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Bob Anderson, Michele Anthony, Pam Bendich, Cara Bridgins, Carole Broughton, Debbie Burdick, Clive Calder, Tom Carrabba, Cheap Trick (You Rock!), Jeff Diamond, Wolfgang Frank, Dave Frey, Brian Gately, Candis Johns, Brad Keenan, Gerry Kuster, Mack Hill, Jackie Murphy, Julia Michels, Marty Olnick, Scott Pascucci, Peter Paterno, Darlane Reilly, Mark Robinson, Tom Rowland, Peter Thea, Glenn Schwartz, Joyce Sevilla, Angela Snider, Diana Washburn, Barry Weiss, Ron Wilcox, Jim Yukich and Dan Zucker



Special Thanks to The Carsey-Werner Family: James Anderson, Mark Brazil, Marcy Carsey, Courtney Conte, Adam Glick, Stuart Glickman, Patrick Kienlen, Caryn Mandabach, Mike Matousek, Jeff Sudakin, Bonnie Turner, Terry Turner, Dirk van de Bunt, Ben Vaughn, Tom Werner and the cast of "That '70s Show"



Cheap Trick
 Ram Jam
 Golden Earring
 James Gang
 Lynyrd Skynyrd
 Bachman Turner Overdrive
 Argent
 Montrose
 Blue Öyster Cult
 Ted Nugent
 Alice Cooper
 The Kinks
 10cc
 Big Star

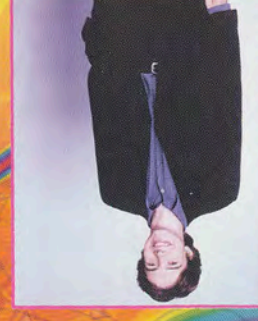
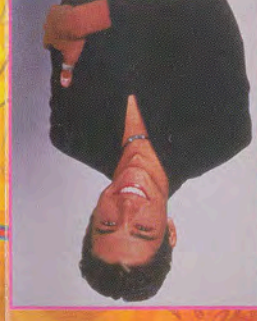
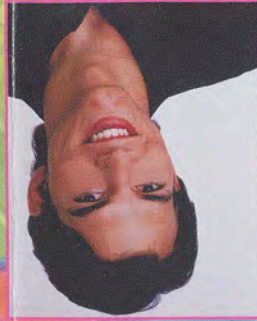


There has never been a decade like the '70s. It was a time when leisure suits, skin tight jeans, wide tops and clogs formed the Earth. What other era could bring us Heavy Metal Disco, Pop, Funk and Punk in the same ten years? The '70s saw the end of the Vietnam War, Watergate, the Bicentennial, and the Gas Crisis. Oh, and who could forget the wedding. Kidding, a lot of us forgot the wedding.

Say what you will, the '70s was anything but dull. In truth, it was a blast, which is what "That '70s Show" captures on a weekly basis on Fox. Set in suburban Wisconsin, the show's soul resides in the basement of the Forman house where Eric (Kurtwood Smith & Devra Jo Rupp) and college drop-out sister Laurie (Lisa Robin Kelly), but gets by mostly with a little help from his friends - serious and cool Hyde (Benny Masterson), intelligently challenged Kelso (Fashion Kitcher), and his con-rolling girlfriend Jackie (Mila Kunis) and exchange student Tex (Wilmer Valderrama). Eric's best friend and now girlfriend (Don Stark & Tanya Roberts) are deep into every '70s fad and loaded with all the right times for the times. "That '70s Show" gives welcome new meaning to the "The Decade."

THAT '70S SHOW

THAT '70S SHOW



CHEAP TRICK – "That '70s Song" Based on "In The Street" by Alex Chilton and Chris Bell. Additional lyrics by Ben Vaughn. Werner-Carsey Music (BMI)/Almo Music Corp./Koala Music (ASCAP). Produced by Julian Raymond. Mixed by Chris Lord-Alge. Previously unreleased

CHEAP TRICK – "I Want You To Want Me" (R. Nielsen) Screen Gems/EMI Adult Music (BMI) Single chart entry date 4/28/79, peak #7; single released from the LP *Cheap Trick Live At Budokan*, chart entry date 2/24/79, peak #4 © 1977 Sony Music Entertainment Inc. Used courtesy of Epic Records by arrangement with Sony Music Licensing

The most profitable export from Rockford, Illinois (aside from Winnebago County's reputable farm machinery equipment) turned out to be Cheap Trick – guitarists Rick Nielsen, Robin Zander on vocals and guitar, drummer Bun E. Carlos and bassist Tom Petersson. They never intended to single-handedly upset the humorless punk rock revolution, kick dinosaur rock out of office and send Anglo poseurs back to their side of the pond, no sir. But while Ayatollah Khomeini was getting busy in Iran putting Islamic fundamentalism on the map, Mork from Ork had landed on Earth and Cheap Trick was wondering how the *live* version of this tune had jumped off their Budokan concert album to become their unlikely first top 10 hit. Ira Robbins pointed out that some of the ideas in this arrangement were gleaned from a French techno-pop cover version of the song ("J'attends toutes les nuits") by Niko Flynn. Na nu, na nu.

RAM JAM – "Black Betty" (H. Ledbetter) Folkways c/o Richmond Org. (BMI) Single chart entry date 6/11/77, peak #18; from the LP *Ram Jam*, chart entry date 9/10/77, peak #34 © 1977 Sony Music Entertainment Inc. Used courtesy of Epic Records, by arrangement with Sony Music Licensing

When the annals of all-time one-hit wonders are compiled, somewhere in the Top 10 we'll find a spot for this band, who managed to re-tool an ancient Leadbelly folk-blues chant gang song into a radio hit that everybody sang along to while reading the Son Of Sam reports in the daily newspaper. Was there a connection between Leadbelly and TV's megahit *Roots* that season? There should be more to the Ram Jam story than knowing that guitarist Bill Bartlett was in the Ohio-based Lemon Pipers ("Green Tambourine" a decade before) or that bassist Howie Blauvelt was billed in Billy Joel's old Long Island band, the Hassles. But there ain't. We know a lot more about 1977 – saccharine was banned, Tokyo Rose was pardoned by President Ford, *Hustler's* Larry Flynt was convicted of obscenity in Cincinnati, the New York grid blacked-out on July 13th and "The New Adventures of Wonder Woman" was back!

GOLDEN EARRING – "Radar Love" (B. Hay/G. Kooymans) Sony Tunes (ASCAP)/BUMA. Single chart entry date 5/11/74, peak #13; from the LP *Moontan*, chart entry date 5/4/74, peak #12 © 1973 MCA Records, Inc. Used courtesy of MCA Records, under license from Universal Music Special Markets

With the Top 10 success of "Hocus Pocus" by Focus in 1973 and "Radar Love" by Golden Earring in the springtime 1974, it sure felt like Netherlands hard rock had found a welcome home in America; but a month later Abba cruised in from Sweden with "Waterloo" and the Dutch reign fell. Nevertheless, Golden Earring unleashed a feverish staple with their first U.S. chartbuster on The Who's record label (Track), which has found its way onto many a movie soundtrack in the intervening years. On tour with The Who and others, the Earring was an irresistible force, whose shows climaxed with lead singer Barry Hay taking an impossible leap into thin air from atop Cesar's drum kit – remember kids: these are trained, professional rock stars, please don't try this at home.

JAMES GANG – "Funk #49" (J. Fox/D. Peters/J. Walsh) MCA Duchess/Homemade Music (BMI) Single chart entry date 8/29/70, peak #59; from the LP *James Gang Rides Again*, chart entry date 7/25/70, peak #20 © 1973 MCA Records, Inc. Used courtesy of MCA Records, under license from Universal Music Special Markets

All attention turned to Ohio in 1970, following the May 4th slaying of four Kent State University students by National Guardsmen at an antiwar demonstration. Nearby Cleveland's hometown power trio was the James Gang – drummer James Fox, bassist Dale Peters and guitarist/vocalist Joe Walsh in his first major band – and tales soon spread of Walsh stealing the show from Jimi Hendrix when the Gang and the Experience shared gigs in the Midwest. After "Funk #49" became a staple of the newly emerging FM progressive rock radio scene, Walsh only hung around the James Gang another year or so before starting his own band in 1971 (Barnstorm) and eventually joining the Eagles five years later. But there was this moment in time when a gig by the James Gang was even more fun than staying at home on Saturday night to watch "Mission: Impossible," if you can believe it.

LYNYRD SKYNYRD – "Saturday Night Special" (E. King/R. Van Zandt) MCA/On Backstreet (ASCAP)/MCA/Duchess/Windswept (BMI). Single chart entry date 6/14/75, peak #27; from the LP *Nuthin' Fancy*, chart entry date 4/12/75, peak #9 © 1975 MCA Records, Inc. Used courtesy of MCA Records, under license from Universal Music Special Markets

It's 1975 and the war in Vietnam is over, American GI's from the South are returning home and getting hit with a musical assault even they can't fight back against – disco! Disco sucks! Thank the Lord for the nighttime and a good old band like Lynyrd Skynyrd from Jacksonville, Florida, the last bastion of public mushroom fields in the civilized world. With their first three singles, "Sweet Home Alabama" (Neil Young loved it, don't let anyone tell you different, son), "Free Bird" (in tribute to Duane Allman of The Allman Brothers Band, Skynyrd's spiritual antecedents), and this chugging dedication to the working man's ultimate solution – the band carved out a following who would stay in their corner 'til hell froze over. The Mississippi airplane crash of October 20, 1997, that took the life of lead singer Ronnie Van Zant, guitarist Steve Gaines and his sister Cassie, short-circuited the life of a band that had come to symbolize a certain quality and ideal of American freedom in the South.

BACHMAN TURNER OVERDRIVE – "Let It Ride" (R. Bachman/C. Turner) Sony/ATV (BMI). Single chart entry date 2/23/74, peak #23; from the LP *Bachman Turner Overdrive II*, chart entry date 1/19/74, peak #4 © 1973 Mercury Records. Used courtesy of The Island Def Jam Music Group, under license from Universal Music Special Markets

Learning the guitar chord progressions for BTO's "Let It Ride," "Takin' Care of Business," "You Ain't Seen Nothing Yet" and "Roll On Down The Highway" – even the air-guitar chords, for Pete's sake – is an essential talent for any hoser whose commitment to the 70s is true blue. After leading Canada's Guess Who and Brave Belt through more than a decade of Top 40 hits, Winnipeg's favorite sons, guitarist and songwriter Randy Bachman and bassist C.F. (Fred) Turner conceived a workingman's band that took its last name from the truck-drivers' magazine, *Overdrive*. Even the group's first chart single south of the 49th parallel was titled "Blue Collar." When Expo '74 opened up in Spokane in May, the Pacific Northwest became the place to be, and you didn't want to be there without your 8-track cartridge collection of BTO.

ARGENT – "Hold Your Head Up" (C. White/R. Argent) Mainstay Music (BM) c/o Al Gallico Verulam (PRS). Single chart entry date 6/17/72, peak #5; from the LP *All Together Now*, chart entry date 7/1/72, peak #23 © 1972 Sony Music Entertainment Inc. Used courtesy of Epic Records, by arrangement with Sony Music Licensing Inc.

The careers of two of England's progressive, idiosyncratic keyboardists – Rod Argent of The Zombies (1963-1967) and Keith Emerson of The Nice (1967-1970) – overlapped in interesting ways as the 70s got underway. The overblown theatrics of Emerson, Lake & Palmer came to symbolize all that was excessively pretentious about progressive rock – indirectly igniting the back-to-basics "pub rock" revolution later in the decade that spawned Elvis Costello, Graham Parker and others. On the other hand, Argent refined the minor-key mood-swings of the classic "Time Of The Season" Zombies and, with his partner Russ Ballard, came up with an approach that combined effortless harmonies with the most imaginative melodic trips. Before you go writing them off as one-hit wonders, remember that Argent cut the original version of "Liar" (one of 3 Dog Night's biggest hits) and the perennial "God Gave Rock And Roll To You." As a postscript, "Hold Your Head Up" became a popular anthem of optimism and hope in the aftermath of the terrorist murders that shattered the '72 Summer Olympics in Munich.

MONTROSE – "Rock Candy" (D. Carmassi/B. Church/S. Hagar/R. Montrose) Big Band Music & Montunes Music (BMI). From the LP *Montrose*, chart entry date 5/11/74, peak #133 © 1973 Warner Bros. Records Inc. Produced under license from Warner Bros. Records Inc.

Long before the coming of Van Halen was even a gleam in their mama kin's eye, the band known as Montrose introduced gamma-ray guitarist Ronnie Montrose and 26-year old singer Sammy Hagar to the West Coast flash-rock scene in 1974. "Rock Candy" had nothing to do with the price of sugar (joking from 18 cents to 65 cents a pound that year, but did you hear they found a dog-eared copy of Montrose's million-selling album on President Nixon's record shelf after he left the White House in August? Hmmm. Three years later, Hagar kidnapped the entire Montrose rhythm section of bassist Bill Church, drummer Denny Carmassi and future Night Ranger keyboardist Alan Fitzgerald to form the core of the first infamous Sammy Hagar Band. Goodnight, John-Boy. Goodnight, Jim-Bob. Goodnight, Grandpa. Goodnight, Grandma....

BLUE OYSTER CULT – "Cities On Flame With Rock And Roll" (S. Perlman/J. Bouchard/E. Bloom/A. Bouchard/A. Lanier/D. Roeser) Sony Tunes (ASCAP). From the LP *Blue Oyster Cult*, chart entry date 5/20/72, peak #172 © 1972 Sony Music Entertainment Inc. Used courtesy of Columbia Records by arrangement with Sony Music Licensing Inc.

What? Another four years of Dick in the White House? Burn down the streets! Let the cities beware! By 1972, in the shadow of the impending Watergate investigation, the first round of SALT (Strategic Arms Limitation Treaty) talks, and passage of the Equal Rights amendment, five agents of fortune arose from the ashes of chaos to breathe new science into the tired tongues of rock: leather shaman lead singer Eric Bloom, pyro-stun guitarist Don "Buck Dharma" Roeser, lean and hungry Allen Lanier on keyboards and the Bouchard brothers: Albert on drums and Joe on bass. The sixth, integral member of this Long Island-based cabal was manager and poet/lyricist Sandy Pearlman, veteran of the first rock critic wars of the 1960s, whose apocalyptic vision on songs such as this one, "The Red And The Black," "Dominance And Submission," "E.T.I. (Extra Terrestrial Intelligence)" and others helped keep BOC at the top of the heap for a dozen years.

TED NUGENT – "Hey Baby" (D. St. Holmes) Magicland Music (ASCAP). Single chart entry date 3/27/76, peak #72; from the LP *Ted Nugent*, chart entry date 11/22/75, peak #28 © 1975 Sony Music Entertainment Inc. Used courtesy of Epic Records by arrangement with Sony Music Licensing

"You can call it ego, you can call it bragging, you can call it anything you want," Ted Nugent told the camera on VH1's "Behind The Music." "But there is only one Alpha male, and that's me." Nugent's enormous ego, his obsession with game hunting and "The Call Of The Wild," his hard-line anti-drug position and its effects on the musicians who came through his bands and his stormy relationships with many of them (especially long-time singer-guitarist Derek St. Holmes) – is only part of the mystique. When the 26-year old Gibson Byrdland guitar-slinger began his solo career at Epic Records in 1975 (after a decade with the Antiboy Dukes), he did it with a bang, landing on the charts with a song that was the essence of his Tedness, the whole trip wrapped into one tight package. Sex was much, much better with Nugent than it was with *Emmanuelle* or *The Story Of O* in the movie theaters, and you could always sing along, too. What could be better than that?

ALICE COOPER – "Under My Wheels" (D. Dunaway/M. Bruce) EMI Blackwood/Ezra Music adm. by Third Palm (BMI) Single chart entry date 12/25/71, peak #59; from the LP *Killer*, chart entry date 12/4/71, peak #21 © 1977 Warner Bros. Records Inc. Produced under license from Warner Bros. Records Inc.

It was the best of times, it was – the most schizophrenic of times. But one thing for sure, 1971 was the year that launched Alice Cooper's masochistic brand of heart attack-rock – replete with onstage guillotine execution, a live boa constrictor and other playful tortures – onto a rock scene wallowing in the last hurrah of mellow hippie singer-songwriter types. In the post-Altamont world of a Capitol Hill bombing by the Weather Underground and the Attica prison riot, Alice Cooper's histrionic theatrics and blistering billion-dollar arena volume seemed a helluva lot more relevant than a sunny afternoon on Martha's Vineyard, if you get the drift. It was a year that began with Alice's "Eighteen" and ended with this pretty-for-you rally, on the way to his all-time call for action just six months later, "School's Out." For all his excesses, Alice Cooper died for his sins – every night!

THE KINKS – "Celluloid Heroes" (R. Davies) Davray Music Ltd. (BMI). 1971 & 1972. From the LP *Everybody's In Show-Biz*, chart entry date 9/23/72 © 1972, 1999 Velvel Records LLC/Konk Records. Licensed by Velvel Records LLC/Konk Records.

Still in the midst of their first year with a new record company, RCA (only their second U.S. label since they began their career almost a decade before), the Kinks were setting out on a grand tour of America in 1972. With such stout mates as Fairport Convention along for the fun, Kinks leader Ray Davies equipped himself with a professional movie camera to capture his adventure. Could he have foreseen that The Kinks' new record label would not place one chart single on them for the next six years (and as many albums), and was this his not-so-subtle counter-move to embed himself in the new medium of film? Brother Ray's fascination with Tinseltown glitz and clamour, the stars on Hollywood Boulevard and legendary figures such as Marilyn Monroe and James Dean made this one of the memorable albums in the group's entire discography.

10cc – "The Wall Street Shuffle" (G. Gouldman/E. Stewart) Man-Ken Music Ltd. (BMI). From the LP *Sheet Music*, chart entry date 8/10/74, peak #81 © 1973/Produced under license by Jonathan King Enterprises Ltd.

On November 14, 1972, not long after British hit songwriter Graham Gouldman (who wrote "For Your Love" by The Yardbirds and "Bus Stop" by The Hollies, among dozens of others) and Eric Stewart (his mate in Wayne Fontana & The Mindbenders) joined forces with former art school brats Kevin Godley and Lol Creme to form 10cc – the Dow Jones average on the New York Stock Exchange topped the 1,000 mark for the first time in history. Ironically, this song didn't hit the U.K. charts until '74, and was never issued as a single in the U.S., where 10cc was worshipped by a cult of fans who revered their ultra-clever word games ("Rubber Bullets" is a gem) and occasionally loopy romantic ballads ("I'm Not In Love"). FAQ: 10cc? Multiple choice: a) the average measure of love goo released by the human male each time; b) the minimum volume of air needed to be injected into a vein to induce instant death; c) all of the above.

BIG STAR – "September Gurls" (A. Chilton) Almo Music Corp./Koala Music (ASCAP). From the LP *Radio City* released 1974 © 1992 Fantasy, Inc. Courtesy of Fantasy Inc. (FCD-60-025)

When several ambitious rock critics wrote that Big Star was the most important American rock band since The Beach Boys, the Memphis group attained a cult following that grew like topsy over the decades. The collective brainchild of the late Chris Bell (R.I.P.), the nearly late Alex Chilton of the '60s Box Tops (g.e.d.), and never-late but always-on-time drummer Jody Stephens, Big Star's two seminal albums, #1 *Record* and *Radio City* influenced every '70s and '80s band that owned a phonograph, from R.E.M., The Replacements and The Bangles (who recorded "September Gurls" in 1986) on this side of the Atlantic, to Elvis Costello and Teenage Fanclub abroad. But back in 1974, when springtime held dreams of Patty Hearst fronting the Symbionese Liberation Army and Hank Aaron hitting his 715th homer to bust Babe Ruth's record (they never did name a candy bar after Hank), Big Star's future was only a glimmer on the horizon of power pop, still three years away from becoming the next big thing.