

# ORIGINS OF ROCK THE SEVENTIES

FROM THE DEFINITIVE, ILLUSTRATED  
ENCYCLOPEDIA OF ROCK

Hugh Fielder

General Editor:  
Michael Heatley

**KEY ARTISTS INCLUDE**

SEX PISTOLS · THE CLASH

DAVID BOWIE · PINK FLOYD



# THE DEFINITIVE, ILLUSTRATED ENCYCLOPEDIA OF ROCK

Richard Buskin, Alan Clayson, Joe Cushley, Rusty Cutchin,  
Jason Draper, Hugh Fielder, Mike Gent, Drew Heatley, Michael  
Heatley, Jake Kennedy, Colin Salter, Ian Shirley, John Tobler

General Editor: Michael Heatley • Foreword by Scotty Moore

## FLAME TREE PUBLISHING

This is a **FLAME TREE** digital book

Publisher and Creative Director: Nick Wells

Project Editor: Sara Robson

Commissioning Editor: Polly Prior

Designer: Mike Spender and Jake

Picture Research: Gemma Walters

Production: Kelly Fenlon, Chris Herbert and Claire Walker

Special thanks to: Joe Cushley, Jason Draper, Jake Jackson,  
Karen Fitzpatrick, Rosanna Singler and Catherine Taylor

Based on the original publication in 2006

This edition published in digital form by:

**FLAME TREE PUBLISHING**

Crabtree Hall, Crabtree Lane

Fulham, London, SW6 6TY

United Kingdom

www.flametreepublishing.com

Information site: [www.FlameTreeRock.com](http://www.FlameTreeRock.com)

© 2013 Flame Tree Publishing Ltd

All rights reserved. No part of this publication may be reproduced or  
transmitted, in any form or by any means, without the prior permission in  
writing of the publisher.

The CIP record for this book is available from the British Library.

Origins of Rock: The Fifties ISBN: 978-1-78136-155-9  
Definitive, Illustrated Encyclopedia of Rock ISBN: 978-1-84451-521-9

Every effort has been made to contact copyright holders. We apologize in  
advance for any omissions and would be pleased to insert the appropriate  
acknowledgment in subsequent editions of this publication.

Originally printed in China

**FlameTreeRock.com** offers a very wide  
range of other resources for  
your interest and entertainment:

1. **Extensive lists** and **links of artists**,  
organised by decade: Sixties,  
Seventies etc.
2. **Free ebooks** with the story of other  
musical genres, such as  
soul, R&B, disco, rap & Hip Hop.
3. **Special features** on the many **styles  
of rock**: what is the difference between  
Heavy Metal and Nu Metal, Grindcore  
and Grunge?
4. **Mixtape selections** from every era, to  
give you the sounds each generation  
of rock music.
5. **Youtube** video selections of the top  
artists and their great performances.



# ORIGINS OF ROCK THE SEVENTIES

## FROM THE DEFINITIVE, ILLUSTRATED ENCYCLOPEDIA OF ROCK

The sunshine 1960s were followed by the comparatively grey 1970s.  
Yet a number of stars of that drab decade started their  
life in the 1960s.

In Britain, the chameleon-like David Bowie suffered several  
years of obscurity, Status Quo were psychedelic popsters yet to  
discover 12-bar blues, while Humble Pie was formed by  
Peter Frampton and Steve Marriott from 1960s pop bands  
The Herd and Small Faces. Frampton, of course, would  
go on to find solo acclaim with his multi-platinum Comes  
Alive (1976) album.

Supergroups were very much in vogue. Three-man Emerson,  
Lake and Palmer came from The Nice, King Crimson and  
Atomic Rooster, while Led Zeppelin likewise had assembled  
musicians with an impressive track record – most notably  
ex-Yardbird Jimmy Page. His former sparring partner Jeff Beck  
had been there and done that with Rod Stewart, but  
could not find the right singer to replace him so went the  
instrumental route.

Leading American acts tended to be souped-up singer/  
songwriters like Bruce Springsteen and Neil Young, while  
Southern rock was on the rise in the shape of The Allman Brothers,  
ZZ Top and Lynyrd Skynyrd. But the inoffensive, country-tinged  
harmonies of California's Eagles outsold them all, fast evaporating  
even then.

## Contents

David Bowie .....	4–5
The Eagles .....	6–7
Led Zeppelin .....	8–11
Pink Floyd .....	12–15
Queen.....	16–17
ABBA .....	18–19
The Bee Gees.....	20–21
Elton John .....	22–23
Rod Stewart .....	24–25
The Clash .....	26–27
The Ramones.....	28–29
The Sex Pistols .....	30–31
Patti Smith.....	32–33



# David Bowie

ROCK  
Key Artists

4

## CLASSIC RECORDINGS

1969

'Space Oddity'

1972

'The Jean Genie'

1974

*Diamond Dogs*

'Rebel Rebel'

'Golden Years'

1975

*Young Americans*

1977

*Heroes*

'Sound And Vision'

1983

*Let's Dance*

'Modern Love'

One of the great chameleon figures in rock, David Bowie has also been among the most influential.

Born David Robert Jones on 8 January 1947, his earliest records with The King Bees, The Mannish Boys and The Lower Third were unsuccessful.

In 1966 he changed his name to David Bowie and combined his songwriting with an interest in stage and visual arts.

### The Rise Of Ziggy Stardust

It was not until 1969 that Bowie caught the British public's imagination with the quirky 'Space Oddity' that became a Top 5 hit soon after the first manned moon landing. Despite fuelling publicity with his androgynous image, Bowie's career continued to stutter with *The Man Who Sold The World* (1971) and *Hunky Dory* (1972) until he created the messianic rock star character Ziggy Stardust. A glam-rock concept album,

*The Rise And Fall Of Ziggy Stardust And The Spiders From Mars* (1972) formed the basis of a theatrical live show and was a Top 5 UK album. Such was the interest in Bowie that *Hunky Dory* was revived and got to No. 3. His band – Mick Woodmansey (drums), Trevor Bolder (bass) and especially Mick Ronson (guitar, keyboards, vocals) – were dependable sidekicks.

*Aladdin Sane*, produced by Tony

Visconti who played a significant role in most of Bowie's albums through the 1970s, topped the UK charts in 1973. But just weeks later – on 3 July 1973 – Bowie dramatically killed off Ziggy live on stage in London (recently released on DVD).

### Going Stateside

After an interlude with *Pin-Ups* (1973), a covers album, Bowie returned with *Diamond Dogs* (1974). The album's bleak, Orwellian theme and the extravagant stage show he devised gave Bowie his American breakthrough, encouraging him to relocate there.



Another stylistic switch based around the soul sound of Philadelphia completed Bowie's American triumph with *Young Americans* (1975), which brought him a US No. 1 single with 'Fame' (co-written with John Lennon). By *Station To Station* (1976) Bowie's stage persona had metamorphosed into the 'Thin White Duke'. During this hectic period Bowie also found time (with assistance from Ronson) to produce seminal albums by Lou Reed, *Transformer* (1972), and Iggy Pop and The Stooges (*Raw Power*, 1973), write and produce Mott The Hoople's 'All The Young Dudes' and star in the film *The Man Who Fell To Earth* (1976).

Frazzled from the perks and pressures of fame, Bowie retreated to seclusion in Berlin later in 1976,

studying art and working with pioneering electronic sound musician Brian Eno. The resulting *Low* (1977) was another radically different musical direction, exploring new instrumental and vocal sounds. It was the first of a trilogy with *Heroes* (1977) and *Lodger* (1978). His reputation ensured their success although some fans and critics were getting confused.

Bowie relocated to New York to record the paranoid *Scary Monsters* (1980), updating 'Space Oddity' with 'Ashes To Ashes'. He also collaborated with Queen for their 'Under Pressure' hit and Bing Crosby for the 'Peace On Earth'/'Little Drummer Boy' single, as well as taking the lead role in Broadway play *The Elephant Man*, and writing film themes and soundtracks for *Christiane F* (1981, in which he also appeared) and *Cat People* (1982).

### A Lasting Impression

He returned to the mainstream with *Let's Dance* (1983), produced by Chic's Nile Rodgers, which yielded three international hits – 'China Girl', 'Modern Love' and 'Let's Dance', all with innovative videos, and undertook the successful Serious Moonlight world tour. For the rest of the decade Bowie divided his time between music: *Tonight* (1984) and *Never Let Me Down* (1987); duetting with Mick Jagger on 'Dancing In The Street' for Live Aid; acting (*Merry Christmas Mr Lawrence*, *Into The Night*, *Absolute Beginners*, *Labyrinth*); and soundtracks ('The Falcon And The Snowman', 'When The Wind Blows').

In 1989 he formed a band called Tin Machine with the rhythm section from Iggy Pop's band and made two self-titled, rock-oriented albums. But their appeal was limited and Bowie returned to his solo career, and producer Nile Rodgers for the electro-dance styled *Black Tie White Noise* (1993). He continued to experiment with modern musical styles, drawing on industrial rock for *Outside* (1995) with Eno returning as producer, and incorporating jungle beats on *Earthling* (1997). *Hours* (1999, made available as a download before the CD was released), *Heathen* (2002), with Tony Visconti back as producer, and *Reality* (2003) found Bowie in relaxed form, taking facets of his earlier career and updating them. He remains an icon and few rock acts of the past 30 years have been unaffected by his legacy.

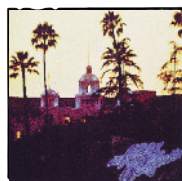


'From '72 to '76 I was the ultimate rock star. I couldn't have been more a rock star. Anything that had to do with being a rock'n'roll singer was what I was going for.'

David Bowie

#### Above and Far Right

Bowie is the master chameleon, constantly re-inventing both his persona and music to the changing moods of the time. Bowie's *Aladdin Sane* (opposite) perfectly suited the androgenous themes of the early 1970s, while his 'Thin White Duke' period (this page) reflected the more confident, conservatism of the late 1970s.



# The Eagles

ROCK  
Key Artists

## CLASSIC RECORDINGS

1972

*The Eagles*  
'Take It Easy'

1973

'Tequila Sunrise'

1974

'Best Of My Love'

1975

*One Of These Nights*  
'One Of These Nights'

1976

*Hotel California*  
'Hotel California'  
'Life In The Fast Lane'



The Eagles defined the sound of California in the 1970s and were its most successful exponents.

The band formed out of the Los Angeles country rock scene in 1970 when guitarist Glenn Frey

(born 6 November 1948), drummer Don Henley (born 22 July 1947), guitarist Bernie Leadon (born 19 July 1947) and bassist Randy Meisner (born 8 March 1946) were recruited as Linda Ronstadt's group for her *Silk Purse* album in 1970.

### Hitting Solid Gold

Frey had previously played with Bob Seger and J.D. Souther,

Leadon with The Flying Burrito Brothers and Dillard-Clark, Meisner with Poco and Ricky Nelson, Henley with Shiloh. They were accomplished musicians and singer/songwriters and after working with Ronstadt they decided to form their own band.

They came to London to record their debut album, *The Eagles* (1972), with producer Glyn Johns (The Rolling Stones, The Who, Steve Miller), polishing the country rock of The Byrds and The Flying Burrito Brothers with a harder sound and

carefully arranged harmonies. *The Eagles* went gold in America, spawning three hit singles: 'Witchy Woman', 'Take It Easy' (written by Frey with Jackson Browne) and 'Peaceful Easy Feeling'.

They returned to London for *Desperado* (1973), a conceptual album that drew parallels with cowboy culture and the rock'n'roll lifestyle. It was less successful, although the title track was covered by Linda Ronstadt, The Carpenters and Bonnie Raitt, and 'Tequila Sunrise' became one of their most popular songs. For *On The Border* (1974) The Eagles switched to Los Angeles and producer Bill Szymczyk (who would produce their subsequent albums), adding guitarist Don Felder (born 21 September 1947) to the line-up. Their slicker, sharper sound brought them their first US No. 1 with 'Best Of My Love'. *One Of These Nights* (1975) established The Eagles as one of America's biggest bands. It topped the US charts for five weeks and included three big hits – 'One Of These Nights', 'Lyn' Eyes' and 'Take It To The Limit' – that all charted in the UK along with the album.

### Hotel California

The Eagles' increasingly commercial style, spiraling success and internal tensions caused a disaffected Leadon to leave in 1976. He was replaced by guitarist Joe Walsh (born 20 November 1947), who was previously in The James Gang and had released several solo albums.

*Hotel California* (1976) was The Eagles' pinnacle. Painstakingly recorded, it caught the full decadence of their vision of the American dream in a blaze of guitars, acerbic lyrics and tight harmonies. It was No. 1 in America for eight weeks, produced two No. 1 singles – 'New Kid In Town' and the title track – and won five Grammy Awards.

Meisner bailed out in late 1977. His replacement was bassist Timothy B. Schmit (born 30 October 1947) who had followed Meisner into Poco. But it was another two years before The Eagles completed their next album as their obsessive quest for perfection and strained relations

hampered their creativity. *The Long Run* (1979) continued to break the band's own records, spending nine weeks at No. 1 and featuring three more major hits: 'Heartache Tonight', 'The Long Run' and 'I Can't Tell You Why'. But by the time *Live* (1980) came out the band had broken up, although it was not made official until 1982.

### 'When Hell Freezes Over'

The group members spent the next decade pursuing solo careers. Henley had a Top 10 hit with 'Leather And Lace', a duet with Stevie Nicks in 1981, followed by 'Dirty Laundry' (1982), 'The Boys Of Summer' and 'All She Wants To Do Is Dance' (1985) and 'The End Of The Innocence' (1989). Frey charted with 'The

One You Love' (1982) and 'Sexy Cat' (1984) before scoring No. 2 hits with 'The Heat Is On' and 'You Belong To The City' (1985). He also embarked on an acting career, making his debut in *Miami Vice*. Whenever Henley was asked when The Eagles would reform he replied, 'When Hell freezes over.'

*Hell Freezes Over* (1994) was the result of two years inching towards a reunion. There were four new songs plus tracks from the MTV concert that launched their comeback. Since then they have toured periodically, sacked Don Felder and recorded the all-new *Long Road Out Of Eden* (2007). Meanwhile *Eagles: Their Greatest Hits 1971–75* (1975) continues to sell and has already notched up over 28 million copies.

Below

The Eagles' live shows highlighted the power of their perfectly crafted harmonies and the real-life drama of their songwriting.

'Don could sing any song in The Eagles. If it is bluesy it is usually a Don song. If it is light it is usually a Timothy song. If it somewhere in the middle, it is usually a Glenn song.'

Glenn Frey

Above

The laid-back style of The Eagles' early PR shots was in stark contrast to their intense, carefully sculpted songs.





# Led Zeppelin

ROCK  
Key Artists

## CLASSIC RECORDINGS

1969

*Led Zeppelin II*  
'Whole Lotta Love'

1971

*Led Zeppelin IV*  
'Black Dog'  
'Stairway To Heaven'

1973

'No Quarter'

1975

*Physical Graffiti*  
'Kashmir'

The biggest heavy metal band of the 1970s, Led Zeppelin left an indelible mark that is still felt a quarter of a century later. The band was put together in London in 1968 by guitarist Jimmy Page (born James Patrick Page, 9 January 1944), singer Robert Plant (born 20 August 1948), bassist John Paul Jones (born John Baldwin, 3 January 1946) and drummer John Bonham (born John Henry Bonham, 31 May 1948).

### Beginning Of A Legend

A versatile guitarist, Page was an in-demand session player in the mid-1960s and appeared on countless records and hits. In 1966 he joined The Yardbirds, playing alongside Jeff Beck and taking over when he left in 1967. By early 1968 the band was in decline and Page began planning a new group helped by Yardbirds' road manager Peter Grant. Page's aim was to build on the success that Cream had achieved with their heavy blues rock. When The Yardbirds broke up in the summer of 1968 he recruited Jones, another prominent session musician. They contacted singer Terry Reid

who was unavailable but recommended Plant who was in the Midlands group Band Of Joy. He in turn recommended drummer Bonham and Led Zeppelin were born with Grant as their manager.

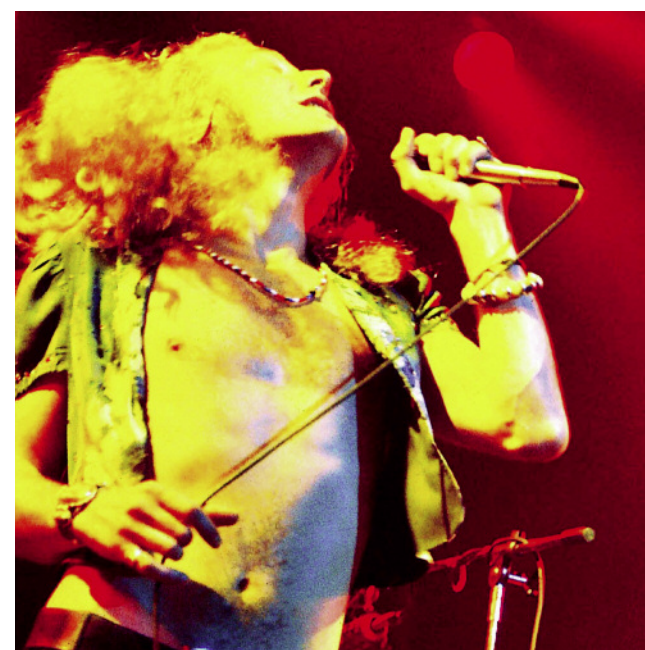
Their name was donated by The Who's Keith Moon but their first gigs were as The New Yardbirds, fulfilling previously arranged dates in Scandinavia and the UK. They recorded their debut album at London's Olympic Studios in 30 hours for less than £2,000 and Grant took the tapes to America where he negotiated a contract with Atlantic Records that gave the band a £200,000 advance and complete artistic control, unprecedented for an unknown group.

*Led Zeppelin* (1969) contained heavy, stylized versions of Willie Dixon's 'You Shook Me' and 'I Can't Quit You Baby' and self-written tracks like the frenetic 'Communication Breakdown' and the slow-building, explosive 'Dazed And Confused' that featured Page

playing guitar with a violin bow. The song remained a cornerstone of their set for much of their career, expanded up to 25 minutes.

### Set For Success

On the back of relentless touring, which included several major American festivals, *Led Zeppelin* gradually climbed the US and UK album charts, eventually reaching the Top 10 without help from singles or TV appearances (the band deliberately shunned both). As a result, the group remained 'exclusive' to the burgeoning rock audience. When *Led Zeppelin II* was released in November 1969 it quickly rose to No. 1 in the US and UK. *Led Zeppelin II* was recorded at various studios in breaks between tours but was mixed in a single weekend. The opening 'Whole Lotta Love' was Led Zeppelin's manifesto condensed into five and a half minutes – a dynamic riff, vocal preening and a pared-down chorus with guitar echo effects, followed by a crazed middle section. An edited version was put out as a single in America to gain airplay and reached No. 6, but the group refused to allow its release in Britain. In addition to ferocious rockers like 'Heartbreaker' there were expansive acoustic



'It wasn't supposed to be a pretty thing.'

Robert Plant

#### Right

Robert Plant in full flight was an incredible sight live. He lived, breathed and revelled in the role as a true rock god.



songs like 'Ramble On' that pointed towards a future direction for the group.

Led Zeppelin maintained a punishing schedule through 1970 that included their biggest British appearance so far at the Bath Festival in front of 150,000, while fighting off legal threats from the von Zeppelin family in Germany. They took a break to prepare material for their next album at an isolated Welsh cottage called Bron-y-Aur, which was celebrated in several subsequent songs. *Led Zeppelin III* was released in October 1970 with advance orders that sent it to the top of the US and UK charts. It contained the fierce 'Immigrant Song' and the heavyweight blues

'Since I've Been Loving You' but some reviews were critical of the softer, acoustic songs and sales failed to match *Led Zeppelin II*.

At the end of the year the band were back in the studio working on their next album. *Led Zeppelin IV* – the album cover had no title, not even the band's name, just four symbols on the inner sleeve – came out in October 1971 and is widely regarded as their finest album. They successfully blended the various elements of their character – the powerful 'Black Dog' and 'Rock And Roll', the gentler 'Going To California' and the stark 'When The Levee Breaks' – and brought them all together on the epic 'Stairway To Heaven'. Ironically,

#### Above

Jimmy Page and Robert Plant were perfect foils for each other, both on stage and as songwriters, straining the limits of taste, decency and sheer dramatic noise.



**Above**  
During long guitar solos Robert Plant used his trademark howl and inventive vocal styling to accompany the soaring, epic guitar work of Jimmy Page.

the album failed to top the US charts, stalling at No. 2, but overall sales outstripped earlier releases. The album heralded the golden age of Led Zeppelin. They played sell-out tours of Australia, Japan, Britain and Europe. In America they broke box-office records that had been set by The Beatles. *Houses Of The Holy* (1973) was the first album to get a title and again left critics lukewarm, but the crowds who flocked to their concerts had no qualms, making it a No. 1 album around the world.

### Ultimate Rock Stars

By now Led Zeppelin were touring America in a private jet with their logo emblazoned on the side, the epitome of rock star chic. They were the biggest grossing act in the world and tales of their rock and roll excesses were already entering folklore. At the beginning of 1974 they formed their own record label, Swansong, and spent much of the year working on the album, taking a break from touring.

They returned with the double album, *Physical Graffiti* (1975), which received universal acclaim, and another massive American tour. Their shows were now running between three and four hours and as a result of renewed interest in their earlier albums, they became the first band to have six albums simultaneously in the *Billboard* Top 200.

### Tragedy And Success

In August 1975, while holidaying in Rhodes, Plant was involved in a car accident and suffered multiple fractures of his ankle and elbow, leaving him on crutches for the next six months (his wife had a broken skull and pelvis). Touring plans were cancelled and the band worked instead on their next album, *Presence*, released in April 1976. That was followed by a film and live album, *The Song Remains The Same* (1976) taken from their 1973 New York Madison Square Garden shows.

Led Zeppelin started their first American tour for nearly two years in April 1977 with their popularity undiminished. On 23 July at Oakland Coliseum a security guard was badly beaten, requiring hospital treatment, and the following day Bonham, Grant and two members of the road crew were charged with assault. When the band arrived in New Orleans on 26 July Plant was told that his five-year-old son had died from a sudden and rare stomach infection and the rest of the tour was cancelled. All group operations were suspended until late 1978 when they reconvened to work on a new album, recorded at ABBA's Stockholm studios. *In Through The Out Door* was released in August 1979 and topped the US charts for seven weeks. That month they made their live return at the UK's Knebworth Festival, mounting the biggest rock production yet seen in Britain and playing a three-hour show.

### Unledded

In the summer of 1980 they toured Europe and were rehearsing for an American tour when John Bonham was found dead on 25 September, having choked on his own vomit after drinking more than a bottle of vodka. In December the remaining band members announced that they 'could not continue as we were'. An album of unreleased recordings, *Coda*, was issued in 1982. Jones retired from live performances, undertaking various low-key projects. Plant pursued a solo career

releasing eight albums and revisiting his R&B roots with side project The Honeydrippers. Page recorded solo albums and linked up with Paul Rodgers, David Coverdale and The Black Crowes for projects.

In 1985 the three surviving members performed as Led Zeppelin at Live Aid with drummers Phil Collins and Tony Thompson. They played together again in 1993 at Atlantic Records' 40th anniversary concert and in London in 2007 to commemorate Ahmet Ertegun's passing, both times with Bonham's son Jason on drums. In 1994 Page and Plant teamed up for an MTV show, *Unledded*, recorded in Morocco, Wales and London featuring reworked Zeppelin songs with Middle Eastern and North African musical influences. The resulting album, *No Quarter* (1994), was a Top 5 US success. In 1998 they recorded an album of new songs, *Walking Into Clarksdale* that went Top 10.

The Led Zeppelin legacy has been periodically boosted by the *Remasters* compilation (1991) *The Complete Studio Recordings* (1993), the live *How The West Was Won* (2003) and *Led Zeppelin DVD* (2003) featuring film footage from across their career.

### Below

Always in the background, drummer John Bonham and bassist John Paul Jones provided the intricate and astonishingly powerful engine to the behemoth that was Led Zeppelin.





# Pink Floyd

ROCK  
Key Artists

12

## CLASSIC RECORDINGS

- 1967  
'Arnold Layne'
- 1971  
'One Of These Days'
- 1973  
*Dark Side Of The Moon*  
'Money'
- 1975  
*Wish You Were Here*  
'Wish You Were Here'
- 1979  
*The Wall*  
'Another Brick In The Wall Part 2'  
'Comfortably Numb'



'For us the most important thing is to be visual... We get very upset if people get bored when we're only half way through smashing the second set.'

Roger Waters

One of the defining albums of the 1970s, *Dark Side Of The Moon* (1973) established Pink Floyd as the biggest progressive rock band of the decade. They have remained massively popular and their influence continues to be felt in rock and ambient music.

The band were formed in London in 1965 by singer/guitarist Syd Barrett (born Roger Keith Barrett, 6 January 1946, died 7 July 2006), bassist Roger Waters (born George Roger Waters, 6 September 1944), keyboard player Richard Wright (born 28 July 1945) and drummer Nick Mason (born 27 January 1945).

### Above

Originally called Tea Set, the name Pink Floyd was adopted when the band found themselves on the same bill as a band with the same name.

## Sowing The Seeds

Barrett and Waters had grown up together in Cambridge before moving to London as students, playing in various bands. Playing a mixture of R&B (their name came from an amalgam of blues artists Pink Anderson and Floyd Council) and primitive electronic music, enhanced by a psychedelic light show, they became a big attraction on the London underground scene in 1966.

Signing to EMI in 1967, the band released two quirky singles written by Barrett – 'Arnold Layne' and 'See Emily Play' – that made the Top 20 and Top 10 respectively. Barrett also wrote the songs on their debut album, *Piper At The Gates Of Dawn* (1967), which made No. 6 in the UK charts, combining a nursery rhyme musical sensibility with LSD-inspired imagery. By the end of 1967, however, Barrett's increasingly

unstable behaviour was becoming a liability and at the beginning of 1968 the band drafted in another Cambridge friend, David Gilmour (born 6 March 1944), as an additional guitarist. The idea was to ease the pressure on Barrett but this proved impractical and he left in March of that year. He went into seclusion, emerging in 1970 to record two idiosyncratic solo albums, *The Madcap Laughs* and *Barrett* (featuring Waters and Gilmour) before retiring from music.

Pink Floyd's second album, *A Saucerful Of Secrets* (1968), contained a couple of Barrett songs but was dominated by longer, more ambitious numbers like 'Set The Controls For The Heart Of The Sun'. The album was not as successful, although the growing atmospheric element to their music led them to write the soundtrack for the film *More* (1969). *Ummagumma* (1969) was a double album that featured idiosyncratic individual pieces and live tracks. It reached No. 5 but

there was a palpable lack of direction from the band as a new generation of groups swept past them and achieved success in America. *Atom Heart Mother* (1970) restored their credibility. The side-long title track was a classical-rock fusion with an orchestra and choir and laid the seeds for the band's future direction. It gave them their first UK No. 1 album.

## Epic Masterpieces

On *Meddle* (1971) Pink Floyd expanded their sound and dynamics on the 23-minute 'Echoes' that linked a series of riffs into an epic masterpiece and the menacing 'One Of These Days'. The album peaked at No. 3 and stayed in the charts for over a year and a half.

Pink Floyd made another soundtrack album, *Obscured By Clouds* (1972), and then spent several months working on their next album. *Dark Side Of The Moon* (1973) was a ground-breaking concept album themed around the pressures of modern life,

### Below

Many of Floyd's gigs in the early 1970s were essentially massive jam sessions, which created such atmospheric albums as *Atom Heart Mother* and *Meddle*.



13

**Above**

The immense success of *Dark Side Of The Moon* and *Wish You Were Here* marked an increase in confidence in the band, which was reflected in their increasingly extravagant shows.

paranoia and schizophrenia. The band's potent sound and various sound effects highlighted the contrasting imagery of the songs. The album caught the zeitgeist and was a soundtrack for stereo's breakthrough into the mass market. But its appeal remains timeless. In the UK it got to No. 2 and spent six years in the charts. In the US it was their first hit album and spent one week at No. 1. But it stayed in the charts for 15 years and was only removed by a technical rule change. World-wide sales of *Dark Side Of The Moon* are now over 30 million and rising.

*Wish You Were Here* (1975) explored similar themes of madness and alienation. The 26-minute 'Shine On You Crazy Diamond' that book-ended the album was a tribute to Barrett. In between there was the acerbic 'Welcome To The Machine', the cynical 'Have A Cigar' and the melancholic, acoustic title track. The expectation surrounding the album ensured that it went to No. 1 in Britain and America. By now Waters was exercising increasing dominance over the group and the next album, *Animals* (1977), was a bleak, Orwellian view of the world laid out in three

vitriolic tracks – 'Dogs', 'Pigs (Three Different Ones)' and 'Sheep' – lightened by the acoustic, two-part 'Pigs On The Wing'. By now Pink Floyd's live show had developed into a spectacular production with quadrasonic sound, lights, film, animation and inflatable pigs hovering above the audience. In contrast, the band were deliberately anonymous on stage, focused on the music.

**On Top Of The Wall**

Pink Floyd's next album was Waters' most ambitious concept. *The Wall* (1979) was a dense double album that dealt with the barriers created by society and individuals. The dark, dramatic soundscape featured the powerful, emotional 'Comfortably Numb' and 'Another Brick In The Wall Part 2', an anti-education rant that was a rare but spectacularly successful single, topping the US charts for four weeks and a UK No. 1. *The Wall* spent 15 weeks at the top of the US album charts. For their live shows Pink Floyd constructed a giant wall across the stage between themselves and the audience and played behind it until the wall tumbled

down at the end. The scale of the production meant that concerts were only performed in Los Angeles, New York, London and Dortmund, Germany. However, in 1982 it was turned into the movie *Pink Floyd The Wall* directed by Alan Parker starring Bob Geldof.

But walls were now appearing between the members of Pink Floyd. Wright was fired during the making of the album although he was re-hired for the concerts. And Gilmour and Mason had little input into the next Pink Floyd album, *The Final Cut* (1983), a caustic, heartfelt diatribe by Waters on the futility of war and tyrannical politicians. Although the album went to No. 1 in the UK (*The Wall* had only reached No. 3) it peaked at No. 6 in the US and sold markedly less than previous albums. With no shows forthcoming the band had effectively ceased. In 1984 Gilmour released a solo album, *About Face*, and played a relatively low-key tour while Waters released *The Pros And Cons Of Hitch-Hiking* (1984) featuring Eric Clapton on guitar, and embarked on an arena tour of Europe and America.

**A Watershed Period**

In 1986 Waters announced that he had left Pink Floyd who were 'a spent force, creatively'. But Gilmour and Mason disagreed and confirmed their intention to continue. A legal battle then ensued over rights to the name. The next Pink Floyd album, *A Momentary Lapse Of Reason* (1987) restored Wright alongside Gilmour and Mason, although not full-time until legal issues were resolved. The album featured Gilmour songs (with co-writers) and made No. 3 in the UK and US. The band played a stadium tour of America and Europe that was captured on the live *Delicate Sound Of Thunder* (1987), which got to No. 11 in the US and UK.

Waters, meanwhile, released *Radio KAOS* (1987) and *Amused To Death* (1992). He also staged a massive production of *The Wall* on the site of the recently demolished Berlin Wall in 1990. Among the artists who took part were Van Morrison, Bryan Adams, Joni Mitchell, Sinéad O'Connor, Marianne Faithfull, Cyndi Lauper, The Scorpions and members of The Band.

**Reaching A Meltdown**

Pink Floyd returned in 1994 with *The Division Bell*, another No. 1 album in the US and UK. The subsequent tour was lavish, even by Pink Floyd

standards, and included a complete performance of *Dark Side Of The Moon*. It was seen by over five million people and was again documented on the live *Pulse* (1995) – also No. 1 in the US and UK.

After the tour, Pink Floyd was wound down with Gilmour becoming increasingly reluctant to revive the band. In 2001 he played a solo concert as part of London's Meltdown Festival that he repeated the following year. He then began recording an album, the UK chart-topping *On An Island* (2006). Waters meanwhile undertook an 'In The Flesh' world tour in

**Above**

Nick Mason's self-deprecating drumming style enabled the band to explore long slow movements of music that saw subtle changes of mood of classical proportions.

2002 and worked on an opera, *Ca Ira* (2005). But apart from business dealings over a live album of *The Wall – Is There Anybody Out There?* (2000) – and the *Echoes* retrospective (2001) there was no contact between Waters and Gilmour.

So it was a considerable surprise in June 2005 when Bob Geldof announced that Pink Floyd – with Waters, Gilmour, Wright and Mason – would be appearing at the Live 8 Festival in London on 2 July, televised worldwide. They played a 25-minute set and dedicated 'Wish You Were Here' to their founder and mentor Syd Barrett. A year later – on 7 July 2006 – Barrett died from complications arising from diabetes.



# THE SEVENTIES ROCK

## Queen Key Artists

16

### CLASSIC RECORDINGS

1974  
'Killer Queen'

1975  
*A Night At The Opera*  
'Bohemian Rhapsody'

1977  
'We Will Rock You'

1980  
*The Game*  
'Another One Bites The Dust'

1984  
'Radio Gaga'

1986  
*A Kind Of Magic*  
'A Kind Of Magic'

'A concert is not a live rendition of our album. It's a theatrical event.'

Freddie Mercury

#### Right

Freddie Mercury was a glamorous, flamboyant frontman, who filled the stage with his histrionic vocal pyrotechnics.

#### Far Right

Queen were a perfectly balanced, democratic band, each member allowing the others to express themselves as much as they desired.

The gorgeously flamboyant Queen were formed in 1970 in London by singer Freddie Mercury (born Farrokh Bulsara, 5 September 1946), guitarist Brian May (born 19 July 1947) and drummer Roger Taylor (born Roger Meddows-Taylor, 26 July 1949), with bassist John Deacon (born 19 August 1951) completing the line up in 1971. They spent two years developing their style while they remained at college, playing few gigs. But once they started touring after the release of *Queen* (1973) their live performances – and Mercury's extrovert personality – quickly won them a loyal following.

### Operatic Epics And Rock Anthems

*Queen II* (1974) gave the band their first UK hit with 'Seven Seas Of Rhye' but it was the tight harmonies and dynamic playing of 'Killer Queen' from their third album, *Sheer Heart Attack* (1974) that really caught the band's character and marked them out from the fading glam rock wave.

Queen delivered the *coup de grace* in 1975 with 'Bohemian Rhapsody', a six-minute epic that blended operatic vocals with metal guitars. The single, boosted by a ground-breaking video, stormed the British charts, staying at No. 1 for nine weeks. The equally extravagant album, *A Night At The Opera* (1975) also topped the UK charts and was a big international success. *A Day At The Races* (1976) maintained the momentum with the bombastic 'Tie Your Mother Down' and the compressed 'Somebody To Love' – while *News Of The World* (1977) featured two of rock's greatest anthems: 'We Will Rock You' and 'We Are The Champions'.

### Jazz, Pop, Rock And Disco

By now Queen concerts were stadium rallies with the audience playing its part, conducted by the ever more flamboyant Mercury. *Live Killers* (1979) caught the full force of Queen's show. It followed the ambitious *Jazz* (1978) that ranged from metal to pop and included the



playful 'Fat Bottomed Girls' and the sporty 'Bicycle Race'.

*The Game* (1980) was a deliberate pop album. It was a UK No. 1 and their biggest US success, topping the charts for five weeks with two No. 1

singles – the jaunty 'Crazy Little Thing Called Love' and the feisty 'Another One Bites The Dust'. *Greatest Hits* (1981), featuring their latest triumph, 'Flash', the theme song to the *Flash Gordon* movie, was a massive worldwide success, not least in the UK where it stayed in the charts for nearly eight years. 1981 also saw the band tour South America, opening up the continent as a rock market. But concerts in apartheid South Africa caused problems when the band found themselves on the United Nations cultural blacklist.

Band members took time out for solo projects before the next Queen album, *Hot Space* (1982), which flirted with disco and funk and featured a collaboration with David Bowie, 'Under Pressure'. *The Works* (1984) was a broader musical sweep embracing synth pop ('Radio Ga Ga'), hard rock ('Hammer To Fall') and pop ('I Want To Break Free'). The following year they were one of the highlights of Live Aid. *A Kind Of Magic* (1986) included 'One Vision' and Queen played a major tour, climaxing at the UK's Knebworth Festival in August. It was the last show they played. The band took another sabbatical (Freddie Mercury collaborated with opera diva Montserrat Caballe for the melodramatic 'Barcelona') and it was three years before *The Miracle* (1989), which featured 'I Want It All' and 'Breakthru'.

### Mercury's Genius Is Cruelly Halted

Rumours were already circulating about Mercury's health and the group chose not to tour but returned to the studio to record another album. *Innuendo* (1991) included 'Headlong' and the grandiose 'The Show Must Go On'. Mercury continued to deny increasing speculation on his health until November 1991 when he announced that he had AIDS. Two days later, on 24 November, he died at his London home.

In April 1992, the remaining Queen members staged A Concert For Life at London's Wembley Stadium, joined by Elton John, George Michael, David Bowie, Guns N' Roses, Metallica and Spinal Tap. That year Queen's iconic status became assured when 'Bohemian Rhapsody' was memorably featured in the *Wayne's World* movie. *Made In Heaven* (1995) was an album of songs recorded with Mercury shortly before he died. It debuted at No. 1 and became Queen's best-selling studio album. Periodically, the remaining group

members revive the band for a project. In 2005 and 2006 they toured with former Free and Bad Company vocalist Paul Rogers. But everyone knows Freddie Mercury can never be replaced.



17



# THE SEVENTIES

## POP & DISCO

### Key Artists

# ABBA

#### CLASSIC RECORDINGS

- 1974  
'Waterloo'
- 1975  
'Mamma Mia'
- 1976  
*Arrival*  
'Dancing Queen'
- 1977  
'Knowing Me Knowing You'
- 1978  
*The Album*  
'Take A Chance On Me'
- 1979  
*Voulez-Vous*  
'Gimme Gimme Gimme (A Man After Midnight)'



The most commercially successful pop band of the 1970s, ABBA rose again in the 1990s when *ABBA Gold* (1992) revived their peerless singles' legacy, which has carried on ever since. ABBA were formed in 1973 in Stockholm, Sweden, by Benny Andersson (born Goran Bror Benny Andersson, 16 December 1946), Bjorn Ulvaeus (born 25 April 1945) and their girlfriends Frida Lyngstad (born Anni-Frid Lyngstad-Ruess, 15 November 1945) and Agnetha Faltskog (born 5 April 1950).

#### Eurovision Success

Andersson and Ulvaeus had been a songwriting partnership since 1969 after leaving their respective bands The Hep Stars (Sweden's top pop band) and The Hootenanny Singers. Their girlfriends were both singers and Faltskog – who married Ulvaeus in 1971 – had had several hits. Invited to write a song for the Swedish Eurovision Song Contest entry in 1973, Andersson and Ulvaeus submitted 'Ring Ring', which did not win the contest for Sweden's entry but was a big Swedish hit when released as a single. In 1974 ABBA tried again and this time 'Waterloo' was picked as the Swedish

entry. The glam rock singalong won the Eurovision Song Contest convincingly and became a No. 1 single in the UK and around Europe.

'I Do I Do I Do I Do I Do' in 1975 failed to click in the UK but the girls' distinctive voices and harmonies and the boys' acute sense of pop melody and clever arrangements would not be denied for long. 'SOS' restored ABBA to the UK Top 10 and broke them into the US Top 20. And 'Mamma Mia' sent them back to the top of the UK charts at the end of 1975, although the US preferred 'I Do I Do I Do I Do I Do'.

#### Kings And Queens Of Pop

The next two years saw ABBA dominate the British and European charts with a string of brilliantly conceived and executed hits with sublime choruses and multi-layered voices and instruments. 'Fernando', 'Dancing Queen', 'Knowing Me Knowing You', 'The Name Of The Game' and 'Take A Chance On Me' all topped the UK charts while 'Money Money Money' made No. 3. They were all taken from No. 1 albums – *Greatest Hits* (1976), *Arrival* (1976) and *The Album* (1978).

In America, 'Dancing Queen' was their only No. 1 although 'Take A Chance On Me' got to No. 3. 'Fernando', 'Knowing Me Knowing You' and 'The Name Of The Game' made the Top 20. The rest of the world was falling under their spell, particularly Australia where the band toured in 1977, a film of which was released in 1978 as *Abba The Movie*. The band maximized their revenue by making separate licensing agreements for each country. In the Soviet Union, where the rouble was a non-convertible currency, they were paid in oil instead.

In October 1978 Andersson and Lyngstad got married, but ominously two months later Ulvaeus and Faltskog announced that they were separating. ABBA's personal relationships did not affect the songs, however. They built their own studio and the hits kept coming: 'Chiquitita' (all proceeds of which went to UNICEF), 'Does Your Mother Know', 'Voulez-Vous', 'Gimme Gimme Gimme (A Man After Midnight)'



'We don't want to write political songs. We don't want to turn our records into speeches.'

Benny Andersson

**Above**  
Behind the pianos Bjorn and Bennie wrote some of the most memorable songs of their era.

and 'I Have A Dream' (1979), 'The Winner Takes It All' and 'Super Trouper' (1980), and 'Lay All Your Love On Me' and 'One Of Us' (1981). They played another world tour in 1979 including America where they were never as successful, although they had several big disco hits. When Andersson and Lyngstad filed for divorce in 1981 it was obvious that success was coming at a personal cost. Some of the later hits alluded to that.

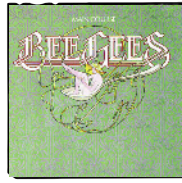
#### The Dream Continues

The group ceased after *The Visitors* (1982). There were solo albums from Lyngstad (who had an international hit with the Phil Collins-produced 'There's Something

Going On' in 1982). Andersson and Ulvaeus continued to work together, collaborating with Tim Rice for the *Chess* musical.

The release of *ABBA Gold* sparked a major ABBA revival that raised the band to iconic status. The album was a No. 1 around the world (except the US, although it still sold six million) and has continued to sell in large quantities ever since. In the UK it topped the charts three times in 1999 after the opening of *Mamma Mia*, the long-running musical based on ABBA songs. But despite the success of this and the Meryl Streep feelgood movie that followed, the original ABBA have resisted all offers to reform.

**Above**  
Abba's confident, liquid vocal style perfectly matched their intricately crafted songs.



# The Bee Gees

POP & DISCO  
Key Artists

## CLASSIC RECORDINGS

1967  
'To Love Somebody'

1975  
*Main Course*  
'Jive Talkin''

1977  
'How Deep Is Your Love'

1978  
*Saturday Night Fever*  
'Stayin' Alive'

1979  
*Spirits Having Flown*  
'Tragedy'

By adapting their songwriting and sublime harmonies to different trends over four decades, The Bee Gees have maintained a hugely successful and lucrative career. The three eldest Gibb brothers – Barry (born 1 September 1947) and twins Robin and Maurice (born 22 December 1949, died 12 January 2003) – moved to Australia with their parents in 1958. They started performing as an Everly Brothers-style harmony act in 1960 and landed a weekly spot on a TV show.

### Distinctive Harmonies

Over the next five years they released two albums and a dozen singles but when they finally achieved an Australian No. 1 in 1967 they were already on a boat

to the UK to re-start their career. They signed with fellow-Australian manager Robert Stigwood, an executive with Brian Epstein at NEMS Enterprises, and their first single, the distinctively high-pitched

narrative ballad 'New York Mining Disaster 1941', was a Top 20 hit in the UK and the US. It was the first of 10 hits over the next two years including 'To Love Somebody' and 'Massachusetts' (1967), 'Words' and 'I've Gotta Get A Message To You' (1968), and 'First Of May' and 'Don't Forget To Remember' (1969). They also had hit albums with *Bee Gees' First* (1967) and *Idea* (1968). Their clean image was at odds with the rock revolution happening around them but their quality songs were irresistible, and these were covered by Nina Simone, Frank Sinatra, Janis Joplin and Elvis Presley.

Cracks in their smiling façade had begun to show by 1969. Amid reports of fraternal strife, Robin was hospitalized with nervous exhaustion and quit after the progressive sounding *Odessa* (1969), prompting legal action from Stigwood. His first solo single, the lush 'Saved By The Bell', was a No. 2 UK hit, but then his and the remaining Bee Gees' chart career declined and Barry and Maurice both worked on solo projects.

The trio reunited in 1971 and, although their popularity had waned badly in the UK, they scored two million-selling US hits that year with 'Lonely Days' and 'How Can You Mend A Broken Heart', which was No. 1 for four weeks. But it was a brief revival and their career hit the doldrums until Stigwood paired them with producer Arif Mardin who put the funk into their falsetto on *Main Course* (1975). The result was an astonishing turnaround as they latched on to the rising disco boom with 'Jive Talkin'', which topped the US charts for two weeks, and 'Nights On Broadway'. The singles also revived their UK fortunes. More hits followed from *Children Of The World* (1976) with 'You Should Be Dancing' (another US No. 1) and 'Love So Right'.

### Staying Alive

The *coup de grace* came in 1977 when Stigwood got the Bee Gees to write half a dozen songs for a film he was producing called *Saturday Night Fever*, starring the little-known John Travolta. The soundtrack (1978) topped the US charts for 24 weeks and the UK charts for 18 weeks. In addition 'How Deep Is Your Love',

'The black music grooves me, influences me the most. The three of us still get our inspiration from black music. It's the most innovative in terms of grooves.' Robin Gibb



'Stayin' Alive' and 'Night Fever' spent a total of 15 weeks at No. 1 in the US.

The Bee Gees were even able to survive their part in Stigwood's disastrous follow-up movie, *Sgt. Pepper's Lonely Hearts Club Band*, in 1978, and *Spirits Having Flown* (1979) was again a No. 1 in the UK and US (for six weeks) with three more US No. 1 singles: 'Tragedy', 'Love You Inside Out' and 'Too Much Heaven', all proceeds from the latter going to UNICEF.

However, they failed to make the switch from disco to dance in the early 1980s and the hits tailed off, although they still managed a Top 10 US album with the *Staying Alive* soundtrack (1983) and continued to write hits for Diana Ross ('Chain Reaction') and Kenny Rogers/Dolly Parton ('Islands In The Stream').

### Brotherly Love

Their own fortunes revived again with *ESP* (1987) and the worldwide hit 'You Win Again'. The title track of *One* (1989) was dedicated to fourth brother Andy who had enjoyed a successful career in the 1970s but died in 1988. In the 1990s they released the multi-million selling *Size Isn't Everything* (1993), *Still Waters* (1997) and the live *One Night Only* (1998).

After the sudden death of Maurice on 12 January 2003 from complications arising from a twisted intestine, Barry and Robin retired The Bee Gees name, although they have occasionally worked together since, most notably on the 'Grief Never Grows Old' Tsunami relief record in 2005.

#### Above

The disco boom of the mid-1970s turned The Bee Gees into sex symbol superstars.

#### Left

The Bee Gees perfected their soaring harmonies by singing and playing together from a very young age.



# Elton John

POP & DISCO  
Key Artists

## CLASSIC RECORDINGS

- 1972**  
*Honky Chateau*  
'Rocket Man'
- 1973**  
*Goodbye Yellow Brick Road*  
'Daniel'
- 1974**  
*Caribou*  
'Candle In The Wind'
- 1975**  
'Philadelphia Freedom'
- 1976**  
*Blue Moves*  
'Don't Go Breaking My Heart'
- 1983**  
'I'm Still Standing'
- 1985**  
'Nikita'

'There's so much you're expected to do and you follow a pattern. You make a record, you do a video. I like to break the rules a little bit more and I did in the 1970s, I should try a little bit more now.' Elton John

## Right and Far Right

Elton John burst on to the 1970s pop scene with his talent for hit songs and sheer entertainment. Although his instrument was the piano, he quickly realized that he needed to spice up his act, so the 1970s saw an impressive array of costumes and headgear.

From a shy piano player, Elton John became one of the most extrovert performers of the 1970s. He has sold over 250 million records worldwide and is now almost a national institution. Born Reginald Kenneth Dwight on 25 March 1947, he won a part-time piano scholarship to London's Royal Academy Of Music at the age of 11. By the time he left school in 1963 to work for a music publisher he was already playing in local band Bluesology who backed visiting American singers like Major Lance, Patti LaBelle, Doris Troy and Billy Stewart.

## On The Road To Fame

In 1966 the group became a back-up band for Long John Baldry and Dwight changed his name, taking the Christian names of Baldry and saxophone player Elton Dean. He left in 1967 and teamed up with aspiring lyricist Bernie Taupin (born 22 May 1950). They signed to Dick James Music in 1968 and their songs were covered by Three Dog Night and Lulu. Elton's first album, *Empty Sky* (1969) showed potential but it was *Elton John* (1970) that lit the fuse, particularly in America after rave reviews for his debut at the Los Angeles Troubadour. A Top 10 single with 'Your Song' helped the album go Top 5.

Between 1971 and 1976 Elton released over a dozen albums, seven of which went to No. 1 in the US along with five No. 1 singles. While the UK chart statistics were not as impressive (four No. 1 albums, one No. 1 single) he scored just as many hits.

1971 saw four Elton albums: *Tumbleweed Connection* that reflected Taupin's fascination with the American West, the live *17-11-70*, the film soundtrack *Friends* and the lush, haunting *Madman Across The Water*.

The hits started to flow in 1972, launched by 'Rocket Man' and 'Honky Cat' from *Honky Chateau*,



followed by 'Crocodile Rock' and 'Daniel' from *Don't Shoot Me I'm Only The Piano Player* (1973), 'Goodbye Yellow Brick Road', 'Candle In The Wind' and 'Bennie And The Jets' from *Goodbye Yellow Brick Road* (1973) and 'Don't Let The Sun Go Down On Me' and 'The Bitch Is Back' from *Caribou* (1974).

## Hitting The Right Note

Elton's flamboyant shows – his outrageous glasses got bigger in proportion to the venue – made him one of

the top live attractions. In 1974, after he had recorded a cover of The Beatles' 'Lucy In The Sky With Diamonds' with 'Dr Winston O'Boogie' on guitar, he persuaded Winston's alter ego John Lennon to join him on stage at New York's Madison Square Garden. It was to prove Lennon's last live appearance.

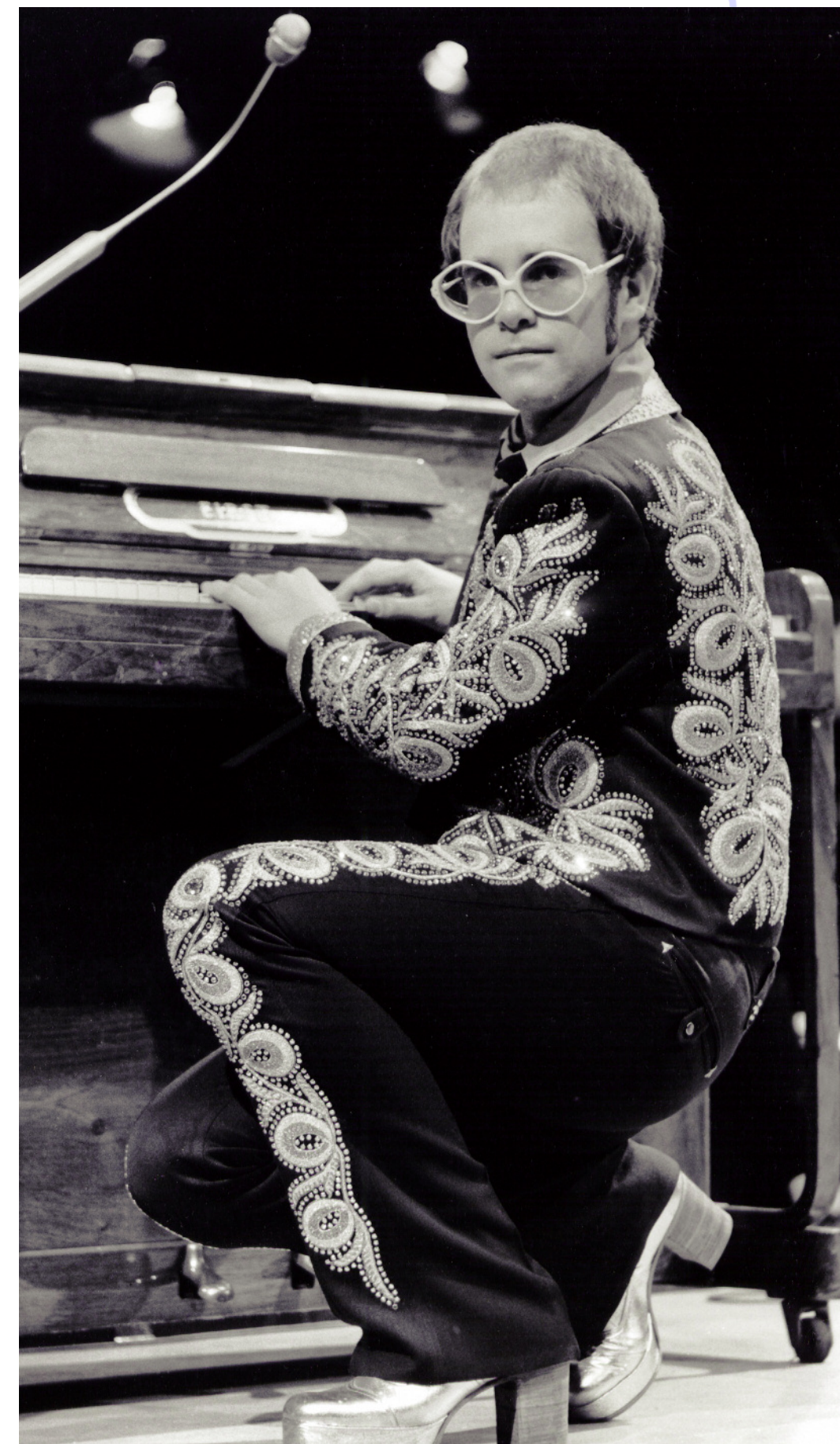
Elton premiered *Captain Fantastic And The Brown Dirt Cowboy* (1975) at London's Wembley Stadium and immediately followed up with *Rock Of The Westies* (1975) featuring 'Island Girl'. After his first UK No. 1 single with 'Don't Go Breaking My Heart' (a duet with Kiki Dee) and the double album *Blue Moves* (1976) Elton took a break and bought Watford Football Club.

A *Single Man* (1978) marked a complete career change. He disbanded his partnership with Taupin (they would work together again later), had an instrumental hit with 'Song For Guy' and generally broadened his perspectives, becoming the first pop star to tour Russia and reorganizing his career around his life rather than vice versa. The hits continued – 'Blue Eyes' (1982), 'I Guess That's Why They Call It The Blues' and 'I'm Still Standing' (1983), 'Sad Songs (Say So Much)' and 'Passengers' (1984) and 'Nikita' (1985).

## No Candle In The Wind

But he was becoming almost as famous for his lifestyle as his music. He had admitted to being bisexual in the late 1970s but his marriage to Renate Blauel in 1984 surprised many. It was soon over and Elton faced up to his homosexuality, as well as his various addictions. But his popularity never waned. He continued to write major film themes ('Can You Feel The Love Tonight' from *The Lion King* in 1994) and collaborate with other singers. All proceeds from his singles go to his AIDS foundation, which also benefits from the annual 'Elton's Closet' auction.

Proof of Elton's place in the nation's affections came when he sang 'Candle In The Wind' with revised lyrics at the funeral of Princess Diana in Westminster Abbey in 1997. It became the world's biggest-selling single with sales of over 33 million. All royalties and profits went to the Diana, Princess Of Wales Memorial Fund. In 1998 he was knighted by the Queen. In 2004, Elton started a three-year Las Vegas residency, alternating with Celine Dion, and in 2005 he appeared at Live 8, 20 years after he had appeared at Band Aid.





# THE SEVENTIES POP & DISCO Key Artists

## Rod Stewart

### CLASSIC RECORDINGS

- 1971**  
*Every Picture Tells A Story*  
 'Maggie May'
- 1972**  
 'You Wear It Well'
- 1975**  
*Atlantic Crossing*  
 'Sailing'
- 1976**  
 'The Killing Of Georgie'
- 1977**  
*Footloose And Fancy Free*  
 'You're In My Heart'
- 1978**  
 'Da Ya Think I'm Sexy'



'What I do now is all my dad's fault, because he bought me a guitar as a boy, for no apparent reason.'

Rod Stewart

One of the UK's finest rock vocalists, Roderick David Stewart was born on 10 January 1945 to Scottish parents. He went to the same school as Ray and Dave Davies of The Kinks and briefly trained as an apprentice footballer before busking around Europe.

### Many Faces

Back in London he started singing with The Hoochie Coochie Men in 1964 alongside Long John Baldry and followed him into Steampacket before joining the short-lived Shotgun Express. He also released a couple of unsuccessful singles.

In 1967 Stewart joined The Jeff Beck Group with bassist Ron Wood where he developed his rasping vocal style on two seminal albums: *Truth* (1968) and *Beck-Ola* (1969). He also signed a solo deal and released *An Old Raincoat Will Never Let You Down* (1969), a mixture of folk, soul and drinking songs.

When Beck disbanded his group in 1969 Stewart and Wood formed The Faces with former Small Faces Ian McLagan, Ronnie Lane and Kenney Jones. But he maintained his solo career and although the first two Faces albums – *First Step* (1970) and *Long Player* (1971) – were more successful than his own *Gasoline Alley* (1970), everything changed with the self-produced and largely self-written *Every Picture Tells A Story* (1971) and single, 'Maggie May'. For a week in October 1971 Stewart held the UK No. 1 single and album in the UK and US. Two months later The Faces' *A Nod's As Good As A Wink To A Blind Horse* (1971) got to No. 2 in the UK and No. 6 in the US. From then on the relationship between Stewart and The Faces was uneasy. Stewart's *Never A Dull Moment* (1972) and *Smiler* (1974) were major UK and US successes while The Faces' *Ooh La La* (1972) and the live *Coast To Coast (Overture and Beginners)* (1974) were decreasingly popular in the US.

### On The Town

Stewart finally made the break, moved to Los Angeles and released *Atlantic Crossing* (1975), recorded at Muscle Shoals with most of Booker T and The MGs and veteran producer Tom Dowd. The album was another Top 10 in the US, while in the UK it was No. 1 for five weeks along with a four-week No. 1 single, the soaring ballad 'Sailing'.

*A Night On The Town* (1976) confirmed Stewart's ascension to the rock-star elite, becoming his sixth successive UK No. 1 and spending five weeks at No. 2 in the US. In addition, the lubricious 'Tonight's The Night' topped the US charts for eight weeks. He also confirmed his celebrity status with a high-profile romance and split with actress Britt Ekland. She was the first in a line of blonde wives and girlfriends. *Foot Loose And Fancy Free* (1977) featured the hit singles 'Hot Legs' and 'You're In My Heart (The Final Acclaim)'. Those who accused Stewart of unconscious self-parody felt vindicated by *Blondes Have More Fun* (1978), particularly by the butt-wagging disco single 'Da Ya Think I'm Sexy'. That didn't stop it becoming a No. 1 hit in the UK and US.

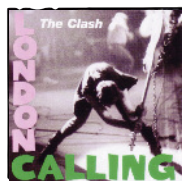
### Successful Songbook

Through the 1980s and 1990s Stewart continued to fuel the fantasies of his admirers and detractors. *Foolish Behaviour* (1980), *Tonight I'm Yours* (1981), *Body Wishes* (1983), *Camouflage* (1984), *Vagabond Heart* (1991), *Unplugged ... And Seated* (1993) and *If We Fall In Love Tonight* (1996) were criticized for crowd-pleasing underachievement. But they were all commercially successful and provided a string of hits including 'Baby Jane' and 'What Am I Gonna Do (I'm So In Love With You)' (1983), 'Every Beat Of My Heart' (1986), 'Downtown Train' and 'It Takes Two' (with Tina Turner) (1990), 'Rhythm Of My Heart' and 'The Motown Song' (with The Temptations) (1991), 'Tom Traubert's Blues (Waltzing Mathilda)' (1992), 'Have I Told You Lately' (1993) and 'All For Love' (with Bryan Adams and Sting, 1994). Whenever he deviated from the formula – as on *When We Were The New Boys* (1998) featuring covers of Britpop stars Blur and Oasis – the results were disappointing.

In 2002, after a successful operation for thyroid cancer, Stewart embarked on a series of albums called

*The Great American Songbook* featuring guest appearances by Cher, Diana Ross, Stevie Wonder and Elton John. The series revitalized Stewart's career and *Stardust ... The Great American Songbook Volume III* (2004) gave him his first US No. 1 album for 25 years.





# The Clash

THE SEVENTIES  
PUNK & NEW WAVE  
Key Artists

26

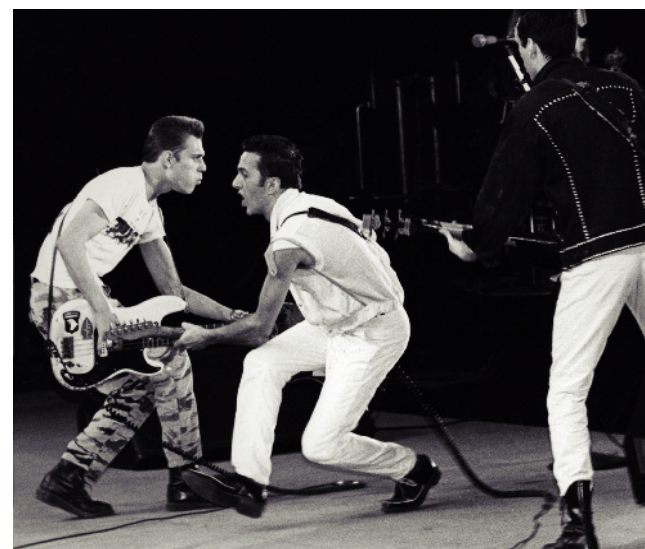
## CLASSIC RECORDINGS

**1977**  
*The Clash*  
'White Riot'  
'London's Burning'

**1978**  
'Tommy Gun'

**1979**  
*London Calling*

**1982**  
*Combat Rock*  
'Should I Stay Or Should I Go'  
'Rock The Casbah'



If The Sex Pistols were the face of UK punk, The Clash were the soul. The band was formed in the summer of 1976 by guitarist Mick Jones (born

Michael Geoffrey Jones, 26 June 1955) and bassist Paul Simonon (born 15 December 1955) after their proto-punk band, London SS, broke up.

### They Fought The Law

They recruited guitarist Keith Levene and drummer Terry Chimes before luring singer/guitarist Joe Strummer (John Mellors, 1952–2002) from pub rock band the 101ers. Their first gig was an unannounced support slot with The Sex Pistols in Sheffield. After five gigs Levene was fired and Terry Chimes followed early in 1977, although he had recorded their

debut album on which he was credited as 'Tory Crimes'. His replacement was Topper Headon (born Nicky Headon, 30 May 1955).

*The Clash* (1977) was one of the definitive punk albums featuring the rallying anthem 'White Riot' and caustic rockers 'London's Burning', 'Janie Jones' and 'I'm So Bored With The USA'. CBS Records did not release the album in America although it sold an

unprecedented 100,000 on import. After the 'White Riot' UK tour, which was frequently riotous, the band released a clutch of singles – 'Complete Control' (produced by Lee Perry), 'Clash City Rockers' and '(White Man) In Hammersmith Palais' – and fought the law over spraying graffiti and shooting pigeons. The law won.

The Clash picked Blue Oyster Cult producer Sandy Pearlman for their second album, *Give 'Em Enough Rope* (1978), which entered the UK charts at No. 2 and gave them their first Top 20 single with 'Tommy Gun'. But despite two successful American tours the album failed to chart in the US, as had been the aim.

### London Calling The US

Switching producers again to R&B connoisseur and Mott The Hoople producer Guy Stevens, who they had worked with on their first demos, The Clash went into creative overdrive for the eclectic but stylish double album *London Calling* (1979), which they insisted on selling for the price of a single LP. This time they cracked the US Top 30 and had a hit single with 'Train In Vain'. They over-reached their creativity on the self-produced triple album *Sandinista!* (1980), which was sold at the price of double and made the US Top 30 but only scraped into the UK Top 20. Sell-out tours of Europe, North America, Japan, Hong Kong, Thailand, New Zealand and Australia were not translated into record sales either.

*Combat Rock* (1982), produced by veteran Glyn Johns (Rolling Stones, Who, Eagles), refocused their energy with a big rock sound. They recaptured their best songwriting on 'Rock The Casbah' (their only US Top 10 hit), 'Straight To Hell' and 'Should I Stay Or Should I Go'. But even as the album was released the band were starting to fall apart as they were pulled in different directions. Headon was fired for continued heroin use (ironically he had written 'Rock The Casbah'), the band toured stadiums with The Who with Chimes back on drums and headlined the US

Festival '83 in California. In September 1983 Strummer and Simonon fired Jones who had 'drifted apart from the original idea of the Clash'.

### Losing Their Way

A new Clash with guitarists Vince White and Nick Sheppard toured America and Europe in 1984 but it was two and a half years before the next Clash album, *Cut The Crap* (1985). It served only to prove that the band had lost their way, although it briefly made the UK Top 20. Strummer and Simonon broke up the band early in 1986.

Jones had formed Big Audio Dynamite with film director/DJ Don Letts and Strummer reunited with him, co-producing and writing songs for their second

album, *10 Upping Street* (1986), before embarking on a solo career that encompassed acting (*Mystery Train*), soundtracks (*Straight To Hell*, *Sid And Nancy*), producing The Pogues and various band projects including Latino Rockabilly War and The Mescaleros.

The posthumous legacy of The Clash continued to grow. *The Story Of The Clash Volume 1* (1988) made the UK Top 10. In 1991 the reissued 'Should I Stay Or Should I Go' gave them the UK No. 1 hit they had never come close to during their career. *From Here To Eternity: Live* (1999) was another UK Top 20 album. But, in contrast to their peers, they continued to resist lucrative offers to reform right up until the sudden death of Joe Strummer from a heart attack on 22 December 2002.

#### Below

Committed and powerful, The Clash's live gigs were joyful displays of perspiration and fervour.

'What The Clash did was more like roots music.

They were a garage band, but they were also [into] reggae, rockabilly and bluegrass. Joe just put all these different ideologies into the blender.'

Bono

#### Above

At their height, Joe Strummer and Mick Jones brought an unusual depth and sensitivity to the punk sound.



27



# The Ramones

THE SEVENTIES PUNK & NEW WAVE  
Key Artists

## CLASSIC RECORDINGS

1976

*The Ramones*  
'Blitzkrieg Bop'  
'Beat On The Brat'

1977

*Rocket To Russia*  
'Sheena Is A Punk Rocker'

1979

'Rock'n'Roll High School'

1980

*End Of The Century*  
'Baby I Love You'

*'We're the only band that kept the guts, and kept the excitement, and kept the belief, you know. We never sidetracked. We never went the way of The Clash, and never wanted to get into the discotheques that bad.'*

Joey Ramone

The definitive American punk rock group, The Ramones, were formed in 1974 in Forest Hills, New York, by high school friends Joey Ramone (born Jeffrey Hyman, 1951–2001), Johnny Ramone (born John Cummings, 1951–2004), Dee Dee Ramone (born Douglas Colvin, 1952–2002) and Tommy Ramone (born Tom Erdelyi, 29 January 1952).

### Gabba Gabba Hey

They played their first gig at CBGBs in 1974 with Joey on drums and vocals, Johnny and Dee Dee on guitars and Tommy as manager. The line-up soon changed to Joey vocals, Johnny guitar, Dee Dee bass and Tommy drums, and they quickly gained a reputation with their

20-minute sets of two-minute songs, each counted in with a rapid 'one-two-three-four'. Every show was rounded off with the slogan, 'gabba gabba hey'.

As well as adopting the same surname, 'da brudders' also wore the same uniform of torn jeans and leather jackets. The songs – a wall of guitar chords, deadpan cartoon lyrics and no solos – reflected the underbelly of the Bowery where they hung out: 'Blitzkrieg Bop', 'Beat On The Brat', 'Now I Wanna Sniff Some Glue', 'Judy Is A Punk', '53rd & 3rd'.

The band signed to Sire Records in 1975. *The Ramones* (1976), a low-budget album, created a stir in the emerging punk scene but did not make the American Top 100. Few radio stations were bold enough to give their singles airplay. But DJ John Peel and a host of punk musicians-to-be were more impressed when they toured Britain soon after the album's release. *Leave Home* (1976) was more of the same with songs like 'You're Gonna Kill That Girl', 'Pinhead' and 'Carbana Not Glue'. They toured the US and UK frequently and cracked the UK Top 30 with 'Sheena Is A Punk Rocker' from their third album, *Rocket To Russia*

(1977) that made the US Top 50 and confirmed a more bubblegum approach to their songs.

### Seeking Longevity

Tommy left in 1978, worn out from touring. But he stayed on to produce *Road To Ruin* (1978) that featured new drummer Marky Ramone (born Marc Bell, 15 July 1956, New York) and songs that edged towards the three-minute mark, including the UK Top 40 'Don't Come Close'.



## Right

The Ramones' no-nonsense two-minute songs drove the sound of punk from the mid-1970s.



After the double *It's Alive* (1979) The Ramones filmed their central role in *Rock'n'Roll High School*, directed by B-movie maestro Roger Corman. But despite being remixed by Phil Spector the title track only scraped into the UK Top 50 and failed to chart in the US. Nevertheless the band stuck with Spector for *End Of The Century* (1980), which was their most commercially successful album, going Top 20 in the UK and Top 50 in the US. They also had a Top 10 UK hit with a cover of the Spector/Ronettes classic 'Baby I Love You'.

With the punk revolution dying out The Ramones continued to seek longevity, working with 10cc's Graham Gouldman for *Pleasant Dreams* (1981) and bubblegum veteran Ritchie Cordell for *Subterranean Jungle* (1983). Even though they could not achieve a hit album they could still headline the California Festival in front of 500,000 people.

### The Godfathers Of Punk

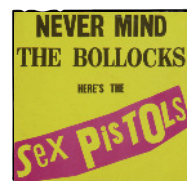
The band reached a hiatus when Marky left to be replaced by Ritchie Ramone and Joey underwent

emergency brain surgery after getting into a fight over his girlfriend. But they returned with the well-received *Too Tough To Die* (1985) featuring a diatribe against President Ronald Reagan, 'Bonzo Goes To Bitburg', followed by *Animal Boy* (1986) and *Halfway To Sanity* (1986). Then there were more line-up changes as Marky returned to replace Ritchie and Dee Dee left to become a rap artist. The new bassist was CJ Ramone. The title track of *Brain Drain* (1989) was used for the Stephen King movie *Pet Sematary*, and they released *Loco Live* (1991), *Mondo Bizarro* (1992) and an album of covers, *Acid Eaters* (1994), before the appropriately titled *Adios Amigos* (1995). But they were still selling out shows right up to their last performance in Los Angeles in 1996.

The Ramones were inducted into the Rock And Roll Hall Of Fame in 2002. But by then Joey had died of cancer (15 April 2001). Soon afterwards Dee Dee died from a heroin overdose (5 June 2002) and Johnny died from cancer (15 September 2004). The band's irreverent attitude and three-minute songs will forever see them acclaimed as Godfathers of Punk.

## Above

On stage The Ramones stirred up an atmosphere of frenzy and mayhem through their tightly controlled blasts of guitar chords and neat one-liner lyrics.



# The Sex Pistols

THE SEVENTIES  
PUNK & NEW WAVE  
Key Artists

30

## CLASSIC RECORDINGS

1976  
'Anarchy In The UK'

1977  
*Never Mind The Bollocks*  
'God Save The Queen'  
'Pretty Vacant'  
'EMI'

### Right

After Sid Vicious joined The Pistols, replacing the more musical Glen Matlock, they became a more self-destructive force.



Although they existed for just over two years and released only two albums, The Sex Pistols had more impact on the British music scene than any band since the 1960s. To the public they represented the face of punk.

The Sex Pistols came together in London in 1975 under the aegis of Malcolm McLaren (born 22 January 1946) who was running an 'anti-fashion' boutique called Sex in Kings Road with his partner, clothes designer Vivienne Westwood. Having unsuccessfully tried to resuscitate the ailing career of US proto-punks the

New York Dolls, he turned his attention to a band featuring one of his shop assistants, bassist Glen Matlock (born 27 August 1956), guitarist Steve Jones (born 3 September 1955) and drummer Paul Cook (born 20 July 1956).

### Raw, Volatile And Sneering

McLaren introduced them to singer John Lydon (born 31 January 1956) who had no previous experience but

his green hair and sneering, cynical attitude was just what McLaren was looking for. He called them The Sex Pistols while the band called Lydon Johnny Rotten. Drawing on their own (and McLaren's) heroes – The Faces, The Stooges and The Who – The Sex Pistols developed a raw, volatile set, dressed in bondage clothing with safety pins and spikey hair. They attracted a small but dedicated following including the self-styled Bromley Contingent, some of who would later form Siouxsie and The Banshees and Generation X. A Manchester show inspired future members of The Buzzcocks, Joy Division and The Smiths.

In October 1976, The Sex Pistols signed to EMI and released a single 'Anarchy In The UK' that barely scraped into the Top 40. The group's notoriety was assured when they appeared on an early evening TV show presented by Bill Grundy who goaded them into swearing. In the media furore that followed EMI revoked their contract.

Matlock, who had written most of the songs, was fired in March 1977, allegedly because he 'liked The Beatles'. He was replaced by Sid Vicious (born John Beverly, 1957–79). Later that month the band

signed to A&M at a ceremony outside Buckingham Palace but that contract was rescinded within days, allegedly after pressure from the label's staff and artists.

### Vicious And Rotten

In May 1977 The Sex Pistols signed to Virgin and released 'God Save The Queen', coinciding with the Silver Jubilee celebrations. It was banned by the BBC and some retailers but still sold a reported 150,000 in the first week. It reached No. 2 in the chart amid a widespread belief that it had been kept from the top.

Airplay restrictions were lifted for 'Pretty Vacant', which got to No. 6, but the band had to tour the UK under assumed names to avoid being banned. After another Top 10 single with 'Holidays In The Sun' The Sex Pistols released *Never Mind The Bollocks* (1977), which went straight to No. 1. In Nottingham, a retailer displaying the cover was arrested under the Indecent Advertising Act although magistrates 'reluctantly' dismissed the charge.

At the beginning of 1978 the band went to America and played shows in Georgia, Texas, Oklahoma, Louisiana and San Francisco's Winterland after which Rotten quit. In the ensuing chaos Vicious overdosed twice en route to New York with his girlfriend Nancy Spungen. Cook and Jones flew to

Rio de Janeiro and recorded with Great Train Robber Ronnie Biggs. A single, 'No One Is Innocent' backed by Vicious' version of 'My Way', made the UK Top 10 in July 1978, just as Rotten announced his new band, Public Image Ltd.

### Doing Something Else

In October 1978, Vicious was arrested and charged with murder after Spungen was found dead in their hotel room. Released on bail, he died of a heroin overdose on 2 February 1979. Three weeks later his version of Eddie Cochran's 'Something Else' got to No. 3.

*The Great Rock'n'Roll Swindle* (1979) was the soundtrack to McLaren's film on The Sex Pistols in which Rotten was largely edited out. It yielded two more Top 10 singles – 'Silly Thing' and 'C'Mon Everybody'. By now there was no band (Cook and Jones would later form The Professionals) but there was a court-appointed receiver trying to resolve the group's financial affairs. In 1986 Rotten, Cook, Jones and Vicious' mother were awarded £1 million.

Rotten, Cook and Jones reunited for the 'Filthy Lucre' world tour in 1996 and released *Filthy Lucre Live*. They played more shows sporadically thereafter, but spurned their Rock and Roll Hall of Fame induction in 2006.

### Below

Johnny Rotten, never quite as rotten as his name, was the perfect frontman for the iconic figurehead band of the punk movement.

'You just pick a chord, go twang, and you've got music.'

Sid Vicious



31



# Patti Smith

PUNK & NEW WAVE  
Key Artists

## CLASSIC RECORDINGS

- 1974**  
'Piss Factory'
- 1975**  
*Horses*  
'Gloria'  
'Redondo Beach'
- 1978**  
*Easter*  
'Because The Night'
- 1979**  
'Dancing Barefoot'



**Right**  
Smith's uncompromising delivery of her poetry and lyrics won her the approval of fans and contemporaries alike.

Unorthodox, uncompromising, Patti Smith was a seminal figure in the New York punk movement and has remained a touchstone for later generations of rock artists. Born on 30 December 1946, Smith was

raised in southern New Jersey by her atheist father and Jehovah's Witness mother. Leaving school at 16 she had brief, unsatisfying stints working in a factory and studying at a teaching college before she fled to New York in 1967 and immersed herself in the underground arts scene. She was inspired by the music of The Velvet Underground, the writing of William Burroughs and

Allen Ginsberg, and – after a trip to Paris in 1969 – Jean Genet, Arthur Rimbaud and Antonin Artaud.

### The Poetic Punk

Smith started writing poetry and in 1971 met Lenny Kaye, a walking rock and roll encyclopedia and guitarist who started accompanying her to poetry readings. She wrote several volumes of poetry, a play with Sam Shephard, articles for *Creem* Magazine, lyrics for Blue Oyster Cult, sleeve notes for Todd Rundgren and recited a Jim Morrison poem on a solo album by Ray Manzarek. In 1974 she released an independent single, 'Hey Joe'/'Piss Factory' – punk poetry set to rock music – featuring Kaye, keyboards player Richard Sohl and guitarist Tom Verlaine who had recently formed Television. She augmented the group with bassist Ivan Kral and drummer Jay Dee Daugherty and joined Television at a two-month residency at CBGBs club at the beginning of 1975.

'Dylan, he really hammered it into me that my improvisation was a gift that I had to nourish and hold sacred, and that's how he inspired me and how he pushed me.' Patti Smith

Smith signed to Arista Records and released *Horses* (1975), produced by The Velvet Underground's John Cale. The album opened with the line 'Jesus died for somebody's sins but not mine' and included the poem 'Redondo Beach' and distinctive covers of rock classics like 'Gloria' and 'Land Of A Thousand Dances'. It was defiantly avant-garde but still made a brief appearance in the US Top 50.

The Patti Smith Group toured Britain and Europe before releasing *Radio Ethiopia* (1976), working with Aerosmith producer Jack Douglas who gave the album a harder feel with guitar solos, although the experimental spirit was never far beneath the surface and came to the fore on the 10-minute title track. However, the album was less successful than *Horses* and early in 1977 Smith's career came to a temporary halt when she fell off a stage in Tampa, Florida, while performing a whirling dervish dance and broke her neck. She spent nearly a year in a neck brace and undergoing physical therapy.

### A Reluctant Star

*Easter* (1978) was a more commercial album (Smith preferred to call it 'communicative'), a Top 20 success in the US and UK. It was produced by Jimmy Iovine who caught the instinctive rock and roll passion in Smith's vocal style while leaving room for spontaneity and suspense. It featured the hit single (No. 5 in the UK, 13 in the US) 'Because The Night', a Bruce Springsteen song written during sessions for *Darkness On The Edge Of Town* but not released.

*Wave* (1979) was produced by Todd Rundgren, who again gave Smith and the group a user-friendly sound, but Smith's disenchantment with the trappings of stardom was evident on her version of The Byrds' 'So You Want To Be (A Rock And Roll Star)'. The album was dedicated to 'my clarinet teacher', Fred 'Sonic' Smith, a guitarist in seminal 1960s punk rockers The MC5 who also inspired the songs 'Frederick' and 'Dancing Barefoot'.

### A Return To The Road

In 1980 Patti Smith married Fred Smith and retired from rock and roll to bring up a family in Detroit. She returned with *Dream Of Life* (1988) co-written with her husband who also co-produced with Jimmy Iovine.

It featured rallying calls ('People Have The Power'), songs of hope ('Paths That Cross') and lullabies ('The Jackson Song').

In 1994 Fred Smith died after a heart attack. A month later Patti Smith's brother Todd died from the same cause. Her response was to return to New York and start performing again, including a tour with Bob Dylan. She confronted her life as a mother, a widow and an artist on *Gone Again* (1996) and *Peace And Noise* (1997) and sang on R.E.M.'s hit single 'E-Bow The Letter'.

Smith continues to record albums – *Gung Ho* (2000), *Trampin'* (2004) – and perform. In 2005 she was the curator of London's Meltdown Festival at which she played the complete *Horses* album for the first time. In 2007, she was inducted into the Rock and Roll Hall of Fame.

**Below**  
Smith continues to write, record and perform today, in spite of suffering considerable personal tragedy.



# ENCYCLOPEDIA OF ROCK

## Acknowledgments



### PICTURE CREDITS

Credits on this page refer to THE DEFINITIVE, ILLUSTRATED ENCYCLOPEDIA OF ROCK, where the page range for THE SEVENTIES is 184 to 267.

Alamy Images: radharcimages.com: 391 (r); Geoffrey Robinson: 421 (b)

Arbiter Group plc: 441 (m)

K. Billett: 433 (nr), 439 (bl)

Corbis: Mario Anzuoni/Reuters: 406; Chad Batka: 418 (r); Hubert Boesl/dpa: 384 (m); Andrew Goetz: 385; Tobias Hase/Pool/epa: 401 (r); Rune Hellesstad: 409 (l); Rainer Jensen/dpa: 392 (r); Tony Medina/Icon SMI: 403 (b); Rick Nesterstigt/epa: 418 (b)

Dorling Kindersley Ltd: 433 (tr); 441 (r)

Foundry Arts: 14 (tl), 18 (tl), 34 (r), 38 (tl), 42 (tl), 46 (tl), 48 (tl), 52 (tl), 50 (tl), 56 (tl), 74 (tl), 78 (tl), 88 (tl), 92 (tl), 94 (tl), 96 (tl), 100 (tl), 102 (tl), 120 (tl), 126 (m), 136 (tl), 134 (tl), 130 (tl), 132 (tl), 154 (tl), 156 (tl), 158 (tl), 160 (tl), 162 (tl), 166 (tl), 182 (tl), 186 (tl), 196 (tl), 198 (tl), 200 (tl), 204 (tl), 208 (tl), 210 (tl), 228 (tl), 230 (tl), 232 (tl), 234 (tl), 236 (tl), 248 (tl), 250 (tl), 252 (tl), 254 (tl), 256 (tl), 266 (tl), 270 (tl), 274 (tl), 276 (tl), 278 (tl), 280 (tl), 282 (tl), 284 (tl), 286 (tl), 324 (tl), 328 (tl), 332 (tl), 334 (tl), 336 (tl), 338 (tl), 340 (tl), 372 (tl), 376 (tl), 380 (tl), 384 (tl), 386 (tl), 390 (tl), 422 (tl), 432, 433, 434 (b), 435 (t), 436 (all), 437 (all), 438 (all), 439 (br), 440 (m), 440 (m), 441 (br), 442 (m)

Hobgoblin Music: 433 (tr), 442 (l)

Lebrecht: 435 (br)

London Features International (LFI): Mark Allan: 397; Julie Edwards: 407 (bl); Mike Gray: 399 (l); Sven Hoogerhuis: 394 (l); Dennis Van Tine: 414

With grateful thanks to Redfern and the following list of photographers: Richard E Aaron: 190, 196 (m), 199, 202, 213 (tl), 219 (l), 223, 225 (r), 228 (m), 230 (b), 237 (r), 237 (b), 254 (m), 255, 257 (tl), 265 (tl), 276 (m), 284 (m); Cyrus Andrews: 44, 94 (m), 102 (m), 105 (r), 147 (br), 167, 174, 175, 177; Jorgen Angel: 203, 205, 210 (m), 216, 217, 252 (m); Chet Atkins: 56 (b); BBC Photo Library: 20 (r), 51, 186 (m), 187 (r), 256 (b), 259 (tl), 262 (r), 286 (b), 293 (r), 294, 323; Belgium: 410; Paul Bergen: 334 (m), 342 (l), 350 (bl), 351 (b), 354 (l), 361 (b), 394 (r), 402, 407 (tr), 411, 413 (l), 415 (b), 416, 419; Sue Bradshaw: 336 (m); Brandon Carey: 389, 409 (r), 420, 431; Fin Costello: 146 (tl), 151 (tl), 193 (l), 208 (b), 210 (br), 215, 220, 221, 222, 224, 225 (tl), 234 (m), 245, 295 (bl), 295 (tr), 302, 306 (tl), 308 (r), 321; Nigel Crane: 403 (t); Pete Cronin: 305, 315 (b); DeltaHaze Corporation: 22; Ian Dickson: 24, 193 (r), 201, 250 (m), 257 (b), 259 (br), 260, 264, 311 (br), 337, 352; Earle Steve: 348 (br); Erica Echenberg: 191 (b), 263, 265 (br), 309; EMI Archives: 149; David Farrell: 88 (m), 105 (br), 122; Max Jones Files: 14; Tabatha Fireman: 367 (l), 392 (tl); Jeremy Fletcher: 78 (b); 369 (ml); Patrick Ford: 369 (br), 371 (tl), 371 (br), 328 (b); Colin Fuller: 427; Gab Archives: 42 (b), 80 (b), 289 (br), 315 (tl), 317; Ross Gilmore: 399 (r); Mick Gold: 189 (tr); Harry Goodwin: 104, 110 (bl), 209, 233, 235; Caroline Greville: 273 (tr); Richi Havens: 142 (tl); Richi Howell: 58; Steve Hurrell: 272; Mick Hutson: 304, 329 (br), 331 (tl), 332 (m), 333, 335, 338 (m), 339, 340 (lm),

340 (br), 343 (br), 344, 345 (tl), 346, 349, 353, 355 (br), 356 (tl), 357 (l), 357 (r), 358, 363 (t), 363 (b), 364 (l), 365 (tl), 370, 377 (tl), 380 (b), 386 (m), 396 (b); Salifu Idriss: 330; JM/Entertainment: 401 (b); Ivan Keeman: 91, 109 (tl), 109 (br), 150 (r); Bob King: 280 (m), 287 (t), 347 (tl), 364 (r), 376 (m), 300 (bl); Irve Kline: 17 (b); Elliot Landy: 42 (tr), 82 (br), 329 (tr); Michael Linssen: 369 (r), 429; Graham Lowe: 187 (b); Hayley Madden: 387, 405 (b); Harry Malone: 417 (br); Manfred Mann: 111; Michael Ochs Archive: 15 (t), 16, 19 (tl), 19 (r), 20 (tl), 21, 23 (tl), 23 (bl), 27, 28 (br), 34 (m), 34 (b), 35 (tl), 35 (b), 37 (tl), 37 (b), 38 (b), 39, 40, 42 (b), 43, 46 (b), 47, 48 (b), 49, 50 (b), 52 (b), 54, 53, 55, 57 (tl), 57 (br), 59, 60, 61(l), 61(r), 62 (tl), 63, 64 (tl), 64 (br), 65, 66 (bl), 67, 68 (tl), 68 (br), 69 (l), 70 (br), 70 (tl), 71, 72 (br), 73, 79, 80 (tl), 82 (tl), 83, 84, 92 (m), 96 (b), 101, 113 (b), 114 (tl), 117 (r), 120 (m), 121, 123, 124, 126 (m), 127, 129, 130 (m), 131, 132 (m), 134 (m), 133, 135, 137 (bl), 138 (r), 138 (br), 139, 140, 143 (tr), 143 (b), 144, 146 (r), 147 (tl), 148, 158 (m), 159, 160 (m), 161, 166 (m), 168 (tr), 169, 171, 173 (tl), 173 (br), 178 (tl), 178 (b), 181 (tl), 181 (r), 189 (bl), 190 (tl), 197, 198 (m), 204 (m), 211, 213 (b), 231, 238, 242, 244 (b), 262 (br), 282 (b), 378 (tl), 426; Steve Morely: 207, 218 (l), 218 (r); Leon Morris: 289 (tr); Museum of London: 221 (r); Niemeier Petra: 112, 116, 117 (l), 229; Pakvis Peter: 368, 381, 391 (l), 413 (r); Don Paulsen: 125, 141 (br), 154 (m), 165, 170 (br), 176, 179, 180 (r); Jan Persson: 15 (b), 93, 100 (m), 107 (tl), 128, 141 (tl), 150 (bl); Martin Philbey: 361 (r), 395, 396 (t), 400, 408; Jeff Price: 378 (b); Mike Prior: 240 (b); Andrew Putler: 212; Christina Radish: 354 (r), 359 (tl), 390 (m), 404, 417 (tl); RB: 26, 72 (tl), 115, 142 (r), 180 (l), 241; David Redfern: 25, 29, 41, 66 (tr), 89, 90, 97, 98, 99, 95, 103 (bl), 103 (tr), 106 (tl), 106 (br), 107 (br), 110 (tr), 113 (tl), 136 (m), 145, 151 (br), 155, 156 (m), 157, 162 (m), 163, 168 (bl), 170 (tl), 172, 200 (b), 206, 226, 239 (l), 243 (t), 244, 288, 292, 297, 298 (br), 319 (tl), 348 (tl); Rick Richards: 36, Adam Ritchie: 78 (m); Simon Ritter: 341, 345 (r), 360, 366; Ebet Roberts: 137 (t), 188, 192, 236 (m), 248 (m), 255, 258, 270 (b), 271 (br), 274 (b), 275, 277, 278 (b), 279, 281, 283, 287 (b), 289 (l), 290 (l), 290 (r), 293 (b), 296 (l), 296 (r), 298 (r), 299, 300 (tr), 301, 303 (l), 303 (r), 308 (l), 310, 311 (tl), 313 (l), 313 (r), 314, 319 (b), 320, 322 (r), 351 (r), 356 (bl), 362 (t), 367 (r); Kerstin Rodgers: 318; Lex Van Rossen: 249, 251; Bill Rouda: 17 (t); Gerrit Schilp: 18 (b); Jim Sharpe: 331 (br), 379; June Sharpe: 405 (t); Nicky J. Simms: 350 (m), 355 (tl), 382 (m), 383, 415 (r), 421; Barbara Steinwhe: 343, 347 (br), 365 (br); Peter Still: 291; John Super: 388, 393, 412; Gai Terrell: 28 (tl), 45; Virginia Turbett: 273 (bl), 312, 316; Michael Uhl: 306 (b); Rob Verhorst: 285, 307, 322 (l), 398; Vincett Robert: 62 (br), 69 (br), 114 (bl); David Warner Ellis: 164, 214, 219 (r), 239 (tr), 240 (r), 261; Des Willie: 359 (br), 362 (b); Gunter Zint: 108

Topham Picturepoint: 81, 232 (m), 377 (b)



### AUTHOR BIOGRAPHIES

**Michael Heatley (General Editor; Chapter Openers; Sources & Sounds)** Michael Heatley edited the acclaimed *History of Rock* partwork (1981-84). He is the author of over 50 music biographies, ranging from Bon Jovi to Rolf Harris as well as books on sport and TV. He has penned liner notes to more than 100 CD reissues, and written for magazines including *Music Week*, *Billboard*, *Goldmine*, *Radio Times* and *The Mail on Sunday* colour supplement.

**Scotty Moore (Foreword)** Winfield S. Moore III, better known as Scotty, started to learn guitar aged eight. After a stint in the US Navy he began playing around Memphis and hooked up with Sam Phillips at Sun Studios, where he also met Elvis Presley in July 1954. Moore became Elvis's guitarist and accompanied him for the next 14 years. He also became a well-respected studio engineer in Memphis and then Nashville, where he ran his own Music City Recorders studio. After his 1964 album, *The Guitar That Changed The World!*, he essentially hung up his axe, only to be persuaded back into playing by his old friend, Carl Perkins. In 1992 he returned to live performance with other Sun alumni and Elvis's favoured vocal backing group, The Jordanaires. In 1997 he released *All The King's Men*, with guest appearances from the likes of Keith Richards, Jeff Beck and Levon Helm of The Band. In 2000 he was inducted into the Rock And Roll Hall Of Fame. In 2005 *A Tribute To The King* was issued. Recorded at Abbey Road, it featured contributions from, amongst others, Mark Knopfler, Eric Clapton and Dave Gilmour. Scotty records and tours to this day.

**Richard Buskin (Sixties Key Artists: UK Rock and US Rock)** Richard Buskin is the *New York Times* best-selling author of more than a dozen books on subjects ranging from record production, The Beatles and Sheryl Crow to Princess Diana, Phyllis Diller and Marilyn Monroe. His articles have appeared in newspapers such as the *New York Post*, *The Sydney Morning Herald*, *The Observer* and *The Independent*, and he also writes features and reviews for music magazines around the world. A native of London, England, he lives in Chicago.

**Alan Clayson (Sixties A-Z of Artists: UK Rock and US Rock)** Musician and composer Alan Clayson has written over 30 books on musical subjects. These include the best-sellers *Backbeat: Stuart Sutcliffe - The Lost Beatle* (subject of a major film), *The Yardbirds and The Beatles* boxes. Moreover, as well as leading the legendary Clayson and The Argonauts, who reformed recently, his solo stage act also defies succinct description. For further information, please investigate [www.alanclayson.com](http://www.alanclayson.com).

**Joe Cushtley (Fifties Key Artists: Eighties A-Z of Artists)** Joe Cushtley has written extensively for *Mojo*, *Q* and *Uncut* and contributed to several books on music, including *The Rough Guide To The Beatles* and *The Mojo Collection*. He compiles albums for Union Square Music, including the acclaimed *Balling The Jack*, *Beyond Mississippi* and *Definitive Story of CBGB* collections. He is a respected DJ and presents a regular show on London's Resonance FM. Joe is currently Theatre and Books Editor of *What's On In London* magazine.

**Rusty Cutchin (Roots)** Rusty Cutchin has been a musician, recording engineer, producer, and journalist for over 25 years. He began his journalism career in New York as editor of *Cashbox*, the music-business trade magazine. Cutchin has been Technical Editor of *Guitar One* magazine, Associate Editor of *Electronic Musician* magazine, and Editor in Chief of *Home Recording Magazine*. As a recording engineer he has worked on records by artists such as Mariah Carey, Richie Sambora, Yoko Ono, C&C Music Factory, and Queen Latifah. Most recently he has been a consulting editor and contributor to several books on home recording, guitar and music history.

**Jason Draper (One-Hit Wonders)** Jason Draper is the Reviews Editor at *Record Collector*, the monthly music magazine dedicated to collecting music of all genres and on all formats. He has also written for *Uncut*, *Metal Hammer*, *Sound Nation*, *Big Issue Cymru* and *Buzz* magazines.

**Hugh Fielder (Seventies Key Artists; Eighties Key Artists: Bon Jovi, Michael Jackson, Prince)** Hugh Fielder can remember the 1960s even though he was there. He can remember the 1970s and 1980s because he was at *Sounds* magazine (RIP) and the 1990s because he was editor of Tower Records' *TOP* magazine. He has shared a glass with Bob Marley, a glass of wine with David Gilmour, a pint with Robert Plant, a cup of tea with Keith Richards and a frosty stare with Axl Rose. He has watched Mike Oldfield slip naked in front of him and Bobby Womack fall asleep while he was interviewing him.

**Mike Gent (Seventies A-Z of Artists; Eighties Key Artists: Madonna, The Police, U2)** Nurturing an obsession with pop music which dates back to first hearing Slade's 'Gudby T'jane' in 1972, Mike Gent remains fixated, despite failing to master any musical instrument, with the possible exception of the recorder. A freelance writer since 2001, he has contributed to *Writers' Forum*, *Book and Magazine Collector*, *Record Buyer*, *When Saturday Comes*, *Inside David Bowie and the Spiders* (DVD), *The Beatles 1962-1970* (DVD), *Green Umbrella's Decades* and *The Little Book of the World Cup*. Fascinated by the decade that gave the world glam, prog and punk rock, he is working on a novel set in the Seventies.

**Drew Heatley (Noughties)** A writer for the *Nottingham Evening Post*, Drew Heatley was co-author of *Michael Jackson: Life Of A Legend 1958-2009* and *Kings Of Leon: Sex On Fire*, both published in 2009. He has also written books on football, including *Lost League Grounds* and *European Football Stadiums*.

**Jake Kennedy (Noughties)** Jake Kennedy is a music journalist from west London. He worked at *Record Collector* for seven years, where he was Reviews Editor. He is the author of *Joy Division & The Making Of Unknown Pleasures*. He writes for numerous magazines and fanzines, and has been a correspondent for Radio 1, BBC 6 and NME. He has contributed to Colin Larkin's *Encyclopedia of Popular Music* and the *1001 Albums You Must Hear Before You Die* volume. He is married but never wants kids.

**Colin Salter (Sixties Soul)** Since he bought his first single - 'Reach Out I'll Be There' by The Four Tops in 1966 - Colin Salter has spent a life in music as composer, performer, promoter and researcher. His first performance, as panto dame singing ABBA and Supertramp hits in 1975, was succeeded by stints in a Glasgow punk band, a Humber-side jazz-folk group and a Kendal jam collective. He worked in theatre for 15 years as a sound engineer and writer of ambient soundtracks. Since 2003 he has been developing a live-music network in rural Cumbria. He moonlights as a golden-oldies mobile DJ.

**Ian Shirley (Nineties)** Ian Shirley lived and pogoed his way through British punk rock and has been buying records and watching bands ever since. He is an experienced music journalist whose feature work and reviews appear in respected magazines like *Record Collector* and *Mojo*. He was written the biographies of Bauhaus, and The Residents as well as two science-fiction novels. He has also written the definitive tome on the links between comics and music: *Can Rock And Roll Save The World*. He is currently the editor of *Record Collector's Rare Record Price Guide* and has a collection of over 2,000 vinyl albums and 5,000 CDs.

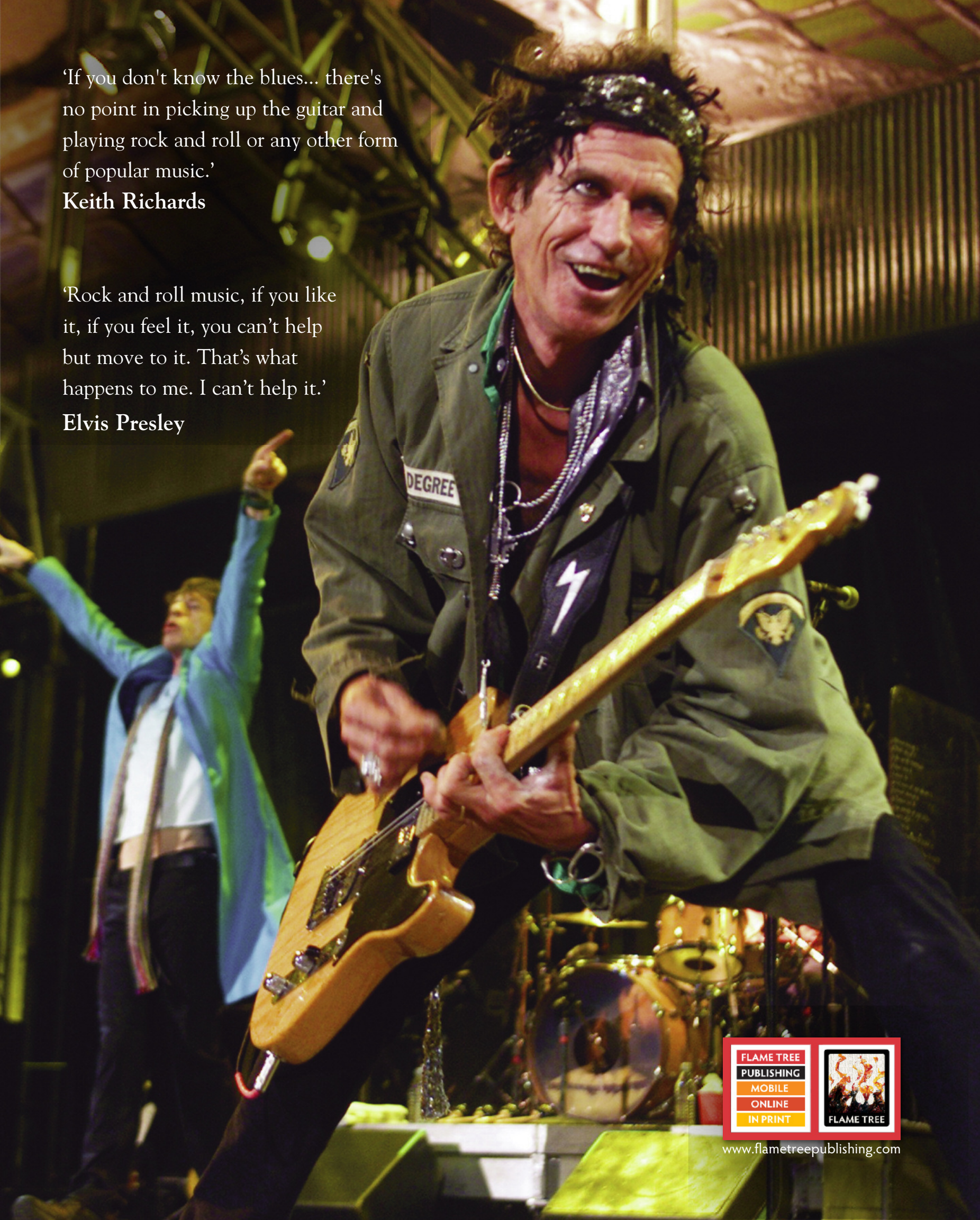
**John Tobler (Fifties A-Z of Artists)** John Tobler has been writing about popular music since the late 1960s, during which time he has written books on ABBA, The Beach Boys, The Beatles, Elton John, Elvis Presley, Cliff Richard and several generic titles. He has written for numerous magazines including *ZigZag*, *Billboard*, *Music Week*, *Melody Maker*, *NME*, *Sounds*, *Country Music People* and *Folk Roots*. He has written literally thousands of sleeve notes.


'If you don't know the blues... there's no point in picking up the guitar and playing rock and roll or any other form of popular music.'

**Keith Richards**

'Rock and roll music, if you like it, if you feel it, you can't help but move to it. That's what happens to me. I can't help it.'

**Elvis Presley**



FLAME TREE	
PUBLISHING	
MOBILE	
ONLINE	
IN PRINT	FLAME TREE

[www.flametreepublishing.com](http://www.flametreepublishing.com)