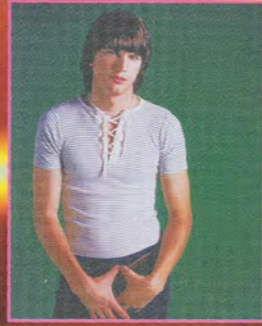
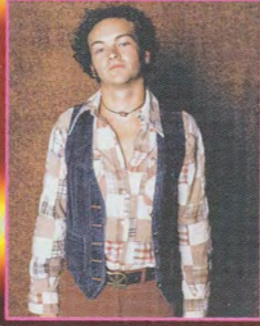
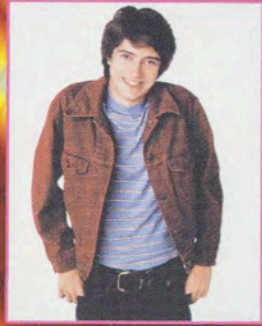


That '70s Show



THAT '70s SHOW

There has never been a decade like the '70s. It was a time when leisure suits, skin tight jeans, tube tops and clogs roamed 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 Viet Nam War, Watergate, the Bicentennial, and the Gas Crisis. Oh, and who could forget the weed? Actually a lot of us forgot the weed.

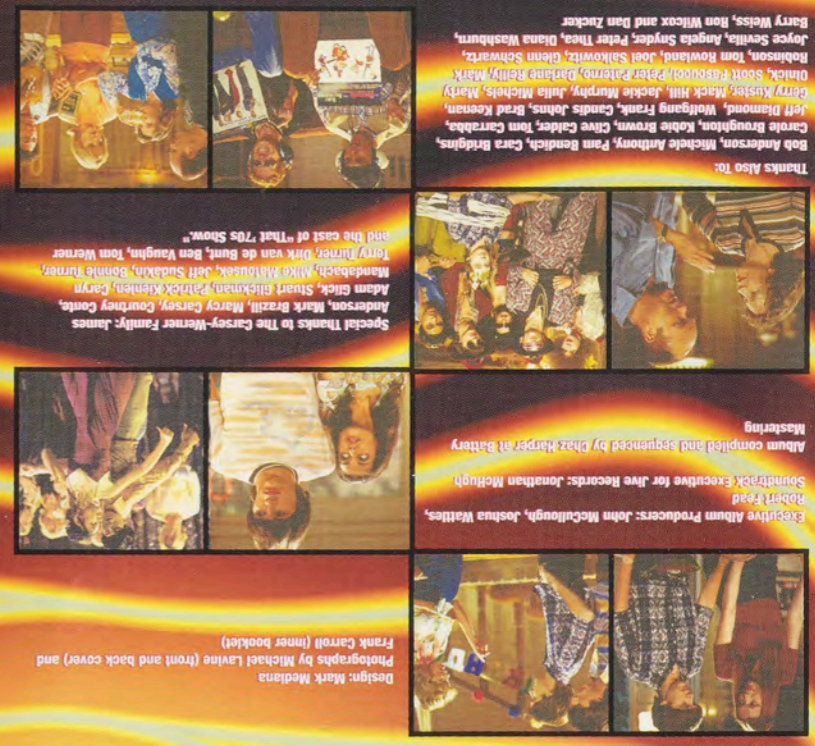
Say what you will, the '70s was anything but dull. In truth, it was a blast, which is what "That '70s Show" captures on a weekly basis on Fox. Set in suburban Wisconsin, the show's soul resides in the basement of the Forman house where Eric (Topher Grace) lives with ultra-conservative Dad and Mom (Kurtwood Smith & Debra Jo Rupp) and college drop-out sister Laurie (Lisa Rinna Kelly), but gets by mostly with a little help from his friends—serious and cool Hyde (Danny Masterson), intellectually challenged Keith (Keston Kutcher) and his controlling girlfriend Jackie (Hilaria Kaitis) and exchange student Fox (Wilmer Valderrama). Eric's best friend and now girlfriend is next door neighbor Donna (Laura Prepon), whose parents (Don Stark & Tanya Roberts) are deep into every '70s fad and fashion.

Funny and frequently poignant, the show is hip, quick and loaded with all the right lines for the times. "That '70s Show" gives welcome new meaning to the "His Decade."



That '70s Show
presents
That '70s Album

R.C. & The Sunshine Band
James Brown
Parliament
Ohio Players
Kool & The Gang
Wild Cherry
The Jolley Brothers
Brick
Average White Band
The Staple Singers
The Blues Corporation
The Three Degrees
Tower of Power
The Spinners



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Photographs by Michael Lavine (front and back cover) and Frank Carroll (inner booklet)

Executive Album Producers: John McLaughlin, Joshua Watten, Robert Feat

Soundtrack Executive for Live Records: Jonathan McHugh

Album compiled and sequenced by Chaz Harper at Battery

Masterting

Thanks Also To:

Bob Anderson, Michele Anthony, Pam Bendick, Cara Bridges, Carole Brumpton, Kobe Brown, Clive Calder, Tom Carraba, Jeff Diamond, Wolfgang Frank, Candis Johns, Brad Keenan, Barry Kessler, Mack Hill, Jackie Murphy, Julia Michaels, Marty O'Neil, Scott Pearson, Peter Peltro, Marlene Perry, Mark Robinson, Tom Rowland, Joel Salikowitz, Glenn Schwartz, Joyce Swella, Angela Snyder, Peter Thea, Diana Washburn, Barry Weiss, Ron Wilcox and Dan Zucker

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K.C. & THE SUNSHINE BAND - "Get Down Tonight" (Casey/Finch) Windswept Pacific Songs (BMI). Released 4/12/75, peak #1 R&B, #1 Pop. © 1975 T.K. Records. Produced under license from Rhino Records, Inc. by arrangement with Warner Special Products

Certain signs that a song has made it into the pop culture lexicon are more flattering than others, and it's appropriate that "Get Down Tonight" surfaced in the Eddie Murphy version of *Dr. Doolittle* — sung by a guinea pig, no less. The hipsters among us have never known quite what to do with Harry Wayne "K.C." Casey, his Sunshine crew or their litany of hits; we scorn them as the epitome of all that was bad with the dread disco era, but damned if we don't hit the floor when they're played at every wedding or bar mitzvah. In the end, maybe there's nothing wrong with peace, love and understanding — or doing a little dance and making a little love.

RUFUS - "Tell Me Something Good" (S. Wonder) Jobete c/o EMI/Black Bull Music (ASCAP). Released 6/1/74, #3 R&B, #3 Pop © 1974 MCA Records, Inc. Used courtesy of MCA Records, under license from Universal Music Special Markets

A heavy-breathing classic if ever there was one, "Tell Me Something Good" positively drips with sex as vocalist Chaka Khan boldly declares "I got something that'll sho'nuf set your stuff on fire." Yikes! But like they say, it ain't braggin' if you done it, and Khan & Co. surely did set the rock and funk worlds ablaze with this Stevie Wonder song, which Wonder contributed on the spur of the moment after dropping in on a session for the band's *Rags to Rufus* album. The song brought Rufus a gold record but it made Khan a star, giving her top billing in the group and eventually propelling her onto a hit solo career.

JAMES BROWN - "Hot Pants" (Part 1) (J. Brown/F. Wesley) Crited Music c/o Unichapell. Released 7/10/71, peak #1 R&B, #15 Pop © 1971 Polydor Records. Used courtesy of Polydor Records, under license from Universal Music Special Markets

"A woman's gotta use what she's got to get what she wants" insists James Brown, which, considering he's talking about hot pants and not a Harvard degree, won't exactly endear him to anyone with even remotely feminist leanings. Still, when was the last time a James Brown song was vetted for political correctness? It's all about the funk, and "Hot Pants" has plenty of it, from the nonstop grind of the guitar part to the brassy horn break and Brown's primeval growl. Also, the song points out that Brown emphasized he is not a picky man: "The one over there/With the mindress," he sings, "I ain't got time/(But) I still dig that mess." We do, too, James. We do, too.

PARLIAMENT - "Tear The Roof Off The Sucker (Give Up The Funk)" (W. Collins/G. Clinton/J. Brailey) Bridgeport Music (BMI). Released 4/24/76, peak #5 R&B, #15 Pop © 1975 Mercury Records. Used courtesy of The Island Def Jam Music Group, under license from Universal Music Special Markets

We got the funk — no ifs, ands or buts (and butts) about it. One of the many components of George Clinton's "Parliamentfunkadelic thang," Parliament always seemed to be the ministers of the party, an ensemble whose sophisticated musicianship never lost sight of the ultimate mission — the groove. Hailing from the seminal *Mothership Connection* album, "Give Up The Funk" is an instant dance-floor filling booty shake that, in concert, can be stretched to a half-hour without complaint. When this is truly one nation under a groove, this will be the national anthem; "Ladies and gentlemen, please stand and turn this mutha out!"

OHIO PLAYERS - "Fire" (W. Beck/L. Bonner/M. Jones/R. Middlebrooks/M. Pierce/C. Satchell/D. Williams) Published by Rick's Music c/o Warner Chapell (ASCAP). Released 12/14/74, peak #1 R&B, #1 Pop © 1974 Mercury Records. Used courtesy of The Island Def Jam Music Group, under license from Universal Music Special Markets

Arriving with sirens screaming and horns blaring, the Ohio Players' incendiary funk anthem manages to plant its indelible rhythms and chanting "Fiili-yuh" chorus deep into your cerebellum before it's even 30 seconds old. The rest of the song, especially the sinewy guitar-and-percussion break, works on your body about two-and-a-half feet south of there, and to the rear. "I'm bout to choke from the smoke, but you tightened up my stroke" may not be the most elegant compliment ever uttered, but it worked for the Players, producing a four-alarm hit that still sets dance floors ablaze.

KOOL & THE GANG - "Jungle Boogie" (R. Bell/R. Bell/D. Boyce/G. Brown/R. Mickens/C. Smith/D. Thomas/R. Westfield) Published by Warner-Tamerlane (BMI) c/o Warner-Tamerlane & Gang Music Ltd. (BMI). Released 12/1/73, peak #2 R&B, #4 Pop © 1973 De-Lite Record Sound Corp. Used courtesy of PolyMedia, under license from Universal Music Special Markets

Before "Celebration" became the song most likely to be heard at weddings and bar mitzvahs -- after "Proud Mary," of course -- Kool & The Gang was grounded in jazz and African percussion stylings. That's not an equation for a hit single, however, so enter this horn-pumping, primal stomp, which delivered the crossover goods without selling out the group's roots like its later hits would. It had all of about four words -- "get down, get down" and "jungle boogie," plus a series of guttural grunts -- which goes to show it's not just what you say, but how you say it.

WILD CHERRY - "Play That Funky Music" (R.W. Parissi) BEMA Music Co. a div. of Sweet City Records (ASCAP) as administrator for RWP Music (ASCAP). Released 7/4/76, peak #1 R&B, #1 Pop © 1976 Sony Music Entertainment. Used courtesy of Epic Records by arrangement with Sony Music Licensing

Stuebenville, Ohio, would seem to have very little in the way of funk but plenty of white boys to go around. Wild Cherry — yes, it really was named after the cough drop flavor — was a rock outfit working clubs at the height of disco, taunted by patrons and bar owners to, well, "play that funky music, white boy." Chief white boy Rob Parissi knew a good title when he heard one and responded with this sassy battle cry, a chant-along done in a Caucasian shade of P-Funk. "Play That Funky Music" was an appropriate anthem for the time, too; Wild Cherry was immediately preceded at No. 1 by the Bee Gees and K.C. & The Sunshine Band, and followed by Walter Murphy and Rick Dees — white boys all, playing that funky music until they died (commercially, at least).

THE ISLEY BROTHERS - "Fight The Power" (C. Jasper/R. Isley/R. Isley/O. Isley/M. Isley/E. Isley) EMI April (ASCAP). Released 5/31/75, peak #1 R&B, #4 Pop © 1975 Sony Music Entertainment Inc. Used courtesy of Epic Records by arrangement with Sony Music Licensing

When it comes to combining the rhythms of R&B and funk with the power of rock, few acts could touch the Isley Brothers, already a hit-making machine for more than a dozen years by the time they rode "Fight The Power" to the top of the charts in 1975. A percolating bassline over an insistent, discofied drum-beat, and grunting, testifying vocals advocating loud music and urgent, revolutionary politics were just what the era called for. The public responded, making the Isleys' album *The Heat Is On* their first platinum-seller and "Fight The Power" one of their most enduring hits.

BRICK - "Dazz" (R. Ransom/E. Irons/R. Hargis) Silver Cloud/CMI (ASCAP). Released 10/9/76, peak #1 R&B, #3 Pop © 1976 Sony Music Entertainment. Used courtesy of Epic Records by arrangement with Sony Music Licensing

With soaring falsetto vocals, wailing soprano sax and a bassline as thick as a, um, brick, "Dazz" is a song that is all about making your body move. The Atlanta quintet formed in 1972, making do with session work until its big break came with this 1976 smash. Flaunting its instrumental chops as well as a grooveadelic sensibility, Brick's steamy jams were fat before they started spelling it with a ph. The group conveniently defines its brand of music on the chorus, which features the chant "Dazz dazz, disco jazz." As the song also states, "Well all right!"

AVERAGE WHITE BAND - "Pick Up The Pieces" (Ball/Duncan/Gorrie/McIntosh/McIntyre/Stuart) Average Music (adm. by Bug Music)/Joe's Songs (ASCAP). Released 8/19/74, peak #5 R&B, #1 Pop © 1975 Atlantic Recording Corp. Produced under license from Atlantic Recording Corp.

The soul food the Average White Band grew up on was haggis, not pig's feet, but you'd never know it from listening to the Scottish group's horn-driven funk style, which managed to cross color lines — addressed humorously in their name — and national boundaries as well. "Pick Up The Pieces" was one of the hottest disco biscuits of the mid-'70s, a mostly instrumental hit that topped the pop charts and scored the group a coveted Grammy Award. After drummer Robbie McIntosh died of a drug overdose, he was replaced by Steve Ferrone, and the group — never having been average and no longer being necessarily white — shortened its name to AWB.

THE STAPLE SINGERS - "Respect Yourself" (M. Rice/L. Ingram) Irving Music Inc. Released 10/9/71, peak #2 R&B, #12 Pop Courtesy of Stax Records/Fantasy, Inc.

Pops Staples and his three daughters — as pious a quartet as has ever played electrified music — knew how to bring just enough church into their secular music, and praise the Lord for that. Conceived as a black empowerment anthem by writer Mack Rice, "Respect Yourself" crosses all racial, age and genre barriers, riding the Muscle Shoals Rhythm Section's sultry, swelling groove as Pops and Mavis deliver a musical sermon that puffs out the step and puts a little strut in your step. Mavis has called this her favorite Staples song — further proof of her good taste (as if we needed it).

THE HUES CORPORATION - "Rock The Boat" (W. Holmes) Jimi Lane Music (BMI). Released 5/4/74, peak #2 R&B, #1 Pop © 1973 BMG Music

"Rock The Boat" was as attitudinally upbeat a song as could be heard in 1974. "Our love is like a ship on the ocean/We've been sailing with a cargo full of love and devotion," the Los Angeles trio sings, drifting right past the song's catalog of seafaring clichés with a winning performance full of Fifth Dimension-style harmonies and Latin/disco beats. Were the action of the song transferred from singing about love as if it were a boat to singing about the "Love Boat," you could expect that two-fingered pointing gesture from Isaac the Bartender as The Hues Corporation bids everyone to "Rock on with yo' bad self!"

THE THREE DEGREES - "When Will I See You Again" (K. Gamble/L. Huff) Warner-Tamerlane (BMI). Released 9/28/74, peak #4 R&B, #2 Pop © 1974 Sony Music Entertainment Inc. Used courtesy of Epic Records by arrangement with Sony Music Licensing

A trio of divas that debuted in the '60s but didn't truly arrive until the early days of disco, The Three Degrees are best known as the voices calling out to "People all over the world" on MFSB's "T.S.O.P.," the theme to TV's "Soul Train." Their own biggest hit, though it dates from '74, could be a slice of classic girl-group fare from a decade before. "When Will I See You Again" asks a series of increasingly desperate musical questions about the status of a love affair, culminating with the query, "Are we in love or just friends/Is this my beginning, or is this the end?" Alas, there's no answer, just a disco-smooth beat and the girls' pleading voices. Men can be such dawgs...

TOWER OF POWER - "So Very Hard to Go" (E. Castillo/S. Kupka) Bob A Lew Songs (ASCAP). Released 3/21/73, #11 R&B, #17 Pop © 1973 Warner Bros. Records Inc. Produced under license from Warner Bros. Records Inc.

More than 25 years ago, this horn-pumping San Francisco Bay Area ensemble asked the musical question "What is Hip?", and the answer was — itself. "So Very Hard To Go" benefits from a period when the Tower was at its peak of Power; Lenny Williams was singing, Chester Thompson was on keyboards, Bruce Conte was playing guitar and, of course, the horn section — led by group founders Emilio Castillo and Stephen "Doc" Kupka — had it all goin' on. The song was inspired by the firing of some bandmates, but that didn't stop it from being a teary eyed anthem for heartbreak — and the biggest hit of T.O.P.'s long-lived, and still living, career.

THE SPINNERS - "The Rubberband Man" (Creed/Bell) Warner-Tamerlane Publ. Corp. (BMI). Released 9/4/76, peak #1 R&B, #2 Pop © 1976 Atlantic Recording Corp. Produced under license from Atlantic Recording Corp.

This was on an album called *Happiness Is Being With The Spinners*, and ain't that the truth. Motown refugees who found a more sympathetic home in the Philly soul embrace of producer-writer Thom Bell, the mighty, mighty Spinners were topping the (Four) Tops and out-temptin' the Temptations during the '70s thanks to a hit parade of "One Of A Kind (Love Affair)," "I'll Be Around," "Then Came You," "Could It Be I'm Falling In Love," "Games People Play" and "Mighty Love" when "The Rubberband Man" bounced its way onto the radio and gave the quintet a bit of disco cachet. It was also frontman Philippe Wynne's last hit with the group before he departed for greener pastures that, sadly, never materialized before his death from a heart attack onstage during 1984.

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