial problems and the barriers that we broke down with music. I recognized that because I lived it. I would come to the South in the early days of Motown and the audiences would be segregated. Then they started to get the Motown music and we would go back and the audiences were integrated and the kids were dancing together and holding hands.^[7]

In 1967 Berry Gordy purchased what is now known as *Motown Mansion* in Detroit's Boston-Edison Historic District as his home, leaving his previous home to his



Berry Gordy House, known as Motown Mansion in Detroit's Boston-Edison Historic District^[8]

sister Anna and then husband Marvin Gaye (where photos for the cover of his album *What's Going On* were taken).^[8] In 1968, Gordy purchased the Donovan building on the corner of Woodward Avenue and Interstate 75, and moved Motown's Detroit offices there (the Donovan building was demolished in January 2006 to provide parking spaces for Super Bowl XL). In the same year Gordy purchased Golden World Records, and its recording studio became "Studio B" to Hitsville's "Studio A".

In Britain, Motown's records were released on various labels: at first **London** (only the Miracles' "Shop Around"/"Who's Lovin' You" and "Ain't It Baby"), then **Fontana** ("Please Mr. Postman" by the Marvelettes was one of four) and then **Oriole American** ("Fingertips" by Little Stevie Wonder was one of many). In 1963, Motown signed with EMI's **Stateside** label ("Where Did Our Love Go" by the Supremes and "My Guy" by Mary Wells were Motown's first British top-20 hits). Eventually EMI created the **Tamla Motown** label ("Stop! In the Name of Love" by the Supremes was the first Tamla Motown release in March 1965).

Los Angeles: 1972–1998

After the songwriting trio Holland–Dozier–Holland left the label in 1967 over royalty-payment disputes, Norman Whitfield became the company's top producer, turning out hits for The Temptations, Marvin Gaye, Gladys Knight & the Pips and Rare Earth. In the meantime Berry Gordy established Motown Productions, a television subsidiary which produced TV specials for the Motown artists, including *TCB*, with Diana Ross & the Supremes and the Temptations, *Diana!* with Diana Ross, and *Goin' Back to Indiana* with the Jackson 5. The company loosened its production rules, allowing some of its longtime artists the opportunity to write and produce more of their own material. This resulted in the recordings of successful and critically acclaimed albums such as Marvin Gaye's *What's Going On* (1971) and *Let's Get it On* (1973), and Stevie Wonder's *Music of My Mind* (1972), *Talking Book* (1972), and *Innervisions* (1973).

Motown had established branch offices in both New York City and Los Angeles during the mid-1960s, and by 1969 had begun gradually moving more of its operations to Los

Angeles. The company moved all of its operations to Los Angeles in June 1972, with a number of artists, among them Martha Reeves, the Four Tops, Gladys Knight & the Pips, and Motown's Funk Brothers studio band, either staying behind in Detroit or leaving the company for other reasons. By re-locating, Motown aimed chiefly to branch out into the motion-picture industry, and Motown Productions got its start in film by turning out two hit-vehicles for Diana Ross: the Billie Holiday biographical film *Lady Sings the Blues* (1972), and *Mahogany* (1975). Other Motown films would include *Scott Joplin* (1977), *Thank God It's Friday* (1978), *The Wiz* (1978) and *The Last Dragon* (1985). Ewart Abner, who had been associated with Motown since the 1960s, became its president in 1973.

Despite losing Holland–Dozier–Holland, Norman Whitfield, and some of its other hitmakers by 1975, Motown still had a number of successful artists during the 1970s and 1980s, including Lionel Richie and the Commodores, Rick James, Teena Marie, the Dazz Band and DeBarge. By the mid-1980s Motown had started losing money, and Berry Gordy sold his ownership in Motown to MCA Records and Boston Ventures in June 1988 for \$61 million. In 1989, Gordy sold the Motown Productions TV/film operations to Motown executive Suzanne de Passe, who renamed the company de Passe Entertainment and continues to run it as of 2012.

During the 1990s Motown was home to successful recording artists such as Boyz II Men and Johnny Gill, although the company itself remained in a state of turmoil. MCA appointed a revolving door of executives to run the company, beginning with Berry Gordy's immediate successor, Jheryl Busby. Busby quarreled with MCA, alleging that the company did not give Motown's product adequate attention or promotion. In 1991, Motown sued MCA to have its distribution deal with the company terminated, and began releasing its product through PolyGram. PolyGram purchased Motown from Boston Ventures three years later.

In 1994, Busby was replaced by Andre Harrell, the entrepreneur behind Uptown Records. Harrell served as Motown's CEO for just under two years, leaving the company after receiving bad publicity for being inefficient. Danny Goldberg, who ran PolyGram's Mercury Records group, assumed control of Motown, and George Jackson served as president.

Final years of the Motown label: 1999–2005

By 1998, Motown had added stars such as 702, Brian McKnight, and Erykah Badu to its roster. In December 1998, PolyGram was acquired by Seagram, and Motown was absorbed into the Universal Music Group. Seagram had purchased Motown's former parent MCA in 1995, and Motown was in effect reunited with many of its MCA corporate siblings (Seagram had hoped to build a media

empire around Universal, and started by purchasing PolyGram). Universal briefly considered shuttering the label, but instead decided to restructure it. **Kedar Massenburg**, a producer for Erykah Badu, became the head of the label, and oversaw successful recordings from Badu, McKnight, **Michael McDonald**, and new Motown artist **India.Arie**.

Diana Ross, Smokey Robinson, Stevie Wonder, and the Temptations had remained with the label since its early days, although all except Wonder recorded for other labels for several years. Ross left Motown for **RCA Records** from 1981 to 1988, but returned in 1989 and stayed until 2002. Robinson left the label in the early 1990s, and the Temptations left a second time in 2004. Wonder is, today, the only artist from Motown's early period still on the label.

Q-Tip was the final artist on the label, releasing *The Renaissance*.

Universal Motown: 2005–2011

Further information: **Universal Motown Records**

In 2005, Massenburg was replaced by **Sylvia Rhone**, former CEO of Elektra Records. Motown was merged with Universal Records to create the **Universal Motown Records** and placed under the newly created umbrella division of **Universal Motown Republic Group**. Motown began celebrating its fiftieth anniversary (January 12, 2009) in late 2008, including the release of a *The Complete No. 1's* box set containing Motown number-one hits from *Billboard's* pop, R&B, and disco charts, reissues of classic-era Motown albums on CD, and other planned events, which were released in collaboration with Universal Music Group's catalog division **Universal Music Enterprises**.

Relaunch: 2011–present

As of summer of 2011, Universal Motown has been separated from Universal Motown Republic Group, has reverted to the original Motown brand, has hired **Ethiopia Habtemariam** as its Senior Vice President, and is now operated under the **The Island Def Jam Music Group**.^{[2][4]} Artists from Universal Motown have been transferred to the newly revitalized Motown label.^[3] On January 25, 2012, it was announced that **Ne-Yo** would join the Motown label both as an artist as well as the new Senior Vice President of A&R.^{[9][10]} On April 1, 2014, it was announced that **Island Def Jam** will no longer be running following the resignation of CEO **Barry Weiss**. In a press release sent out by Universal Music Group, the label will now be reorganizing **Def Jam Recordings**, **Island Records** and **Motown Records** all as separate entities.^[11] Motown would then begin serving as a subsidiary of **Capitol Records**.^[12]

17.1.2 Motown Sound

Motown specialized in a type of soul music it referred to with the trademark "The Motown Sound". Crafted with an ear towards pop appeal, the Motown Sound typically used tambourines to accent the back beat, prominent and often melodic electric bass-guitar lines, distinctive melodic and chord structures, and a call-and-response singing style that originated in gospel music. Pop production techniques such as the use of orchestral string sections, charted horn sections, and carefully arranged background vocals were also used. Complex arrangements and elaborate, melismatic vocal riffs were avoided.^[13] Motown producers believed steadfastly in the "KISS principle" (keep it simple, stupid).^[14] Despite the growth of popular music being written and performed by black artists, the songs would not become popular or recognized unless the music was being performed by white performers. However, the Motown Sound became so distinctly unique, making it impossible for white performers to replicate its sound. The "real" Motown Sound became more favorable than the altered, watered-down renditions.^[15]

The Motown production process has been described as factory-like. The Hitsville studios remained open and active 22 hours a day, and artists would often go on tour for weeks, come back to Detroit to record as many songs as possible, and then promptly go on tour again. **Berry Gordy** held quality control meetings every Friday morning, and used veto power to ensure that only the very best material and performances would be released. The test was that every new release needed to fit into a sequence of the top five selling pop singles of the week. Several tracks that later became critical and commercial favorites were initially rejected by Gordy; the two most notable being the **Marvin Gaye** songs "I Heard It Through the Grapevine" and "What's Going On". In several cases, producers would re-work tracks in hopes of eventually getting them approved at a later Friday morning meeting, as producer **Norman Whitfield** did with "I Heard It Through the Grapevine" and The Temptations' "Ain't Too Proud to Beg".

Many of Motown's best-known songs, including all the early hits for the **Supremes**, were written by the songwriting trio of **Holland–Dozier–Holland** (**Lamont Dozier** and brothers **Brian** and **Eddie Holland**). Other important Motown producers and songwriters included **Norman Whitfield**, **William "Mickey" Stevenson**, **Smokey Robinson**, **Barrett Strong**, **Nickolas Ashford** and **Valerie Simpson**, **Frank Wilson**, **Pamela Sawyer & Gloria Jones**, **James Dean & William Weatherspoon**, **Johnny Bristol**, **Harvey Fuqua**, **Gil Askey**,^[16] **Stevie Wonder** and **Gordy** himself.

The style created by the Motown musicians was a major influence on several non-Motown artists of the mid-1960s, such as **Dusty Springfield** and the **Foundations**. In the United Kingdom, the Motown Sound became the basis of the northern soul movement. **Smokey Robinson**

said the Motown Sound had little to do with Detroit:

People would listen to it, and they'd say, 'Aha, they use more bass. Or they use more drums.' Bullshit. When we were first successful with it, people were coming from Germany, France, Italy, Mobile, Alabama. From New York, Chicago, California. From *everywhere*. Just to record in Detroit. They figured it was in the air, that if they came to Detroit and recorded on the freeway, they'd get the Motown sound. Listen, the Motown sound to me is *not* an audible sound. It's spiritual, and it comes from the people that make it happen. What other people didn't realize is that we just had one studio there, but we recorded in Chicago, Nashville, New York, L.A.—almost every big city. And we still got the sound.^[17]

The Funk Brothers

Main article: [The Funk Brothers](#)

In addition to the songwriting prowess of the writers and producers, one of the major factors in the widespread appeal of Motown's music was Gordy's practice of using a highly select and tight-knit group of studio musicians, collectively known as the Funk Brothers, to record the instrumental or "band" tracks of a majority of Motown recordings. Among the studio musicians responsible for the "Motown Sound" were keyboardists Earl Van Dyke, Johnny Griffith, and Joe Hunter; guitarists Joe Messina, Robert White, and Eddie Willis; percussionists Eddie "Bongo" Brown and Jack Ashford; drummers Benny Benjamin, Uriel Jones, and Richard "Pistol" Allen; and bassists James Jamerson and Bob Babbitt. The band's career and work is chronicled in the 2002 documentary film *Standing in the Shadows of Motown*, which publicised the fact that these musicians "played on more number-one records than The Beatles, Elvis, The Rolling Stones, and The Beach Boys combined."^[18]

Much of the Motown Sound came from the use of overdubbed and duplicated instrumentation. Motown songs regularly featured two drummers instead of one (either overdubbed or in unison), as well as three or four guitar lines.^[18] Bassist James Jamerson often played his instrument with only the index finger of his right hand, and created many of the basslines apparent on Motown songs such as "Up the Ladder to the Roof" by The Supremes.^[18]

17.1.3 Artist development

Artist development was a major part of Motown's operations instituted by Berry Gordy. The acts on the Motown label were fastidiously groomed, dressed and choreographed for live performances. Motown artists were ad-

vised that their breakthrough into the white popular music market made them ambassadors for other African-American artists seeking broad market acceptance, and that they should think, act, walk and talk like royalty, so as to alter the less-than-dignified image commonly held of black musicians by white Americans in that era.^[19] Given that many of the talented young artists had been raised in housing projects and were short on social and dress skills, this Motown department was not only necessary, it created an elegant style of presentation long associated with the label. The artist development department specialized primarily in working with younger, less experienced acts; experienced performers such as Jr. Walker and Marvin Gaye were exempted from artist development classes.

Many of the young artists participated in an annual package tour called the "Motortown Revue", which was popular, first, on the "chitlin' circuit", and, later, around the world. The tours gave the younger artists a chance to hone their performance and social skills and learn from the more experienced artists.

17.1.4 Motown subsidiary labels

In order to avoid accusations of *payola* should DJs play too many records from the original Tamla label, Gordy formed Motown Records as a second label in 1959. The two labels featured the same writers, producers and artists.

Many more subsidiary labels were established later under the umbrella of the Motown parent company, including Gordy Records, Soul Records and VIP Records; in reality the Motown Record Corporation controlled all of these labels. Most of the distinctions between Motown labels were largely arbitrary, with the same writers, producers and musicians working on all the major subsidiaries, and artists were often shuffled between labels for internal marketing reasons. All of these records are usually considered to be "Motown" records, regardless of whether they actually appeared on the Motown Records label itself.

Major divisions

- **Motown Records:** Established 1960, Motown was and remains the company's main label for mainstream R&B/soul music (and, today, hip-hop music as well). The label's numbering system was combined with those of Tamla and Gordy in 1982, and the label (and company) was purchased by MCA in 1988. Notable Motown artists have included Mary Wells, the Supremes, Four Tops, the Jackson 5, Boyz II Men, Commodores, Lionel Richie, Dazz Band, Brian McKnight, 98 Degrees, and Erykah Badu. Motown Records slogan: "*The Sound of Young America*".

- **Tamla Records:** Established 1959, Tamla was a primary subsidiary for mainstream R&B/soul music. Tamla is actually the company's original label: Gordy founded Tamla Records several months before establishing the Motown Record Corporation. The label's numbering system was combined with those of Motown and Gordy in 1982, and the label was merged with Motown in 1988. Notable Tamla artists included *Smokey Robinson & the Miracles*, *Marvin Gaye*, *Stevie Wonder*, and the *Marvelettes*. Tamla was briefly re-activated in 1996 as a reggae label, but only released a 12" single by *Cocoa Tea* called "New Immigration Law". Tamla also had a sub-label called Penny Records in 1959; artists on that label included Bryan Brent And The Cut Outs, who recorded a single for the label entitled *Vacation Time b/w For Eternity* (2201). Tamla Records slogan: "*The Sound that Makes the World Go 'Round*".
- **Gordy Records:** Established 1962, Gordy was also a primary subsidiary for mainstream R&B/soul music. Originally known as *Miracle Records* (slogan: "*If It's a Hit, It's a Miracle*"), the name was changed in 1962 to avoid confusion with the *Miracles* singing group. The label's numbering system was combined with those of Motown and Tamla in 1982, and the label was merged with Motown in 1988. Notable Gordy artists included the *Temptations*, *Martha and the Vandellas*, the *Contours*, *Edwin Starr*, *Rick James*, the *Mary Jane Girls*, *Teena Marie*, *Switch*, and *DeBarge*. Gordy Records slogan: "*It's What's in the Grooves that Counts*".^[20]
- **Tamla Motown Records:** Motown's non-US label, established in March 1965 - and folded into the regular Motown label in 1976. Distributed by EMI, Tamla Motown issued the releases on the American Motown labels, using its own numbering system. In some cases, Tamla Motown would issue singles and albums not released in the United States (for example, the singles "I Second That Emotion" and "Why (Must We Fall in Love)" by *Diana Ross & the Supremes* with the *Temptations*, as well as the successful *Motown Chartbusters* series of albums).
- **MoWest Records:** MoWest was a short-lived (1971–1973; 1976 in UK) subsidiary for R&B/soul artists based on the West Coast. Shut down when the main Motown office moved to Los Angeles. Notable artists included *G. C. Cameron*, the *Sisters Love*, *Syreeta Wright*, the *Four Seasons*, *Commodores* (their first two singles in 1972 and 1973), and Los Angeles DJ *Tom Clay*. Unlike other Motown releases in the UK that were released by Tamla Motown, MoWest retained its US label design and logo for its UK releases as well. In fact, MoWest lasted longer in the UK up until 1976.
- **Motown Yesteryear:** a label created in late 1970s and used through the 1980s for the reissues of 7-inch singles from all eras of the company's history, after printing in the initial label has ceased.^[22] One Motown Yesteryear single made *Billboard's* Top 40 – the *Contours'* "Do You Love Me", in 1988, when its inclusion in the film *Dirty Dancing* revived interest.
- **Soul Records:** Established in 1964, Soul was a R&B/soul subsidiary for releases with less of a pop feel and/or more of a traditional soul/blues feel. Notable Soul artists included *Jr. Walker & the All-Stars*, *Shorty Long*, *Gladys Knight & the Pips*, the *Originals*, the *Fantastic Four*, and *Jimmy Ruffin*. The label was dissolved in 1978. This label has no affiliation with the short-lived S.O.U.L. Records- an early 1990s imprint that was founded by the production team the *Bomb Squad*.
- **V.I.P. Records:** Established in 1964, V.I.P. was an R&B/soul subsidiary. Notable artists included the *Velvelettes*, the *Spinners*, the *Monitors*, the *Elgins* and *Chris Clark*. The label was dissolved in 1974.
- **Weed Records:** A very short-lived subsidiary. Only one release, *Chris Clark's* 1969 *CC Rides Again* album, was issued. This release featured the tongue-in-cheek tagline: "Your Favorite Artists Are On Weed". The logo was a parody of the "Snapping Fingers" logo for *Stax Records*, but the hand in this case is holding up a peace sign.^[23] The name "Weed Records" is now owned by the Tokyo/New York-based *Weed Records*.

Secondary R&B labels

- **Check-Mate Records:** Short-lived (1961–1962) R&B/soul subsidiary, purchased from *Chess Records*. Notable artists included *David Ruffin* and *The Del-Phis* (later *Martha and the Vandellas*).
- **Miracle Records:** Short-lived (1961) R&B/soul subsidiary that lasted less than a year. Some pressings featured the infamous tagline, "If it's a hit, it's a Miracle." Shut down and reorganized as *Gordy Records* in 1962. Notable releases included early recordings by *Jimmy Ruffin* and the *Temptations*.^[21]

Alternative genre labels

Country

- **Mel-o-dy Records:** Established in 1962 as a secondary R&B/soul music subsidiary, Mel-o-dy later focused on white country music artists. Notable Mel-o-dy artists include *Dorsey Burnette*. The label was dissolved in 1965.
- **Hitsville Records:** Founded as *Melodyland Records* in 1974. After the *Melodyland Christian Center*

threatened legal action, the name was changed to Hitsville in 1976. Like Mel-o-dy before it, Hitsville focused on country music. Run by Mike Curb and Ray Ruff, Hitsville's notable artists included Pat Boone, T. G. Sheppard and Jud Strunk. The label was dissolved in 1977.^[24] In the UK, Melodyland/Hitsville material was released on MoWest.

- **M.C. Records:** Operated 1977 to 1978 as a continuation of the Hitsville label. A joint venture between Gordy and Mike Curb.^[25] The Mel-o-dy, Hitsville, and M.C. catalogs are now managed by Mercury Nashville Records.

Hip hop/rap

- **Wondirection Records:** A record label owned by Stevie Wonder, it had one 12-inch dance release, the 10' 35" rap track "The Crown" by Gary Byrd and the G.B. Experience.
- **Mad Sounds Recordings:** Short-lived hip-hop/rap subsidiary label, released five albums in the mid-1990s- including *Zig Zag* by Tha Mexakinz,^[26] *Trendz* by Trendz of Culture and *Rottin ta da Core* by Rottin Razkals.

Jazz

- **Workshop Jazz Records:** Motown's jazz subsidiary, active from 1962 to 1964. Notable Workshop Jazz artists included the George Bohannon Trio and *Four Tops* (whose recordings for the label went unissued for 30 years). The Workshop Jazz catalog is currently managed by Verve Records.
- **Blaze Records:** A short-lived label featuring Jack Ashford instrumental released in September 1969, "Do The Choo-Choo" with b-side "Do The Choo-Choo Pt II" written by L. Chandler, E. Willis, J. Ashford, with label number 1107.
- **Mo Jazz Records:** Another jazz label created in the 1990s, this was Motown's most successful jazz imprint. Notable artists included Norman Brown, Foley, Norman Connors, and J. Spencer. It also reissued instrumental albums like Stevie Wonder's 1968 album *Eivets Rednow* and Grover Washington, Jr.'s CTI/Kudu albums under the Classic Mo Jazz subsidiary. This label (including its roster and catalog) was folded into Verve Records after the PolyGram/Universal merger.

Rock

- **Rare Earth Records:** Established in 1969 after the signing of Rare Earth (after whom the label was

named), Rare Earth Records was a subsidiary focusing on rock music by white artists. Notable acts included Rare Earth, R. Dean Taylor, the Pretty Things, Love Sculpture, Stoney & Meatloaf, Kiki Dee, Toe Fat, The Cats and Shaun Murphy. The label also was the subsidiary to house the first white band signed to Motown, the Rustix.

- **Prodigal Records:** Purchased by Motown in 1974, Motown used Prodigal Records as a second rock music subsidiary; a sister label to Rare Earth Records.^[27] The Rare Earth band moved over to the label following the Rare Earth label's demise. Pop singer Charlene's #3 pop single for Motown *I've Never Been To Me* was originally released and charted on this label in 1977 (#97). Prodigal was dissolved in 1978.
- **Morocco Records:** Meaning "MOtown ROCK Company," As the name suggests, Morocco was a rock music subsidiary. Active from 1983 to 1984, it was a short-lived attempt to revive the Rare Earth Records concept. Only seven albums were released on the label. Its two most promising acts, Duke Jupiter and the black new wave trio Tiggi Clay (via their lead singer, Fizzy Qwick) eventually moved to the parent label.

Other

- **Divinity Records:** Short-lived (1962–1963) gospel subsidiary. With five releases by artists- Wright Specials, Gospel Stars, Bernadettes, and Liz Lands. Label sequence starts at 99004 to 99008, the final recording being "We Shall Overcome" (for label number 99008) that was recorded in the Graystone Ballroom, was withdrawn and transferred to GORDY 7023B as "I Have A Dream" speech by Rev. Dr. Martin Luther King, Jr..
- **Black Forum Records:** A spoken-word subsidiary that focused mainly on albums featuring progressive political and pro-civil rights speeches/poetry. Black Forum issued recordings by the Rev. Dr. Martin Luther King, Jr., Stokely Carmichael, Elaine Brown, Langston Hughes, Margaret Danner, and others from 1970 until 1973.^[28]
- **Natural Resources Records:** This label was active from 1972 to 1973 and in 1976 as a minor subsidiary for white artists and instrumental bands. It served as a label for Motown, Tamla and Gordy reissues and Motown compilation albums in 1978 and 1979.
- **Motown Latino Records:** Short-lived (1982) subsidiary for Spanish-language Latin American music. Its only artist was Jose Feliciano.
- **Ocean Front Records:** Catalog division, originally founded in company's heyday. Closed in 1983

- **Gaiee Records:** Only one single was released on this label in 1975; Valentino's "Gay/Lesbian" anthem "I Was Born This Way", which was later covered by fellow Motown artist Carl Bean in 1977.

Independent labels distributed by Motown

- **Biv 10 Records:** A hip-hop/R&B label that was founded by Bell Biv DeVoe/New Edition member Michael Bivins. The label operated throughout most of the 1990s. Its roster included *Another Bad Creation*, *Boyz II Men*, and *702*.
- **Chisa Records:** Motown released output for Chisa, a label owned by Hugh Masekela, from 1969 to 1972 (prior to that, the label was distributed by Vault Records).
- **CTI Records:** Motown distributed output for CTI Records, a jazz label owned by Creed Taylor, from 1974 to 1975. CTI subsidiaries distributed by Motown included Kudu Records, Three Brothers Records and Salvation Records.
- **Three Brothers Records:** A short-lived sublabel of CTI Records that had two single releases. One was by a Spike Jones influenced group called The Clams.^[29] With a few exceptions, the bulk of CTI's recordings is now owned by Sony Music Entertainment.
- **Ecology Records :** A very short-lived label owned by Sammy Davis, Jr. and distributed by Motown. Only release: single "In My Own Lifetime"/"I'll Begin Again", by Davis in 1971.
- **Gull Records:** A UK-based label still in operation, Motown released Gull's output in the US in 1975. Gull had Judas Priest on its roster in 1975, but their LP *Sad Wings of Destiny*, intended for release by Motown in the US, was issued after the Motown/Gull Deal had fallen through.
- **Manticore Records:** A record label created by the members of the rock group Emerson, Lake & Palmer. Manticore released albums by ELP and various other Progressive rock artists. Manticore was originally distributed in the U.S. by Atlantic Records from 1973 to 1975 but switched to Motown distribution until the label folded in 1977.

Miscellaneous labels associated with Motown

- **Rayber Records**
- **IPG Records**
- **Rich Records**
- **Summer Camp Records**

- **Inferno Records**
- **Tabu Records**

17.1.5 British (pre-Tamla Motown) labels

- **London American Records** issued the releases for Motown from 1960 to 1961.
- **Fontana Records** issued the releases for Motown from 1961 to 1962.
- **Oriole American Records** issued the releases for Motown from 1962 to 1963.
- **Stateside Records** issued the releases for Motown from 1963 to 1964, when the Tamla Motown label was created.

17.1.6 See also

- **Motown discography**
- **Hitsville USA**
- **Music of Detroit**

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17.1.7 References

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17.1.8 External links

- Official Motown Records website
- Official Classic Motown website
- Motown Historical Museum - Open to the public, located in the former "Hitsville USA" building in Detroit
- Complete discography of pre-1986 Motown singles
- Complete discography of pre-1986 Motown albums
- Motown artists interviewed on *the Pop Chronicles* (1969)
- MSUAA's History of Motown project

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17.2 The Supremes discography

This article presents the **discography** of American singing group **The Supremes**. It is a complete listing of all their singles and albums as released by Motown Records. 33 of their singles reached the *Billboard* Top 40 in the US, 23 reached either the US or UK Top 10, and 12 of them reached the number-one position on the US pop chart with "Baby Love" also topping the UK pop chart. 12 of their albums reached the Top 10 in either the US or UK, with five of them going to number-one.

17.2.1 Albums

Studio albums

- ¹ Peaked at number six on *Billboard* magazine's Top Holiday Albums chart.
- ² Diana Ross & the Supremes with The Temptations.
- ³ The Supremes with the Four Tops.

Live albums

- ¹ Japan-only; released in the US by Motown in 2004

Compilation albums

- ¹ UK-release.
- ² A compilation of previously unreleased songs including a majority of songs from the unreleased *Disney Classics* sessions.

- ³ A four-disc box-set.
- ⁴ A compilation of all recordings from Diana Ross & The Supremes & The Temptations made during the 1960s.
- ⁵ Originally scheduled for release in 1965 as a studio album.
- ⁶ A compilation of *Greatest Hits*, *Greatest Hits Vol. 3* and *At Their Best*.
- ⁷ A compilation of *Right On*, *New Ways but Love Stays*, *Floy Joy*, *Produced and Arranged by Jimmy Webb* and the previously unreleased *Promises Kept* sessions, together with three non-album tracks.
- ⁸ Japanese collection containing remixes of Supremes and solo Diana Ross recordings.
- ⁹ A compilation of unreleased recordings and rarities.
- ¹⁰ A compilation of all recordings from The Supremes & the Four Tops made during the 1970s.
- ¹¹ A compilation of *The Supremes*, *High Energy* and *Mary Scherrie & Susaye* with several unreleased and alternate versions.
- ⁶ Charted on *Billboard* magazine's Top Holiday Songs chart, peaking at number seven.
- ⁷ Background vocals by The Andantes, instead of The Supremes. In the case of "In and Out of Love", both The Andantes' and Supremes' backing vocal tracks were used.
- ⁸ Backing vocals by Ashford & Simpson instead of The Supremes.
- ⁹ Diana Ross & The Supremes with The Temptations.
- ¹⁰ UK-only single.
- ¹¹ Backing vocals by Maxine and Julia Waters instead of The Supremes.
- ¹² The Supremes with the Four Tops.
- ¹³ UK re-issue.

Soundtracks

- ¹ Diana Ross & the Supremes with The Temptations.

17.2.2 Singles

All singles released on Motown Records except for the Primettes' "Tears of Sorrow" b/w "Pretty Baby", issued on Lu Pine Records.

- ¹ The original master of this single was withdrawn shortly after its release, and a re-recorded version, also featuring Ballard on lead, was issued instead.
- ² Originally issued as "A Breath Taking, First Sight Soul Shaking, One Night Love Making, Next Day Heart Breaking Guy", quickly withdrawn and re-pressed with the shortened title.
- ³ There was no *Billboard* R&B singles chart from November 1963 until January 1965. Most discographies include R&B information from *Cash Box* magazine to fill in the gap in the R&B chart, as is done here.
- ⁴ Promotional-only single release
- ⁵ Promotional radio-only single produced by Phil Spector, for The Equal Employment Opportunity Commission.

17.2.3 Other albums

The Supremes had a number of canceled albums and shelved projects during their original run. These unreleased albums include the following eleven titles:

- ¹ *The Supremes Sing Ballads & Blues*, was assigned a catalog number (Motown 610) in late 1963 and given a projected release date. Although it was not released, several of the tracks originally recorded for it appeared on the album *The Supremes Sing Country, Western and Pop* in spring 1965.
- ² *The Supremes, Live, Live, Live!*, a live concert recording, was scheduled for release on Motown 625 in early 1965. Although no official track list is available, the live set from the expanded fortieth anniversary edition of the *Where Did Our Love Go* album features tracks that were slated for inclusion on the album. The *Where Did Our Love Go* anniversary edition liner notes indicate the possibility of tracks from the Motor-Town Revue in Paris were also considered.
- ³ *There's a Place for Us*, an album of pop standards, saw release as an expanded volume in 2004, thirty-nine years after it was completed.
- ⁴ *Around the World with The Supremes*, was a project that Motown planned for The Supremes consisting of famous international songs such as "C'est si bon," "Never on Sunday," "La Bamba," and "Nel Blu Dipinto Di Blu (Volare)." Although instrumental tracks were recorded, the album was never completed as the group never recorded any vocals.

- ⁵ *A Tribute to the Girls*, was another project that Motown planned for The Supremes, yet was never completed. Several tracks were featured on the expanded release of *There's a Place for Us*.
- ⁶ *Pure Gold*, an album of greatest hits-like material, was planned for release in May 1966, but was cancelled.
- ⁷ *Live at the Roostertail '66*, a live concert recording, was planned for release and was to include several outtakes from *The Supremes at the Copa*, but the album was scrapped. Two tracks from the album such as "You Can't Hurry Love," and "Group Introductions" were released in 2000. The complete show, recorded on September 26, 1966, was released by Hip-O-Select on Disc 2 of the expanded edition of "I Hear A Symphony" in 2012.
- ⁸ *The Supremes and the Motown Sound: From Broadway to Hollywood*, with no formal track listings having been produced for this album, it is widely believed that the album would have been based around the group's then-current number one single, 'The Happening'. Several tracks were recorded in LA and intended for this album, as well as earlier vaulted material, notably from the featured recordings from *There's a Place for Us* sessions.
- ⁹ *Live at the Roostertail '67*, a live concert recording, was planned for a possible release and featured a similar tracklist to the shelved Copa '67 album. Recorded in August 1967, it was the first live recording to feature Cindy Birdsong in the group. Two tracks from the album such as "You Keep Me Hangin' On," and "Reflections" were released in 2000.
- ¹⁰ *Diana Ross & the Supremes Sing Disney Classics*, featuring covers of songs from films produced by Walt Disney Productions, began in 1967 and was completed by early 1968. However, the album was never given an assigned catalog number and was shelved. Songs recorded for the album, including "When You Wish upon a Star", "I've Got No Strings" and "Whistle While You Work", have appeared on several Supremes compilation albums. "Chim Chim Cher-ee", "A Spoonful of Sugar", and "Zip-a-Dee-Doo-Dah" still remain unreleased.
- ¹¹ *Promises Kept*, a 1971 set by the "New Supremes" produced by Clay McMurray, Bobby Taylor, Ashford & Simpson, and others. The album was never finished, and the Supremes were instead assigned to work on *Floy Joy* with Smokey Robinson as producer. Some of the *Promises Kept* songs appear on the 2000 *Supremes* box set and the 2002 *70s Anthology*. Thirteen other tracks from the sessions are also included in The Supremes box set *This Is the Story: The '70s Albums, Vol. 1 – 1970–1973: The Jean Terrell Years*.

17.2.4 Videography

Video albums

17.2.5 Note

- US chart positions below #100 were compiled from *Billboard* magazine's *Bubbling Under Hot 100 Singles* and *Bubbling Under R&B/Hip-Hop Singles* charts.
- The theme tune for the 1965 movie *Dr. Goldfoot and the Bikini Machine* was recorded by the group as a single-sided unreleased promotional single.^{[3][4]}

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17.3 Diana Ross Playground



The entrance to the playground

The **Diana Ross Playground** is located in New York City's Central Park, inside the park at West 81st Street and Central Park West. Its namesake, the recording artist Diana Ross, who lives across the street in The Beresford, gave a fabled 1983 free concert in Central Park and pledged to fund the project with proceeds from the television rights; however, when this did not prove profitable, she used personal resources. Groundbreaking took place in September 1986, with both Ross and then-Mayor Ed Koch present. Ross reportedly called the event "one of the most fulfilling aspects of [her] life and career."^[1]

Today, the playground is equipped with sturdy wood equipment, tire swings, a tube slide, a corkscrew slide, sandboxes, rope bridges, and a mushroom-style water feature.^[2] Open daily from 7:30am to dusk, the space is maintained by the Central Park Conservancy Playground Partners program.

To the north of the playground, the ground rises in a steep slope^[3] to Summit Rock, the highest point in Central Park. To the east, secluded in shrub plantings, is Tanner's Spring, one of two natural springs that remain in the park.^[4] Its name commemorates Dr. Henry S. Tanner, a proponent of therapeutic fasting, who in the summer of 1880 elected to fast under constant observation for forty days and nights, supplied only by water from this spring.^[5] M.M. Graff, in relating the story, observed "The legend quite naturally arose that the water of the spring contained some magically concentrated nutrients".^[6] Before the construction of the park, the spring provided water for the community of Seneca Village, located to the north of Summit Hill, which at the time was called "Goat Hill".

With the release of the Diana Ross: For One and For All DVD of the iconic concert finally released on May 2012 by Shout Factory, the DNAinfo.com of New York selected the playground as one of New York's best.

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Chapter 18

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18.1 Text

- **Diana Ross** *Source:* <http://en.wikipedia.org/wiki/Diana%20Ross?oldid=661196883> *Contributors:* Mav, Zundark, Timo Honkasalo, Espen, Gareth Owen, Michael Hardy, Dante Alighieri, GTBacchus, Ahoerstemeier, TUF-KAT, Angela, DropDeadGorgias, Rob Hoof, Dcoetzee, JonMoore, Markhurd, Cleduc, Nv8200p, Wernher, Sandman~enwiki, RadicalBender, Dimadick, Chuunen Baka, Tlogmer, Jredmond, ZekeMacNeil, Oobopshark, Dina, McDutchie, TOO, Smjg, Rossrs, Mikez, Philwelch, Tom harrison, Everyking, Michael Devore, Niteowlneils, Mboverload, Arne List, Bobblewik, Golbez, Gyrofrog, Indyfytz, Antandrus, Xinit, MRSC, Marcus2, Joyous!, Klemen Kocjancic, TheCustomOfLife, D6, Elyaqim, Heegoop, Tordek ar, Discospinster, Deirdre~enwiki, Guanabot, Ffirehorse, FrickFrack, YUL89YYZ, Xezbeth, Speedway, Bender235, ESkog, Pc13, JoeSmack, Shanes, Triona, Warpozio, Drmagic, Cmdrjameson, Adrian~enwiki, Amontero, B Touch, Wayfarer, Jérôme, Alansohn, Mo0, Atlant, Philip Cross, JoaoRicardo, Riana, JamesB3, Snowolf, David Henderson, Gbeeker, Cburnett, Ianblair23, Jg325, Sleigh, SteinbDJ, Dismas, Japanese Searobin, Pcpcc, Megan1967, Weyes, Kelly Martin, Firsfron, Yesopenilno, OwenX, Woohookitty, Schroeder74, Vorash, LOL, Guy M, Secretcurse, ^demon, WadeSimMiser, Tabletop, Kelisi, Bbatsell, ArCgon, BrenDJ, Allen3, Emerson7, Mandarax, Graham87, Jack Cox, KaisaL, Kbdank71, RxS, Rjwilmsi, Koavf, JHMM13, Chsf, Tawker, OmegaWikipedia, Kthejoker, Boccobrock, Krash, The wub, Matt Deres, Husky, FuriousFreddy, Firebug, SNIyer12, BrothaTimothy, FlaBot, RobertG, Ground Zero, Who, RexNL, RobyWayne, Brotha Timothy, Gareth E Kegg, OslI73, King of Hearts, Chobot, DVdm, Bgwhite, Hall Monitor, Dj Capricorn, Gwernol, Uriah923, YurikBot, Spacepotato, Extraordinary Machine, RussBot, Musicpvm, Ericorbit, Crumbsucker, Azucar~enwiki, CambridgeBayWeather, Kyorosuke, Rsrikanth05, Flyguy33, NawlinWiki, Cmart514, BigPoppa, Mike Halterman, Welsh, Qirex, Maverick Leonhart, Ondenc, Journalist, Brandon, DAJF, Musiclover, Tony1, WMarsh, Dissolve, BOT-Superzerocool, Tim Thomason (usurped), DeadEyeArrow, Engineer Bob, Trcunning, Kelovy, Jwissick, Infamous30, Josh3580, QzDaddy, Little Savage, Whobot, Jaranda, Katieh5584, Bdve, Philip Stevens, Kingboyk, Amberrock, DVD R W, CIreland, CarmelitaCharm, Crystallina, SmackBot, Gcollinsii, Bobet, Mrjmartin, Prodego, McGeddon, Unyoyega, C.Fred, Rokfaith, MclD, Gilliam, Hraefen, Schmiteye, Tv316, Skookum1, MK8, Kleinzach, The Invisible Man, Kemet, Jpstackmoney, Robth, Kyem2010, Colonies Chris, Rebutcher, Souldier77, D-Rock, Gcollinsii@aol.com, Mcbridelr, Starswept, OrphanBot, Dbart, Wiki2205, Xiner, Martinm, Rrburke, Dpeifer, T-borg, Dreadstar, Derek R Bullamore, Twistedkombat, Ultraexactzz, Tical, Bogsat, Daniel.Cardenas, TenPoundHammer, The undertow, Nishkid64, Ser Amantio di Nicolao, Sanya, Adavidw, UberCryxic, The alliance, Carlos10457, Cricket Fire, AnonEMouse, Gobonobo, Nvw, Majorclanger, Peterhoneyman, Shamrox, GilbertoSilvaFan, Muyak, E-Kartoffel, Citicat, Hu12, Keith-264, Levineps, BranStark, Glc19gareth, Adcro, Theone00, JoeBot, DougHill, KendraKelis, Shannernanner, Courcelles, FairuseBot, Gusworld, FrenchieAlexandre, JForget, CmdrObot, Cardcapturs, Yinchongding, Cyrus XIII, Enosfam, Drinibot, CWY2190, Schweiwikist, Kylu, Wooyi, ShelfSkewed, Brynnl, ObiterDicta, Colorfulharp233, Cydebot, Reywas92, PennyGWoods, Dabbi25, Myscrnm, Ss112, Tkynerd, Benjiboi, Ben55, Faustlin, DumbBOT, Mrdanieljones, Phydend, Garik, Jason lingard, Thomaslewis1, After Midnight, Vanished User jdksfajlasd, Gimmetrov, BetacommandBot, Thijs!bot, Epr123, Coallen, Dasani, TonyTheTiger, GentlemanGhost, Sry85, Capsaveemm, Mojo Hand, Fluxbot, Marek69, Missvain, John254, JustAGal, Mortyman, Mentifisto, Hmrox, Ischa2, Mattjbythe, RobotG, Kenmewku, Seaphoto, Rlavan, Cakebatter93, 17Drew, Ebab, Dgough, Hoogkemp, Tjmayerinsf, Vanjagenije, North Shoreman, Spencer, David Shankbone, Jon Kay, NRGKutKlose, I'll bring the food, Xmen4ever8290, Darrenhusted, Rbb1181, Kariteh, Bigjimr, Denidoc@gmail.com, Instinct, Wrobbo, Hut 8.5, MegX, MR. 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- **Diana Ross discography** *Source:* <http://en.wikipedia.org/wiki/Diana%20Ross%20discography?oldid=651109217> *Contributors:* TUF-KAT, Mibblepedia, Rich Farmbrough, Empoor, Woohookitty, BD2412, Rjwilmsi, Koavf, Chsf, FuriousFreddy, BrothaTimothy, Alphachimp, Bgwhite, RobbieNomi, RussBot, Welsh, MK8, Derek R Bullamore, TenPoundHammer, Odin's Beard, E-Kartoffel, Highway99, ShelfSkewed, Cydebot, D666D, Faustlin, Thijs!bot, PEJL, MarshBot, Zephyrthesky, Magioladitis, 12345blake, Markus1976, Soundseekerz, KConWiki, Am86, LoserTalent, Hammersoft, Dreamer.se, Night Time, Aspects, AMbot, Humboldtbeare, Explicit, Ezemaglio, JonathanLGardner, Fugreena, Addbot, Tassedethe, Lightbot, Yobot, Mister sparky, AnomieBOT, Bokiluis, J04n, Moxy, Carlssfsu, FrescoBot, Whitedesire, Karaokegod, Discographer, Signothetimes90, Madden NFL 21, CaniacD, Starcheerspeaksnewslostwars, GoingBatty, G.K.4U, Werith, CactusBot, Gilderien, Guck hunter, BG19bot, Fluffy hu, SteveJSN, Ccsarao, Message reply, Chartbot, 115ash and Anonymous: 100
 - **Diana Ross (1970 album)** *Source:* [http://en.wikipedia.org/wiki/Diana%20Ross%20\(1970%20album\)?oldid=656235620](http://en.wikipedia.org/wiki/Diana%20Ross%20(1970%20album)?oldid=656235620) *Contributors:* Beardo, Icairns, D6, Rich Farmbrough, Woohookitty, Koavf, FuriousFreddy, BrothaTimothy, SmackBot, GETONERD84, Eissme, Cydebot, Ss112, PEJL, RobotG, MaJic, Fgmartin, Dreamer.se, Kodiak666, Night Time, Explicit, Swanrizla, JonathanLGardner, WikHead, Dan56, Raddawg, DinoBot2, J Milburn Bot, Bokiluis, Vernalbogneris, Discographer, Tbhotch, DASHBot, GoingBatty, ClueBot NG, CactusBot, Submariner64, BG19bot, DreamMcQueen, LongLiveMusic, Telegraph Totter, IGotProof, Oxalis51, Chyezzy2 and Anonymous: 27
 - **Everything Is Everything (Diana Ross album)** *Source:* [http://en.wikipedia.org/wiki/Everything%20Is%20Everything%20\(Diana%20Ross%20album\)?oldid=640387763](http://en.wikipedia.org/wiki/Everything%20Is%20Everything%20(Diana%20Ross%20album)?oldid=640387763) *Contributors:* Rich Farmbrough, Spinal83, Jobe6, Woohookitty, BD2412, Koavf, Evil Eccentric, FuriousFreddy, BrothaTimothy, Flowerparty, Dissolve, Mike Dillon, SmackBot, Hraefen, Kyem2010, Cydebot, PDTantisocial, Ss112, GassyGuy, Rocket000, RobotG, Diana ross, Jamesmarkhetterley, Pjoef, Dreamer.se, Night Time, Humboldtbeare, Explicit, Qwfp, Tuza-picabit, WikHead, Tassedethe, Lightbot, Alants, Bokiluis, Discographer, CactusBot, BG19bot, Telegraph Totter, How Are You Though? and Anonymous: 23
 - **Surrender (Diana Ross album)** *Source:* [http://en.wikipedia.org/wiki/Surrender%20\(Diana%20Ross%20album\)?oldid=656235920](http://en.wikipedia.org/wiki/Surrender%20(Diana%20Ross%20album)?oldid=656235920) *Contributors:* Rich Farmbrough, Woohookitty, Rjwilmsi, FuriousFreddy, BrothaTimothy, Qirex, Dissolve, E-Kartoffel, Cydebot, Ss112, Yorkshiresky, MR. MOTOWN, TheAllSeeingEye, Skier Dude, Dreamer.se, Night Time, Explicit, ImageRemovalBot, 559Josh, Tuzapicabit, WikHead, Tassedethe, Lightbot, Yobot, Alants, Bokiluis, Paradise coyote, Discographer, Tbhotch, CactusBot, BG19bot and Anonymous: 16
 - **Touch Me in the Morning (album)** *Source:* [http://en.wikipedia.org/wiki/Touch%20Me%20in%20the%20Morning%20\(album\)?oldid=647913905](http://en.wikipedia.org/wiki/Touch%20Me%20in%20the%20Morning%20(album)?oldid=647913905) *Contributors:* WhisperToMe, Rich Farmbrough, Cavrdg, Woohookitty, Tabletop, BD2412, Rjwilmsi, FuriousFreddy, BrothaTimothy, Infamous30, Euchiasmus, GETONERD84, E-Kartoffel, CmdrObot, ShelfSkewed, Chris83, Cydebot, Ss112, Richhoncho, Bobblehead, Ainzboogie, MaJic, LoserTalent, Dreamer.se, Night Time, Fratrep, Explicit, Niceguyedc, JonathanLGardner, Dan56, Lightbot, MJEH, Yobot, Bokiluis, DoobeDodnDo, Discographer, Tbhotch, CactusBot, BG19bot, Telegraph Totter, Ash3011, HH.Mandem and Anonymous: 16
 - **Last Time I Saw Him** *Source:* <http://en.wikipedia.org/wiki/Last%20Time%20I%20Saw%20Him?oldid=660381233> *Contributors:* Tainter, BrothaTimothy, RobbieNomi, SmackBot, Derek R Bullamore, Lbr123, ShelfSkewed, Cydebot, Ss112, Alaibot, Chubbles, Teeb, Ainzboogie, LovePatsyCline, Rlndog, Dreamer.se, Night Time, Humboldtbeare, Explicit, Lightbot, Yobot, Bokiluis, Tcplups, Full-date unlinking bot, Discographer, Tbhotch, Starcheerspeaksnewslostwars, CactusBot, BG19bot, LongLiveMusic, Telegraph Totter and Anonymous: 10
 - **Diana Ross (1976 album)** *Source:* [http://en.wikipedia.org/wiki/Diana%20Ross%20\(1976%20album\)?oldid=654573173](http://en.wikipedia.org/wiki/Diana%20Ross%20(1976%20album)?oldid=654573173) *Contributors:* Dukeofomnium, Rich Farmbrough, Woohookitty, Rjwilmsi, FuriousFreddy, BrothaTimothy, Metropolitan90, Bgwhite, Extraordinary Machine, RobbieNomi, Mike Dillon, Peter, Mwtoews, CmdrObot, Cydebot, PEJL, RobotG, Ainzboogie, Varent, MadMagFreak, Jamesmarkhetterley, BRETT9, Dreamer.se, Explicit, Swanrizla, JonathanLGardner, Dan56, Lightbot, MJEH, Yobot, Alants, Bokiluis, Florescent, Full-date unlinking bot, Discographer, Dutchdean, Tbhotch, LUKSAR, CactusBot, BG19bot, ColaandBeats and Anonymous: 21

- **Baby It's Me** *Source:* <http://en.wikipedia.org/wiki/Baby%20It%27s%20Me?oldid=655442977> *Contributors:* BrothaTimothy, SmackBot, Betacommand, Hraefen, Salamurai, Cydebot, JGabbard, Bobglickman, Zidane tribal, Joseph C, LoserTalent, 28bytes, MadMagFreak, Dreamer.se, Robster1983, Explicit, Binksternet, Niceguyedc, Statler&Waldorf, Auntof6, Swanrizla, DinoBot2, Lightbot, J Milburn Bot, Bokiluis, Tcplups, Erik9bot, Full-date unlinking bot, Discographer, Sonicaidv27, Clarkcj12, GoingBatty, Thine Antique Pen, CactusBot, Submariner64, BG19bot, ChrisGualtieri, LyricsBot, Melonkelon, Crazyclown01 and Anonymous: 20
- **Ross (1978 album)** *Source:* [http://en.wikipedia.org/wiki/Ross%20\(1978%20album\)?oldid=637087075](http://en.wikipedia.org/wiki/Ross%20(1978%20album)?oldid=637087075) *Contributors:* CanisRufus, Woohookitty, Koavf, BrothaTimothy, Bgwhite, SmackBot, Igbo, Cydebot, Ss112, Erechtheus, Dreamer.se, Explicit, DinoBot2, Lightbot, Yobot, J Milburn Bot, AnomieBOT, Bokiluis, LilHelpa, Paradise coyote, Jonesey95, Full-date unlinking bot, Discographer, DASHBot, Starcheerspeaksnewslostwars, CactusBot, Ditch Fisher, Submariner64, BG19bot, Telegraph Totter and Anonymous: 17
- **The Boss (Diana Ross album)** *Source:* [http://en.wikipedia.org/wiki/The%20Boss%20\(Diana%20Ross%20album\)?oldid=633089737](http://en.wikipedia.org/wiki/The%20Boss%20(Diana%20Ross%20album)?oldid=633089737) *Contributors:* Rich Farmbrough, Woohookitty, BrothaTimothy, SmackBot, Toughpigs, Muyak, M.cellophane, Cydebot, MaJic, LoserTalent, Dreamer.se, Holiday56, Robster1983, Explicit, Crazy sane, Tassedethe, Lightbot, Zorrobot, Alants, Bokiluis, J04n, Carlossfsu, Mireflejo, Discographer, EmausBot, CactusBot, Thegame2345, BG19bot, Meatsgains, Discodan59 and Anonymous: 19
- **Diana (album)** *Source:* [http://en.wikipedia.org/wiki/Diana%20\(album\)?oldid=656534594](http://en.wikipedia.org/wiki/Diana%20(album)?oldid=656534594) *Contributors:* Alensha, Discospinster, Rich Farmbrough, Alansohn, Gary, Anthony Appleyard, Gene Nygaard, Graham87, Rjwilmsi, JHMM13, FuriousFreddy, BrothaTimothy, Flowerparty, Grafen, Mike Halterman, Conman33, SmackBot, GETONERD84, Meco, Muyak, Cyrus XIII, Cydebot, Yorkshiresky, Thijs!bot, Adomono, Bobblehead, JustAGal, Rbb 1181, Bigar, Jimmy Wade, SnapSnap, MaJic, FMAFan1990, LoserTalent, Erpy83, Slysplace, Shawncorps1, Cosprings, Dreamer.se, Night Time, Baretak, Explicit, Binksternet, Swanrizla, 559Josh, Tuzapicabit, XLinkBot, WikHead, Addbot, Dan56, Tassedethe, DinoBot2, Lightbot, Lucas-bot, J Milburn Bot, Alants, Bokiluis, Ulric1313, Kithira, Jmex, FrescoBot, Paine Ellsworth, LittleWink, Tinton5, Discographer, Hidden Secret, WildBot, Weriet, Shallowharold, Robinquinc329, CactusBot, Braincricket, Widr, VicNJohnson, MrBill3, ColaandBeats, Rmbetencourt, Westleft, How Are You Though? and Anonymous: 58
- **Why Do Fools Fall in Love (album)** *Source:* [http://en.wikipedia.org/wiki/Why%20Do%20Fools%20Fall%20in%20Love%20\(album\)?oldid=660287803](http://en.wikipedia.org/wiki/Why%20Do%20Fools%20Fall%20in%20Love%20(album)?oldid=660287803) *Contributors:* Discospinster, Rich Farmbrough, Woohookitty, BrothaTimothy, Mike Halterman, SmackBot, Bobblehead, JustAGal, Bwhack, LoserTalent, Tchernomush, The Real One Returns, MadMagFreak, Dreamer.se, Robster1983, Explicit, Billyfutile, Tuzapicabit, Addbot, Bumblebee100, LaaknorBot, Lightbot, Zorrobot, MJEH, Yobot, Bokiluis, Tcplups, FrescoBot, Rubcale, Slawtre, 995Star, Full-date unlinking bot, Discographer, Tbotch, DASHBot, EmausBot, GoingBatty, Softsolidsnake, Vanished user ioijq3i9u4tk, CactusBot, The Master, ColaandBeats, Broqndo, Jo Jo Garcia, HH.Mandem, How Are You Though? and Anonymous: 33
- **Silk Electric** *Source:* <http://en.wikipedia.org/wiki/Silk%20Electric?oldid=660288175> *Contributors:* Discospinster, Rich Farmbrough, Woohookitty, BrothaTimothy, Markt3, Thatguyaz, SmackBot, Muyak, Gusworld, Bobblehead, MR. MOTOWN, Am86, Tchernomush, The Real One Returns, MadMagFreak, Dreamer.se, Night Time, Robster1983, Explicit, Trivialist, Ronflaviano, WikHead, MystBot, Addbot, Lightbot, Zorrobot, Yobot, Bokiluis, Mutante96, Discographer, Godseeker4me, Jakor, ZéroBot, ClueBot NG, CactusBot, BG19bot, BattyBot, ColaandBeats, Joe Vitale 5, How Are You Though? and Anonymous: 31
- **Ross (1983 album)** *Source:* [http://en.wikipedia.org/wiki/Ross%20\(1983%20album\)?oldid=656980044](http://en.wikipedia.org/wiki/Ross%20(1983%20album)?oldid=656980044) *Contributors:* BrothaTimothy, NawlinWiki, SmackBot, E-Kartoffel, M.cellophane, Gusworld, Erechtheus, Tchernomush, MadMagFreak, Dreamer.se, Robster1983, Fratrep, Explicit, Addbot, LaaknorBot, Tassedethe, Lightbot, Zorrobot, Alants, Bokiluis, Tcplups, Anomieman, LittleWink, Discographer, Tbotch, EmausBot, Discographer, Tbotch, CactusBot, Ditch Fisher, Widr, BG19bot, MrBill3, ColaandBeats, Curvebender, NATTOGONNAECRASH, How Are You Though? and Anonymous: 26
- **Swept Away (Diana Ross album)** *Source:* [http://en.wikipedia.org/wiki/Swept%20Away%20\(Diana%20Ross%20album\)?oldid=659345490](http://en.wikipedia.org/wiki/Swept%20Away%20(Diana%20Ross%20album)?oldid=659345490) *Contributors:* Discospinster, BrothaTimothy, Quentin X, Markt3, SmackBot, Peecee1978, Gusworld, ShelfSkewed, Am86, Tchernomush, Jevansen, The Real One Returns, MadMagFreak, Dreamer.se, Robster1983, Explicit, EoGuy, Swanrizla, WikHead, Tassedethe, Lightbot, Zorrobot, AnomieBOT, Alants, Bokiluis, Tcplups, Anomieman, LittleWink, Nahnite, Discographer, Tbotch, EmausBot, Jay-Sebastos, Robinquinc329, CactusBot, BG19bot, HazelEyedKiki, LuckyBluJay05, BattyBot, ColaandBeats and Anonymous: 35
- **Eaten Alive (album)** *Source:* [http://en.wikipedia.org/wiki/Eaten%20Alive%20\(album\)?oldid=649696804](http://en.wikipedia.org/wiki/Eaten%20Alive%20(album)?oldid=649696804) *Contributors:* Klemen Kocjanic, Discospinster, Woohookitty, BD2412, Ketiltrout, BrothaTimothy, SmackBot, Hraefen, The Invisible Man, Geach, Ss112, JustAGal, Zidane tribal, Tchernomush, MadMagFreak, Pjoef, Dreamer.se, Robster1983, Explicit, Beegeesfan, EoGuy, Idolatry-enwiki, Trivialist, Ferdinandhudson, WikHead, Addbot, Tassedethe, Lightbot, Drpicem, Lucas-bot, Yobot, Alants, Bokiluis, Unimath, Mutante96, Full-date unlinking bot, Discographer, Hidden Secret, Robytd, Tbotch, TheMesquito, DASHBot, EmausBot, GoingBatty, ZéroBot, MR-PICKLE1234, ClueBot NG, CactusBot, BG19bot, PogiJmon, Epicuser9991, Mogism, SNUGGUMS, BethNaught, Macofe and Anonymous: 48
- **Red Hot Rhythm & Blues** *Source:* <http://en.wikipedia.org/wiki/Red%20Hot%20Rhythm%20%26%20Blues?oldid=644621626> *Contributors:* Woohookitty, BrothaTimothy, Bgwhite, SmackBot, Muyak, ShelfSkewed, Ss112, Mattisse, PolarisSLBM, Am86, Mrceleb2007, Tchernomush, Timothydb, MadMagFreak, Dreamer.se, Explicit, Binksternet, Niceguyedc, Trivialist, Addbot, LaaknorBot, Lightbot, Lucas-bot, Alants, Bokiluis, FrescoBot, Full-date unlinking bot, Discographer, Hidden Secret, Tbotch, GoingBatty, John Cline, CactusBot, BG19bot, Mayanalda, Whtvofdm and Anonymous: 24
- **Workin' Overtime** *Source:* <http://en.wikipedia.org/wiki/Workin'%20Overtime?oldid=660288905> *Contributors:* Discospinster, LindsayH, Philip Cross, Woohookitty, Mandarax, BrothaTimothy, SmackBot, Cydebot, Ss112, RobotG, Cbj77, MadMagFreak, Dreamer.se, Explicit, Trivialist, Swanrizla, Addbot, Download, Lightbot, Lucas-bot, FrescoBot, Discographer, Skysmurf, GoingBatty, ChuispastonBot, CactusBot, BG19bot, JAEVI and Anonymous: 20
- **The Force Behind the Power** *Source:* <http://en.wikipedia.org/wiki/The%20Force%20Behind%20the%20Power?oldid=641614152> *Contributors:* Mezaco, Discospinster, Woohookitty, BrothaTimothy, Yllosubmarine, SmackBot, Toughpigs, Muyak, ShelfSkewed, Cydebot, After Midnight, GassyGuy, RobotG, KConWiki, Stormjumper, Am86, Joseph C, LoserTalent, Kahlil88, AlleborgoBot, DarthBotto, Dreamer.se, Robster1983, Aspects, Explicit, Swanrizla, BOTarate, Lightvision, Prosperity, WikHead, Al tally, Addbot, Dan56, LaaknorBot, The Shadow-Fighter, DinoBot2, Lightbot, Lucas-bot, Speifensender, Guy1890, J Milburn Bot, AnomieBOT, Alants, Bokiluis, Tcplups, LilHelpa, 68tailedragon, Full-date unlinking bot, Discographer, Tbotch, DASHBot, Uzerakout, CactusBot, The Master, BG19bot, Hmainsbot1, FredJess, Orangukatan, How Are You Though? and Anonymous: 37
- **Take Me Higher** *Source:* <http://en.wikipedia.org/wiki/Take%20Me%20Higher?oldid=640387212> *Contributors:* Discospinster, Woohookitty, BrothaTimothy, SmackBot, Geach, Xihix, VoxLuna, ShelfSkewed, Cydebot, JamesAM, RobotG, Ainzboogie, MaJic, LoserTalent, Dreamer.se, Adabow, Robster1983, Explicit, Auntof6, TutterMouse, DinoBot2, Lightbot, Yobot, Fraggie81, J Milburn Bot, Jim1138, Bokiluis, Carlossfsu, Erik9bot, FrescoBot, Full-date unlinking bot, Discographer, Hidden Secret, GoingBatty, ClueBot NG, Widr, BG19bot, Jjigga3000, MrBill3, How Are You Though? and Anonymous: 27

- **Every Day Is a New Day** *Source:* <http://en.wikipedia.org/wiki/Every%20Day%20Is%20a%20New%20Day?oldid=640387305> *Contributors:* Discospinster, Xezbeth, Rjwilmsi, Koavf, BrothaTimothy, Mukkakukaku, SmackBot, Geach, Cydebot, Faustlin, GassyGuy, RobotG, Am86, MaJic, Admc2006, Malcolm, Acalamari, LoserTalent, Dreamer.se, Explicit, Swanzila, DumZiBoT, DinoBot2, J Milburn Bot, Alants, Fred576, Bokiluis, Discographer, Hidden Secret, Jakor, DASHBot, SporkBot, CactusBot, Samsonite Man, BG19bot, Chartbot, How Are You Though? and Anonymous: 15
- **Blue (Diana Ross album)** *Source:* [http://en.wikipedia.org/wiki/Blue%20\(Diana%20Ross%20album\)?oldid=637581572](http://en.wikipedia.org/wiki/Blue%20(Diana%20Ross%20album)?oldid=637581572) *Contributors:* Rjwilmsi, Koavf, BrothaTimothy, Haemo, Carlosguitar, SmackBot, Mwtoews, E-Kartoffel, Gusworld, Cydebot, Zidane tribal, Acalamari, LoserTalent, Johmbolaya, Technopat, Jegersbot, Dreamer.se, Explicit, Polly, DumZiBoT, Jay Storm, Dan56, Tassedethe, DinoBot2, J Milburn Bot, Bokiluis, LilHelpa, Discographer, Hidden Secret, Tshotch, DASHBot, GoingBatty, CactusBot, BG19bot, Guidogauss, Dobie80, Cerabot-enwiki and Anonymous: 18
- **I Love You (Diana Ross album)** *Source:* [http://en.wikipedia.org/wiki/I%20Love%20You%20\(Diana%20Ross%20album\)?oldid=654972728](http://en.wikipedia.org/wiki/I%20Love%20You%20(Diana%20Ross%20album)?oldid=654972728) *Contributors:* Adambro, Empoor, Woohookitty, Koavf, Red-Blue-White, E-Kartoffel, Faustlin, Zephyrthesky, MegX, Diana ross, LoserTalent, Jegersbot, Dreamer.se, Aspects, Explicit, Swanzila, Tassedethe, DinoBot2, J Milburn Bot, Bokiluis, Telpups, LilHelpa, Bluesatellite, Discographer, Amkilpatrick, NewYorker1989, AndrewOne, ClueBot NG, CactusBot, Jjambon, BG19bot, Teit62, How Are You Though? and Anonymous: 38
- **A Very Special Season** *Source:* <http://en.wikipedia.org/wiki/A%20Very%20Special%20Season?oldid=640387248> *Contributors:* Warpozio, Woohookitty, Koavf, Toughpigs, Fuhghettaboutit, Cydebot, Fisherjs, LoserTalent, Mdumas43073, Moonriddengirl, Dreamer.se, Lightmouse, SlackerMom, Download, DinoBot2, J Milburn Bot, Bokiluis, Discographer, 4meter4, BG19bot, How Are You Though? and Anonymous: 7
- **Diana!** *Source:* <http://en.wikipedia.org/wiki/Diana!?oldid=657577193> *Contributors:* Topbanana, Woohookitty, Koavf, FuriousFreddy, BrothaTimothy, Fantailfan, SmackBot, Colonies Chris, ShelfSkewed, Cydebot, Richhoncho, Zidane tribal, LoserTalent, Pjoef, Dreamer.se, Night Time, Oculi, Sfan00 IMG, Draggleduck, Wolfer68, DinoBot2, J Milburn Bot, Bokiluis, J04n, Erik9bot, Discographer, Submariner64, Helpful Pixie Bot, Sandwriter and Anonymous: 6
- **Lady Sings the Blues (soundtrack)** *Source:* [http://en.wikipedia.org/wiki/Lady%20Sings%20the%20Blues%20\(soundtrack\)?oldid=649254049](http://en.wikipedia.org/wiki/Lady%20Sings%20the%20Blues%20(soundtrack)?oldid=649254049) *Contributors:* BRG, Kevin B12, Sam, Rich Farmbrough, CanisRufus, BD2412, Rjwilmsi, Koavf, FuriousFreddy, BrothaTimothy, Gareth E Kegg, Wasted Time R, George Ho, E-Kartoffel, Cydebot, PKT, Adomono, Strauszek, G man yo, Dreamer.se, Wysinger, Aspects, Explicit, Classicrockfan42, JonathanLGardner, Jafeluv, HBP77, Tassedethe, DinoBot2, Lightbot, J Milburn Bot, Alants, Bokiluis, FrescoBot, Mr. Sedge, Discographer, Tshotch, CactusBot, BG19bot, LuckyBluJay05 and Anonymous: 17
- **Mahogany (soundtrack)** *Source:* [http://en.wikipedia.org/wiki/Mahogany%20\(soundtrack\)?oldid=633491508](http://en.wikipedia.org/wiki/Mahogany%20(soundtrack)?oldid=633491508) *Contributors:* Discographer, BG19bot and Anonymous: 1
- **The Wiz (soundtrack)** *Source:* [http://en.wikipedia.org/wiki/The%20Wiz%20\(soundtrack\)?oldid=656009849](http://en.wikipedia.org/wiki/The%20Wiz%20(soundtrack)?oldid=656009849) *Contributors:* Bearcat, Koavf, FuriousFreddy, Gareth E Kegg, SmackBot, Jeff5102, GoodDay, TenPoundHammer, ShelfSkewed, Cydebot, Ss112, SkeeterVT, Skier Dude, Belovedfreak, Flyer22, AngelOfSadness, Redxx, SchreiberBike, Wolfer68, PL290, Addbot, HBP77, Tassedethe, DinoBot2, Luckas-bot, Pbtogourou, J Milburn Bot, Bokiluis, Mutante96, Crystal Clear x3, Discographer, DASHBot, ChuispastonBot, CactusBot, Helpful Pixie Bot, Wbm1058 and Anonymous: 22
- **Endless Love (soundtrack)** *Source:* [http://en.wikipedia.org/wiki/Endless%20Love%20\(soundtrack\)?oldid=660223824](http://en.wikipedia.org/wiki/Endless%20Love%20(soundtrack)?oldid=660223824) *Contributors:* Koavf, CmdrObot, Cydebot, After Midnight, JustAGal, Msw1002, Dreamer.se, Creativity-II, Keraunosopia, Tassedethe, Unara, Discographer, Starcheerspeaksnewslostwars, Werieth, CactusBot and Anonymous: 4
- **Live at Caesars Palace** *Source:* <http://en.wikipedia.org/wiki/Live%20at%20Caesars%20Palace?oldid=637809014> *Contributors:* Koavf, Vegaswikian, RobbieNomi, RussBot, Lainagir, Colonies Chris, Cydebot, PKT, Fisherjs, DanDoughty, Cbj77, Dreamer.se, Explicit, Tassedethe, Yobot, Discographer, BG19bot, JoshuSasori and Anonymous: 8
- **An Evening with Diana Ross** *Source:* <http://en.wikipedia.org/wiki/An%20Evening%20with%20Diana%20Ross?oldid=637520280> *Contributors:* BRG, D6, Hyfen, Koavf, BrothaTimothy, Gareth E Kegg, RussBot, SmackBot, Gilliam, E-Kartoffel, Gusworld, Cydebot, PKT, Kbhompson, LoserTalent, MadMagFreak, Dreamer.se, Explicit, DinoBot2, J Milburn Bot, Full-date unlinking bot, Discographer, CactusBot, BG19bot, Crazyclown01 and Anonymous: 15
- **Greatest Hits Live (Diana Ross album)** *Source:* [http://en.wikipedia.org/wiki/Greatest%20Hits%20Live%20\(Diana%20Ross%20album\)?oldid=640386985](http://en.wikipedia.org/wiki/Greatest%20Hits%20Live%20(Diana%20Ross%20album)?oldid=640386985) *Contributors:* Woohookitty, Ketilrout, Koavf, FuriousFreddy, BrothaTimothy, SmackBot, Betacommand, Cydebot, After Midnight, MadMagFreak, Dreamer.se, Explicit, Alants, Discographer, CactusBot, BG19bot, How Are You Though? and Anonymous: 5
- **Stolen Moments: The Lady Sings... Jazz and Blues** *Source:* <http://en.wikipedia.org/wiki/Stolen%20Moments%3A%20The%20Lady%20Sings...%20Jazz%20and%20Blues?oldid=649455084> *Contributors:* BRG, Closeapple, Koavf, Derek R Bullamore, E-Kartoffel, Xihix, Cydebot, After Midnight, JustAGal, LoserTalent, Absamdb, Dreamer.se, Robster1983, Fuddle, Explicit, Tassedethe, DinoBot2, Lightbot, J Milburn Bot, Bokiluis, MrMoustacheMM, Full-date unlinking bot, Discographer, GoingBatty, BG19bot, Mogism, How Are You Though? and Anonymous: 7
- **Diana & Marvin** *Source:* <http://en.wikipedia.org/wiki/Diana%20%26%20Marvin?oldid=656236356> *Contributors:* AxelBoldt, Ahoerstermeier, Rich Farmbrough, FrickFrack, Cmdrjameson, Woohookitty, BD2412, Koavf, FuriousFreddy, BrothaTimothy, ZhaoHong, Mike Dillon, SmackBot, Verne Equinox, Igbo, CWesling, Bhludzin, E-Kartoffel, M.cellophane, CmdrObot, Harej bot, Cydebot, RobotG, Ghmyrtle, Giftednumber10, MegX, Hamiltonstone, InnocuousPseudonym, Sjones23, Woolfian, FraDany, AlleborgoBot, Night Time, Robster1983, Explicit, Swanzila, Addbot, Jafeluv, Dan56, Frka, Tassedethe, DinoBot2, Pageturners, Yobot, AnomieBOT, Alants, Bokiluis, Citation bot, Full-date unlinking bot, Discographer, Updatehelper, DASHBot, GoingBatty, Shallowharold, SporkBot, CactusBot, Frietjes, Dobie80, ColaandBeats, Music&MovieLuvah, MichaelJdJackson, How Are You Though? and Anonymous: 23
- **Christmas in Vienna (album)** *Source:* [http://en.wikipedia.org/wiki/Christmas%20in%20Vienna%20\(album\)?oldid=635209833](http://en.wikipedia.org/wiki/Christmas%20in%20Vienna%20(album)?oldid=635209833) *Contributors:* Woohookitty, Koavf, Melchoir, Hmains, Fuhghettaboutit, J 1982, Yip1982, Xihix, Cydebot, Fisherjs, Zidane tribal, LoserTalent, Whjayg, Dreamer.se, Robster1983, Tassedethe, Feb29, Alants, Bokiluis, Full-date unlinking bot, Discographer, In ictu oculi, The Master, ChrisGualtieri, Filjil and Anonymous: 6
- **Greatest Hits (Diana Ross album)** *Source:* [http://en.wikipedia.org/wiki/Greatest%20Hits%20\(Diana%20Ross%20album\)?oldid=637551404](http://en.wikipedia.org/wiki/Greatest%20Hits%20(Diana%20Ross%20album)?oldid=637551404) *Contributors:* Koavf, BrothaTimothy, CSWarren, Mart0419, LoserTalent, Skier Dude, Dreamer.se, ImageRemovalBot, Tassedethe, Bokiluis, Discographer, BG19bot and Anonymous: 4

- **Diana Ross' Greatest Hits** *Source:* <http://en.wikipedia.org/wiki/Diana%20Ross%20Greatest%20Hits?oldid=633065370> *Contributors:* Koavf, BrothaTimothy, SmackBot, Cydebot, Richhoncho, Zidane tribal, LoserTalent, Dreamer.se, Draggleduck, Tassedethe, DinoBot2, J Milburn Bot, Bokiluis, J04n, Discographer, CactusBot, BG19bot, ChrisGualtieri, HH.Mandem and Anonymous: 7
- **20 Golden Greats (Diana Ross album)** *Source:* [http://en.wikipedia.org/wiki/20%20Golden%20Greats%20\(Diana%20Ross%20album\)?oldid=633065154](http://en.wikipedia.org/wiki/20%20Golden%20Greats%20(Diana%20Ross%20album)?oldid=633065154) *Contributors:* Koavf, Cydebot, Richhoncho, LoserTalent, Moonriddengirl, Dreamer.se, Tassedethe, Discographer, RLholden, BG19bot and Anonymous: 6
- **To Love Again (Diana Ross album)** *Source:* [http://en.wikipedia.org/wiki/To%20Love%20Again%20\(Diana%20Ross%20album\)?oldid=634294031](http://en.wikipedia.org/wiki/To%20Love%20Again%20(Diana%20Ross%20album)?oldid=634294031) *Contributors:* Everyking, Tabletop, Koavf, C777, Haemo, ArielGold, Jjmcspoo, Cydebot, MaJic, LoserTalent, Dreamer.se, Auntof6, Killercougars, Tuzapicabit, Wolfer68, WikHead, DinoBot2, Lightbot, J Milburn Bot, Gongshow, Alants, Bokiluis, Ulric1313, Rubcale, Full-date unlinking bot, Discographer, Tshotch, CactusBot, BG19bot, Quenhitrán, HH.Mandem and Anonymous: 10
- **All the Great Hits (Diana Ross album)** *Source:* [http://en.wikipedia.org/wiki/All%20the%20Great%20Hits%20\(Diana%20Ross%20album\)?oldid=640386838](http://en.wikipedia.org/wiki/All%20the%20Great%20Hits%20(Diana%20Ross%20album)?oldid=640386838) *Contributors:* Rich Farmbrough, CloudNine, Koavf, BrothaTimothy, Toughpigs, Cydebot, Zidane tribal, MaJic, LoserTalent, Skier Dude, Dreamer.se, Night Time, ImageRemovalBot, Cdl obelix, Tassedethe, DinoBot2, Lightbot, J Milburn Bot, Bokiluis, Ulric1313, Discographer, The Master, How Are You Though? and Anonymous: 6
- **Forever Diana: Musical Memoirs** *Source:* <http://en.wikipedia.org/wiki/Forever%20Diana%20Musical%20Memoirs?oldid=652063478> *Contributors:* Zundark, Oddharmonic, Koavf, Bgwhite, RussBot, Icemuon, Colonies Chris, Cydebot, Alaibot, JustAGal, MR. MOTOWN, Gabriell, Jauerback, Dreamer.se, Night Time, Premium bond, Tassedethe, DinoBot2, J Milburn Bot, Bokiluis, LilHelpa, 78.26, Discographer, CactusBot, BattyBot, How Are You Though? and Anonymous: 11
- **One Woman: The Ultimate Collection** *Source:* <http://en.wikipedia.org/wiki/One%20Woman%20The%20Ultimate%20Collection?oldid=642607750> *Contributors:* Warpozio, GregorB, Koavf, BrothaTimothy, Pietaster, ShelfSkewed, JustAGal, MaJic, Jagersbot, Dreamer.se, Bokiluis, FrescoBot, Full-date unlinking bot, Discographer, CactusBot, BG19bot, Lemnaminor, How Are You Though? and Anonymous: 11
- **Diana Extended: The Remixes** *Source:* <http://en.wikipedia.org/wiki/Diana%20Extended%20The%20Remixes?oldid=640387156> *Contributors:* Alensha, Rich Farmbrough, Rjwilmsi, Koavf, Xihix, Cydebot, Zidane tribal, MaJic, LoserTalent, Dreamer.se, Raddawg, DinoBot2, Lightbot, J Milburn Bot, Bokiluis, Discographer, Tshotch, Nerdtrap, BG19bot, Deniz yildiz, How Are You Though? and Anonymous: 7
- **Voice of Love** *Source:* <http://en.wikipedia.org/wiki/Voice%20of%20Love?oldid=640387273> *Contributors:* Warpozio, Woohookitty, Koavf, Xihix, Cydebot, Fisherjs, LoserTalent, Dreamer.se, Cdl obelix, Tassedethe, Yobot, Bokiluis, Ulric1313, Full-date unlinking bot, Discographer, In ictu oculi, CactusBot, How Are You Though? and Anonymous: 4
- **Love & Life: The Very Best of Diana Ross** *Source:* <http://en.wikipedia.org/wiki/Love%20%26%20Life%20The%20Very%20Best%20of%20Diana%20Ross?oldid=640387330> *Contributors:* Koavf, Meegs, SmackBot, Geach, MaJic, LoserTalent, Dreamer.se, ImageRemovalBot, DinoBot2, Yobot, J Milburn Bot, Bokiluis, Ulric1313, Kohoutek1138, Discographer, Starcheerspeaksnewslostwars, CactusBot, Samsonite Man, BG19bot, How Are You Though? and Anonymous: 8
- **The Definitive Collection (Diana Ross album)** *Source:* [http://en.wikipedia.org/wiki/The%20Definitive%20Collection%20\(Diana%20Ross%20album\)?oldid=598712535](http://en.wikipedia.org/wiki/The%20Definitive%20Collection%20(Diana%20Ross%20album)?oldid=598712535) *Contributors:* Koavf, Cydebot, Fisherjs, Alecsdaniel, Draggleduck, Ulric1313, J04n, Discographer, CactusBot and Anonymous: 1
- **The Greatest (Diana Ross album)** *Source:* [http://en.wikipedia.org/wiki/The%20Greatest%20\(Diana%20Ross%20album\)?oldid=640115769](http://en.wikipedia.org/wiki/The%20Greatest%20(Diana%20Ross%20album)?oldid=640115769) *Contributors:* Scaz, Fram, Heathj8, Starcheerspeaksnewslostwars, Jamesx12345 and Anonymous: 1
- **Upside Down: The Collection** *Source:* <http://en.wikipedia.org/wiki/Upside%20Down%20The%20Collection?oldid=570101523> *Contributors:* RussBot, NinjaRobotPirate, Stj6, CaniacD and BG19bot
- **Reach Out and Touch (Somebody's Hand)** *Source:* [http://en.wikipedia.org/wiki/Reach%20Out%20and%20Touch%20\(Somebody's%20Hand\)?oldid=640890602](http://en.wikipedia.org/wiki/Reach%20Out%20and%20Touch%20(Somebody's%20Hand)?oldid=640890602) *Contributors:* FrickFrack, John Cardinal, FuriousFreddy, BrothaTimothy, Subwayguy, C777, Jbattersby, Jagers, SmackBot, Verne Equinox, Durova, Karafias, JGabbard, Richhoncho, Bubba hotep, SnapSnap, Am86, JimmyLarks, LoserTalent, Rlendog, Regushee, Arjayay, XLinkBot, Tassedethe, SigKauffman, Lightbot, Yobot, OriginalCyn3000, Paradise coyote, Erik9bot, Tinton5, Discographer, Uberhill, GoingBatty, NicholasWolaver, Ampdj and Anonymous: 9
- **Ain't No Mountain High Enough** *Source:* <http://en.wikipedia.org/wiki/Ain't%20No%20Mountain%20High%20Enough?oldid=659377935> *Contributors:* Paul A, Hyacinth, Lowellian, Bumm13, Histron, Rich Farmbrough, FrickFrack, Bender235, JoeSmack, CanisRufus, Purplefeltangel, Giraffedata, Alansohn, Walter Görlitz, Riana, Mel Etitis, Woohookitty, Schroeder74, John Cardinal, Robert K S, Flutefreak, Tabletop, Koavf, OmegaWikipedia, FuriousFreddy, BrothaTimothy, Who, Planetneutral, Ericorbit, Crumbsucker, Mike Halterman, Josh3580, Jagers, Locke Cole, Amalthea, SmackBot, Canthusus, Durova, Trampikey, Frecklegirl, Rodrigogomespaixao, Cata-pult, JHunterJ, JoeBot, J Milburn, Baiji, ShelfSkewed, Cydebot, Ss112, Difluoroethene, Conor Kenny, Rocket000, Richhoncho, Thijs!bot, Jaxsonjo, N5iln, JustAGal, RobotG, Sluzzelin, Bigar, PhilKnight, Mikemillennium17, Helvecio, JohnnyChicago, SnapSnap, Realdiamonds, InnocuousPseudonym, Vlad51, Axolotl Nr.733, Kidlittle, Donmike10, David T Tokyo, Feudonym, MWielage, David Couch, Usernameal-readyinuse, The Devil's Advocate, Newbkid123, PlanetStar, Rlendog, Eric444, Noneofyourfinbusiness, Keilana, Jonwood2, Fenician, Night Time, Supremesone, Sb26554, Koikage, Explicit, ClueBot, Ribbon Salminen, Panapp, Another Believer, XLinkBot, Wolfer68, Halls452, Minnesotamusical, SlubGlub, Owl order, Addbot, Some jerk on the Internet, Dan56, Myersboy, Download, Gyulaneni, Tassedethe, Lightbot, Luckas-bot, Yobot, Petepait, Gongshow, Le dragon, ItsAlwaysLupus, Nintendo nintendo nintendo, Carlssfsu, Vdjj1960, Sky Attacker, Stephenmcf, LittleWink, Full-date unlinking bot, Hessamnia, Discographer, Canuckian89, Tshotch, Bossanoven, GoingBatty, Codymoose-andzee, Mab987, SporkBot, Soffie7, CodyBenjaminMoore, ClueBot NG, Mechanical digger, Widr, Sagcampbell, J-B, AK456, Matthewsheehan, Drjandlynn, Joy if, Ladyofsongandverse, LyricsBot, Kind Tennis Fan, Karatejune, GoldenGuy23 and Anonymous: 170
- **Remember Me (Diana Ross song)** *Source:* [http://en.wikipedia.org/wiki/Remember%20Me%20\(Diana%20Ross%20song\)?oldid=642456645](http://en.wikipedia.org/wiki/Remember%20Me%20(Diana%20Ross%20song)?oldid=642456645) *Contributors:* John Cardinal, BrothaTimothy, Tom Morris, Durova, Richhoncho, Rlendog, Night Time, Explicit, Bloodholds, Druj Nasu, Bokiluis, LittleWink, Discographer, Tshotch, Starcheerspeaksnewslostwars, LyricsBot and Anonymous: 7
- **Reach Out I'll Be There** *Source:* <http://en.wikipedia.org/wiki/Reach%20Out%20I'll%20Be%20There?oldid=661608451> *Contributors:* Ed Poor, K1Bond007, Andrew Levine, Skagedal, CanisRufus, B Touch, Mysdaao, Woohookitty, John Cardinal, Dodiad, Koavf, Amire80, FuriousFreddy, BrothaTimothy, Ericorbit, Jagers, SmackBot, Midnight12, MartinP1983, Derek R Bullamore, Jóna Þórunn, Slant-40, E-Kartoffel, DougHill, Courcelles, Drwarpmind, Vitriden, Ronc0007, No1lakersfan, Cydebot, ST47, 2Pac, Bull-Doser, ABCxyz, Zephyrthesky, Giftednumber10, Geniac, Freshacconci, Magioladitis, SnapSnap, R'n'B, Jpete, LoserTalent, Egghead06, Martinevans123, Mkmckc,

- Kww, Factdoc, Seraphim, Feudonym, Rlendog, Sue Wallace, Jpm388, TheOldJacobite, Trivialist, Putnam269, Kbdankbot, Addbot, Kenneth Hardeman, Tassedethe, Lightbot, Nicolas Love, Luckas-bot, Petepait, AnomieBOT, Comic Book Runner, Bokiluis, LilHelpa, Dethlock99, GrouchoBot, Yaki5500, Carlossfsu, Urgos, Inscription, TheSubtleDoctor, Discographer, Bossanoven, EmausBot, American-LeMans, GoingBatty, Randomax68, BG19bot, Pewast, Slibertyw, RockNWrite82, LyricsBot, Synthwave.94, Ozmoedawson, Monkbot and Anonymous: 57
- **Surrender (Diana Ross song)** *Source:* [http://en.wikipedia.org/wiki/Surrender%20\(Diana%20Ross%20song\)?oldid=625580743](http://en.wikipedia.org/wiki/Surrender%20(Diana%20Ross%20song)?oldid=625580743) *Contributors:* John Cardinal, Koavf, BrothaTimothy, Tom Morris, McGeddon, Richhoncho, Ghmyrtle, Rlendog, JL-Bot, Explicit, Brewcrewer, Willgee, Addbot, Tripplepoints, Discographer, Hmainsbot1, LyricsBot and Anonymous: 3
 - **I'm Still Waiting** *Source:* [http://en.wikipedia.org/wiki/I'm_Still_Waiting_\(Diana_Ross_song\)?oldid=637402668](http://en.wikipedia.org/wiki/I'm_Still_Waiting_(Diana_Ross_song)?oldid=637402668) *Contributors:* Robin-Carmody, John Cardinal, Koavf, Chsf, BrothaTimothy, Dissolve, Bdve, SmackBot, Hraefen, Durova, Sct72, MartinP1983, Derek R Bullamore, Durajohnpatrick, HisSpaceResearch, Cydebot, Yorkshiresky, Richhoncho, Fayenatic london, Ghmyrtle, Giftednumber10, Snap-Snap, Steveran, Explicit, Tiger-Soren, Putnam269, Kbdankbot, Yobot, Carlossfsu, Discographer, Jesse V., Erpert, LyricsBot and Anonymous: 7
 - **Good Morning Heartache** *Source:* <http://en.wikipedia.org/wiki/Good%20Morning%20Heartache?oldid=650415560> *Contributors:* Eagle eyes, BrothaTimothy, Durova, E-Kartoffel, Charlie White, Richhoncho, Chubbles, Dr. Blofeld, Hoponpop69, Geniac, Paul20070, Wysinger, Mild Bill Hiccup, Knaiad, Tim010987, Sedrickbrianhall, Lightbot, AnomieBOT, Inscription, Full-date unlinking bot, Discographer, Ssmithfan, CactusBot, HazelEyedAngel, ChrisGualtieri, David Regimbal, LyricsBot, Chartbot and Anonymous: 12
 - **Touch Me in the Morning** *Source:* <http://en.wikipedia.org/wiki/Touch%20Me%20in%20the%20Morning?oldid=654766844> *Contributors:* K1Bond007, FrickFrack, Riana, Mel Etitis, Woohookitty, Graham87, Koavf, OmegaWikipedia, FuriousFreddy, BrothaTimothy, Flowerparty, Design, Ericorbit, Mike Halterman, SmackBot, Durova, E-Kartoffel, Cydebot, JGabbard, Richhoncho, JustAGal, Big Bird, Zephyrthesky, SnapSnap, Am86, InnocuousPseudonym, R'n'B, Jaespinoza, Night Time, Aspects, Dylan620, Pekin Republican, Jay Storm, Carlossfsu, Tinton5, Discographer, BG19bot, Syu1963, LongLiveMusic, David Regimbal, Joy if, LyricsBot, Wallnut tree and Anonymous: 21
 - **You're a Special Part of Me** *Source:* <http://en.wikipedia.org/wiki/You're%20a%20Special%20Part%20of%20Me?oldid=573881539> *Contributors:* John Cardinal, FuriousFreddy, BrothaTimothy, Jbattersby, SmackBot, Durova, G-Bot-enwiki, Richhoncho, RobotG, InnocuousPseudonym, Night Time, Lightbot, Erik9bot, Discographer, LyricsBot and Anonymous: 2
 - **Last Time I Saw Him (song)** *Source:* [http://en.wikipedia.org/wiki/Last%20Time%20I%20Saw%20Him%20\(song\)?oldid=652703191](http://en.wikipedia.org/wiki/Last%20Time%20I%20Saw%20Him%20(song)?oldid=652703191) *Contributors:* Polluks, Tainter, BrothaTimothy, Markt3, Durova, Cydebot, Richhoncho, Zephyrthesky, Am86, Eric444, Night Time, ChrisTofu11961, David829, Yobot, Bokiluis, J04n, Carlossfsu, Cherrylimerickey, Discographer, Starcheerspeaksnewslostwars, Going-Batty, AvicAWB, BG19bot and Anonymous: 6
 - **My Mistake (Was to Love You)** *Source:* [http://en.wikipedia.org/wiki/My%20Mistake%20\(Was%20to%20Love%20You\)?oldid=640399842](http://en.wikipedia.org/wiki/My%20Mistake%20(Was%20to%20Love%20You)?oldid=640399842) *Contributors:* John Cardinal, FuriousFreddy, Titoxd, BrothaTimothy, Jbattersby, SmackBot, Durova, G-Bot-enwiki, Richhoncho, RobotG, Giftednumber10, InnocuousPseudonym, Egghead06, Night Time, Lightbot, Erik9bot, Cherrylimerickey, Discographer, FlameAce and Anonymous: 4
 - **You Are Everything** *Source:* <http://en.wikipedia.org/wiki/You%20Are%20Everything?oldid=643436347> *Contributors:* Bearcat, Phil-dav76, Sizzlingsteaks, FuriousFreddy, BrothaTimothy, Durova, Derek R Bullamore, Peterhoneyman, RomanSpa, Mikay, Cydebot, Richhoncho, RobotG, Juan Cruz-enwiki, Egpetersen, SolidSapphire, MegX, Waacstats, Mayebella, Am86, Tom581, InnocuousPseudonym, Egghead06, Davehi1, OlliffeObscurity, Night Time, PamRivers8, Lucas.tej, Rosiestep, ClueBot, Auntof6, Putnam269, JamieS93, Ad-dbot, Music for Love, Roadstaa, Tassedethe, Lightbot, Yobot, SwisterTwister, Tpinville, Kingpin13, Hocuspocus Skiggedyskat, Vdjj1960, Tinton5, Discographer, ZéroBot, ARaleksandr, ZucchiniDreams, CactusBot, Widr, LyricsBot, Tobyjamesaus and Anonymous: 45
 - **Don't Knock My Love** *Source:* <http://en.wikipedia.org/wiki/Don't%20Knock%20My%20Love?oldid=640407112> *Contributors:* Rich Farmbrough, John Cardinal, Koavf, BrothaTimothy, Hraefen, Durova, Salamurai, Richhoncho, Ghmyrtle, Rlendog, Night Time, Carlossfsu, Discographer, Tobyjamesaus and Anonymous: 2
 - **Stop, Look, Listen (To Your Heart)** *Source:* [http://en.wikipedia.org/wiki/Stop%2C%20Look%2C%20Listen%20\(To%20Your%20Heart\)?oldid=640809566](http://en.wikipedia.org/wiki/Stop%2C%20Look%2C%20Listen%20(To%20Your%20Heart)?oldid=640809566) *Contributors:* Bearcat, Hektor, John Cardinal, BrothaTimothy, Jbattersby, SmackBot, Durova, KaiserbBot, Derek R Bullamore, Peecee1978, Richhoncho, JustAGal, RobotG, InnocuousPseudonym, Saintlyone, Egghead06, Night Time, Willgee, Tassedethe, Vdjj1960, Erik9bot, Tinton5, Discographer, GoingBatty, VanWikiWiki, Deniz yildiz, Dobie80, LyricsBot and Anonymous: 26
 - **Theme from Mahogany (Do You Know Where You're Going To)** *Source:* [http://en.wikipedia.org/wiki/Theme%20from%20Mahogany%20\(Do%20You%20Know%20Where%20You're%20Going%20To\)?oldid=660304967](http://en.wikipedia.org/wiki/Theme%20from%20Mahogany%20(Do%20You%20Know%20Where%20You're%20Going%20To)?oldid=660304967) *Contributors:* Tregoweth, K1Bond007, Dale Arnett, Phil-dav76, Matt Gies, Haeleth, Everyking, Carptrash, Hapsiainen, Riana, Mel Etitis, Ultimate Star Wars Freak, Volatile, Kbdank71, Schmendrick, OmegaWikipedia, FuriousFreddy, Starryland, Extraordinary Machine, Sceptre, RussBot, Musicpvm, Ericorbit, Splash, Crumbsucker, Mike Halterman, Musiclover, Jkelly, Quebron, Phildev, SmackBot, Durova, Bluebot, Da Vynci, Scwlong, George Ho, MartinP1983, Nakon, BigT2006, J Milburn, CmdrObot, Cydebot, Ss112, JGabbard, Richhoncho, BetacommandBot, Sadchild, Zephyrthesky, RBBrittain, SnapSnap, Am86, Esanchez7587, Acalamari, Kww, Number87, Nouse4aname, Weirdo alex, TheExecutiveWikiEditor, DanteOrange, ClueBot, Binksternet, Drmies, Trivialist, DumZiBoT, SlubGlub, Addbot, Dan56, LaaknorBot, FCSundae, Tassedethe, SwisterTwister, MaterialsScientist, Citation bot, Anne 14, Carlossfsu, Cherrylimerickey, ShattuckCreek, Nyctc7, Lovejonesfly, Full-date unlinking bot, Discographer, Monkap, Tbotch, Starcheerspeaksnewslostwars, GoingBatty, Redbone360619, The Pebble Dare, Status, CactusBot, Firsttime 53, Brhiba, MoMoreMoProblems, Joy if, Ccsarao, LyricsBot, Santiago Claudio and Anonymous: 45
 - **Love Hangover** *Source:* <http://en.wikipedia.org/wiki/Love%20Hangover?oldid=661040058> *Contributors:* SoWhy, Grstain, CanisRufus, Riana, Mel Etitis, Woohookitty, Koavf, OmegaWikipedia, FuriousFreddy, BrothaTimothy, Who, Wasted Time R, Ericorbit, Mike Halterman, Phildev, SmackBot, Caldorwards4, Derek R Bullamore, Hulmem, Yvesnimmo, Iridescent, CmdrObot, ShelfSkewed, Cydebot, Aha-wowow, JGabbard, Ward3001, Richhoncho, JamesAM, Ghmyrtle, Sophie means wisdom, Objectivesea, SnapSnap, Am86, MaJic, Bstct, InnocuousPseudonym, Egghead06, DISEman, Rsl39, BRETT9, Holiday56, Night Time, Aspects, Sb26554, 34waystolickhoney, Explicit, Niceguyedc, Trivialist, DumZiBoT, Gcstackmoney, Christianster94, FrescoBot, Djfunkfunk, Jayy008, Monkey29992, DrilBot, Tinton5, Discographer, Onel5969, Starcheerspeaksnewslostwars, Fongenie, CactusBot, Redd Foxx 1991, LyricsBot, Synthwave.94, GoldenGuy23, Swineposit, Spiderjerky and Anonymous: 43

- **Ease on Down the Road** *Source:* <http://en.wikipedia.org/wiki/Ease%20on%20Down%20the%20Road?oldid=645183905> *Contributors:* Zundark, Ajd, Varlaam, Alensha, Nemalki, Uucp, Rjwilmsi, Koavf, FuriousFreddy, BrothaTimothy, Mr Frosty, Ericorbit, SpikeyBlondeBoy, Jagers, West Virginian, SmackBot, Durova, MusicMaker5376, Gusworld, TimothyHorriagan, Cydebot, Ahawowow, GassyGuy, Richhoncho, ABCxyz, I'll bring the food, Ccrashh, Ashadeofgrey, SnapSnap, InnocuousPseudonym, DAMJ333, Andy Johnston, Kww, Number87, Highground79, Rlendog, Holiday56, VinnieRattolle, Chubby the bink, Shadypimp, Muddyb, Ray and jub, Crodude86, Tuzapicabit, Wolfer68, DepartedUser4, Addbot, ShipsCrazy, Ironholds, Versesome, Tassedethe, Lightbot, Luckas-bot, Yobot, Pyrrhus16, GrouchoBot, Mutante96, Carllossfsu, BRAINSnfun, Discographer, EmausBot, GoingBatty, SporkBot, LyricsBot, Nedd, iPadPerson and Anonymous: 23
- **A Brand New Day (The Wiz song)** *Source:* [http://en.wikipedia.org/wiki/A%20Brand%20New%20Day%20\(The%20Wiz%20song\)?oldid=622015564](http://en.wikipedia.org/wiki/A%20Brand%20New%20Day%20(The%20Wiz%20song)?oldid=622015564) *Contributors:* Woohookitty, Scasz, RussBot, West Virginian, Hmains, Cydebot, Richhoncho, ThylekShran, JustAGal, Nthep, TAnthony, GrahamHardy, Rlendog, Binksternet, Cirt, Alexbot, Addbot, Luckas-bot, J04n, Discographer, RjwilmsiBot, EmausBot, GoingBatty, SporkBot, Dshun, MiriamJP and Anonymous: 10
- **Pops, We Love You (A Tribute to Father)** *Source:* [http://en.wikipedia.org/wiki/Pops%2C%20We%20Love%20You%20\(A%20Tribute%20to%20Father\)?oldid=654076181](http://en.wikipedia.org/wiki/Pops%2C%20We%20Love%20You%20(A%20Tribute%20to%20Father)?oldid=654076181) *Contributors:* Koavf, BrothaTimothy, Bgwhite, Richhoncho, AnomieBOT, Discographer, Dabossman1000000 and Anonymous: 10
- **What You Gave Me (song)** *Source:* [http://en.wikipedia.org/wiki/What%20You%20Gave%20Me%20\(song\)?oldid=630057680](http://en.wikipedia.org/wiki/What%20You%20Gave%20Me%20(song)?oldid=630057680) *Contributors:* BrothaTimothy, Durova, Richhoncho, Rlendog and Anonymous: 1
- **The Boss (Diana Ross song)** *Source:* [http://en.wikipedia.org/wiki/The%20Boss%20\(Diana%20Ross%20song\)?oldid=621477782](http://en.wikipedia.org/wiki/The%20Boss%20(Diana%20Ross%20song)?oldid=621477782) *Contributors:* Woohookitty, John Cardinal, BrothaTimothy, Ericorbit, Gusworld, Cydebot, Richhoncho, Zephyrthesky, Fferrante, SnapSnap, InnocuousPseudonym, IndyLogan, Rlendog, Holiday56, Night Time, Wolfer68, Addbot, Tassedethe, Yobot, OriginalCyn3000, Carllossfsu, PigFlu Oink, Full-date unlinking bot, Discographer, GoingBatty, ZéroBot, Ditch Fisher, LyricsBot and Anonymous: 16
- **It's My House (song)** *Source:* [http://en.wikipedia.org/wiki/It%27s%20My%20House%20\(song\)?oldid=621485451](http://en.wikipedia.org/wiki/It%27s%20My%20House%20(song)?oldid=621485451) *Contributors:* XLR8TION, John Cardinal, BrothaTimothy, Durova, Richhoncho, Am86, Rlendog, Tassedethe, Lightbot, Fraggie81, AnomieBOT, LittleWink, Discographer, GoingBatty, LyricsBot and Anonymous: 8
- **Upside Down** *Source:* <http://en.wikipedia.org/wiki/Upside%20Down?oldid=661494936> *Contributors:* Booyabazooka, K1Bond007, HaeB, Gadfium, RobinCarmody, Rich Farmbrough, FrickFrack, Zscout370, Drmagic, Riana, Paul.irish, Graham87, JHMM13, TheRingess, Bensin, FuriousFreddy, Yamamoto Ichiro, BrothaTimothy, SuperDude115, Flowerparty, RexNL, Mahahahaneapneap, Ericorbit, Mike Halterman, ZhaoHong, Mike Dillon, Paul Erik, SmackBot, Olyl, Hraefen, Wikicali00, Kyem2010, George Ho, Rodrigogomespaixao, J 1982, KJS77, Haroldandkumar, Cyrus XIII, ShelfSkewed, Arnoldlcl, Cydebot, Richhoncho, ChKa, Stoshmaster, Bigar, Ar-easeven, Art1991, SnapSnap, Am86, MaJic, Josephdtaylor, J.delanoy, Tchernomush, Yeatesy, The Real One Returns, Soliloquial, Ratzil1, Pjoef, Rlendog, Carmaker1, Holiday56, Werldwayd, Spartan-James, Ochastan, Binksternet, The Thing That Should Not Be, Shaliya waya, Tasi98, Wikiscribe, Putnam269, Europe22, Dnsla, Wolfer68, MystBot, Addbot, Novalia, Tassedethe, Yobot, BurienBomber, SwisterTwister, Jim1138, Bokiluis, Giovanni84, Thekaster, Carllossfsu, LittleWink, Tinton5, Timix1, Discographer, Mono, Hidden Secret, Theospence, Tbhotch, GabeMc, H3llBot, Dennis714, Unreal7, Filthyvegemite, Smartie2thaMaxXx, ClueBot NG, CactusBot, Schwanzfleisch, Widr, TheSkinsAdded, PhnomPencil, Syu1963, David Regimbal, EricEgo2012, LyricsBot, Synthwave.94, Jim Carter and Anonymous: 79
- **I'm Coming Out** *Source:* <http://en.wikipedia.org/wiki/I%27m%20Coming%20Out?oldid=657200345> *Contributors:* SatyrTN, Dale Arnett, Riana, Hq3473, SMC, FuriousFreddy, BrothaTimothy, Flowerparty, Bigdottawa, Metropolitan90, Extraordinary Machine, Ericorbit, Mike Halterman, SmackBot, Mishaweis, Not a slave, Gilliam, George Ho, Rodrigogomespaixao, J.smith, TopopMAC1, Michael Bednarek, Lampman, CmdrObot, Cyrus XIII, Cydebot, -Anthony-, Ss112, Difluoroethene, Tectar, Richhoncho, SkeeterVT, Michaelminn, Al-phachimpbot, Rotherpe, Hotdate240, Froid, SnapSnap, The Real One Returns, VolkovBot, WatchAndObserve, Shawncorps1, Rlendog, Carmaker1, Cobra284, Holiday56, Macy, Andrei Iosifovich, JamieS93, Elatb, Ezamor, Addbot, This is Paul, Tassedethe, Yobot, Splinter-Estrange, AnomieBOT, Bokiluis, Giovanni84, D'ohBot, Lucas Secret, Hearfourmewesique, Discographer, Tbhotch, EmausBot, H3llBot, ClueBot NG, BG19bot, Syu1963, BattyBot, MaybeMaybeMaybe, EricEgo2012, LyricsBot, Explosivepen, iPadPerson, Kieranmclermott1, MyrtleKeiferMiller15 and Anonymous: 52
- **My Old Piano** *Source:* <http://en.wikipedia.org/wiki/My%20Old%20Piano?oldid=646567603> *Contributors:* Hraefen, Cydebot, Richhoncho, Rlendog, Carmaker1, Addbot, Walnuts go kapow, Amirobot, Discographer, SteGrifo27, LyricsBot and Anonymous: 8
- **It's My Turn (song)** *Source:* [http://en.wikipedia.org/wiki/It%27s%20My%20Turn%20\(song\)?oldid=657054964](http://en.wikipedia.org/wiki/It%27s%20My%20Turn%20(song)?oldid=657054964) *Contributors:* Michael Hardy, Markhurd, Eagle eyes, Woohookitty, Koavf, BrothaTimothy, Teatron565, SmackBot, Elonka, Fromgermany, Amosjo, ShelfSkewed, GassyGuy, Richhoncho, Donmike10, Pjoef, Aspects, Dravecky, TubularWorld, Explicit, PixelBot, Addbot, Lightbot, Yobot, Ptbougourou, Gladco, Giovanni84, Carllossfsu, Freshh, Discographer, Miracle Pen, Starcheerspeaksnewslostwars, MerlIwBot, Syu1963, LyricsBot and Anonymous: 12
- **Endless Love (song)** *Source:* [http://en.wikipedia.org/wiki/Endless%20Love%20\(song\)?oldid=661270029](http://en.wikipedia.org/wiki/Endless%20Love%20(song)?oldid=661270029) *Contributors:* Theresa knott, Bearcat, Ferdinand Pienaar, FrickFrack, Zscout370, Graham87, RxS, Koavf, SMC, OmegaWikipedia, The wub, Meok, BrothaTimothy, FlaBot, Wasted Time R, Ravenswing, Extraordinary Machine, RussBot, Ericorbit, Masquatto, Grey Pursuit, Paul Erik, SmackBot, King Gemini, Ohnoitsjamie, Bluebot, Unint, Kyem2010, Xiner, Jjmcspoo, Charmed36, Originalsinner, TenPoundHammer, Tombadevil, Caladonia, N3bulous, Cmlau, Lillygirl, CmdrObot, Turuncan, ShelfSkewed, Cydebot, Ss112, RomanMC, WAVY 10 Fan, Richhoncho, Max24, TonyTheTiger, WinBot, Zephyrthesky, 12345blake, SnapSnap, Dell9300, Esanchez7587, Wanengineer, InnocuousPseudonym, Acalamari, Erpy83, Sgeureka, Alyssa kat13, AlfonZ42, Kww, Feudonym, Number87, F9o0oly, Jasonbres, PlanetStar, Eric444, Proscript, Stopitplease92, Dreamer.se, Holiday56, Aspects, Fratrep, Explicit, Sfan00 IMG, Victorshang, Plastikspork, Spikerjack, Sixtyideas1, Teknocrat123, RTaptap, Putnam269, Chepetoño, Slee04, Europe22, Tuzapicabit, Dnsla, Wolfer68, Bisbis, Changstafolife, Lmhherxon24, Addbot, Dan56, Alberto Imedio, Noozgroop, Protonk, Tassedethe, SigKauffman, Luckas-bot, Yobot, Gongshow, Arjoccolenty, AnomieBOT, Rockypedia, Citation bot, Nowyouseeme, Anne 14, Carllossfsu, Petergriffin9901, Tranletuhan, Jayy008, PigFlu Oink, Fidelove, Discographer, TobeBot, Signohtimes90, Tbhotch, Hiddenstranger, Starcheerspeaksnewslostwars, AbiRichardSatya, Erpert, DJghr1, SporkBot, Dshun, Easy4me, TheSkinsAdded, JamesAlan1986, MariaJaydHicky, Glacialfox, Chardoc, MrChristian26909, LyricsBot, Chartbot, Nedd, MagicatthemovieS, Lmuston, Tobyjamesaus, It's Really True, Rihanna-RiRi-fan and Anonymous: 113
- **Why Do Fools Fall in Love (song)** *Source:* [http://en.wikipedia.org/wiki/Why%20Do%20Fools%20Fall%20in%20Love%20\(song\)?oldid=660636615](http://en.wikipedia.org/wiki/Why%20Do%20Fools%20Fall%20in%20Love%20(song)?oldid=660636615) *Contributors:* Shunn, AntonioMartin, BRG, Cecropia, Marine 69-71, Rich Farmbrough, Bender235, TrottieTrue, Tabletop, Koavf, FuriousFreddy, Titoxd, Mike Selinker, Jagers, QzDaddy, Amalthea, SmackBot, Sahafan, DividedByNegativeZero, Colonies

- Chris, Billwikstrom, TKD, Steelbeard1, Marc-André Aßbrock, Derek R Bullamore, DollyD, Shimmera, E-Kartoffel, Dgw, Cydebot, Sir Grant the Small, Richhoncho, GentlemanGhost, Chubbles, Leeveclarke, Rotherpe, Avicennasis, MaJic, Lilduff90, Tvoz, Johnpacklambert, Molly-in-md, Labalius, Fe21, Crash Underride, MookieZ, Jamekae, Draggleduck, Harrisbp, Jessibird, Indopog, Wolfer68, Addbot, Zorobot, Yobot, Giovanni84, MauritsBot, Xqbot, Selmam93, Cleftonefan, Carlrossfsu, Endofskull, Simple Bob, Daffdaemon, Discographer, Tbotch, Ripchip Bot, Hollycochran, GoingBatty, Yeepsi, ZéroBot, 1957baby, Palm Highwayville, ClueBot NG, Loginnigol, Oleg Kuvshinov, Rwhit69521, B.A. Schoen, Makecat-bot, Ccsarao, ChocoLantern88, LyricsBot, SavoyBG, One Of Seven Billion, Ilovetopaint, Salacious Crumb, Beatleswhobeachboys, Amortias, Rosebushj2 and Anonymous: 60
- **Mirror Mirror (Diana Ross song)** *Source:* [http://en.wikipedia.org/wiki/Mirror%20Mirror%20\(Diana%20Ross%20song\)?oldid=625561211](http://en.wikipedia.org/wiki/Mirror%20Mirror%20(Diana%20Ross%20song)?oldid=625561211) *Contributors:* John Cardinal, BD2412, Koavf, BrothaTimothy, Phildev, Richhoncho, Robina Fox, Explicit, Addbot, Luckas-bot, Discographer, EmausBot, Musiquiver16, Primergrey, Ccsarao and Anonymous: 9
 - **Muscles (song)** *Source:* [http://en.wikipedia.org/wiki/Muscles%20\(song\)?oldid=644858266](http://en.wikipedia.org/wiki/Muscles%20(song)?oldid=644858266) *Contributors:* Koavf, BrothaTimothy, RussBot, West Virginian, Marc-André Aßbrock, Johnnsugar, Gobonobo, CmdrObot, Cydebot, Lowrida, Richhoncho, Bobblehead, NRGKutKlose, Am86, InnocuousPseudonym, Adi39, Flyte35, Aspects, Explicit, Twinsday, Trivialist, DumZiBoT, WikHead, Anticipation of a New Lover's Arrival, The, Addbot, Peridon, Lightbot, Luckas-bot, Yobot, Amirobot, AnomieBOT, OriginalCyn3000, MinervaK, Mutante96, FPMSB, Gala TV, LittleWink, Discographer, Starcheerspeaksnewslostwars, Kenndet, Dobie80, LyricsBot, Popped65 and Anonymous: 24
 - **Pieces of Ice** *Source:* <http://en.wikipedia.org/wiki/Pieces%20of%20Ice?oldid=643697418> *Contributors:* John Cardinal, BrothaTimothy, Marc-André Aßbrock, Am86, Mwmalone, Wolfer68, MystBot, Addbot, Lightbot, MJEH, Luckas-bot, Discographer, Reaper Eternal, LyricsBot and Anonymous: 8
 - **All of You (Julio Iglesias and Diana Ross song)** *Source:* [http://en.wikipedia.org/wiki/All%20of%20You%20\(Julio%20Iglesias%20and%20Diana%20Ross%20song\)?oldid=646816685](http://en.wikipedia.org/wiki/All%20of%20You%20(Julio%20Iglesias%20and%20Diana%20Ross%20song)?oldid=646816685) *Contributors:* Koavf, ShelfSkewed, Cydebot, Richhoncho, Nick Number, Waacstats, Brettalan, Skier Dude, Eeekster, Tassedethe, Bokiluis, LittleWink, Discographer, GoingBatty, O.allan.pour, HazelEyedKiki, Chazzeristic, Ccsarao and Anonymous: 8
 - **Swept Away (Diana Ross song)** *Source:* [http://en.wikipedia.org/wiki/Swept%20Away%20\(Diana%20Ross%20song\)?oldid=649729150](http://en.wikipedia.org/wiki/Swept%20Away%20(Diana%20Ross%20song)?oldid=649729150) *Contributors:* John Cardinal, BD2412, BrothaTimothy, RobbieNomi, SmackBot, TenPoundHammer, Abrazame, ShelfSkewed, Cydebot, Richhoncho, Am86, Jevansen, Fratrep, Mwmalone, Tassedethe, Lightbot, AnomieBOT, Sancm7927, Carlrossfsu, Cnwiliams, Discographer, Starcheerspeaksnewslostwars, Iabdu072, Th4n3r, Jamescmahon0, LyricsBot and Anonymous: 6
 - **Missing You (Diana Ross song)** *Source:* [http://en.wikipedia.org/wiki/Missing%20You%20\(Diana%20Ross%20song\)?oldid=648254957](http://en.wikipedia.org/wiki/Missing%20You%20(Diana%20Ross%20song)?oldid=648254957) *Contributors:* Dale Arnett, Marcus2, FrickFrack, Woohookitty, ScottDavis, Smmurphy, Rjwilmsi, FuriousFreddy, BrothaTimothy, Wasted Time R, JHCaufield, Mike Selinker, Kittybrewster, BigT2006, JYi, Cydebot, Alaibot, Richhoncho, Epr123, Am86, Giant onehead, InnocuousPseudonym, Jevansen, The Real One Returns, Walor, Night Time, Shaliya waya, Trivialist, Wolfer68, Tassedethe, Lightbot, Yobot, Melvaleis, Alants, Carlrossfsu, Full-date unlinking bot, Discographer, Starcheerspeaksnewslostwars, Dshun, Widr, Syu1963, LyricsBot and Anonymous: 25
 - **Eaten Alive (song)** *Source:* [http://en.wikipedia.org/wiki/Eaten%20Alive%20\(song\)?oldid=634284543](http://en.wikipedia.org/wiki/Eaten%20Alive%20(song)?oldid=634284543) *Contributors:* Edward, Woohookitty, Koavf, BrothaTimothy, Cydebot, Ss112, Richhoncho, Jj137, Magioladitis, Waacstats, Markoff Chaney, Am86, Mwmalone, Binksternet, EoGuy, Ferdinandhudson, Leofric1, Addbot, Yobot, Gabella719, Gongshow, Pyrrhus16, Bokiluis, Chelo61, Mutante96, Discographer, Luminoth187, ChuispastonBot, Abergine and Anonymous: 13
 - **Chain Reaction (Diana Ross song)** *Source:* [http://en.wikipedia.org/wiki/Chain%20Reaction%20\(Diana%20Ross%20song\)?oldid=659685479](http://en.wikipedia.org/wiki/Chain%20Reaction%20(Diana%20Ross%20song)?oldid=659685479) *Contributors:* Andycjp, DmitryKo, Bobo192, Ghirlandajo, The JPS, TigerShark, BrothaTimothy, Quentin X, Musicpvm, C777, Friedfish, Grafen, Jbattersby, Closedmouth, Jogers, SmackBot, Gilliam, Chris the speller, Bluebot, Rogerthat, Papa November, Droll, New World Man, Derek R Bullamore, Geach, The alliance, Lillygirl, Durajohnpatrick, E-Kartoffel, ShelfSkewed, HTUK, Mattbuck, Cydebot, Conquistador2k6, JGabbard, Yorkshiresky, Richhoncho, The Equaliser, SnapSnap, Am86, MaJic, Lost tourist, R'n'B, Acalamari, Liam64, Arthurfung, Lou72JG, Darrynnguyen, Fhoorttje, XL XR2, Explicit, Teknocrat123, Ferdinandhudson, Kbdankbot, RyanMcCulloch, Addbot, Tassedethe, Yobot, AnomieBOT, PCofTQY, Eugene-elgato, Erik9bot, FrescoBot, Tripplepoints, XxTimberlakexx, I dream of horses, Discographer, Tbotch, Bdx, Hiddenstranger, Starcheerspeaksnewslostwars, GoingBatty, !ComputerAlert!, Bloempje, Unreal7, Tolly4bolly, Bulwersator, Tombeverley, Musicality123, BattyBot, Darorcilmir, LyricsBot, HH.Mandem, Nstouski and Anonymous: 59
 - **When You Tell Me That You Love Me** *Source:* <http://en.wikipedia.org/wiki/When%20You%20Tell%20Me%20That%20You%20Love%20Me?oldid=656019754> *Contributors:* WadeSimMiser, Rjwilmsi, Koavf, BrothaTimothy, FlaBot, RussBot, Ericorbit, Journalist, Philip Stevens, SmackBot, Derek R Bullamore, Richhoncho, Longyuanuo, East718, SnapSnap, Am86, TXiKiBoT, Kww, Rlendog, Robster1983, Aspects, TubularWorld, Explicit, ImageRemovalBot, XLinkBot, Myxxd, Addbot, Seán Travers, Tassedethe, Yobot, Mister sparky, Bokiluis, LilHelpa, FrescoBot, Discographer, Hiddenstranger, Slamdunkdafunk22, GoingBatty, Wherelovelives, Tran Xuan Hoa, Snotbot, Ccsarao, LyricsBot and Anonymous: 28
 - **I Will Survive** *Source:* <http://en.wikipedia.org/wiki/I%20Will%20Survive?oldid=659734281> *Contributors:* Zundark, Pacific1982, Fibonacci, Branddobbe, DHN, Davodd, Mushroom, Counsell, Pabs1903, Tagishsimon, DragonflySixtyseven, Srittau, Lacrimosus, Grstain, Eitheladar, Mochocoogle, Bender235, MisterBadIdea, CanisRufus, Jdz, Mqduck, Gershwinrb, Clawson, Rajah, SPUI, Lokicarbis, Samaritan, Rentastrawberry, Henry W. Schmitt, DowneyOcean, Shreevatsa, Sburke, Graham87, Qwertyca, Nanami Kamimura, Koavf, BrothaTimothy, Dtanner, Briguy52748, Czar, Stormwatch, Igordebraga, Design, Bgwhite, RussBot, Ericorbit, Mehran, Friedfish, Lavenderbunny, Rsrikanth05, Welsh, CrazyLegsKC, CLW, Square87-enwiki, Phgao, Open2universe, Jogers, Danny-w, Paul Erik, Bibliomaniac15, Wapiko, SmackBot, Jerdwyer, Nokko-enwiki, PeeJay2K3, Hraefen, MaskedSheik, Chris the speller, Bluebot, KaragouniS, Roscelese, Javierme, OperativePhrase, Kyem2010, Roxyboyocrashfan, Нуји, Милан Јелисавчић, Krsont, Swimdb, CJBR, Dcamp314, Derek R Bullamore, EdGI, Andrew777, Originalsinner, Salamurai, Marcus Brute, Rodrigogomespaixao, TenPoundHammer, FallenAngelII, Zone, J 1982, Hotspur23, Perfectblue97, Kransky, Archangel127, N0075, E-Kartoffel, Animedude360, Teh fili, TJ Spyke, Jimmyeightysix, Chitchatjf, JForget, Wafulz, Drinibot, PurpleChez, ShelfSkewed, Mefmadonna, AndrewHowse, Cydebot, MC10, Kweeket, ST47, Lugnuts, Deepdesertfremen, RadlernIstDerBenzinpreisEgal, JGabbard, Yorkshiresky, Richhoncho, PKT, CieloEstrellado, JAF1970, Fisherjs, TonyTheTiger, Headbomb, Seanroy22, CharlotteWebb, RobotG, Tjmayerinsf, Egpetersen, Q8-falcon, Jenny Wong, Klow, Adarsharon, MER-C, Matthew Fennell, Dagnabit, VerasGunn, Twxs, BravesFan2006, Thibbs, Am86, Baristarim, SportsAddicted, Poofdd, Drafell, Aweiredguy, A Nobody, PC78, Hossain Akhtar Chowdhury, Acalamari, Studioguy, Sragheb15, Hohockjim, Coin945, Tchernomush, Fluteboy, Comestyles, Nikki311, Jevansen, GabiAPF, Bobwhitten, Deor, Dirtpig, Bse3, Ashdog137, Toffel07, Mark98115, J73, Gen. Quon, Gabrielll, RepublicUK, Popopp, Tigerfan368, Orange32, Supermiggelo, TobyHung1234, Asanchez1572, Rlendog, Eric444, Avargasm, Rakaha, Nite-Sirk,

Holiday56, Toddst1, MisterVodka, Hzh, Aspects, Fratrep, COBot, Diego Grez, Worldwayd, Altzinn, Mwmalone, JL-Bot, Escape Orbit, Praeconius-enwiki, Sfan00 IMG, FlamingSilmaril, ClueBot, Digitante, PipepBot, Sixtiesman69, LewisHamiltonTR, Jasonvoigt, Keepsdrawn, Niceguyedc, Lvxy808, Putnam269, Senorbad, Idontknow610, Metafis, JasonAQuest, Mlaffs, Europe22, Vidit10, Dana boomer, Tuzapicabit, Greenock125, DumZiBoT, Bbbnbbb, Badmachine, XLinkBot, Fastily, Wolfer68, Qfi247, Peacefulcat444, MystBot, Kbdankbot, Addbot, Cxz111, Suddenly There Is a Valley, WarrenGavin, Landon1980, Zrowny, Shebahdee, Ashton1983, Mac Dreamstate, Roadstaa, Rogue7, Tassedethe, SigKauffman, Tide rolls, Lightbot, Bluebusy, MJEH, Luckas-bot, Yobot, Leefeni,de Karik, AnomieBOT, Captain Quirk, Jim1138, Bokiluis, Jan256, Giovanni84, Obersachsebot, Xqbot, Superchicken781, Carlssfsu, STEF1995S, Cherrylimerickey, Lionel, FrescoBot, Pvae, Zz8w, Launchballer, JFlash54, Markk3110, Kitty555, DrilBot, I dream of horses, ItsTheClimb17, LittleWink, Full-date unlinking bot, Nofoolz, Lachlan Foley, J B R I P, Discographer, Mercy11, MikeAllen, Second sight81, Dutchdean, Mauri96, Raykyogrou0, Erik Veloso, WikitanvirBot, Adjstlove, Dominus Vobisdu, GoingBatty, Chickenpox911, 'Ο ὀϊστρος, Bxj, Unreal7, Sricsi, SporkBot, Kirkurdu, ChuispastonBot, ClueBot NG, CactusBot, Stagename102, Aayrton, Chillllls, Shotoku64, Helpful Pixie Bot, AlligatorSky, Evgeny-ig, Calabe1992, BG19bot, Alain.ternette, Megamdrz, Mothdust79, RepoDude19, Sade Adu, Auralgami, Zhaofeng Li, Kleshty, EditorE, IsraphelMac, Lloyd3614, Starships109, MaybeMaybeMaybe, Theo's Little Bot, LyricsBot, Everymorning, Phillip-daniel87, Synthwave.94, Kind Tennis Fan, Factsforus, DJ Shpank, Monkbot, Joe Vitale 5, MyrtleKeiferMiller15, Six String Guitar, Addomoco, Meluvswiki and Anonymous: 343

- **Not Over You Yet** *Source:* <http://en.wikipedia.org/wiki/Not%20Over%20You%20Yet?oldid=653937223> *Contributors:* RussBot, Hraefen, BG19bot, EditorE, Ccsarao and Anonymous: 1
- **Goin' Back** *Source:* <http://en.wikipedia.org/wiki/Goin'%20Back?oldid=648355186> *Contributors:* Chowbok, Mibblepedia, Rich Farmbrough, YUL89YYZ, Jnestorius, Mandarax, Rjwilmsi, RussBot, CmdrObot, Cydebot, Richhoncho, Purslane, Rlendog, Binksternet, Rhulshof, Janisterzaj, Addbot, Tassedethe, Zorrobot, Nicolas Love, AnomieBOT, Rvd4life, Excumbrian, Cherrylimerickey, Kohoutek1138, Kobrabones, Discographer, RjwilmsiBot, Shyguy1991, CactusBot, Widr, Helpful Pixie Bot, Tomcat Campbell, Dexbot, LyricsBot, Melonkelon, TMAN44, Joshuadejohnson and Anonymous: 12
- **I've Got a Crush on You** *Source:* <http://en.wikipedia.org/wiki/I've%20Got%20a%20Crush%20on%20You?oldid=653424017> *Contributors:* JohnRogers, Chowbok, Francis Schonken, Mandarax, Yoursvivek, Gareth E Keggs, Quentin X, Korny O'Near, Pegship, Dondie, Babsdude, ShelfSkewed, Richhoncho, Uncle Dick, Swissscott, Sue Rangell, Eric444, Eegorr, Niceguyedc, Good Olfactory, BlackMagic2, AnomieBOT, Giovanni84, Vdjj1960, 113underground-enwiki, LittleWink, JRy2 and Anonymous: 17
- **All of Me (Ruth Etting song)** *Source:* [http://en.wikipedia.org/wiki/All%20of%20Me%20\(Ruth%20Etting%20song\)?oldid=654561891](http://en.wikipedia.org/wiki/All%20of%20Me%20(Ruth%20Etting%20song)?oldid=654561891) *Contributors:* Frecklefoot, D6, SidP, Angr, Koavf, Grubbybest, Musicpvm, Kisch, Johnny B, Entheta, BuffaloBob, Krssyfu, SmackBot, CRKington, Durova, Deanmo19, DRLB, Salamurai, Cielomobile, Sharcho, Saxbryn, DougHill, CmdrObot, ShelfSkewed, Cydebot, Richhoncho, Assianir, Escarbot, Postcard Cathy, Lynchkenney, Rothorpe, Johnred9474, Twxs, Wolfblitz79, Dndn1011, HornColumbia, Nikthestunned, VolkovBot, TXiKiBoT, IllaZilla, GDuwen, Eye of slink, Pjoef, Biasoli, StAnselm, Eric444, Lightmouse, David829, Statler&Waldorf, Alexbot, PixelBot, SpikeToronto, Addbot, Jafeluv, Nickellmusic, Squandermania, Lightbot, Angrysockhop, DAFMM, Giovanni84, GrouchoBot, SassoBot, FrescoBot, LucienBOT, BenzolBot, RedBot, Aytrus, Lotje, EmausBot, STATicVapor, GoingBatty, Righteousnate, LyricsBot, The Brain Coach and Anonymous: 44
- **Always and Forever (Heatwave song)** *Source:* [http://en.wikipedia.org/wiki/Always%20and%20Forever%20\(Heatwave%20song\)?oldid=645917761](http://en.wikipedia.org/wiki/Always%20and%20Forever%20(Heatwave%20song)?oldid=645917761) *Contributors:* Simran s, CmdrObot, Cydebot, JGabbard, Richhoncho, TonyTheTiger, Zephyrthesky, PlanetStar, Holiday56, Night Time, Wolfer68, Tinton5, GoingBatty, Thine Antique Pen, CactusBot, Dshun, Cyberbot II, Tommy Pinball, Joe Vitale 5, Goodbreak and Anonymous: 13
- **Behind Closed Doors (Charlie Rich song)** *Source:* [http://en.wikipedia.org/wiki/Behind%20Closed%20Doors%20\(Charlie%20Rich%20song\)?oldid=632797749](http://en.wikipedia.org/wiki/Behind%20Closed%20Doors%20(Charlie%20Rich%20song)?oldid=632797749) *Contributors:* BD2412, Koavf, Trovatore, Durova, TenPoundHammer, ShelfSkewed, Cydebot, Richhoncho, Miller17CU94, Guy Macon, Geekdiva, Eric444, David829, Badmintonhist, WikHead, Addbot, Tassedethe, AnomieBOT, Carlssfsu, Tbotch, ZéroBot, Joshadams80, Chotovice, Allanpour, SouthGal62, Ozmoedawson, Monkbot and Anonymous: 6
- **Come Together** *Source:* <http://en.wikipedia.org/wiki/Come%20Together?oldid=659300144> *Contributors:* KF, Hashar, Scott Sanchez, Jeffq, Owen, Klehti, Yas-enwiki, Ich, Soren.harward, Bluejay Young, Tonymaric, RobinCarmody, IdahoEv, Yossarian, Jh51681, UImanor, Lacrimosus, Freakofnuture, Cbing01, Discospinster, Kbh3rd, FrankCostanza, RoyBoy, Bobo192, DaveGorman, Rajah, Rje, Alansohn, Ashley Pomeroy, Goldom, Mysdaao, Wtmitchell, Trueblue, Sleigh, Dismas, Woohookitty, Madmardigan53, John Cardinal, Alakhriveion, Dah31, BD2412, Leafperson, Ketiltrout, Nightscream, Koavf, Orville Eastland, CowboyNeal, The wub, Cptbuck, Micler, Igorbraga, Trevorteus, Mysekurity, YurikBot, Ericorbit, Nettyboo, Akamad, C777, Wiki alf, Blue icicle, Mikeblas, Alex43223, Dissolve, MrBark, D-Day, KHL-enwiki, MLA, Bonzo the Moon Man, Bobyllib, Nikkimaria, Zakko, Esprit15d, Jogers, Red Jay, Allens, Jonathan.s.kt, Kingboyk, Thetriangleguy, Groyolo, Boss1000, SmackBot, Slashme, C.Fred, Allixpeeke, Jlalonde, Betacommand, Hraefen, Durova, Bluebot, Father McKenzie, Thief12, Frap, Zone46, Steelbeard1, Ritchie333, Cybercobra, Oanabay04, Invincible Ninja, Bakahito, Greekboy, Evlekis, John, Timclare, Davidbarratt, Lillygirl, Mr Stephen, Jimmyeightysix, -5-, Iridescent, Pipedreambomb, Abog, Toddschneider, Rnb, Ewulp, Sejtam, RattleandHum, TheHorseCollector, Xonybubba, Betaeleven, CmdrObot, Wilhelm Screamer, CuriousEric, Svivian, Kronecker, Cydebot, Conquistador2k6, Andreaeegde, Ahawowow, Devanatha, ST47, Difluoroethene, Demomoke, Ward3001, GassyGuy, Richhoncho, Kingbotk, Fisherjs, Barticus88, Lumifer, 2Pac, Vidor, Fluxbot, StraylightUnity, Son of Somebody, Mrsanitazier, The Obento Musubi, Frschoonover, Prolog, Kauczuk, Qwerty Binary, Imickh1, Xnux, Desz99, Crazyman9998, MegX, Lancefalcon, Y2krazyjoker4, Freshalconci, AmbigDexter, JNW, 12345blake, Mclay1, Janadore, Ajphctp46, Cwsmith56, Wormcast, Anonymouses, Catgut, Ashadeofgrey, Novadj61, Fhb3, Malt-tones, Markus Matei, Jerem43, Abmadman, BeadleB, Tgeairn, Consci, Hierophantasmagoria, Shawn in Montreal, Floaterfluss, Cmichael, Jauri, ACSE, Egghead06, Solonyc, Crimson Bleeding Souls, ThrowingStick, AlkoNL, Dougie monty, Cid Campeador, McTavidge, TXiKiBoT, Mercurywoodrose, Rei-bot, Plarter, Dendodge, BrettPam, Natg 19, YoungRonJeremy, Fiatlux5762, Falcon8765, Cjc13, SieBot, Rlendog, Cbacho, Saltywood, Dawn Bard, Crash Underride, Apprentice punk, Srushe, Night Time, Wikimatic, TheOnlyOne12, Lightmouse, AMCKen, Realist2, Lucas.tej, OKBot, Sb26554, WikiLaurent, Hotcop2, ImageRemovalBot, Stedgyson, Martarius, ClueBot, SirEditALot, Sanibel sun, MalwareSmarts, Rodhullandemu, Keeper76, Vonbontee, JuPiEer, Femotes, Liuzhou, Bwjs, SnetskyCM, Piriczki, Magiciandude, Orthoepy, Impass3, Alexbot, Rupert Pupkin, Wiki libs, Putnam269, Gemini 925, Drawn Some, Hyuugamoto, Rockmusicrocks!, Egbelsey, Anywikiuser, Apanuggpak, Dnsia, Rockk3r, Dcelano, DumZiBoT, NapalmFrost, XLinkBot, Wolfer68, Rio de oro, Doc9871, PL290, SlubGlub, Addbot, Landon1980, Coby1bs, The Shadow-Fighter, LAAFan, Tassedethe, Patsy103, DFWDavid, Zorrobot, Otrfan, Dreadarthur, Luckas-bot, Berkay0652, Legolas2186, MarkRae, Fitzyp, Oldsunygirl, Petepait, SwisterTwister, Radiopathy, AnomieBOT, Andrewrp, Jim1138, Pyrrhus16, Pernelldh, Citation bot, Stronach, Krobortj, Mr. Frank, Wether B, AarnKryy, Tortillamaster, Nasnema, The Evil IP address, Princessnothing, Mutante96, Koda Niko Carrie, Cresix, Thomasfly, AtomicRED, Auréola, FrescoBot, NSH002, Fortdj33, Jeff Merritt, Democraticacguitarist, BlueMikey, Glenngingold, Das Ansehnlich, XxTimberlakexx, Skyerise, Tomcat7, Strats123, Robo Cop, Sgetzilicho, Obscurasky, DC, Discographer, TiMVP, TobeBot, Colchester121891,

- Moscow Connection, Sheogorath, Wrapped in Grey, IHeardFromBob, Tbhotch, MattyMoo123, Bossanoven, Beyond My Ken, Chrisrox, GabeMc, TheWalrusWasPaul, Starcheerspeaksnewslostwars, GoingBatty, Woodywoodpeckerthe3rd, Bt8257, John of Lancaster, Yeepsi, Evanh2008, ZéroBot, Imperial Monarch, Unreal7, Nbdelbot, SporkBot, BeatmanSwedish, LIA1 FAL, Luminoth187, Tableclothes, Bill Hicks Jr., Mikhail Ryazanov, ClueBot NG, CactusBot, SgtPetsowners, Hyperkobling, Helike, PaleCloudedWhite, Chamaesaracha, Helpful Pixie Bot, Baughd2, PhnomPencil, Redboydrue, Uniplex, Mayast, Henry McClean, Arre 9, WhickedWilly, FunkFunkFunk, Toxic Horror 2, Chowkatsun9, EndTheSpin, Shookm, BRIAN032352, Redd Foxx 1991, LyricsBot, Babydoug96, Y45ed, BenStein69, ArmbrustBot, Cocoanatta, One Of Seven Billion, Sam Sailor, Icensnow42, GoldenGuy23, Meluvswiki, Mcr is love and Anonymous: 448
- **Crazy Little Thing Called Love** *Source:* <http://en.wikipedia.org/wiki/Crazy%20Little%20Thing%20Called%20Love?oldid=660967364> *Contributors:* Kchishol1970, Infrogmation, Zocky, Tregoweth, Ams80, Angela, Darkwind, Dcoetzee, Dysprosia, Jakenelson, Lypheklub, Donny~enwiki, RedWolf, PxT, LGagnon, Curps, SWAdair, Kusunose, Grm wnr, Grstain, Bonalaw, Rich Farmbrough, Moochocoogle, Bender235, Zscout370, Mike Garcia, Adambro, Mnb~enwiki, Evil Monkey, Bsadowski1, Ianblair23, Empoor, The JPS, Woohookitty, Consequencefree, Philodox-ohki, Jon Harald Søby, BD2412, Jshadias, Feydey, FlaBot, Weebot, Who, Albrozdude, Subwayguy, Zaphodthewise, RussBot, Ericorbit, Pseudomonas, NawlinWiki, Kisch, Qviri, Nicarmour, Jeh, ChrisGriswold, Pb30, TheImpossibleMan, Maxamegalon2000, WesleyDodds, SmackBot, TomGreen, Candyfloss, Hatto, Mr Pyles, Lowzeewee, Vikramsidhu, Bluebot, Pietaster, Caldorwards4, PaulGregory, OrangeDog, Spidremonkey, Sk'py Skwrrrl, Kristbg, NicolaM, Zone46, Bentley Banana, MichaelBillington, Ligulembot, TenPoundHammer, Rory096, Billvoltage, Lannymac, Retromaniac, Lillygirl, Yvesnimmo, E-Kartoffel, DI2000, Canadaolympic989, Lamdk, Mtmmt, Cydebot, Fair Deal, Publichall, RabidWolf, Valerieg, Richhoncho, Thijs!bot, Badbats, Luminifer, Billy Bishop, Headbomb, AnemoneProjectors, Xnux, Y2krazyjoker4, Lawikitejana, Vanilla ice.Nw0, Unbreakable1000, JamesBWatson, Miketm, Srice13, Jugoslavija~enwiki, JMyrieFuller, Bluesytwoy, Larseeelig699, NetRanger64, STBot, GoodGoodGH~enwiki, Bmrbarre, Queenfan4ever, Anton1234, Tu-49, Martin4647, 2help, McMare's, Halmstad, Echosmoke, Cbj77, The Spotted Swans, John Carter, Labalius, Sealman, SieBot, Rlendog, Eric444, BotMultichill, VovanA, Nite-Sirk, Holiday56, VinnieRattolle, Seth Whales, Denisarona, David829, Escape Orbit, ClueBot, Mild Bill Hiccup, Bobish365, Mezigue, 03wgreen, Niceguyedc, PMDrive1061, Teknocrat123, Muhandes, Wiki libs, Arjayay, TheRedPenOfDoom, BOTarate, Europe22, Dumbo343434343434343, Indopug, DumZiBoT, Gonzonoir, Bisbis, Addbot, Friginyator, Cst17, Ryanstevens, Protonk, H92Bot, LinkFA-Bot, Tassedethe, Yobot, Greg D. Barnes, JoGraham, Trancemm, EnDaLeCoMplEx, Materials scientist, Truthfuldudee, Xqbot, Armbrust, Ryuyh9, GripTheHusk, Hyju, Pvae, Dani mc gregor, Citation bot 1, The Arbitrator, Full-date unlinking bot, Jedi94, Jordgette, Issus, Rockgenre, Andymcgrath, Reaper Eternal, Mauri96, Dianna, PleaseStand, Tbhotch, Jimwantsaliens, Hiddenstranger, EmausBot, Starcheerspeaksnewslostwars, GoingBatty, John of Lancaster, Enkidu360, Smogdog63, 28bot, ClueBot NG, CactusBot, MusoForde, Djodjo666, TheSkinsAdded, Brysterski, Queen Zeppelin Metallica Floyd, Orion Z. Anderson, Franklyhot09, Dexbot, Mogism, Bryski 25, Epicgenius, LyricsBot, Chris troutman, NCFan12311, Kind Tennis Fan, Ikleshuko, Vieque, Joseph Prasad, TwcLeader, GoldenGuy23 and Anonymous: 253
 - **Fine and Mellow (song)** *Source:* [http://en.wikipedia.org/wiki/Fine%20and%20Mellow%20\(song\)?oldid=544563787](http://en.wikipedia.org/wiki/Fine%20and%20Mellow%20(song)?oldid=544563787) *Contributors:* Gareth E Kegg, AllyD, T. Anthony, SmackBot, Durova, E-Kartoffel, CmdrObot, Richhoncho, Engelbaet, Marcel flaubert, TXiKiBoT, Arcfrk, Wysinger, Addbot, Amirobot, Discographer, Helpful Pixie Bot and Anonymous: 9
 - **Forever Young (Bob Dylan song)** *Source:* [http://en.wikipedia.org/wiki/Forever%20Young%20\(Bob%20Dylan%20song\)?oldid=653959464](http://en.wikipedia.org/wiki/Forever%20Young%20(Bob%20Dylan%20song)?oldid=653959464) *Contributors:* Night Gyr, Bender235, Kessler, Koavf, Markt3, Malcolm, Tuckerresearch, The Wookieepedian, Britmax, Steelbeard1, TenPoundHammer, Ser Amantio di Nicolao, J 1982, FairuseBot, ShelfSkewed, Cydebot, MaxHedrm, Richhoncho, T@nn, Arno Matthias, Delage, Wolfblitz79, Mdumas43073, JayJasper, PumpingRudi, Alphastream, Mudwater, TXiKiBoT, Rlendog, CutOffTies, Worldwayd, AkeHolm, SpiderMum, DuaneThomas, ClueBot, CorenSearchBot, Petersburg, Mild Bill Hiccup, Alexbot, Jax 0677, Lloydde, Kbdankbot, Addbot, Feeling free, Koossepa, Tassedethe, Tide rolls, Zorrobot, Radiopathy, AnomieBOT, Rjanag, Xqbot, Drillnoth, Wolfگیرosebud, Berny68, DrilBot, HROestBot, Ælfgar, Fry1989, EmausBot, Hhhofer, GoingBatty, Yeepsi, Bigross86, ChuispastonBot, Spicemix, DrDrake100, BG19bot, Debsboyce, POVbrigand, MusikAnimal, Luckydog429, Mediascape, Slkskl, Mchanges!, NickKrammes, LyricsBot, Tobyjamesaus, IPadPerson, Niklasimmons, Jdebruin, MagnumOpus550 and Anonymous: 78
 - **God Bless the Child (Billie Holiday song)** *Source:* [http://en.wikipedia.org/wiki/God%20Bless%20the%20Child%20\(Billie%20Holiday%20song\)?oldid=661306406](http://en.wikipedia.org/wiki/God%20Bless%20the%20Child%20(Billie%20Holiday%20song)?oldid=661306406) *Contributors:* RodC, Sevenstones, Ovvldc, Bender235, Portenkirchner, Aaronbrick, Reuben, Firsfron, Hughcharlesparker, BD2412, Rjwilmsi, Amire80, RobertG, ApprenticeFan, Gareth E Kegg, Wasted Time R, HowardBerry, Tony1, PyroGamer, Bsheppard, T. Anthony, Biyibandele, SmackBot, Relaxing, Durova, Colonies Chris, Bushpilot11, NickPenguin, DougHill, FairuseBot, George100, DeLarge, ShelfSkewed, Cydebot, Lalli, Richhoncho, Luminifer, JustAGal, Trackway, Chubbles, Dr. Blofeld, Tjmayerinsf, LeedsKing, Zephyrthesky, Waacstats, Am86, Penpen~enwiki, Xsmasher, InnocuousPseudonym, R'n'B, Simon Lockwood, Vanished user vnsihoewriu45iojsi3, Pleasantview, DrLeonP, Morefun, Egghead06, 28bytes, I will PWN, Technopat, Hardtimesinthecountry, Logan, Minutae, Holiday56, Wysinger, Aspects, Trivialist, Auntof6, Phrasia, Another Believer, Tezero, SlubGlub, Addbot, Jafeluv, AnomieBOT, Giovanni84, LilHelpa, Jazzman40, Discographer, GoingBatty, Atari2, ZéroBot, Erianna, CactusBot, Helpful Pixie Bot, Titodutta, Supnerd11, J-B, Khousby, Stephenmx, LyricsBot and Anonymous: 74
 - **He Lives in You** *Source:* <http://en.wikipedia.org/wiki/He%20Lives%20in%20You?oldid=654192153> *Contributors:* AnmaFinotera, Koavf, Scalytail, SpikeJones, Trainra, Tiria, Crystallina, Hraefen, Bluebot, Colonies Chris, Derek R Bullamore, Wizardman, Geach, CmdrObot, Richhoncho, Mrsanitazier, Waacstats, Mwalimu59, Am86, PC78, Pjoef, CT Cooper, Jasonbres, Lord Opeth, ImageRemovalBot, ClueBot, Dude4567898, Kbdankbot, Yobot, AnomieBOT, Rafmarham, Jedi94, Psych2008, Alireza5166, Uziel302, Tama Fan, Helpful Pixie Bot, FAL101, ChrisGualtieri, Hmainsbot1, JayGirl, Thomasamuse and Anonymous: 34
 - **Home (The Wiz song)** *Source:* [http://en.wikipedia.org/wiki/Home%20\(The%20Wiz%20song\)?oldid=658898613](http://en.wikipedia.org/wiki/Home%20(The%20Wiz%20song)?oldid=658898613) *Contributors:* Bkonrad, Jaldridge86, Richhoncho, Candyo32, Waacstats, Prenatt1166, Wolfer68, Smokiewight, Carllossfsu, FrescoBot, DavidTibet13, Discographer, GoingBatty, Dshun and Anonymous: 14
 - **I Cried for You** *Source:* <http://en.wikipedia.org/wiki/I%20Cried%20for%20You?oldid=650595574> *Contributors:* BRG, Bender235, Woohookitty, SmackBot, Hmains, Durova, Colonies Chris, Hera1187, Richhoncho, JustAGal, Magioladitis, Jurjendonkers, Mtiq, Tassedethe, Ulric1313, Giovanni84, FrescoBot, Thumper2, Proscribe, BG19bot, LongLiveMusic, MenkinAIRire and Anonymous: 8
 - **I Loves You, Porgy** *Source:* <http://en.wikipedia.org/wiki/I%20Loves%20You%2C%20Porgy?oldid=655150797> *Contributors:* BRG, JackofOz, Francis Schonken, Woohookitty, Rjwilmsi, Koavf, Gareth E Kegg, C777, Brian Crawford, Mike Selinker, Crystallina, DocKrin, Babsdude, Ceoil, BrownHairedGirl, Robofish, Michael Bednarek, AlbertSM, ShelfSkewed, Richhoncho, Dr. Blofeld, Tjmayerinsf, DavidOPerson, Klow, Marcel flaubert, InnocuousPseudonym, Uncle Dick, Nrswanon, Zekosan, Pjoef, Altzinn, Neiljr2123, Olliyeh, Legobot, Yobot, SwisterTwister, Figaro-ahp, Carllossfsu, Discographer, CactusBot, Proscribe, Dshun, CJBXT720 and Anonymous: 25
 - **I Want You (Marvin Gaye song)** *Source:* [http://en.wikipedia.org/wiki/I%20Want%20You%20\(Marvin%20Gaye%20song\)?oldid=656692220](http://en.wikipedia.org/wiki/I%20Want%20You%20(Marvin%20Gaye%20song)?oldid=656692220) *Contributors:* Capitalistroadster, Mooquackwooftweetmeow, Andycjp, Ary29, Abdull, Rich Farmbrough, Loganberry, CanisRufus, Cmdrjameson, Kappa, XLR8TION, Hohum, Deacon of Pndapetzim, Timeaftertimecl, Drbreznjev, Zntrip, Megan1967,

- Woohookitty, Commander Keane, GregorB, Koavf, FuriousFreddy, BrothaTimothy, Weebot, Karrmann, RussBot, Ericorbit, Beautifulstranger, Pagrashtak, Tony1, Jogers, JoanneB, Garion96, SmackBot, Durova, Chris the speller, Hotwiki, Charmed36, TenPoundHammer, Luigi-ish, Jwad, Ithakiboy, Daniel THA, Binh Phan, Bisco, ShelfSkewed, Cydebot, GassyGuy, Richhoncho, A.r.lloyd, Dawnsseeker2000, RobotG, Paul75, Samueke, Ucandance87, MegX, Hologram900, Twxs, Jaytheartist, MaJic, Stusutcliffe, InnocuousPseudonym, R'n'B, Diana ross, Bvanmaele, Jeff d kirby, DISEman, Night Time, ImageRemovalBot, Binksternet, The Thing That Should Not Be, Aunft06, DMWN, DumZiBoT, 12345abcxyz20082009, Addbot, Dan56, Roadstaa, Dancefloor royalty, Tassedethe, Lightbot, Orfei, Luckasbot, Legolas2186, KamikazeBot, KM*hearts*MC, Agusx12, TechBot, Prunesqualer, Johnnyboytoy, Carllossfsu, FrescoBot, Baratayuda, BlueInTheFace01, Bluesatellite, EIPilotoDi, Ajsmith141, Discographer, Thela Brown, Jamdonaldson, GoingBatty, ZéroBot, Echaban, CactusBot, 11JORN, TangoTizerWolfstone, BattyBot, Mogism, IndianBio, LyricsBot, GoldenGuy23 and Anonymous: 28
- **I Will Source:** <http://en.wikipedia.org/wiki/I%20Will?oldid=649502792> *Contributors:* Grstain, TrbleClef, Szyślak, TheParanoidOne, Bbsrock, Angr, John Cardinal, Taestell, Koavf, MarnetteD, FlaBot, Joe07734, Redwolf24, YurikBot, RussBot, Qirex, Bancroftian, Pele Merengue, Bantosh, BGC, Jogers, SmackBot, Hatto, Aclotwor, JCSantos, Zone46, TenPoundHammer, Worthlessboy1420, Jimmetzler, E-Kartoffel, Signinstranger, MrFizyx, CuriousEric, ShelfSkewed, Cydebot, Andreasegde, Juryen-enwiki, Richhoncho, Kingbotk, Thijs!bot, Vera, Chuck & Dave, Rootwile, TangentCube, The Obento Musubi, Replizwank, Klow, NapoliRoma, Mclay1, Ajphctp46, KConWiki, Stusutcliffe, Mooco2006, FMAFan1990, Alejok, PGuernseyPlayer, VolkovBot, McTavidge, Lots42, MichaelProcton, Myrwin, Phantompie, Zoizoiz2, Rlendog, Lightmouse, AMCKen, Slsmag, Buonaparte69, DragonBot, PasabaPorAqui, Alexbot, Teknocrat123, Drivingrain, Muro Bot, Spiby, Tdsk, Grebbsy, WikHead, PL290, SlubGlub, Addbot, Dan56, Favonian, Cubemage, Zorrobot, Beatlescool, Countdown to oblivion, Captainsiberia, Radiopathy, AnomieBOT, Piano non troppo, Citation bot, The Evil IP address, FrescoBot, NSH002, Democraticguitarist, DrilBot, Swingingfriends, Theteenagelobotomy, RjwilmsiBot, Bossanoven, GabeMc, WikitanvirBot, GoingBatty, Bt8257, John of Lancaster, Yeepsi, NightAndStars, AcousticGuitar72!, JohnnyLurg, Helpful Pixie Bot, Calidum, Theherald1000, Uniplex, LyricsBot, Mrwallace05, Y45ed, Edgardo Valentino D. Olaes, Przemek mack and Anonymous: 74
 - **Imagine (John Lennon song) Source:** [http://en.wikipedia.org/wiki/Imagine%20\(John%20Lennon%20song\)?oldid=661166292](http://en.wikipedia.org/wiki/Imagine%20(John%20Lennon%20song)?oldid=661166292) *Contributors:* Lee Daniel Crocker, Vicki Rosenzweig, The Anome, BlckKnght, Ed Poor, GrahamN, Lorenzarius, Ixfd64, Cyde, Tregoweth, Mkweise, Jimfbleak, Bogdangiusca, Andres, Greenrd, Jgm, AnonMoos, Johnleemk, Owen, Bearcat, Donny-enwiki, Robbot, Pfortuny, Moriori, RedWolf, Altenmann, Calmpyal, Wereon, JerryFriedman, Xanzzibar, Cyrius, Alan Liefing, Martinwguy, Andy, Barbara Shack, Pretzelpaws, Brian Kendig, Average Earthman, Richards1052, Chinasaur, Duncharris, Beardo, Siroxo, Foobar, Chameleon, ChicXulub, RobinCarmody, OverlordQ, MFNickster, DragonflySixtyseven, Ary29, KingGeekoid, Blue387, Ojw, MementoVivere, Canterbury Tail, Tolo, Freakofnurture, Bonalaw, Slady, Cbing01, Lan56, Discospinster, Dave souza, Moochocoogle, LindsayH, JoeyDay, ESKog, Kinitawowi, Aecis, Dennis Brown, Mike Garcia, Jpgordon, Arcadian, DaveGorman, La goutte de pluie, VBGfscJun3, Merope, KooH, Marwood, Alansohn, Gary, Inky, Bathrobe, Cjthellama, Fritz Saalfeld, Kurt Shaped Box, Smoothy, Waseem7, Ianblair23, Dan100, Woohookitty, Vash The Stampede, Schroeder74, Mindmatrix, Vorpalbla, Thorpe, John, Madchester, John Cardinal, Tabletop, Bubeck, Marudubshinki, Matilda, Deltabeignet, BD2412, Kbdank71, Kane5187, Canderson7, Lhademmor, Rjwilmsi, Koavf, JubalHarshaw, Vary, Rillian, Tangotango, SpNeo, Ligulem, Bubba73, Bash, BrothaTimothy, Johnnyw, Ground Zero, Nivix, Gurch, Str1977, Jesse0986, Gareth E Kegg, WhyBeNormal, Coolazice, El Slameron, Starryland, Just4sax, FrankTobia, Shervinafshar, Wavelength, Crotalus horridus, Sceptre, RussBot, Ericorbit, Casey56, Akamad, Markt3, Nirvana2013, Gokevin, ONeder Boy, Justin Eiler, Neutron, Dalziel 86, DYLAN LENNON-enwiki, Adrian22, Mudel, Ospalh, JPMcGrath, ZhaoHong, Rayc, Evil Eye, Superior Interactive, Ronbo11, Sandstein, The Masked Debater, Fancigurl, Hurricanehink, Jogers, Amiller, Jaranda, Kubra, ViperSnake151, NeilN, Kingboyk, Algae, WesleyDodds, SmackBot, Classicfilms, Xkoalax, Cubs Fan, Depressed Marvin, Candyfloss, Stephensuleeman, ScaldingHotSoup, LuciferMorgan, KittenKlub, Harrygorilla, Darjoe, Skizzik, Arash red, Hraefen, Durova, Chris the speller, Bluebot, Caldorwards4, Los3, Hibernian, MichaelWheeler, DHN-bot-enwiki, Frank0115932, Dzollman, Reaper X, Can't sleep, clown will eat me, Ioscuis, Zone46, Andrea Parton, ChrisTheDude, Steelbeard1, Sparkzilla, Calbaer, Flyguy649, Sirgregmac, Underbar dk, Oanabay04, BullRangifer, Cazxiro, Battamer, SeanAhern, Salamurai, Bretonbanquet, Skinnyweed, Paul 012, Vriullopp, John, Macphisto12, J 1982, SilkTork, Gobonobo, JohnI, Slinga, Antonielly, Chris 42, Beckerb, Lillygirl, Loadmaster, Slakr, Phbasketball6, Salur, MTN-enwiki, Muadd, Mr Stephen, Childzy, SandyGeorgia, Mets501, E-Kartoffel, Dl2000, Levineps, Simon12, Iridescent, Gongy, Dragonix, Whedonite, Supertigerman, Audiosmurf, Angeldeb82, Tawkerbot2, RattleandHum, JForget, Thedemonhog, Nerdyman6, CmdrObot, Jderackers, Drinibot, Rebecca Ripple, Jimknut, ShelfSkewed, Neelix, Mtmmtt, Cydebot, Andreasegde, ClonedPickle, MC10, Grammaticus Repairo, Mukhtar1, Difluoroethene, Flymeoutofhere, DumbBOT, RottweilerCS, Optimist on the run, Blindman shady, Ward3001, Yorkshiresky, Rocket000, Richhoncho, [?][?][?]-enwiki, Thijs!bot, Klassica, Ozonoice, 2Pac, DBCDude01, King kong922, Mojo Hand, Marek69, 25162995, Srsrsr, PjTp, Escarbot, Caleson, AntoinePancakes, Yomangani, Shant58, Dr. Blofeld, WeiridoYYY, Jayron32, James Epstein, InvaderBlue, Falconleaf, Marjsa, Neil (London), 1Rabid Monkey, Wwwwhhh, JAndBot, Ristonet, BlueCanary, Skomorokh, PhilKnight, MegX, Rothorpe, Y2kcrazyjoker4, Geniac, Bencherlwe, Penubag, VoABot II, Dekimasu, Hullballoo Wolfowitz, Markoff Chaney, Zatoichi26, Infospectrum, Cgingold, Zetterberg40, MetsBot, Drewcifer3000, MaJic, Edward321, Brettalan, An Sealgair, Erpbridge, Gwern, MartinBot, NDFan007, Ninestrokes, Tvoz, Peter v, Rettetast, Doronef-enwiki, Gmchambless, SleepyJuly, R'n'B, Queen Of Spades, DrKiernan, Gaming4JC, Tlatito, Richiekim, MatteusH, Katalaveno, Grosscha, Dannys777, Retro junkie, Floaterfluss, Belovedfreak, DeadlyStench, Drake Dun, Joel232, Forhall, Alyoshenka, Trunkalunk, Sgeureka, Gengraf, Vox Humana 8', Aghorler, Malik Shabazz, VolkovBot, Masaruemoto, Cpmills, Leopold B. Stotch, Mtude3, JohannHenrik, Jangles5150, PandarenLord, Chienlit, Sym24, Reinhardheydt, Martinevans123, Chancegordon, Superpop, GimmeBot, WatchAndObserve, Jogersbot, Anonymous Dissident, Marshall2u, GeorgeBP, Modellflat, Bcharles, Ilkali, Iwillfollowyou, Drutt, TravelingCat, Seresin, Wrightyboy, Funderal, Logan, Chasesboys, Cj1340, SieBot, Jasonbres, Brenont, Paul20070, Sposato, James599, Rlendog, Peterhansen2032, Eric444, Cxhein, Addit, Saltywood, Phe-bot, Stevets01, Duplicity, Nite-Sirk, Holiday56, Recliner Man, Hzh, Aspects, TheOnlyOne12, Hellobeatle, Diego Grez, Skeptical scientist, The Stickler, StaticGull, WordsExpert, Carnevale125, Hotcop2, Soyseñorsnibbles, Escape Orbit, Randy Kryn, ImageRemovalBot, Sixstring1965, Martarius, ClueBot, Lxw, Savageborn, Mattgirling, Ribbon Salminen, Piriczki, Bistromaths, Niceguyede, Shiftybea, Alphacat2, Piledhigheranddeeper, Trivialist, Felix37, Ktr101, Andyprod1, Yottanesia, Tomasrojo, Chris Iz Cali, Wiki libs, Dark Kyle, Jumanji656, Dekisugi, Badmintonhist, JasonAQuest, Thhhh, Another Believer, GFHandel, Aitias, Dana boomer, JTSomers, Tuzapicabit, Etienne95, Indopug, DumZiBoT, Aurigas, Rustong141, XLinkBot, Midnight Gardener, Fugreena, Rror, ManOfSummer, Laser brain, Prosperosity, TFOWR, WikHead, Peeingchicken, SilvonenBot, Jazzlennon, Djfreakshow, WikiDao, Kbdankbot, Addbot, Hahc21, Americanidol111, Guoguo12, LatitudeBot, Laurinavicius, Protonk, Lihaas, JAMILAHCW, Sumbuddi, Tassedethe, Dazedangel, Tide rolls, Lightbot, Apteva, Zorrobot, Chockys, Drpickem, Luckas-bot, Yobot, Granpuff, Charlottescool, JJARichardson, Fraggle81, Missydreamchic, Estudiarne, Freikorp, Wikipedian Penguin, KamikazeBot, SwisterTwister, Radiopathy, AnomieBOT, DemocraticLuntz, Asamudra, Braddoc310, Jim1138, Commander Shepard, Justme89, Citation bot, Nika 243, Tech-chef, Giovanni84, ArthurBot, JohnFromPinckney, Xqbot, Smartassmofo, The Evil IP address, Mlpearc, Daffodillio, Lmill, Guiltyfeet, IShadowed, Vinice-enwiki, Edgars2007, FrescoBot, MyspaceMan12, Fortdj33, Pepper, FotoPhest, Jmj11, CosmoKramer09, TheSubtleDoctor, Cannolis, I dream of horses, SoloUnEditor, Tomcat7, Jorgicio, RedBot, Bluesatellite, Nashu2k, Davimi91, WannaBeSomething, Obscurasky, Brendanjmyth, Sebizzar, Bewitched fan 2k, Tim1357, Gerda Arendt, Drowi, TobeBot, Trappist the monk, JanineK, Fertheace, Javierito92, Pensativa,

- Pga1965, Stephenjamesx, Mauri96, Diannaa, Riget2, Tbhoch, L1tEnIng1, Zak Hammat, Logical Fuzz, RjwilmsiBot, Bento00, Librarian68, VernoWhitney, DRAGON BOOSTER, Hiddenstranger, GabeMc, John of Reading, WikitanvirBot, Leech44, AmericanLeMans, Ian Fordyce, Ibbn, Truckonout, Starcheerspeaksnewslostwars, GoingBatty, Wikipelli, John of Lancaster, Yeepsi, TylerGaRyan, Jenks24, Wherelovelives, Etr906, Jazzie, Unreal7, SporkBot, Stee888, Ocaasi, Zornukopia, Greengobbie92, Brandmeister, Greenwoodpecker, Tableclothes, Orange Suede Sofa, EdoBot, Soffie7, GRSillyKid2009, 28bot, ClueBot NG, Jack Greenmaven, Research CC, Yuuzhan-vong, Pauldahill, MelbourneStar, Marbolski, Syukri Abd Rahman, Fogolize, Braincricket, DasKraut49, Widr, Helpful Pixie Bot, Calidum, Lowercase sigmabot, BG19bot, Queen Zeppelin Metallica Floyd, HGK745, Paulapedia, Rockerdude101, Claptonish, TangoTizerWolfstone, Uniplex, Zach Vega, MrHerniT, Seasz, Adsjcnasd2347, JG66, Gleek01, Cyberbot II, Myxomatosis57, 22dragon22burn, Norgizfox5041, A Bitter Pill to Swallow, EditorE, LaHearne, Tahc, Hereiamfriends, Dexbot, Webclient101, Mr JKK, Vincenzo1492, Littledreamer78, Pepperthecat99, IndianBio, Plant's Strider, MarchOrDie, DarkToonLink, Epping232, TheTopic, LyricsBot, Chartbot, HeyJude70, ArmbrustBot, Peter Somerville, Mandruss, Empowering plea, Synthwave.94, Quenhitrn, SNUGGUMS, Lmuston, Joshdz1096, Monkbob, Joe Vitale 5, Iannicolson, Ritoxavi, Beatleswhobeachboys, Daviddm500, Malerisch, DanH567, Gjsmith75, Alistairgray42 and Anonymous: 742
- **The Lady Is a Tramp** *Source:* <http://en.wikipedia.org/wiki/The%20Lady%20Is%20a%20Tramp?oldid=654338403> *Contributors:* Caltrop, BRG, Kierant, JackofOz, Anthony Appleyard, Woohookitty, Koavf, Gareth E Kegg, Bgwhite, Cjmarsicano, Kisch, I'm me 101, Mütze, Back ache, SmackBot, Malkinann, Herostratus, CRKington, Od Mishehu, Smc2911, Onebravemonkey, Durova, Hotwiki, Wikipedical, Ohconfucius, Khazar, RandomCritic, Larymcp, Yip1982, Rayoflight278, Friendly Neighbour, Lurlock, Max24, Thijs!bot, Rose Selavy, Andy85, Deeplog, Braitman, Lynchkenney, Linksfluss, MegX, Magioladitis, StudierMalMarburg, Nyttend, Seseseq, Brettalan, InnocuousPseudonym, Itayb, Mautunes, Kai81, Ieditwiki, AlfonZ42, Kww, Pbr2000, Ldweisberg, Aspects, Azure7sky, Prezusofl, Binksternet, Alecsdaniel, Arjayay, Doprendek, Tired time, JonathanLGardner, Mylyricalsoul, WikiRedactor, WikHead, MystBot, Vhackett, Addbot, Dan56, Noozgroop, LaaknorBot, Esteban97, Zorrobot, Luckas-bot, Yobot, Legolas2186, Wikipedian Penguin, Arjoccolenty, RayvneQ, Ulric1313, Citation bot, LilHelpa, JimVC3, GrouchoBot, Armbrust, Hay264, Macaronlover, AndyGET, Bmclaughlin9, Salvidrim!, Pseudolus berthalet, Discographer, Raphael99, Martin IIIa, Chasewc91, Tbhoch, RjwilmsiBot, Ripchip Bot, EmausBot, Guyinsb, Going-Batty, ZéroBot, Buleno04, ChuispastonBot, ClueBot NG, Njorton7558, Ozkithar Salas, Jeanacoa, Geoffabatchelor, Loginnigol, Innano1, Iuri i10, Easy4me, Oiv8, Zach264, BG19bot, Trnhgduoc2222, Cengine, Iszavay, 333scale, EditorE, JovanMonster, Mogism, IndianBio, 193ra, LyricsBot, Eyesnore, Madretterra, Chartbot, Dozzzzzzzzing off, Ilovethewordacclaimok, Fdicarlantonio, Fraserhenry95, Newdirections2015 and Anonymous: 91
 - **Lady Sings the Blues (song)** *Source:* [http://en.wikipedia.org/wiki/Lady%20Sings%20the%20Blues%20\(song\)?oldid=649260241](http://en.wikipedia.org/wiki/Lady%20Sings%20the%20Blues%20(song)?oldid=649260241) *Contributors:* Oddharmonic, Hmains, E-Kartoffel, Richhoncho, BetacommandBot, Tjmayerinsf, Pjoef, Wysinger, Tassedethe, AnomieBOT, VanishedUser sdu9aya9fadsopa, Nigeous, Full-date unlinking bot, Discographer, CactusBot, EddieHugh, Salacious Crumb and Anonymous: 3
 - **Let's Do It, Let's Fall in Love** *Source:* <http://en.wikipedia.org/wiki/Let%20Do%20It%20Let%20Fall%20in%20Love?oldid=654235348> *Contributors:* KF, JohnRogers, Wiwaxia, Wetman, Torper, Pacian, Bender235, Arcadian, Angr, Hbdragon88, Smurphy, Johan Lont, Koavf, Jweiss11, MarSch, Leithp, Throbert McGee, Gareth E Kegg, EvilStorm, Pegship, Pookington, SmackBot, Elonka, Haverpopper, Verne Equinox, John9276, Gilliam, Hmains, FordPrefect42, Stedder, Szarka, Derek R Bullamore, Minaker, Pimlott, ShelfSkewed, Snootyusher, Cydebot, Ntsimp, Clarifythis, Ss112, Headbomb, Tjmayerinsf, Braitman, Leolaursen, Arno Matthias, Fermentor, InnocuousPseudonym, A Nobody, Ajmilner, Neofcn, Sean D Martin, Barrympls, KingMorpheus, DanBLOO, Fratrep, Perry-Tachett, Noosentaal, Viscount Flesym, Artinas, Mbakkel2, Addbot, Ccacsms, TippTopp, AgadaUrbanit, Yobot, Freikorps, Journeybear, Citation bot, Jamalfreeman, Armbrust, Vertikal Design, FrescoBot, Vinicius,jlantunes, 113underground~enwiki, ALOHARONN, Padder333, And we drown, TheAD1000, Checkingfax, JohnnyLurg, Thumper2, Helpful Pixie Bot, LongLiveMusic, Nellkiiii, Snapdragon630, BananaLW, LyricsBot, Lapadite77, Anonymous Media 1900 and Anonymous: 54
 - **Little Girl Blue (song)** *Source:* [http://en.wikipedia.org/wiki/Little%20Girl%20Blue%20\(song\)?oldid=656837272](http://en.wikipedia.org/wiki/Little%20Girl%20Blue%20(song)?oldid=656837272) *Contributors:* BRG, JohnRogers, Walloon, Orangemarin, Rjwilmsi, Highonbread, Gareth E Kegg, Brian Crawford, SmackBot, Od Mishehu, Durova, Yip1982, Cydebot, GassyGuy, The Obento Musubi, Oleander arms, Magioladitis, Marcel flaubert, Tantra101, Proscript, Goomoo, Codwiki, Discographer, Wdg363, Igelterror, Dragonslayer1259, Ccorder22, Nlsbarza and Anonymous: 34
 - **The Long and Winding Road** *Source:* <http://en.wikipedia.org/wiki/The%20Long%20and%20Winding%20Road?oldid=660307913> *Contributors:* Mav, Mark, Robert Foley, KF, Tregoweth, Baylink, TUF-KAT, Angela, Jimregan, BRG, Adam Bishop, Dysprosia, Hyacinth, Morwen, Jgm, Paul-L~enwiki, Johnleemk, Twang, Dale Arnett, RedWolf, Decumanus, Lupin, Everyking, Henry Flower, Hiphats, Bobblewik, Tagishsimon, Erekrise, Karlward, MisfitToys, Figure, Neutrality, Chepyr, Ta bu shi da yu, Cbing01, Vague Rant, Smyth, Moochocoogle, Martpol, Etimbo, Jpgordon, Tgeller, Bobo192, Arpa, Cammoore, AarHan3, Goldom, Cdc, Voltagedrop, Richard Arthur Norton (1958-), Woohookitty, John Cardinal, Neanderthalprimadonna, Mb1000, Graham87, Taestell, Rjwilmsi, Tim!, Koavf, Wahkeenah, Soakologist, SpNeo, Nick R, Meok, Scorpionman, Who, Ewlyahoocom, Ume, Str1977, Sonitus, Wasted Time R, Wavelength, Rt66lt, Ericorbot, TradeMark, Mikeblas, Bancroftian, Tony1, Dissolve, Engineer Bob, Genius00345, Zakk0, Jagers, Stephan Koenig, Graham.johnson, Kingboyk, Thetriangleguy, XPatchx, That Guy, From That Show!, SmackBot, Allixpeeke, Betacommand, Hraefen, JCSantos, Simon123, The Invisible Man, Stevage, Zephyrad, Reaper X, Bloodtm, Zone46, FreakyFlyBry, J.R. Hercules, Khoikhoi, Badgerpatrol, Jay Doughty, MSFT, SandyGeorgia, Twas Now, FairuseBot, DKqwerty, Signinstranger, PurpleChez, CuriousEric, Cydebot, Andreasegde, Fair Deal, Registered user 92, GassyGuy, Rocket000, Richhoncho, BetacommandBot, ~enwiki, Kingbotk, Arcune, Geneffects, The Person Who Is Strange, AnemoneProjectors, AdamDeanHall, Mabuus, Rotherpe, Freshaconci, Mclay1, Allisonarowley, Pugetbill, SnapSnap, Allon Fambrizzi, Fhb3, Malt-tones, TimHowardII, Afromme, Stusutcliffe, Ccmdav, Pawnkingthree, PopMechanic, Vt-88, Bri4daz, Dave Andrew, TXiKiBoT, Jaespinoza, Dendodge, Don4of4, AspiringSquire, Fiatlux5762, Bitbut, Rontrigger, Peter Fleet, Paul20070, James599, PlanetStar, Phe-bot, Arbor to SJ, TheOnlyOne12, Hellobeatle, Lightmouse, Werldwayd, Kerrio, Sb26554, Cobalttempest, Brwombat, Ptonino~enwiki, ClueBot, Theseven7, Rodhulandemu, Piriczki, CounterVandalismBot, Circulationdesk, Trivialist, Andrei Iosifovich, Eeekster, Kaiba, JasonAQuest, El bot de la dieta, Yonskii, Certes, Dnsla, Wolfer68, Ike1961, Doc9871, Silvonon-Bot, Ichkantrinkensovietlichwill, PL290, Genesee.gbh, SlubGlub, Gcstackmoney, Addbot, IbLeo, LaaknorBot, Densock, Tassedethe, Legobot, Luckas-bot, Yobot, Petepait, Radiopathy, Iexec1, Citation bot, Kroberty, Giovannii84, Gerhard Atze, Kieronoldham, Jburlinson, The Evil IP address, Dt128, A Quest For Knowledge, Raytelford, Ruslik0AWB, NSH002, Fortdj33, Democraticmacguitarist, Mizmif, Stolengood, Das Ansehnlisch, AstaBOTh15, DangTungDuong, Tinton5, Jschnur, DC, Discographer, Wrapped in Grey, Lotje, WhatGuy, Tbhoch, RjwilmsiBot, TjBot, Bossanoven, GabeMc, Starcheerspeaksnewslostwars, GoingBatty, Woodywoodpeckerthe3rd, John of Lancaster, Yeepsi, ZéroBot, Gerritjr, H3ilBot, A Thousand Doors, Unreal7, Tableclothes, Kevjgav, CactusBot, SgtPetsounds, Deniska47, Dshun, Edward Roussac, BG19bot, Erèbe06, Elad1962, Zistebá, Uniplex, LongLiveMusic, BattyBot, Myxomatosis57, Dexbot, Joy if, Sam navera, HelicopterLlama, Phymacheo, LyricsBot, Mrwallace05, Y45ed, ArmbrustBot, Jeddarwin, Pdj3, Quenhitrn, Joshdz1096, Gg53000, Monkbob, Beatlemanioose, Beatleswhobeachboys, Shikari 123, KackerHackerL1204 and Anonymous: 151

- **The Look of Love (1967 song)** *Source:* [http://en.wikipedia.org/wiki/The%20Look%20of%20Love%20\(1967%20song\)?oldid=650025747](http://en.wikipedia.org/wiki/The%20Look%20of%20Love%20(1967%20song)?oldid=650025747) *Contributors:* BRG, Andycjp, Bender235, Jpgordon, ArkansasTraveler, Mattbrundage, Woohookitty, Graham87, SMC, Design, RussBot, Stevok, The Yeti, Phildev, SmackBot, Hmains, Thegn, George Ho, Chadwholovedme, Kusandra, Phinn, Tony Corsini, DavePretty, LargsVegas, MrDolomite, Twas Now, Courcelles, ShelfSkewed, Cydebot, Rocket000, IXIA, JustAGal, WinBot, U-D.I.E., MegX, Magioladitis, RBBrittain, Marcel flaubert, Am86, Textorus, Piku, MansLaughter, InnocuousPseudonym, Cgilbert76, Vstrad7, Garryw, Morefun, Tovojo, Calbookaddict, Telecineguy, Sardaka, Aloy1016, Yintan, Flyer22, Jimthing, Bep-and-matt, Cutkiller, Jaan, Suchalady, Explicit, Kinkyturnip, Sfan00 IMG, EoGuy, Patrick Rogel, Drmies, OfficeBoy, BANKABLE, Auntof6, Muhandes, Audaciter, XLinkBot, Wolfer68, Richard-of-Earth, Sltchocum, SlubGlub, Addbot, Coby1bs, Protonk, DA19, Yobot, SwisterTwister, Classicpop, Arjoccolenty, Tolman1956, Giovanni84, Bs308706, GBS2, PeaceFrog70, 78.26, FrescoBot, Gerstandhardt, Ghis62, Julie Chapman, Monkeyconfessions, Sysmithfan, Solopiel, Eliedion, Akerans, Sfpianist, Jporco, CactusBot, Loginnigol, PatLadwig, LongLiveMusic, MenkinAIRire, Chic one, Hmainsbot1, DeniseGaskins, DrivermaticA8, Ecstrakool, Kind Tennis Fan and Anonymous: 96
- **Lovely Day (song)** *Source:* [http://en.wikipedia.org/wiki/Lovely%20Day%20\(song\)?oldid=660345033](http://en.wikipedia.org/wiki/Lovely%20Day%20(song)?oldid=660345033) *Contributors:* Gyrofrog, Woohookitty, Koavf, Str1977, CrunchyCookie, NawlinWiki, Robert Moore, CapitalLetterBeginning, Little Savage, Donnie, Thumperward, TenPoundHammer, Brian Wowk, GiantSnowman, CmdrObot, W guice, Cydebot, DumbBOT, JGabbard, Richhoncho, Bull-Doser, ABCxyz, Bigar, Zephyrthesky, Antic-Hay, Rising*From*Ashes, Technopat, Dawn Bard, Revent, Holiday56, Pinkadelica, Mr. Granger, Draggleduck, Addbot, Mac Dreamstate, PhilOSophocle, Yobot, Wikipedian Penguin, SwisterTwister, AnomieBOT, Pokeronskis, Superastig, 34MERVE96, Full-date unlinking bot, Arfaz, IT'SPAIN, Tbotch, Hobbes Goodyear, Kapma2, GoingBatty, HandsomeFella, CactusBot, JamesHeadAUS, Lowercase sigmabot, Khazar2, Hmainsbot1, Theo's Little Bot, LyricsBot, Chartbot, Both be sorry, It remains live, Peter Somerville, PC7705 and Anonymous: 45
- **Lover Man (Oh, Where Can You Be?)** *Source:* [http://en.wikipedia.org/wiki/Lover%20Man%20\(Oh%2C%20Where%20Can%20You%20Be%3F\)?oldid=661045668](http://en.wikipedia.org/wiki/Lover%20Man%20(Oh%2C%20Where%20Can%20You%20Be%3F)?oldid=661045668) *Contributors:* Bearcat, Gyrofrog, Bender235, Woohookitty, John Cardinal, Graham87, Rjwilmsi, Gareth E Kegg, SmackBot, Милан Јелисавчић, Babsdude, Derek R Bullamore, Floetry Spades, Hu12, Andre666, Nick Number, Dr. Blofeld, Engelbaet, Pugetbill, KConWiki, InnocuousPseudonym, Technopat, Cjc13, Taurusthecat, Rcarlberg, Wysinger, Binksternet, Trivialist, XLinkBot, Addbot, Jafeluv, This is Paul, Lightbot, Yobot, Giovanni84, Anomieman, Sanremofilo, MIELENELESOLE, Discographer, Martin IIIa, Spongevob, Jimajamma, Terrywendt, ZéroBot, Dshun, Billadunlap, MenkinAIRire, J-B, Colombaros, DavidESpeed, LyricsBot, Mduesbury, Caronjeff and Anonymous: 40
- **The Man I Love (song)** *Source:* [http://en.wikipedia.org/wiki/The%20Man%20I%20Love%20\(song\)?oldid=661137913](http://en.wikipedia.org/wiki/The%20Man%20I%20Love%20(song)?oldid=661137913) *Contributors:* BRG, Koavf, Gareth E Kegg, Ericorbit, Espirit15d, Androcal, George Ho, Snowmanradio, Babsdude, Ryulong, GDallimore, AlbertSM, ShelfSkewed, Kugland, Epbr123, Andy85, Dr. Blofeld, Lynchkenney, Magioladitis, BobCC, Swisscott, Rikyuu, TXiKiBoT, Walor, EHonkoop, Taurusthecat, Binksternet, TransporterMan, Robsiej, XLinkBot, Beachcomber, Wikiuser100, Addbot, Jafeluv, Kekomereq4, Ranchu, Yobot, AnomieBOT, Giovanni84, Ronnie268, FrescoBot, Wdg363, Sysmithfan, EmausBot, Fragagou, Alexetc, ZéroBot, SporkBot, CactusBot, Colombaros, MaherEK, Carlton30458AZ, N74S, Just want peace, Inanygivenhole, Morogejp, Knightofcups89, Amitbug and Anonymous: 48
- **Mean to Me (1929 song)** *Source:* [http://en.wikipedia.org/wiki/Mean%20to%20Me%20\(1929%20song\)?oldid=656740721](http://en.wikipedia.org/wiki/Mean%20to%20Me%20(1929%20song)?oldid=656740721) *Contributors:* BRG, Woohookitty, Engineer Bob, SmackBot, Portillo, Derek R Bullamore, Rm w a vu, Richhoncho, Dr. Blofeld, Engelbaet, Jax 0677, Addbot, Jafeluv, AnomieBOT, Giovanni84, Wdg363, Athlem, MenkinAIRire, Mogism and Anonymous: 5
- **Only You (And You Alone)** *Source:* [http://en.wikipedia.org/wiki/Only%20You%20\(And%20You%20Alone\)?oldid=659069329](http://en.wikipedia.org/wiki/Only%20You%20(And%20You%20Alone)?oldid=659069329) *Contributors:* Sebjarod, Ary29, Freakofnature, Rich Farmbrough, Moochocoogle, Bender235, Leger, RJFJR, RC T., Az Paz, Woohookitty, Wahooive, Str1977, Design, Jasonglchu, Rhindle The Red, PTSE, SmackBot, Durova, Bluebot, Caldorwards4, Jprg1966, Bib, Noelmg, Salamurai, TenPoundHammer, Mr. Manu, Skinsmoke, Canadaolympic989, DougHill, Angeldeb82, CmdrObot, ShelfSkewed, Cydebot, Ward3001, Richhoncho, CieloEstrellado, Mattisse, Fisherjs, Stephen2810, Robsinden, Headbomb, UltimaWeapon01, Darklilac, Zephyrthesky, Flying tiger, Paulisdead, InnocuousPseudonym, Walor, Youshouldask, Feudonym, Coffee, Rlendog, Eric444, Pampie, Android Mouse Bot, Yayoloco, Night Time, Hotcop2, David829, ImageRemovalBot, ClueBot, Binksternet, Trivialist, Arjayay, Mbakkel2, 03md, Jax 0677, Pichpich, Wolfer68, Addbot, Nickellmusic, This is Paul, Ryanstevens, Luckas-bot, AnomieBOT, JackieBot, Ulric1313, Giovanni84, DynamoDegsy, LilHelpa, J04n, GrouchoBot, Carllossfsu, Mackerni888, FrescoBot, Vampireabbit, Tinton5, Discographer, EmausBot, Starcheerspeaksnewslostwars, GoingBatty, Yeepsi, ZéroBot, BearWiki, ChuispastonBot, Rpharrott3, Helpful Pixie Bot, Syu1963, Scarecrow102, LyricsBot, Wethar555, Salacious Crumb, Tobyjamesaus, CincyDude5 and Anonymous: 70
- **Love Is Here to Stay** *Source:* <http://en.wikipedia.org/wiki/Love%20Is%20Here%20to%20Stay?oldid=641958067> *Contributors:* BRG, Thomasedavis, Eltomzo, Mysdaao, Gareth E Kegg, Pele Merengue, Pegship, SmackBot, Te24409nsp, Toughpigs, Derek R Bullamore, Forpeterssake, ShelfSkewed, Dr. Blofeld, Tjmayerinsf, Uncle Dick, Sallyrob, Nuance 4, Just1thing, CutOffTies, Whatavividimagination, Offenbach, Jafeluv, Tassedethe, Yobot, Classicpop, Giovanni84, Deanalfred, Thehelpfulbot, 113underground-enwiki, TopazAngel, LittleWink, GoingBatty, Jazzie, Thumper2, LongLiveMusic, BattyBot, ChrisGualtieri, Garvey456, Knightofcups89 and Anonymous: 24
- **Pledging My Love** *Source:* <http://en.wikipedia.org/wiki/Pledging%20My%20Love?oldid=659103664> *Contributors:* Ortolan88, BRG, Smmurphy, Aoa8212, ElectricRay, Brianyoumans, Derek R Bullamore, DougHill, Cydebot, Richhoncho, Headbomb, BravesFan2006, Josephdtaylor, InnocuousPseudonym, Eric444, David829, BlueMesa171, Jax 0677, Wolfer68, Addbot, Tassedethe, Lightbot, NeoBatfreak, Carllossfsu, Onerunmuz, DrilBot, I dream of horses, Cnwiliams, Discographer, ManuelFD, Seedorf22, Housewatcher, BornonJune8, Snotbot, Dshun, LongLiveMusic, LyricsBot and Anonymous: 19
- **Rescue Me (Fontella Bass song)** *Source:* [http://en.wikipedia.org/wiki/Rescue%20Me%20\(Fontella%20Bass%20song\)?oldid=650538855](http://en.wikipedia.org/wiki/Rescue%20Me%20(Fontella%20Bass%20song)?oldid=650538855) *Contributors:* FrickFrack, Ynhockey, Woohookitty, Graham87, Koavf, Bgwhite, Bobyllib, SmackBot, Onebravemonkey, Durova, Chan Yin Keen, TenPoundHammer, E-Kartoffel, Haveronjones, Fork me, ShelfSkewed, Xxhopingtearsxx, GassyGuy, Richhoncho, Rsf7589, Jay Firestorm, Ghmyrtle, Pelau, OutbackKidd, Dany128, FraDany, Modal Jig, Cosprings, Carmaker1, Holiday56, Aspects, Binksternet, Alecsdaniel, Putnam269, Zomno, XLinkBot, WikHead, Kekomereq4, Roadstaa, Omar213, Tassedethe, Lightbot, Yobot, Melvalevis, Frnklnstwr, Shirik, Jabrona, Carllossfsu, Cherrylimerickey, Mandiredmond, Full-date unlinking bot, RjwilmsiBot, Starcheerspeaksnewslostwars, GoingBatty, Unreal7, Baldaquino, Neddp and Anonymous: 36
- **Smile (Charlie Chaplin song)** *Source:* [http://en.wikipedia.org/wiki/Smile%20\(Charlie%20Chaplin%20song\)?oldid=661071495](http://en.wikipedia.org/wiki/Smile%20(Charlie%20Chaplin%20song)?oldid=661071495) *Contributors:* Juan M. Gonzalez, BRG, Steveastrouk, Invalidname, Bearcat, Robbot, Walloon, Roisterer, Iantresman, Rich Farmbrough, NrDg, Jpgordon, Thedarkestclear, TrottieTrue, TheCoffee, John Cardinal, Vegaswikian, Afterwriting, CastusAlbusCor, Uglinessman, IIGreven, Gareth E Kegg, Wasted Time R, YurikBot, RussBot, Bruxism, Qirex, Rwalker, Mike Selinker, Stevok, Entheta, West Virginian, SmackBot, Djkor, Herostratus, JJPeachum, Gilliam, Durova, Rogerthat, Colonies Chris, Hotwiki, Bib, Steelbeard1, Mosca, Derek R Bullamore, Mwtoews, Twistedkombat, French user, Yvesnimmo, E-Kartoffel, Vincent Simar, CmdrObot, El Paulio, ShelfSkewed, Two Four

- One, Cydebot, Khatru2, Ahawowow, Ss112, Alaibot, GassyGuy, PamD, ThylekShran, Longyuano, JustAGal, Dugwiki, LarryHoward, AnemoneProjectors, Q8-falcon, Matthew Gidley, LeRoc, MB1972, Teeb, The Equaliser, Frankyboy5, Fallon Turner, TheAllSeeingEye, AtticusX, Pugetbill, Cooper3456173, Ashadeofgrey, MaJic, Cricket02, InnocuousPseudonym, R'n'B, Lasenna, Jevansn, Squids and Chips, Funandtrvl, Milnvillek, XRNmX, Jambic-enwiki, Daydreamer198, Anihl, Steven J. Anderson, Labalius, DamageIncM, Enviroboy, Grz11, GeorgannP, Mowen1302, Jasonbres, Gerakibot, Carmaker1, DepressedPer, Aspects, Worldwayd, VIPelle, Binksternet, Liuzhou, Tashjovi, Weimar03, Crodude86, SoxBot III, Mbakkel2, Gjpope, Wolfer68, Simone Jackson, Myxxd, WikHead, Doc9871, Vhackett, Addbot, Suddenly There Is a Valley, Dan56, Aguilac, Nickellmusic, 5 albert square, Lightbot, Vegaswikian1, Yobot, OriginalCyn3000, Verdunite, Riverstepstonegirl, Pyrrhus16, Eric Schutte, Bokiluis, Human4321, Giovanni84, Chelo61, Jnn95, Mutante96, Flávio Bros, 4golden3, FrescoBot, Hyju, FotoPhest, YOKOTA Kuniteru, TopazAngel, Sjcgy, Crystal Clear x3, Boneybeans, HelpnWP, Sugarlover101, Moorfall, MastiBot, BuddyComics, Steve2011, NickelodeonFan, Hilltusk, 190fordhouse, Melthamman, Alqonfea, Abyssaldeep, WhatGuy, Louis Taylor, Pga1965, Paralympiakos, Tbhotch, Statmo1921, Mysticrainbow, Ripchip Bot, CalicoCatLover, John of Reading, Baboona, Racerx11, GoingBatty, We hope, Yeepsi, ZéroBot, Pgwebber, Alix195, JustinStokes, Parabola1999, AvicAWB, CoolJazz5, A Thousand Doors, Unreal7, Luminoth187, NinoR 50, ClueBot NG, UFreadergirl, BG19bot, H.crrr23, BattyBot, Helioluna, Baerlach-enwiki, Vytron, Dobie80, Mogism, Ade barrett, Rokibler, LoveIsAll7, LyricsBot, Shiningroad, Neddp, GoldenGuy23, Fdicarantonio, TheColdplayGhost-Stories and Anonymus: 222
- **Strange Fruit** *Source:* <http://en.wikipedia.org/wiki/Strange%20Fruit?oldid=660288554> *Contributors:* Danny, Ghakko, Quercusrobur, Edward, Amcaja, Jeandré du Toit, Asparagirl, Conti, Hyacinth, Nv8200p, AaronSw, Cherniack, Ke4roh, Donreed, Oobopshark, Southpark-enwiki, Everyking, Gamaliel, Filceolaire, Yekrats, Chowbok, DragonflySixtyseven, Pacian, Tothebarricades.tk, Thincat, Cornischong, Ohka-, Kevyn, StuartDouglas, Lacrimosus, Rukawa-enwiki, NightMonkey, Jiy, Moochocoogle, D-Notice, ESKog, Cangelis, Viriditas, Brick Wall, Pearle, Danski14, Sabine's Sunbird, CyberSkull, Babajobu, Bennmorland-enwiki, Velella, Jost Riedel, Johannes Searobin, Gmaxwell, Angr, Adum, Havermayer, Before My Ken, ^demon, Chochopek, Iamblessed, Cbustapeck, DESiegel, Graham87, Cuchullain, KingDaavid, Brucelee, Jmcc150, Feydey, Terribleman, Ghepeu, Jbaber, Yellowmellow45, Flowerparty, RexNL, AllyD, Bgwhite, Quentin X, Rob T Firefly, Kremin, Llastmir, Grafen, Howcheng, Multichill, Kaiwhakamarie, Asarelah, WAS 4.250, Alarob, Zzuuzz, Joshmaul, Nikkimaria, Closedmouth, Modify, Danny-w, T. Anthony, Sam Diener, Erudy, SmackBot, Stephenseleman, Verne Equinox, KittenKlub, Mom2jandk, Yamaguchi, Gilliam, Durova, Fluri, Colonies Chris, GRuban, Flyguy649, The Moving Finger Writes, Derek R Bullamore, ABoerma, Soobrickay, Dnavarro, Esrever, AmiDaniel, Gobonobo, Mcannell, Aarkangel, Metao, CharlesMartel, E-Kartoffel, Floetry Spades, Marshall Stax, Paleolith, Wheelbug, Shoeofdeath, Cool antonio, Namiba, Omjeremy, Zotdragon, Crownjewel82, Bernie Wadelheim, Svivian, Fork me, ShelfSkewed, Karenjc, Cydebot, Samuel, Nolatime, Alii h, Davey1107, Rainer Lewalter, Blehgoaway, Pustelnik, 00Goldeneye, Casliber, Thijs!bot, JAF1970, Epr123, Barticus88, Nadav1, Sidasta, Goldenband, Rmlucas, Ghmyrtle, Sluzzelin, Rockersj, Andonic, Swpb, Airproofing, Gavin.s, Cgingold, Marcel flaubert, DerHexer, Pikolas, Dwalls, InnocuousPseudonym, J.delanoy, Pharaoh of the Wizards, Asurbanipal-enwiki, Agadant, Ignacio Icke, Tokyogirl79, Belovedfreak, Burzmali, Squids and Chips, VolkovBot, Dom Kaos, Arrow210, GeneralBelly, Anseljh, Nowax, Borntarheel, SieBot, BotMultichill, Carliertwo, Oda Mari, I am the radiohead, Wysinger, Mythbustfan, OKBot, Worldwayd, Mojoworker, Pinaldelicia, Elastint, ClueBot, Rammir, B0b0th3h0b0, Parkwells, Chocolate-don2k3, Seichi-enwiki, Excirial, Drawn Some, Bloney, Ostalocutanje, Dana boomer, PCHS-NJROT, DumZiBoT, XLinkBot, PhilSchabus, Good Olfactory, Addbot, Jafeluv, Thebeanpie, CanadianLinuxUser, LaaknorBot, Forestxv5, Debresser, Tide rolls, Brint3, Gail, Zorrobot, Luckas-bot, Dhogan1999, Amirobot, SwisterTwister, Owls115, N1RK4UDSK714, AnomieBOT, EHRice, MaterialsScientist, Citation bot, JimVC3, Bic823, Onefoobar, FrescoBot, Ickywalas, TommyVF, HamburgerRadio, Tesso, Ianksmith, Discographer, Lotje, Yellowblue3, Greengoa12, Robkelk, Ladydaycollege, Bobby Matos, K6ka, ZéroBot, Toller39, Josve05a, Mhults7791, Frigotoni, Tellsbadjokes, Rides, ClueBot NG, CactusBot, Matthiaspaul, Proscribe, Kemokid70, Wordslinger eh, Helpful Pixie Bot, Flax5, MusikAnimal, BridesheadRecarpeted, Effajay, The Illusive Man, Figuresnow, Dexbot, Alianin, Jpemagine, BrunoMacDonald, Voice.beyond, LyricsBot, Haminoon, Salacious Crumb, Dillonthree3, Lmuston, Bearcub0712, Reyolight and Anonymous: 322
 - **Take My Breath Away** *Source:* <http://en.wikipedia.org/wiki/Take%20My%20Breath%20Away?oldid=660005338> *Contributors:* Ixf64, Zanimum, Tregoweth, Bearcat, Andromeda-enwiki, Everyking, Andycjp, Gzueckier, NrDg, Florian Blaschke, Moochocoogle, Zscout370, TMC1982, TomStar81, Ardric47, Mikey A, Gargaj, VoluntarySlave, Mel Etitis, Woohookitty, Triggy, Hbdragon88, GregorB, Waldir, Soonercary, BD2412, Koavf, Ttwaring, FlaBot, Nihiltres, GT, Gurch, Karmann, RussBot, Musicpvm, Ericorbit, Mike Halterman, ExRat, Tony1, Membender, Brisvegas, Nikkimaria, SMCandlish, Jegers, JuLube, Fourohfour, Krótki, SmackBot, Emoscoops, MrBoyt, Hmbell2002, Kintetsubuffalo, Bluebot, Thumperward, Hotwiki, George Ho, Hateless, AlexWilkes, Derek R Bullamore, Howard the Duck, Alcuin, Srikeit, Syrcatbot, Lillygirl, BillFlis, Hangshimkim, Wagner51, Lancini87, JYi, Nehrams2020, Canadaolympic989, JoeBot, Cls14, Hmr, CmdrObot, Hornean, ShelfSkewed, Wykebj, AndrewHowse, Cydebot, Myscrnm, Ameliorate!, Magg 608, Yorkshiresky, Richoncho, PKT, Thijs!bot, TonyTheTiger, Z0ropean, All Scars, RoryS89, QuasyBoy, Puckeylut, Dugwiki, RoMo37, Frschoonover, AntoinePancakes, Fyuncck(click), Tcorey, .K, Y2kcrazyjoker4, RBBritain, Cadsuane Melaidhrin, Rowsdower45, Stevie O 1974, Antmusic, SnapSnap, Squirrel21, Glrx, Cheddarbill, Myyra, PC78, Blueshifter, Cometstyles, Ronbo76, Egghead06, VolkovBot, Bovineboy2008, Kww, Slysplace, The Devil's Advocate, Schnellundleicht, Truthanado, EHonkoop, Wj12, SieBot, Rlendog, Holiday56, Czstoyou, Aspects, TheOnlyOne12, Eahaynes211, Lucas.tej, Fratrep, Blamed, Yinyang1195, TubularWorld, Alpha Centaury, DignityWithLove, Tripod86, Frm1988, Martarius, MetroPlayer, Edenc1, Trivialist, Bde1982, Europe22, DumZiBoT, Aurigas, Jax 0677, Wolfer68, WikiArtifact, Kbdankbot, Addbot, Roadstaa, Protonk, Ryoga Godai, Lightbot, Vegaswikian1, SingerScraper, LilHelpa, Tigre1987, Sir Stanley, XF5000, FumblingTowardsEcstasy, FrescoBot, Fortdj33, Multimusiclover1, Macaronlover, Prakritapuram, RedBot, British Baron, Cnwiliams, Ajsmith141, Jedi94, Trappist the monk, Hiddenstranger, Starcheerspeaksnewslostwars, GoingBatty, Drink1, TheClown90, Pixelyoshi, The3penguins, Wmscottsimpsonjr, Status, BornonJune8, ClaretAsh, CactusBot, Snotbot, Easy4me, Vivapop, UltraRainbows, TheSkin-sAdded, Mark Arsten, Madrazoalan8, Springhead, Khazar2, Duncan's Drunken Destruction, LyricsBot, Melonkelon, Surfer2227, Synthwave.94, Dan Mihai Pitea, Monkbot, Wikiwarrior3k and Anonymous: 207
 - **There Goes My Baby (The Drifters song)** *Source:* [http://en.wikipedia.org/wiki/There%20Goes%20My%20Baby%20\(The%20Drifters%20song\)?oldid=638738180](http://en.wikipedia.org/wiki/There%20Goes%20My%20Baby%20(The%20Drifters%20song)?oldid=638738180) *Contributors:* Deb, Supergee, Warpozio, Lairor, Design, Wasted Time R, Malcolm, Esprit15d, Kicking222, SmackBot, Hmains, Durova, Chadwholovedme, TenPoundHammer, Yvesnimmo, BigT2006, DougHill, Gusworld, ShelfSkewed, Abderitastatos, Richhoncho, Mattisse, Headbomb, Glennwells, Waacstats, Airproofing, InnocuousPseudonym, Pomte, Pstoller, Magnet For Knowledge, Kimwildefan, Eric444, Dreamer.se, Adabow, ImageRemovalBot, Binksternet, Alecsdaniel, Foofbun, Teknocrat123, Jlworthy, Addbot, Oslono, Luckas-bot, AnomieBOT, Citation bot, Giovanni84, Carlosfsu, FrescoBot, Discographer, Ripchip Bot, Randytheicon, Housewatcher, Easy4me, Birdbrainiac, LongLiveMusic, LyricsBot, Synthwave.94, Westleft and Anonymous: 27
 - **(They Long to Be) Close to You** *Source:* [http://en.wikipedia.org/wiki/\(They%20Long%20to%20Be\)%20Close%20to%20You?oldid=659399432](http://en.wikipedia.org/wiki/(They%20Long%20to%20Be)%20Close%20to%20You?oldid=659399432) *Contributors:* Rmhermen, Robbot, Lowellian, Andycjp, Roisterer, Drant, D6, Carptrash, Bobo192, Fourthords, Ghirlandajo, Woohookitty, John Cardinal, Philodox-ohki, Rjwilmsi, Koavf, David H Braun (1964), Design, RussBot, Ericorbit, Automail, Mike Selinker,

- Jogers, SmackBot, Korakot, Kilo-Lima, Evanreyes, Durova, Bluebot, Unint, CrookedAsterisk, Colonies Chris, Slumgum, George Ho, Alex 101, Angel Emfribl, Bib, Silent Tom, Derek R Bullamore, LtPowers, MrDarwin, Matty-chan, Lillygirl, Sfaustin3, Midnightblueowl, Scorpion0422, Toorayay, FairuseBot, Amalas, ShelfSkewed, Cydebot, Radiohawk, A876, Wschless, Jorge, DumbBOT, Alaibot, The 80s chick, GassyGuy, Richhoncho, JustAGal, Thadius856, The Obento Musubi, Bitbitz.xx, Etr52, Zephyrthesky, Ling.Nut, JMylreFuller, Gwern, Lady Mondegreen, Bounti76, Iknyu, Joost 99, Tinyan1117, Morefun, Chrisvandemore, ACSE, Al-minar, DOHC Holiday, Walor, CyberWiki, Magnius, Jaespinoza, IllaZilla, Nuance 4, BotKung, OlofH, PlanetStar, Rexpilger, TreoBoy680, Aphordonte, Dabomb87, Mook356, Jarzu, E6303, Pineapplemango, Patrick Rogel, DrewDC, AllenQ, Statler&Waldorf, Mr. Laser Beam, Haroldshire, Putnam269, Crodude86, Jax 0677, Wolfer68, WikHead, Addbot, DA19, Tassedethe, Lightbot, Yobot, Petepait, Mmxx, Valerio79, SwisterTwister, Amicon, AnomieBOT, Rjanag, Xqbot, Drilnoth, Jeimii, Lisa mynx, WebCiteBOT, Carlssfsu, First Word Sounds Like, LucienBOT, Britboy1976, MastiBot, Full-date unlinking bot, Vermijn, Discographer, Trappist the monk, Martin Illa, Yappy2bhre, Tbhotch, دالبا, EmausBot, Starcheerspeaksnewslostwars, Alexetc, ZéroBot, 02Wahyudi, Asimov123, Robot17, Ben Bohn 89, Jay-Sebastos, Δ, ClueBot NG, CactusBot, Deniska47, BBOY2436, BG19bot, Robl42, Cavityselfsearch, LongLiveMusic, Mhurrikane, Bartyfoxy, RCoats24, Joy if, User5482, LyricsBot, Ilovetopaint, Jeffmissinne, Ozmoedawson, Mr. Musc, Highllymedia, Kidneyspr and Anonymous: 133
- **This Magic Moment** *Source:* <http://en.wikipedia.org/wiki/This%20Magic%20Moment?oldid=650369960> *Contributors:* BD2412, Wasted Time R, SmackBot, Durova, Threege, GeoffreyVS, DougHill, Ewulp, Jameboy, Richhoncho, Mattisse, Headbomb, DavidOPerson, Rotherpe, Holts-enwiki, Chasesboys, Crash Underride, Colfer2, Rizzss, Fratrep, Sb26554, TheOldJacobite, 559Josh, Angeldream1214, XLinkBot, Wolfer68, Addbot, SunDragon34, SuperAnim456, Thefakeblahman, Xqbot, Ninjaboy88, DJ Solid Snail, FrescoBot, Rigaudon, Tinton5, MondalorBot, Discographer, AmericanLeMans, Starcheerspeaksnewslostwars, May Cause Dizziness, Housewatcher, Bergpavian, CactusBot, Elilupe, LongLiveMusic, LyricsBot, Non-pupulus-impilium and Anonymous: 36
 - **What a Diff'rence a Day Made** *Source:* <http://en.wikipedia.org/wiki/What%20a%20Diff%20rence%20a%20Day%20Made?oldid=639264460> *Contributors:* Ortolan88, Olivier, Scott, BRG, Zoicon5, Alansohn, BD2412, Scaz, Rjwilmsi, Koavf, Scapp70, SmackBot, Derek R Bullamore, Lyn50, DougHill, Sportsnut, CmdrObot, ShelfSkewed, Cydebot, D666D, Israelsus, Richhoncho, Tjmayerinsf, Ghmyrtle, Rotherpe, InnocuousPseudonym, Sgeureka, Technopat, Tuestor, Bitbut, Blackjays1, Wysinger, MiztuhX, Dabomb87, AlaskanSoccer, Magiciandude, Wolfer68, Vhackett, Jafeluv, Nickellmusic, Kekomereq4, Docob5, Tassedethe, Yobot, Stjohn1970, Carlssfsu, Lara Janssen, TRBP, Discographer, B.runooh, GoingBatty, ClueBot NG, Dshun, Ggmom1, Chess, MenkinAIRire, Mogism, DavidESpeed, DG Andrei, Aboo Abood, AnamariaM and Anonymous: 41
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 - **You Are So Beautiful** *Source:* <http://en.wikipedia.org/wiki/You%20Are%20So%20Beautiful?oldid=661602308> *Contributors:* Jgm, Fishal, RobinCarmody, NrDg, Brian0918, Jpgordon, Woohookitty, Theloniouszen, MONGO, Kesla, Lairor, Aphasia83, Bigdottawa, Metropolitan90, Wasted Time R, Cyberherbalist, Petesmlies, Journalist, Nlu, Mike Dillon, Street walker, Sahafan, VigilancePrime, Durova, TheChimp, COMPFUNK2, Funky Monkey, Rob-enwiki, Sovenshinery, UrbanCowboyGB, TenPoundHammer, Tombadevil, Adavidw, Larrymcp, MJJ Productions, E-Kartoffel, Gnome (Bot), Chantessy, AndrewHowse, Richhoncho, TonyTheTiger, JustAGal, Jazznutuva, TheLedHead, Y2krazyjoker4, Lawikitejana, JamesBWatson, Cricket02, Brettalan, MartinBot, Agadant, Walor, Labalius, Kaiketsu, Feudonym, Pjoef, Copana2002, Froo, PlanetStar, Eric444, Brwombat, David829, Jarmekae, Chepetoño, Zambonic02, Wolfer68, JeezBreeze, Myxxd, WikHead, Floeticsoulchild, Albambot, Addbot, HBP77, IbLeo, Drpickeem, MJEH, Yobot, SwisterTwister, AnomieBOT, MaterialsScientist, JohnFromPinckney, Compendium wmc, Crossliu, Knobbishly, Brutananadilewski, Tinton5, Discographer, Rwcass75, MattyMoo123, GoingBatty, Tableclothes, Vixhenry, Donner60, VictorianMutant, ClueBot NG, CactusBot, Cyfraniad, Stomasz71, BG19bot, Jandibow, Trainz1, Bonnietylersave, Isy1995, TheJJJunk, Hmainsbot1, Ledheadtilldeath, CGSfilms, MrChristian26909, LyricsBot, Jp5472, Melonkelon, Nickandjoe, Ilovetopaint, Atozafit1, Arose243, Jennyoaksbaker, Stryperfan and Anonymous: 122
 - **You're All I Need to Get By** *Source:* <http://en.wikipedia.org/wiki/You're%20All%20I%20Need%20to%20Get%20By?oldid=629714717> *Contributors:* CanisRufus, John Cardinal, BD2412, Koavf, FuriousFreddy, BrothaTimothy, ApprenticeFan, CrunchyCookie, Jogers, Mrblondnyc, SmackBot, Lajbi, Durova, Sct72, Rodrigogomespaixao, Cydebot, Exodus713, Synergy, Richhoncho, RobotG, ABCxyz, Indiawilliams, Tom Danson, Am86, Noahdabomb3, InnocuousPseudonym, Terrek, Slysplace, Siemens2, Newbkid123, Rlendog, Night Time, Aspects, Suchalady, Flesh-n-Bone, Toby wone, Rahaeli, JonathanLGardner, Addbot, Tassedethe, Valerio79, Barbiegurl676, Carlssfsu, FrescoBot, Discographer, Signohtimes90, Mark Arsten, LongLiveMusic, LyricsBot, Music&MovieLuvah and Anonymous: 35

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- **I Love You Tour** *Source:* <http://en.wikipedia.org/wiki/I%20Love%20You%20Tour?oldid=660900100> *Contributors:* Bearcat, Woohookitty, Malcolmja, JustAGal, R'n'B, Aspects, Tassedethe, Itsbydesign, GoingBatty, JonathanBB, BG19bot and Anonymous: 5
- **More Today Than Yesterday: The Greatest Hits Tour** *Source:* <http://en.wikipedia.org/wiki/More%20Today%20Than%20Yesterday%20The%20Greatest%20Hits%20Tour?oldid=660897582> *Contributors:* Koavf, Vegaswikian, Colonies Chris, Ken Gallager, Tesscass, IllaZilla, Robster1983, Aspects, Martin H., Mild Bill Hiccup, XLinkBot, Vegaswikian1, Drpickem, Bokiluis, Discographer, Itsbydesign, Halls4521, Starcheerspeaksnewslostwars, Elektrik Shoos, JonathanBB, Vonb 2010, Levdr1, LongLiveMusic, Ian Scarlet and Anonymous: 12
- **List of awards and nominations received by Diana Ross** *Source:* <http://en.wikipedia.org/wiki/List%20of%20awards%20and%20nominations%20received%20by%20Diana%20Ross?oldid=620292819> *Contributors:* SEWilco, Gary, BrothaTimothy, Welsh, Ghmyrtle, Uhai, Meiskam, Explicit, ClueBot, CanadianLinuxUser, Tassedethe, Drpickem, Cureden, FrescoBot, Discographer, Robinquinc329, ClueBot NG, A520, L1975p and Anonymous: 31
- **Lady Sings the Blues (film)** *Source:* [http://en.wikipedia.org/wiki/Lady%20Sings%20the%20Blues%20\(film\)?oldid=655266582](http://en.wikipedia.org/wiki/Lady%20Sings%20the%20Blues%20(film)?oldid=655266582) *Contributors:* Zoe, Walloon, Angmering, Varlaam, Beardo, Dunks58, Pethan, D6, Discospinster, Cburnett, The JPS, Woohookitty, Commander Keane, BD2412, Tabercil, FuriousFreddy, BrothaTimothy, Who, RussBot, TigerPaw2154, SmackBot, Cooksey87, Jakz34, Hmains, Colonies Chris, Silent Tom, Esrever, E-Kartoffel, Stardancer, CmdrObot, Cydebot, Treybien, Lugnuts, BetacommandBot, Mattisse, RobotG, Ssteeveev, Sreejithk2000, Dave101, KConWiki, Vlad b, Tallulvr, Koplimek, StJenna, Malik Shabazz, Marketing Comms, IllaZilla, Aspects, Mjhurley, Deevrod, CyrilThePig3, Mild Bill Hiccup, Alexbot, GFHandel, MelonBot, Jlawniczak, Dreamspy, Addbot, LatitudeBot, Doniago, Tassedethe, Goalskeep-enwiki, TheMovieBuff, Spidermedicine, Ratesduty, Betty Logan, Venividwplwiki, Typhoon966, Discographer, Walkingtalkingmammal, John of Reading, Cleanupbabe, Gored82, Adelehugo, Nitalake, We hope, ZéroBot, AbsoluteGleek92, RayneVanDunem, PiperP123, ClueBot NG, O0goodiegoodie0o, EnglishTea4me, Wgolf, Dutchy85, Ldavid1985, CAWylie, Comatmebro, Garyeeagan, ThatFilmGuy92, Kyrie2Cavs and Anonymous: 43
- **Mahogany (film)** *Source:* [http://en.wikipedia.org/wiki/Mahogany%20\(film\)?oldid=651751875](http://en.wikipedia.org/wiki/Mahogany%20(film)?oldid=651751875) *Contributors:* Beardo, Femto, Arcadian, BD2412, Kbdank71, FuriousFreddy, BrothaTimothy, Who, Kerowyn, Extraordinary Machine, RussBot, SmackBot, Australian Matt, Felicity4711, Kintetsubuffalo, Hmains, Ser Amantio di Nicolao, Cydebot, Alaibot, Adomono, JustAGal, Sreejithk2000, RBBrittain, Hoverfish, Flami72, High Heels on Wet Pavement, WOSlinker, TXiKiBoT, Aspects, Foofbun, MovieMadness, Draggleduck, Arjayay, Addbot, RTG, Lightbot, AnomieBOT, LilHelpa, Fortdj33, Nyguide, Stolengood, Tinton5, Full-date unlinking bot, Discographer, GoingBatty, IBO, CHAK 001, The Pebble Dare, Ella Plantagenet, UncleRonnie91, ChrisGualtieri and Anonymous: 27
- **The Wiz (film)** *Source:* [http://en.wikipedia.org/wiki/The%20Wiz%20\(film\)?oldid=659507615](http://en.wikipedia.org/wiki/The%20Wiz%20(film)?oldid=659507615) *Contributors:* Dominus, Robbot, Bgruber, Wjhonson, David Gerard, Michael Devore, Gilgamesh-enwiki, MisfitToys, Discospinster, Rich Farmbrough, Dafyd, Dark Shikari, Uucp, The JPS, Woohookitty, Koavf, Josiah Rowe, MapsMan, FuriousFreddy, FlaBot, Subwayguy, Rtkat3, Anomalocaris, Irishguy, Tony1, Wknight94, Closedmouth, SmackBot, Davepape, C.Fred, Joev688, Gilliam, Hmains, Ppntori, Bluquail, Lenin and McCarthy, Konczewski, Fuhghettaboutit, Oanabay04, Sinistrum, Nehrams2020, Iridescent, Quodfui, GrimGrinningGuest, HDCase, Makeemlighter, Runningonbrains, ShelfSkewed, AndrewHowse, Cydebot, UncleBubba, Lugnuts, Ss112, DumbBOT, Ameliorate!, Ward3001, Robsinden, Dalejenkins, Noneofyourbusiness, QuasyBoy, SkeeterVT, Scottandrewhutchins, Ozzieboy, AdamDeanHall, Drpryr, Cadsuane Melaidhrin, Bzero, Donald McKinney, Brittany Ka, Dewelar, DrKiernan, Domsdayer520, VolkovBot, Masaruemoto, Bovineboy2008, Magnet For Knowledge, Philip Trueman, ViccoLizcano, Eandradams, Clarince63, Treethinker, Ebululides, Number87, SieBot, MuzikJunky, Holiday56, Aspects, Polbot, Realist2, ClueBot, Drmies, Classics9star, V1iciouslady, Trivialist, Cirt, FreewayDan, Alexbot, Ruralchest, CowboySpartan, Dutzi, Statman548, Disco dog23, Grekit, Wednesday Next, Kbdankbot, Addbot, HBP77, Ronhjones, OODJjamFLAVAOo, FCSundae, Doniago, Tassedethe, Lightbot, John Belushi, MuZemike, BlueMario1016, Lucas-bot, Yobot, Berkay0652, Jbob360, Jabberwockgee, AnomieBOT, Riverstepstonegirl, Dr. Conehead, Bokiluis, Citation bot, Xqbot, Killb94, Renaissancee, SassoBot, Jncook, Tktru, Hyju, LucienBOT, D'ohBot, Dantearange123, Crystal Clear x3, FriscoKnight, ItsTheClimb17, Michitaro, MastiBot, Typhoon966, Discographer, Dantearange2012, EmausBot, WikitanvirBot, GoingBatty, K6ka, Tuxedo junction, JDDJS, Wolfview, Ο ὀϊστρός, SporkBot, Jerberry, Dagko, AbsoluteGleek92, Musiquiver16, RayneVanDunem, BornonJune8, Rusted AutoParts, ClueBot NG, Hyliad, Helpful Pixie Bot, Wbm1058, MusikAnimal, SD5bot, Khazar2, Webclient101, Mogism, AldezD, Wywin, Sadedix, Monkbot, Jane St. Valentine and Anonymous: 201
- **Out of Darkness** *Source:* <http://en.wikipedia.org/wiki/Out%20of%20Darkness?oldid=657176306> *Contributors:* Zoe, Centrx, D6, Kbdank71, Tim!, BrothaTimothy, Who, Kerowyn, SmackBot, Prelude2cinema, CmdrObot, Alaibot, After Midnight, Walor, Aspects, Londonsista, Lightbot, OriginalCyn3000, Bokiluis, Jabrona, Fortdj33, Discographer, Vincelord, HazelEyedKiki, EricEgo2012 and Anonymous: 4
- **Double Platinum** *Source:* <http://en.wikipedia.org/wiki/Double%20Platinum?oldid=659212584> *Contributors:* Edward, David Gerard, Varlaam, Joyous!, Discospinster, Rich Farmbrough, DrBat, Woohookitty, Tabletop, Kbdank71, Tim!, FuriousFreddy, BrothaTimothy, Who, Cholmes75, Curpsbot-unicodify, ShelfSkewed, Markus1976, Malcolmo, TXiKiBoT, Dreamer.se, Aspects, Ndenison, Londonsista, Addbot, Ccacsms, Elen of the Roads, StEden, Lucas-bot, Yobot, TheMovieBuff, AnomieBOT, Bokiluis, MovieMan123, Xqbot, Fortdj33, Atlgirl052005, Discographer, SporkBot, AbsoluteGleek92, ClueBot NG, Ophelia Bogner, MNickyJay and Anonymous: 27
- **Billie Holiday** *Source:* <http://en.wikipedia.org/wiki/Billie%20Holiday?oldid=661623072> *Contributors:* Mav, Gareth Owen, Danny, Gianfranco, Deb, Ortolan88, William Avery, Zoe, KF, Ericd, Nevilley, Edward, Infrogmation, Paul Barlow, Bewildebeast, Kalki, Zanimum, Delirium, Pde, Tregoweth, Ron Davis, Muriel Gottrop-enwiki, TUF-KAT, SeanO, Darkwind, Lupinoid, Cyan, Jeandré du Toit, Lommer, RodC, RickK, SatyrTN, Tpradbury, Zeiden, Hyacinth, Nv8200p, Jerzy, Bearcat, ChrisO-enwiki, Chris 73, Donreed, Academic Challenger, Nilmerg, Caknuck, Sunray, Hadal, JackofOz, PBP, Smjg, DocWatson42, Christopher Parham, Philwelch, Cobaltbluetony, Zigger, Peruvianllama, Everyking, Gus Polly, Gamaliel, Peter Ellis, Gyrofrog, Perstar, Antandrus, Elembis, SethTissue, Rd-smith4, Ary29, JeffreyN, JHCC, Creidieki, Joyous!, Mike Roseoft, D6, Jiy, Larrybob, Marlowe-enwiki, Discospinster, NG, Xezbeth,

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Ingham, Yallery Brown, NawlinWiki, Fwdixon, Wiki alf, Markt3, Astral, Chick Bowen, ExRat, Howcheng, Robchurch, Journalist, Chris Albertson, Irishguy, Anetode, Krakatoa, Ad Nauseam, Dissolve, Svenge, TastyCakes, Ejl, Twan Rieves, Engineer Bob, Wknight94, Rattlesnake7, Getcrunk, Coupdeforce, Jegers, Little Savage, Opiaterein, PeteinBrum, JLaTondre, Katieh5584, TLSuda, RG2, GrinBot-enwiki, Sfiller, Gaudio, BuffaloBob, Crystallina, SmackBot, Dweller, Elonka, Impaciente, Terry1944, KnowledgeOfSelf, Bmearns, Eskimbot, Guinnesscub, Nhansen, Gilliam, Andy M. Wang, Rmosler2100, Chris the speller, Bluebot, Dahn, Mitchellandness1, Geneb1955, Ian13, Alan smithee, Tree Biting Conspiracy, Hmcnally, SchiftyThree, TheLeopard, Dr. Shaggeman, Colonies Chris, Antonrojo, Zsinj, Can't sleep, clown will eat me, Tryggvia, Chlewbob, OrphanBot, Onorem, Juffi, Cicero, Edivorce, Badbilltucker, Flyguy649, Nakon, RolandR, Dreadstar, Akriasas, Brainyiscool, Derek R Bullamore, Hotwine8, JackHearne, Brownsc, Salamurai, The Almighty King, Michael David, SashatoBot, Eserver, SingCal, Serein (renamed because of SUL), Mrwilly123, Ser Amantio di Nicolao, BrownHairedGirl, Kuru, John, Butter71, SilkTork, Gobonobo, Ocatecir, BillFlis, Eurodog, Anatopism, Martinp23, 2T, McTrixie, E-Kartoffel, Manifestation, Scorpion0422, Annaxt, Floetry Spades, Fifties, MrDolomite, Robin Chen, Eastfrisian, DabMachine, Levineps, Nehrams2020, Mingus ah um, Iridescent, Impy4ever, Clarityfiend, Theoldanarchist, Pimlottc, Beno1000, ApolloRex, Courcelles, Bottesini, Billy Hathorn, IronJohnSr, Tawkerbot2, SomerssetBlues, Doceddi, Zotdragon, JForget, Tanthalas39, Mattbr, Earthlyreason, Kevin McE, Eric, JakeHaMo, Guitarr Slim, Nunquam Dormio, Drinibot, MrFizyx, JBDay, Pseudo-Richard, ShelfSkewed, Maiya, Formadoxfraud, Hardys, Cydebot, Treybien, Gogo Dodo, Travelbird, Flowerpotman, Llort, Nolatime, Lugnuts, Agne27, Charolastra charolo, Odie5533, Diamondolphi, Davey1107, Garik, After Midnight, SpK, Omicronpersei8, Naenae0728, Eprb123, Lily d, Iluvfrench, Therica, Fourchette, BrianD082872, Loganharris, Iamtheplague, Skymasterson, Marek69, JtP, E. 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VirtualDelight, Whale plane, Koplimek, Avjn, J.delanoy, Mandor.se, BETOLOPEZ, Mind meal, Sigmundpetersen, Katalaveno, Deleteme2k2, Asian Maliha, Cgilbert76, Biffany, Vintage Music, Pyrospirit, Quarma, (jar-barf), Historybuff2283, Belovedfreak, Frogacuda, Tanaats, Shoesss, Cometstyles, Mike V, Gemini1980, Useight, Varnent, Dkraisit, Malik Shabazz, Deor, McNoddy-enwiki, Sacha ochs, TheDJatclubrock, ABF, Maile66, Avogadro2, Tqvideo, Philip Trueman, TXiKi-BoT, DISEman, Mercurywoodrose, BuickCenturyDriver, Anarchristian, Technopat, A4bot, Hqb, BlackDiamonds, Christiern Albertson, Agrifinny, Bez zatej, Anmaru, Vanished user ikijeirw34iuaeolaseriffic, IllaZilla, Jazzlady, Martin451, Froozing, ^demonBot2, Figureskatlingfan, Crystalina-Bean, Billybutterworth, Labalius, Csdorman, Rumiton, NodnarbLlad, Madhero88, Beachbro, Feudonym, Homelessisland, NoMonaLisa, Alcaeaenid, Pjoef, Annamarie Ursula, Ag1246, Eggishorn, EmxBot, Thebisch, Rontrigger, Barrympls, Cosprings, Undead warrior, SieBot, Ttonyb1, Paul20070, Calliopejen1, Tresiden, Tiddly Tom, Moonriddengirl, WereSpielChequers, Proscript, Gerakibot, Caltas, Nathan, Stananson, Markdask, Bentogoa, Flyer22, The Evil Spartan, Oda Mari, Momo san, Swisscheese2go, Ch10023, Oxymoron83, Faradayplank, Djistus, Smilesfozwood, Wysinger, Aspects, Thirdeyeopen33, Steven Zhang, Waltermarx, Aparna rajesh, OKBot, Kumioko (renamed), Jerjzms6, Gu lse, Pinkadelica, Tom Reedy, Escape Orbit, Hifihitman, FrankSchneider, Explicit, ImageRemovalBot, Mr. Granger, Sfan00 IMG, Beeblebrox, Leatwosaints, ClueBot, RobertLunaIII, Binksternet, GorillaWarfare, Scottfan1, Wurm-Woode, Fyyer, The Thing That Should Not Be, Witchwooder, Arakunem, Drmies, Der Golem, Uncle Milty, Polyamorph, Isathunderfoot, Breyyana, CounterVandalismBot, Parkwells, TypoBoy, Billiefan2001, Auntof6, Les woodland, Excirial, Encyclopedia77, Erebus Morgaine, Leningrads, Buzzzone1, Wiki libs, Arjayay, Cowhead69, SoxBot, Levent, Thingg, Aitias, Wuzur, 7, Versus22, Mr kc, Nynan45, JTSomers, MelonBot, Marshlight, BobJones77, SoxBot III, CPGACoast, DumZiBot, Lifeistooshort, Virginiaac, BarretB, XLinkBot, Hotcrocodile, Gnowr, Spiknumb, Wolfer68, BigH-11, Avoided, Kwjbot, NellieBly, Garycompugeek, Jd027, Tim010987, Al tally, Good Ofactory, Airplaneman, TFBCT1, SlubGlub, Kbdankbot, Duddy Kravitz, Jhendin, Addbot, Willking1979, Some jerk on the Internet, Jafeluv, Jjutton, Dan56, AkhtaBot, Boomur, Ronhjones, CanadianLinuxUser, This is Paul, Yohomiedawg45, Cst17, Download, Chamal N, Favonian, Erik Svinding Olsen, 20yearoldboyfromNY, Squandermania, Tassedethe, NoNonsenseHumJock, Tide rolls, Krano, Apteva, Emilio juanatey, MuZemike, CountryBot, Goalskeep-enwiki, David47Jens, Luckas-bot, Yobot, Best O Fortuna, TripetLogen87, AnakngAraw, IW.HG, SurlyDuff, AnomieBOT, OriginalCyn3000, DemocraticLuntz, KB0407, Sonia, Piano non troppo, Materialschemist, Chris1000x, Frederic Y Bois, Giovanni84, Park6354, LiteraryMaven, Kellogg257-enwiki, Neurolysis, Nati De-Nut, Quebec99, 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- **Dorothy Gale** *Source:* <http://en.wikipedia.org/wiki/Dorothy%20Gale?oldid=659785123> *Contributors:* Ed Poor, Michael Hardy, Pnm, Tregoweth, Andrewa, JonMoore, Andrewman327, WhisperToMe, HarryHenryGebel, AnonMoos, Jeffq, Dimadick, Ajd, Postdlf, Wjhnson, Cclarke, Smjg, Bkonrad, Sukael, Gilgamesh~enwiki, Woggly, Abu badali, Roisterer, Kuralyov, MakeRocketGoNow, The stuart, Discospinster, Aris Katsaris, Matteh, 23skidoo, Shenme, Angie Y., Signor Giuseppe, Honeycake, Lectorar, InShanee, *Kat*, Stephen, Thryduulf, LadyNorbort, Thivierre, Robert K S, MatthewUND, Kbdank71, Rjwilmsi, Josiah Rowe, Wahkeenah, The wub, FuriousFreddy, FlaBot, Ewlyahoocom, Quentin X, Rtkat3, Rsrikanth05, Yallery Brown, Sinisterscrawl, ExRat, ONEder Boy, Inhighspeed, Codenamecuckoo, Barnabypage, Haemo, Jessek, Apster, Shirley Ku, Jonks, Closedmouth, Katieh5584, Philip Stevens, Professor2789, SmackBot, Melchoir, Chris the speller, Bluquail, Hongooi, Hogtied, Sana Jisushi, Orbicle, Pazuzu567, TPIRFanSteve, Adcro, Vanisaac, Wafulz, Jayunder-scorezero, AlbertSM, Drinibot, Richard Keatinge, Cydebot, AniMate, Treybien, Goldfritha, In Defense of the Artist, Noneofyourbusiness, Mojo Hand, JustAGal, Scottandrewhutchins, Escarbot, AntiVandalBot, RobotG, Smileyman457, NeilEvans, Ozgod, Storkk, PJ Pete, Stellmach, J Greb, MegX, Rotherpe, MrDrak, Typicalst, Swegam, STBot, Tgeairn, Dcseven, RaptorRobot, KylieTastic, Limetolime, Sir Crimson, Scottydude, Katydidit, RPlunk2853, Cherhillsnow, Ahooskinson 95, Labalius, Vchimpanzee, Teddy.Coughlin, Paradoctor, Flyer22, Wedg~enwiki, Goustien, Lightmouse, Dravecky, NYArson, Lord Opeh, HairyWombat, ClueBot, Binksternet, Procrastinatrix, Ashyen, Niceguyedc, Forestgarden, Piledhigheranddeeper, Trivialist, Murderfly, Muhandes, Sun Creator, RyanPKerr, JasonAQuest, Schoolcool118, For An Angel, Kbdankbot, Ash42, Addbot, Cantinabandgroupie, Darius Sinclair, Norman21, Tassedethe, Sky83, MileyDavidA, Yobot, Bunnyhop11, Legobot II, Fladoodle, Catpedantic~enwiki, LilHelpa, J04n, FrescoBot, Remotelysensed, StaticVision, Scarce, DrillBot, Jandalhandler, Luciotato, Jedi94, Lggarrison, Setitup, Bento00, Princess Beffy, Defying Gravity 4 Good, GoingBatty, Slightsmile, ChipmunkRaccoon, Gorrard, Unreal7, Thine Antique Pen, Sbmeirow, JaDangerz, ChuispastonBot, DarkDancer06, TirianOne, Frietjes, Helpful Pixie Bot, Batman194, Iamthecheese44, AngusWOOF, SLMnovelli, Daljp11, Dobie80, Mogism, Epicgenius, DilatoryRevolution, IntloX, Matt1161980, TheycallmetheDoctor, MagicatthemovieS, DisneyFan3, Talijaqueline, Verybored314, Snabbkaffe, Pinkartgirl1963, EditorOctober1990, Kayleighhjness and Anonymous: 219
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- **Arthur “T-Boy” Ross** *Source:* <http://en.wikipedia.org/wiki/Arthur%20%22T-Boy%22%20Ross?oldid=660015865> *Contributors:* Rich Farmbrough, Feitclub, Koavf, FuriousFreddy, BrothaTimothy, RussBot, Mike Selinker, Igbo, Derek R Bullamore, Ser Amantio di Nicolao, Cydebot, MegX, Waacstats, Shuttergun, AMbot, Trivialist, Kenneth Hardeman, Queenmomcat, JGKlein, Tassedethe, Dagnome27, Le dragon, AnomieBOT, Bokiluis, Drilnoth, RjwilmsiBot, DASHBot, John of Reading, GoingBatty, Wdillreese, ClueBot NG, CactusBot, VIAFbot, Mchanges!, Ekip39, KasparBot and Anonymous: 21
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Cornhole, Randel14, Tim208, Iamthejenk, Ryanjunk, Stanley011, Sheep81, Jkaharper, Robin Chen, NinjaCharlie, Skinheadskippy, Doug Johnson, BarryC, Politepunk, Jim856796, Djharrity, Ryouga, Vlad788, Levineps, Winner04, Chitchatj, OnBeyondZebrax, Nehrams2020, Vter4life, Fan-1967, Iridescent, JMK, Wilkikay, Bluemike, John Mash, Lorn2090, Abog, Dragonboy, JohnnyTwain, Maplejet, Enter Movie, Ericmcd, Poechalkdust, Adcro, Dreflymac, Cbird, Hurricanefloyd, Slammer111, Blakegripling ph, Splitpeasoup, Underdawg, JHP, Doramjan, Imad marie, Hipporoo, GDallimore, Leaky caldron, Hynca-Hooley, Joeshmoe, Tony Fox, Avac, Richard75, Happy-melon, Ageoflo, JS@RX1, Az1568, Courcelles, Kevbot, Willy Skillet, Mylogon, Clarkkent247, Wotbitchin, Ande B., Blackjackgirl17, Angeldeb82, EzeHM, Gusworld, Tawkerbot2, Valoem, Raikks, Dlohcierekim, Mark Preston, Sniff67, RattleandHum, Trade2tradewell, RedEyesMetal, Abcdefg54321, Run2zion, MiMiN, LessHeard vanU, AbsolutDan, Kirolos Aziz, Alexauyang, MightyWarrior, 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Magz bro92, Snoogans, Africa4ever, Fluence, Bill (who is cool!), Conquistador2k6, Rollingstones993, Hen25w, Treybien, Computervillan, PennyGWoods, Steel, Matttci, Jack O'Lantern, DrunkenSmurf, M4rilyn, Michaelas10, Qermaq, Gogo Dodo, Jkোকavec, Bellerophon5685, BlueAg09, Ahawowow, Geoffwah, Flowerpot-man, Ken Y., Corpx, Slagathor, Otto4711, Adolphus79, Bencsmith, Lugnuts, Kingbk, Huysman, Kalteras, Dusty relic, Scooteristi, Jorge, Flowerkiller1692, Ss112, Mesploosh, Soetermans, Studerby, Pete Davis, Difluoroethene, Benjiboi, Acs4b, Trident13, Crazy4metallica, EnemyOfTheState, Tawkerbot4, Demomoke, Andrew Heyn, DumbBOT, Drewhiggins, Maggott2000, Starionwolf, Maskedavenger2, HarpooneerX, Gandalf15, Optimist on the run, Jeffmallory, Kiran, In Defense of the Artist, Chris Henniker, ObjectivityAlways, Fistof-phury, Ward3001, Brad101, Arcayne, Big T, Nifes, CJ King, Dizagaoc, Omicronpersei8, MayaSimFan, Zoldello, Piranhamatt, Nol888, Crum375, Maziotis, Gimmetrow, PamD, Domino2097, Ozzzz, Evil666, BetacommandBot, CieloEstrellado, NAD 0108, Veryhughjass, Sohaib Khan, Cold Phront, Epr123, TomHial, Dancey2, Kahlefnllr, Badbats, Biruitorul, Luminifer, Dube0724, Maddufan, Azthetik, MrBojanglesNY, Robsinden, Babemachine, Aktornado, Olahus, Dalejenkins, Dasani, TonyTheTiger, Matt69er, Schicksal, Babiekbk123, HappyInGeneral, Sry85, Candyo32, Alexj.powell, K-lit, Donybrasco, N5iln, Atomic440, 24fan24, Hazuki~enwiki, Edwardx, RobotEater, Dbc06, JNighthawk, Jak Phreak, Spike James, Ilikeeggs49, Danielbd, Flusher5, Dontopenyoureyes, George Sampson, SGGH, Malarious, Ufwuct, Xlamortex, Jakerake, Catsarecool~enwiki, Nezzadar, Jackinator55, StarStan490, Speedster 619, QuasyBoy, Alientraveller, JustAGal, Sir Simon Tolhurst, Rnealh, RFreira, Aliya Ahmed, ThisIsAce, Rcoxx4u, Princeofpop, Grayshi, Froggo Zijgeb, Stachman, Nick Number, Cooljuno411, FreeKresge, Binarybits, Leedrick, Squishy Vic, SusanLesch, Ahmadnat, Gianbo~enwiki, Natalie Erin, TarAncalime~enwiki, Dzubint, Tean91, Shaanquake, Supran, CENTRAL, Baville, Jetrac843, Tom dl, Merseymasala, Weaponbb7, Rist0, AntiVandalBot, RobotG, Paul75, Majorly, Zaita, David Rush, Frschoonover, Lulla Santin, Rumandraisin, CheckeredFlag200, Raelifin, Myrockstar, Fnerchei, Yomangani, Artopp, SummerPhD, Bigtimepeace, Carolmooredc, Just Chilling, Alextwa, Dr. Blofeld, Daviddinnizz, Jayron32, AaronY, Atreyufan, 17Drew, NithinBekal, SmokeyTheCat, Zenitram82, TimVickers, Celtictiger, Breakbackmountain, Lordmetroid, Turk brown, Jawsper, Tjmayerinsf, Ghostchild23, Dr. Submillimeter, Modernist, AdamDeanHall, Dragster741, Credema, Dawsonr, MECU, Jhsounds, Znalbone, Lukar, Keith111, Hoponpop69, David Shankbone, EBG1234, Sully1311, Nelson m, Carlosmiguelbb1141, Smc-manus, Schaunard~enwiki, Qwerty Binary, Tacoeatingzebra, Ghmyrtle, Aeneiden-Rex, Dmerrill, I'll bring the food, Xocoyote, SiCoDesigns, O'Sean, Canadian-Bacon, Supernik87, Deadbeef, Bogger, BassGuy, JAnDbot, James Cotter, Mazito, Xnux, Dogru144, Husond, Incredi-Player, 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Steogirl, Toffnick, Mister Mo~enwiki, MartinBot, Schmloof, PCE, Imagekandi, Raastamusic, CliffC, Melofetehgold, Carls12, Cfrydj, Stusstcliffe, Rufus44, Eagleboy 15, Js2Jo, Allysqp, Rang3r, Fedfan0001, 2Dz, Smilingsuzy, Rettetast, Charles Edward, Ultraviolet scissor flame, Sig0, Acquis~enwiki, Doc Accurate, EvanGuy, Calum563, Ddrhypon13, CommonsDelinker, Johnpacklambert, Lillaedae, Azer Red, Darkstaown, Amerika 13, Mysar3232, Kguirnela, Davidng150, Alankc, Fconaway, Djshaw06, Crazybobson, Lilac Soul, Cyrus Andiron, Smith-boy, Tgeairn, SoulSinging, RockMFR, Fighting for Justice, Matt57, J.delanoy, Fatka, Ericgo, Pharaoh of the Wizards, Fudgeums, Trademark123, BOREDMAN677, DrKiernan, Trusilver, Spira12, Whoiswho88, Huey45, Quailman, Bigbush17, Ital chippi, Amarezero, Ic3ss, Hans Dunkelger, Lxndrlancaster, Wtimrock, PWdiamond, Malcolm, Jaymac407, Divine6, Marcus1743, Cleo123, Corndog10, Shadow Umbreon, Azzip, Goshikkuk Cloud, Cheesebrain, Toni S., Rickybrit053, Peanutbrain, Jerry, Steves101, WarthogDemon, Joshlind, Anomalicious, Neon white, DD2K, Merlot70, Gamedestroyer12, AqueelahNM, Weinstein, SCB '92, RikkR, Dahms.5, Wawacom, Undertaker218, JDHarper, Hippi ippi, Toulvus, Acalamari, Aqwis, Sega31098, Salih, IdLoveOne, Billydeek, Thathybridguy, It Is Me Here, Duece22, Mc

hammerutime, Nsigniacorp, Willblew, McSly, Mc8755, Dfoofnik, Athene cunicularia, Seantrac, Ryan Postlethwaite, Aboutmovies, Devils night, Butterflap260, Angelfinder7, Equizt, Gurchzilla, Oakshade, Jonathannew7, Ipigott, Jrphayes, Cen2s2s, Dredsina, JFBurton, CFBancroft, AntiSpamBot, (jarbarf), Berserkerz Crit, Ric168, Maximomax, Realman208, Belovedfreak, Chriscoopy, FamicomJL, Jonny5alive, Felted, Molly-in-md, Londo06, Patriot174, Stevemor909, Nameguy, Mbroject21, Bmovements, The Moodyblue, Cubfan789, Nthorthernposse, ThinkBlue, Mufka, Sculptorjones, Thehardcore, Pawnkingthree, Shoessss, PorcupineMezel, NBCBS, VpvFin, Overkastskies, Hydrazerg, Dpm12, Marc210, Juliancolton, Otakuanimegamer, Lilshawncz, Cometstyles, Benjaminso, Micah2012, Cosmictinker, MilosIvanovic, Mr Willis, Equazcion, Thepoof, D.M.N., Wmsmustang, 3dola~enwiki, Dwonderful, Ohemsted, Jon Doh, Woah321x, Southsydney, Buckethead1, DanShihisAsian, Ajfweb, Bonadea, Maskedman1, Ehronsouza, Amadeus34, Marcin Suwalczan, Teambls3, Andy Marchbanks, Cs302b, Moose8, FACE3333, Mareusio, TeganWilson, Woahstoser, Caliska, Therainbow, Smoovedogg, Bigdoglj52, Jet-Vypre, Jayisgames, Davecrosby uk, Tweetsabird, Alanjohns, Cmatcmextra, Stranger1992, Idioma-bot, Spellcast, WWGB, Bookwhiz, DaltreyEntwistleMoonTownshend, Fainites, Punktilldeath, Shoeluv76, Daimore, Mathieudog01, Signalhead, Wikiaddict8962, Coolug, Ummel, Wikieditor06, Garuman, ACSE, Egghead06, Vranak, Beaffox, Frodo14, W191283, Jthompson91, Wii360~enwiki, XXSaifXx, 28bytes, Lucan8ter, CH52584, Nothingbutmeat, VolkovBot, Zzzzqzqzqzqz, Carloluca, Kreeningsons, Sonofpoof, Lesliedbruce, Jambic~enwiki, Nigel the, Cmntgmry, MassassiUK, Geniusinfrance, Basharab, Kelapstick, Hersfold, Jeff G., Indubitably, Jmrowland, Factual80man, Nburden, Niceley, ShimShem, JeffStryker, AlnoktaBOT, Robotk, Gp225, Snan~enwiki, TheDeathbringer, Ericamandy, Marissa stuff, Sjones23, FergusM1970, Anthonyhose, Benbucksch, BlazeTheMovieFan, Barneca, QuackGuru, Starbucks95905, EVANMARTINHEAD, Masenko23, Philip Trueman, Refsworldlee, Jarona, Martinevans123, JuneGloom07, Rharmon, EnterStanman, TXiKiBoT, D4S, Shawn-swims, Aleikan, GimmeBot, Teddey, Cosmic Latte, Korgnex, BrandRadio12, Master NZ, Pflowles, Scifi buf222, Fataznboi30, Kiran-washindkar, Cjbeis93, Jacob Lundberg, Hahathatsfunny7, Kww, TtotheIMMYY, Pbr2000, Slidingruins, Jonbobi1, Nidahasa, Technopat, A4bot, Draurbilla, Chuckwolber, Enorton, Tabloidjunk, Cath reen, Kritikos99, GDonato, Miranda, Porthoshsc, Gmaurer40, Tevpg, Guillaume2303, Semifreak2, Mathwhiz 29, Anonymous Dissident, Almost-lost, Mosmof, ElinorD, Majora58, Cashmoneyrec, Affluent Rider, Mbogaard, Jimmy 3280, WarioLoaf, Bigbobb, Yawtyler, Bookkeeperoftheoccult, Minusf, Headmess, Saleemzohaib, Omhog74, Bigjim-sanders, LonleyShadowHeart, Bmg916, HarveyCarter, Subfluf, Gman814, Slackergeneration, Sanjivindakar, IllaZilla, Dendodge, Paulo Brasil, Eckoman120, DocteurCosmos, Martin451, JhsBot, Gian-2, DMSteveX, Leafyplant, Oromeen, Dambaram, Sanfranman59, Zodiak, Brents1, Alex ferguson, Kevin Doremus, Gregory wuz here, LordSnooze, Bkkasper, Haza12345, Jacov11, Ceres 009, Seb az86556, Skookumuk, Rayfartheadevo, Cherbear787, Hestonkelsey, UnitedStatesian, Snowbot, NiteHacker, Vgranucci, Cremepuff222, Isk84joy, Ambro23, Master Bigode, Geometry guy, Liljohn92, Henryodell, Nicholas.goder, Josh Allain, Maxim, Ssj4david, Soccerfrk12, WikiCantona, Jesser-aythe1st, Mimsywheaties, MearsMan, Oddtruth, Sfatoo, Ryanuk92, Gret252, Mollyolly, Smilesau, Gondiamond, Blurpeace, Dictator96, Chernabog92, Jrgsf, Happyme22, Drake2u, IL7Soulhunter, Eltonio, Feudonym, Kierancassel, Tebobthebuilder, Dewbe lover, Joelasaurus, Sean mewhinney, Synthebot, Randommaster3245, Ishiyama Eloc, Lova Falk, Posurpal10, Enviroboy, Sea231, Hyperanime11, AceoYe, Sai2020, Innerswefite, Nadochip, Tamer of hope, Vince lombardi, Vchimpanzee, RaseaC, Slybry, GoPurpleNGold24, JohnRobert-sly, Artrush, KFM, Littleweb1, Verox, Lobstermaniac, Entirelybs, Aruzo, CaptainChaotic, Raphaelaarchon, Something12345, GrayNY, Truthanado, K10wnsta, HiDrNick, Chenzw, Qworthy, Cheddargoldfish, Asim18, BigBadaboomb0, Jammycaketin, Chaplin62, Duppe24, Symane, Don1962, GQ002, Famguy231, Logan, Darius20, Minorityday, Evil1987, DarthBotto, Tumadoireacht, Bobthenob73, Chuck norris6996, Canadian idiot702, Planet-man828, CT Cooper, Ishbofyay, Michaelsbll, Lukalukaluka, Iiassarris, Adenisrandom, Tantulas, Scartelak, Hiddensonyvaio, Grubish, ChristMarx, Greatmilenko43, Magicac4567, Efilipek, Jeremy8709, DNEWSON, Ciararavenblaze, CMBJ, D. Recorder, Skater0203, Rwnn, Demmy, Theoneintraining, Pimnl, Rontrigger, Fanatix, Abercrombiemn17, Cosprings, AdRock, Plug hole hair, Buffalo48briere, Cooldello6, BroncosFan252, Copana2002, Jjs gigantor, SieBot, Frog 1, Vigax, Earny123, Peachykeen-dramaqueen, Jacko2007, Beralc12345, Calliopejen1, Cmister6911, KyleMoore, Hallpriest9, Patriot62371, Graham Beards, Black07blue, Jev090, Rumble74, PrinceOfDelter, Jack Merridew, Whitebread313, Xavierthewhite, Raw721, Trixy, Pdkr3w2022, Herkamayah, Fantastic fred, Jbmurray, Cactus26, Skere789, Michniwski, CINEGROUP, RJaguar3, John102592, X crafter, Lala land flyy4life, Shaniqual1, Trimy67, Sephiroth storm, Yintan, Mangostar, Indy91, Peter cohen, Potf13, Lpfan69, Casmin, Afb1994, Calabraxthis, Jbreenw, Finley, Digital Jedi Master, Grundle2600, EmceeJin, Caljoman, Dandandan2222, GlassCobra, Spongeluvr64, Lewis6726, AlexHammer, Jacobbirdy128, Zeph90, Nite-Sirk, Lilredge06, Dennyhigh, Blackjays1, Sk8eroy, 789dumb, BlueAzure, Simple-Chick, Happysailor, Mr-peenut24, Byan85, Flyer22, Chuckboris2, Halwa, Perspicacite, JD554, Alyssahavokx, Editore99, Save-Me-Oprah, Back2the50s, Oda Mari, Mpcoper, Arbor to SJ, Elcobbola, TrevorX, Ventur, Mjfan 4 lyf, Bitoko, Jonathan179, Cottonpicker123, CutOffTies, JGG59, Beccaviola, KingRantheMan, ATC, Lotsosfnails, Danniil Maslyuk, Willowridge, Kafogahoga, Earisu, Ch10023, Sophz x, Antonio Lopez, Asmgx, Bmxwx, AngelOfSadness, Mattl2001, Wysinger, Aspects, Jdlrp, George.sawdon, Tawniz, YellowFlag, Strepstil man, Jethro213, Brattman412, TheOnlyOne12, WikifiX23, Mr Monty Marbles, Lightmouse, Kskk2, Abdowiki, Iain99, Dragonlv8, Keraj kerak, Realist2, Kai9d9, Lucas.tej, Alex.muller, Fruitytingles, Kaboooz, Harout72, BenoniBot~enwiki, Fratrep, Gunmetal Angel, CARLli-BAYB33, Plansahead, Soggybread, Taylorguida, Wikiman999222, Coltsman444, Rosiestep, Seedbot, Chubby the bink, Thekingsaidno, Worldwayd, DaveyJones1968, Jamesdemonic, Silvergoat, Wikisum725, Adamthoba, Saintpatrick8908, Mentality Band, Rcs1899, Fuddle, Maxime.Debosshere, CultureDrone, Jamal08, Save Us.Y2J, Izackman, BCST2001, Mygerardromance, Realm of Shadows, OboeCrack, Martin H., Mikes555, Editfriendly22, Sukka Punch321, Craigb100, Altzinn, Susan118, WikiLaurent, Bobomejor, SambalBij, Dabomb87, Richardtq, Florentino flor0, Tobi4242, Fridgeman69101, Pinkadelica, Hordaland, Nickfryett, Iamwisesun, Vilnir, Efe, Precious Roy, Wonchop, Hotcop2, TPG12, MoritzB, Adfalcon, Jons63, Escape Orbit, Deadlyeditor, Schoolboy13, DanteOrange, LarRan, Randy Kryn, Dylan6758, Wattlebird, Shlimozzle, Tatterfly, Explicit, JasonSpatola, Vmanjr, Crownstalker, ImageRemovalBot, MrJamesfranco, Joe 10820071, RobinHood70, RockyAlley, 1jake312, Kookoo Star, Faithlessthewonderboy, Duckmanuk, Faisal Saddiq, Kanesue, Mcelite, Mooha321, Leatwosaints, Sethacus, Alam82, Animeronin, ClueBot, Docbrownboy, Sharie0, Legoboy1129, Nbadensley, Strongsauc, Binksternet, Artichoker, Vorash2000, Musamies, Lovemangenus, Aaronshavit, Crazy guitarman, Abbas911, Timothy Elliott Parker, Sunshinebearash, Eric Wester, Xero-7, All Hallow's Wraith, Rodhullandemu, Mattgirling, Tr9610, EoGuy, Cantabo07, Totalalisa, KBW1, ComixFlix, Armin600, Funksterfromfinland, Redd Baron1, Stanford1993guy, Kopv, Aluisios, Shark96z, Arakunem, Efraim dtvip, Chimmyman, Muzammil01, Taylor2319, KBick005, Drmies, Dronzo, Oburger, Thepuma swa, Mftds13, LUUSAP, Etonrifle, Showtime2009, Polyamorph, Zacefron52, Night Goblin, JTBX, Hafspajen, FannyMay, Stromboli2007, BuboTitan, Rich Uncle Skeleton, Nazi Boy, JTSchreiber, Waterfall117, LuckyPoppa, Keepsdrawn, Cliffsteinman, Niceguyedc, Pj2040, Crunkel, Nucata1983, Peanut4, Grimmy665, Killswitch on, Cluebert, Jericho735, Befryxell, Macha Panta, D bovair1988, Steveobscure, Myosotis Scorpionides, MrBosnia, Trivialist, Neverquick, LaTJay, Sokoru, Lastenglishking, Huffy0025, CharlieRCD, Abhiseb, Deathlive2, Wellsbro, Billybobsteale, Puchiko, Private-musings, Ilovemichaeljackson, Auntof6, PMDrive1061, Vpuliva, Burrel, Sponge616, Lgboxer000, Chickaloo6, Halvorsen brian, Golf pro 12, Clp123, Willay23, DaConvict, Constantijn09, Str4nd, Petestar1969, Somno, DragonBot, LeoFrank, Reyna147, Johnathon Duff, Ferriman, Ktr101, Tlatseg, Zxxz218, Excirial, Lukemcintyre, Hairroftedog17, GiantSpitoon, Sainnomine, Music2611, Nymf, Segas3dmm, Alexbot, Metal Head Dave, Loob, Noca2plus, Mandtplatt, MJJFAN82, Otte, Tactherapper, Johnmoor, Leg19, Ladypoet76, 04merisonw, Liferoxs10, Bartallen2, LeviHB, Conical Johnson, Gigolo 666, Madboys, 13mmiller, Abrech, Calkaline, Bsimondsmalamud, Austinfr, RENEGADE5589, Remipedia, Amozoness6, FaithLehaneTheVampireSlayer, Sir jude 100, Gavatron, Wowo70, MacedonianBoy, Coin-

manj, Sexylifebabe, Mashpot123, Dspark76, Lurulu, RussianBrotha46, NuclearWarfare, MickMacNee, Ice Cold Beer, Cenarium, Lunchscale, Arjayay, Jotterbot, K9blklblt101, 842U, Alexanderfriend, Lilsaintdj, LonerXL, SoxBot, Noosentaal, MustFallOutBoy, Ouze, Doommaster1994, VsevolodKrolikov, Redthoreau, Dekisugi, Dutzi, Noxia, LindsayKensington, Lifeinmono, Sampsonite5, Mickey gfss2007, Audaciter, Ejb.123, RickJaime, Bizzelx9, Shinningstar55, Leroyinc, Ottawa4ever, Kuffs, JasonAQuest, Pamela Gardiner, Happyfrog2008, Lepie032694, Kakofonous, Another Believer, Carpetburn4, Unclémiquej, Calor, Manman922, Yangyuhui902, Yonskii, Boot123, Donutlad101, Alvareo, Secret, Rocket man 08, FrauBluecher, Aitias, Ofennell, Harry Pothead117, Jaycass2021, Zombie433, JoyaOscura, Padsquad43, Akaszynski, PCHS-NJROTC, JTSomers, Tezero, Starlemusique, Blow of Light, Crodude86, Berean Hunter, Contains Mild Peril, Gikü, HumphreyW, Indopug, Runefrost, Rockk3r, Herunar, SteelMariner, DumZiBoT, Lukelovesyoutoo, Vike2000, Mft1, Hubert101010, Falcone827, Socomadict03, Runninglance, Dorit82, Dfdfdfdfff, Souljaboyandrew, Cityplacej, Nr9krw, SMP0328., Chancychipman, Zzapinercor, InternetMeme, 03md, AlanM1, Wild Oak, MichaelQSchmidt, Badmachine, Knapman22, Jhony4565, Mileycyrussulja, The Thought-Fox, Underbelly 50, Capriaf, WordMachine, Abola2121, GLGermann-enwiki, MaximumMadnessStixon, Hudsoncasiple, Syfuel, Burningview, Aprisco86, Alex250P, PseudoOne, SlayerXT, Simone Jackson, The Unwanted Comment, Death It Self, Goodfoodishealthyeveryday, ManOfSummer, Huseyinkeles, Hoopy1, Hiimgabe, Laser brain, HappyJake, Tacosalsa7, WikiRedactor, Bernardoni, Vanhalenjump, 21stCenturyGreenstuff, WillOakland, Toliño, Mitch Ames, Pirateer011, Tubesurfer, Davidcottis0100, Abdulmatics, WikHead, Bghgd, Gerdysmith, Pika62220, Mbbl, Yataking, Beach drifter, Crazyberg123, Paravis, TheKILLOSOPHER, Justlikehilary, Badgernet, Darkblazer, Southspan74, Colliric, Pimphi11, ZooFari, Matt on Wiki, Santa9945, Dubmill, Travisharlem, MMich, Lemmey, NonNobisSolum, Idag, Franklinhigh123, Kilnburn, TFBC1, Reqluce, -Decending-December-, Drewmartial, Stowns, Jean Carlo Zepeda, Hunter Kahn, Peeeter, Codesame, Kbdankbot, HexaChord, Kodster, Nnnnnnnn81, Hanx1234, Javagen, Kawasaki865, RyanMcCulloch, Le Rusceue, Addbot, Xp54321, Paper Luigi, Unkownkid, Brumski, Juex, 35stunnas, Thriller25, JBSupreme, Hitman4994, W1a2s3e4y5, Aikclaes, Tomilee0001, Imperatore, Newb787, Shipscrazy, Mypulitzer, Sephirothouits, ILike2Poddy, Bucaros, Some jerk on the Internet, Yucel-92, Jafeluv, JakubMan, Chihuahua22, Cryellow, Cocoruff, Jojhutton, Dan56, Baddawg96, Hanzzibabebz, Tymike07, Haydeemarinotzell, Queenmomcat, SpartanSWAT10, Giants2008, I am the one for you, Vanillababylon, Theleftorium, Llewelyn MT, Raywil, Geitost, Ucla90024, TheMarijuanaMan, Jairofelix, Mohammedsh, Aguilac, Megata Sanshiro, Lizorkin, JaredJenkins2, Me Three, Mjollnir117, Mannisrai, Mservers, Ed alide132, RedRose333, Wingsped, Shakaib12, Mark mcmahon, Mightme, ExitRight, Fieldday-sunday, Startstop123, Dapianoman, Roxel The Demon Hunter, Misterx2000, Ashton1983, Fluffernutter, XxxOZZYxxx, MXVN, Noozgroop, Ace Mendiola, Sukalohaden, Ultraman X77, Richboylang, Streetknight23, Dyadron, Kascnf82, Wasagab, Gtadood, Looie496, Sleepaholic, Cst17, Pureballa25, Proxima Centauri, Heythere1234, RaggedGlory, Pmod, CarsracBot, Dannytle, Euroleague, Joeyjackpot, OfeliaM5, Write123567, Crispin173, Johnjohnnythebest8, The Shadow-Fighter, Ag453, Kellygirlaj, Freeaspirations, SSholden, SDLexington, Volkovroble, Dr. Universe, Favoniam, Anam Gummam, Heshamdiab116, LinkFA-Bot, JGKlein, Fefe123, Jaydec, Arteyu, Hapsala, VelociraptorBlade, Beast from da East, Seanshew, Gchammons, Yeags, Txhockey, Timeraner, Bits2news, Taopman, Tassedethe, Samolsco8, Esteban97, Raysa1, Mslevy, Numbob3-bot, Automatedaccount1, Daywalker, MJisnotmylover, DubaiTerminator, SigKauffman, Kasjanek21, Chao19, Alexander.mitsos, Alan16, Mr325, OIEnglish, Sky83, ToonIsALoon, Ldubs48, Dan101010, Zorrobot, Jimmyfla, Tel'Quess, Jarble, Nipun1957, Senior Fellow, SmolderinCorpse, BlackMarlin, Marksdaman, Aaroncrick, Evertime, Ben Ben, Dericksilly, Naurmacil, Mihai alexandru, Luckas-bot, Schmidtmandaddy, Yobot, Maladroitley.serious, Agent001, EchetusXe, 1Sire, Themfromspace, DJ-x3, Theserialcomma, Tokyocolumbia, Ytiugibma, Upd8, Legolas2186, Proindexer, Adi, DragoLink08, DisillusionedBitterAndKnackered, Teddypickle, Evans1982, Nk3play2, Harrisju, Devashree0707, Meadow203, Freikorps, J Milburn Bot, Wikipedian Penguin, Jbob360, Jasperhunt, Jmc1987, Tiberiu Balint, Gokus Girl, Davduff, GateKeeper, Lilplayboii, Reenem, Minnesotatwins15, Rwhollywoodfan, DaytonaMike, Fraselpantz, Codypridmore123, Reindra, SwisterTwister, PurpleDrama1, Raviaka Ruslan, JenWZU, Revolution, Bh02306069, Xluvanmusiqx, Martin.delange, Roltz, Skyeliam, Vanish user s8jsw823rnfscu8sejhr4, AndroidOfNotreDame, Alexandre8, Radiopathy, Bbb23, Jeremy706, Matty, TreadingWater, Akpantue, Synchronism, Bod720, Tribal44, Leefeni.de Karik, Backslash Forward-slash, AnomieBOT, HairyPerry, OriginalCyn3000, Jesusjordan, Raficamp, SkylerSlywchuk, Portly pundit, Unlimitedwebsite, Osandbu, Booksnmore4you, Alicia 2, Lagane, YeshuaDavid, Yowuza, Cassie.ConnecticutFever, Dakara123, Riverstepstonegirl, Six words, Alexander-enwiki, Sprite7868, Jim1138, Filthyralph, MLVD, Pyrrhus16, ItsAlwaysLupus, BlazerKnight, FunkyJoce, DinoZon, SoUnusual, Onnozele, JDelo93, Justme89, Sourcechecker419, Adishesha, CityFeedback, Jmcollier, Holdonloosely, Jeff Muscato, MaterialsScientist, Chuthya, Are you ready for IPv6?, Hbkrishnan, Tintero, Mahbod2435, Citation bot, ZenCopain, Ericnotderek, Frous, Funwisconsin-guy2007, X7000matrix, Vanished user zm34pq51mz, Furdee01, Grantsaylor1995, Anarchy 97, AlanBergMcGrath, Derossi, Lilhova423, Carthrage, Hlebz, ArthurBot, Qorilla, LilHelpa, Cheloe61, Simfake, Head Banger Hippy, Halfmonkey, Woolnut12345, StewartNetAddict, Daftpunkboy93, Obersachsebot, Xqbot, TinucherianBot II, Renné, Haifa.92, Farawa, Crescent8, Nappyrootlistener, Rubikslens, MarkusBJoke, The Magnificent Clean-keeper, Untwirl, AL3X TH3 GR8, Drjwolfe, Wperdue, Fern 24, Pontificalibus, Jeffrey Mall, Wertdunk999, Christianb5, ChildofMidnight, Lordjeffsofdelamere, Ilovespears, TheCuriousGnome, Live Light, Lisa Looloo, ThePinecones, Zinaida Prokofievna, Julia-The-Little-Lady, HJMC, Tom Lennox, Anna Frodesiak, Locos epraix, Pool o mud, Mlpearc, Lil-unique1, Kemoo2009, Heslopan, Jerm876, Flashflash., GreekStar12, Bigaireatscheese, S0aasdf2sf, TrubZ, Almbot, Riade87, Joly Janner, Petriedn, ICarly fan 0246, Shojego, Gross. Advertize, Pmlineditor, GrouchoBot, Pumkinjuice, 62 Misfit, Tessiexo, Smartkid1998, Naur, Yokotakamoshi, Fire-drum71, Mutante96, Koda Niko Carrie, Tomballguy, Riggedfallacy, VJ13A, Ksk2875, Omnipaedista, Drummer9876, GorgeCustersSabre, Elcatsbo ylurt, Ohannaiw, Johnali123, HernanQB, RibotBOT, The Interior, Cresix, Scritti86, Bellerophon, Bahahs, Triplepickle815, Mike dots2000, Bobmonkey77, Sparks Fly, Sabrebd, Flávio Bros, Auréola, Eileen's Dream, Pedro thy master, JJ Georges, Jean-Jacques Georges, Cryptonio, Locobot, Brutaldeluxe, Tarrant on Wiki, Doulos Christos, Wholphin, Texas141, A Quest For Knowledge, Speaker1994, Lollipopscore, Rockin56, Holder, Moxy, Disney09, Maddog07, Arneandre, Waitingforbrain, Earshear34, Patrick XXX, Little grape, Billy O. Morris, Wolfpeaceful, Shaper252, Canyon2050, Hornymanatee, ASOTMKX, Petergriffin9901, Andrewdude2, Erik9, Gibb0Yeo, Mtp1960, Tppersaud, BhainsRajput, Jamescooksey, Johnny pt, Griffinofwales, Who then was a gentleman?, Tktru, Rohitrrrrr, BlackLolipop, Alexander.hugh.george, Lilypada94, Pecoc, Nocrowx, Kohoutek1138, FrescoBot, Joep01, Liquidluck, Hyju, OspreyPL, GageSkidmore, Char cutie98, LucienBOT, User F203, Purplebananasandelephants, Nyguide, Random user 23399402, Kittins floating in the sky yay, KSWarrior8, Bassrastamasta, Sky Attacker, DinajGao, Enonx1, Hotel36000, Jpoisson15, Pan.avii, Roonaldo10, Smita28, A vision of it, Neptunekh2, Golfj21, Tazz09, Cmcceanor595, Sohmati, Aa48965, Uitanode, ParaDoxus, Dragon kairo, Gunitsean, English1123, Koolboy111111, BreakingDawn 90210, Thebulletproof1, BulsaraAndDeacon, Gbern3, Masterknighted, Ywmpq205, Seanbond5, Girlwithgreeneyes, Anshul2395, Viktorkras, NGSF, Mystery ace, Macaronlover, The abominable Wiki troll, LedBeatles52596, Mizmif, Cron-clataus, Mjlouisdbz14, Dockimble, Purpleturple, Joker123192, Qscott86, Jayy008, Jun Nijo, Honeycomb97, Crystal Clear x3, Citation bot 1, Former user 9, Joplinplayer, Plumadesabiduria, JackOfBlades2, Stijnvanerp, Diwas, Little.miss.sunshine, Gothica36, The kicker, Scarce, Nathanid, Paulusmaximus1983, David Coverdale's White Snake, Ahjwzll, Redrose64, Srijan89, ItaBOTH15, TUSWCB, DrilBot, Pacov146, Quekong, Galaxiehoon, Ractogon, 21yearoldboyfromNY, Lgimewickllort, I dream of horses, ItsTheClimb17, MMBBTT, Sash 1990, Alexhermon, Bigbird3141, KAPITALIST88, Chaffacter, Heavyweightchampion, LizzieBabes419, GiacomoReturned, Joshua.brill, Toytatın şimşegi, Cheaperbydozen, Hellknowz, Alejandro Andrade Ponce, Upland1425, Calmer Waters, Tinton5, Cocomilos, King Zebu, UnicyclingJugglingGOD, Qaziphone, Purple black cutie, Zomegad, JackShestak, Illuminati721, GranvilleHouston, Jalunda, Unityedd,

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Virakhvar321, Celarnor, DI-Douglass, Sweetalkinguy, Dream out loud, RandomP, Kellyprice, Peteforsyth, Ultraexactzz, DDima, TenPoundHammer, Ohconfucius, Will Beback, Fugro, Geach, Mouse Nightshirt, Sixtimes, Kuru, John, Lieutenant Colonel Frank Slade, Robofish, Tkkttk, Jeromealden 85, IronGargoyle, Syrcatbot, CarlosHernánChassares, Ckatz, Dale101usa, Pazuzu567, MarkSutton, Mr Stephen, Modeset, Dicklyon, 2T, E-Kartoffel, Agent 86, OnBeyondZebrax, Nehrams2020, The Giant Puffin, Underdawg, Courcelles, GiantSnowman, Billy Hathorn, Gus-world, SkyWalker, Russell29, Jermy~enwiki, Ale jrb, Mattbr, Hucz, Kevin McE, CBM, Timan123, Drinibot, Benwildeboer, ShelfSkewed, CKozeluh, Karenjc, Cydebot, Mato, Mrweedle, HumbleGod, Ss112, B, DumbBOT, Shez182, DtownG, JamesAM, Thijs!bot, Epr123, TonyTheTiger, Sry85, Steve Dufour, Larpman, Mojo Hand, Sopranosmob781, Raeven0, Darek85, RFerreira, CharlotteWebb, Nick Number, Dollallama, RobotG, Seaphoto, Gdo01, Jessiejames, Myanw, Husond, Skomorokh, 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