To the memory of Nacho, my friend, my partner, my Quolleague… my brother.
THANKS

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- All the Quo fans, to each and everyone of you, because I know that the life of a fan is hard: all those thousands of kilometres travelled, the hotels roulette you find, all that money spent, all those races to get to the first row... but knowing that at the end of another spectacular concert of the Quo, near to the hall, theatre or room in shift, some of us would meet to share experiences, beers and laughter, sitting around a table next to other fans from the most diverse nationalities. That is our habitat. On tour, with the Quo and with you, I feel at home.

Thanks to Status Quo for all these years dedicated to rock and the soundtrack you provide to our lives. Nietzsche once said “life without music would be a mistake” and I would add “and without Quo, would be a crime.”

To Ana Mari, Anna and Andy for their patience, support and understanding. I love you.
INTRODUCTION

John ‘Rhino’ Edwards (Status Quo bass player)

It would appear that after reading this book all of us in Quo will be reminded for better or worse of things we’ve done/are supposed to have done. I’m sure the truth is in the middle somewhere. Books like this are for the shall we say fans, that’s posh for “anorak” where I come from. But, funnily enough I say: ¡Long live the anorak! For verily did he/she so love their band that when their band heard of their work and worship at the altar of Quo they knew that it was good and verily were thankful and inspired.

Thanks Edu.

Rhino, 31/05/2010.

¡Viva España! (sic)

(*) Rhino uses the slang term ‘Anorak’: “An often socially inept person, having an obsessive interest in a hobby or a subject. Usually has little or no fashion sense, and errs towards excentricity” (The Dictionary of Slang). The origin of the word comes from the image of the ticket collectors of the British trains, who spent long hours on the platforms, always wearing their anoraks. An equivalent term might be ‘freak’.
THE 60’s DECADE

The 60’s was a conflictive decade. The rules were changing and an entire generation, fruit of the baby boom of the end of the second world war, were entering the adolescence. The restricted structures of power, culture and society, were being shakes in their foundations by the birth of new ideas and choices, with the illusions full of hope of a world more open, in which everyone has their rights, their space and their voice.

In the United States, the Flower-Power movement were increased by young hippies, dazzled by folk music, the psychedelia and the LSD. As the Americans would say: “If you remember the 60’s, it’s because you didn’t live them.” With the international emblem of peace painted on the body of their Volkswagen vans, the protests against the Vietnam war were in the order of the day. The demands to obtain equal rights for African-Americans, with the Black Panthers on the scene, were the place of social riots and the afterwards intervention of the FBI against the political party that were born after that movement. The social concern had influence in music and the demanding American folk was raised as the flag of a good part of that generation.

England, since always, has been influenced in bigger or smaller measure, by the events and trends that came from across the Atlantic Ocean. They looked themselves on the United States mirror and adopt as their own what they get from there. But in this occasion something different happened, spontaneously. Far from creating their own folk songs or follow that trend, they looked over the American back room, and there, in a dark and abandoned corner, they found the Blues.

Eric Burdon: “We searched the American garbage and, from there, we took out culture.” (Seven Ages of Rock - BBC).
ConsIGNED to a second place of the American musical scene for being considered a music style “from and for black people”, the Blues was adopted and spoiled by a new generation of English bands. From this initial formula, they were developing it, experimenting with Rock & Roll, with Rhythm & Blues, electrifying it, giving it colour and texture, until they got to what was called the British Rock.

Some of the bands and artist that started to adopt this new sound, and stand out, were:

**The Yardbirds**, with a young guitar player called Eric Clapton, who would abandon the band considering this a “less serious” musical project and creating, afterwards, the band of super musicians called Cream.

**The Who**, a fury storm on the stage. As Daltrey remembered years after: “We were totally unpredictable. You never knew what was going to happen in our shows.”

**The Kinks**, who are in the history of rock for their guitar riff in their song ‘You Really Got Me’, which sound Davies found cutting the loudspeakers of his amplifier with a razor blade.

**The Rolling Stones**, being very criticized in their beginnings, even from their musical colleagues, they got the recognition with his anthological ‘Satisfaction’.

**The Animals**, with Eric Burdon leading, they got to be the only band, besides the Beatles, to be number one in the British and American charts, with their version of ‘The House of Rising Sun’, a song that Bob Dylan made popular before, that talks about a brothel in New Orleans, city in which the people was pretty tired of such song.

**Jimi Hendrix**, the arrival of this guy from Seattle to the musical scene in London, revolutioned completely the way of the guitar players were conceived, now being, next to the singers, the souls of the bands.

Like this, the blues disembarked in the British islands and was restructured to give it a new life in the form of short, catchy and elaborated songs. Once the product was created and the bands consolidated, on the base of playing and playing in clubs, everything was packed under the umbrella provided by the American success of The Beatles, and was sent back to the United States, where was born the term ‘British Invasion’ to define what was going on the musical scene.
In the middle of the 60’s decade, competing with the Rock movement, happened the maximum splendour of the psychedelia, as much in musical terms as in cultural trends. Direct heirs of the flower-power movement and the Austin Powers aesthetics, they get to achieve a space in the musical world. Bands already consolidated were forced to adopt this trend, what provoked sort of astonishment between their fans. In mono discs of 33 rpm of that time, exceptions apart, a general confusion was detected. It was like everybody was caught by surprise by the irruption of a new fashion and were asking themselves: And now, what should I wear?

During the 60’s decade, in the British top charts coexisted artists and bands very different from each other. From artists that came from the last decade and survived facing the changes, to bands newly created that has already adopted the new trends. Stands out names like: The Everly Brothers, Eddie Cochran, Cliff Richard, The Shadows, The Rolling Stones, The Beatles, Ray Charles, Elvis Presley, Gerry & The Peacemakers, The Monkeys, The Searchers, Four Pennies, The Kinks, The Supremes, Herman’s Hermit, Manfred Mann, The Animals and a big long etcetera.

The last years of that decade were witnesses of the death oh the hippie movement under the police truncheons and the intolerance of the authorities. All the dreams of a better world, full of peace and harmony were vanished when the sound of the last chord played in Woodstock extinguished.

THE BIRTH OF A BAND

Francis Rossi: “Everything begins because you want to be famous. That’s it. You up there, with the crowd looking at you, your name in a neon sign, performing in television, the whole pack. You never think what all of that takes, until much later” (Status Quo - The Authorized Biography. 20th Anniversary Edition, John Shearlaw).

Francis Dominic Nicholas Michael Rossi, born on May 29th of 1949, in Forest Hill (London), from Italian father and Irish mother, didn't want to keep running the family business of ice creams at all. His father and uncles had a fleet of vans from where they sell their ice creams and they distributed themselves in the neighbourhoods of London, organized like only Italians know how to do it. One of his first memories of that time was listening to a conversation during the
Quo received 19 pounds, except Francis Rossi and Alan Lancaster, who earned 24 by their married status, the first one married to Jean and the second one to Patricia. Both wives started to work to try to alleviate the financial pressure on their husbands. The band incomes were diminishing as the months progressed. With no singles on the charts and no gigs concerted, the Quo had to borrow money from family and friends to keep it going.

**Alan Lancaster:** “During that time we kept in touch with our family by letter because we could not afford a phone call. In some occasion, we even had to borrow money to eat something after concerts.”  (*Status Quo. The Authorized Biography. 20th Anniversary Edition. John Shearlaw*).

Status Quo, hidden inside the psychedelic bubble that PYE Records was blowing around them, were staying behind. In the top charts, the pop and the Brit began to be replaced by other kind of music: the one the “serious band” published, as bands like Jethro Tull or Pink Floyd was called. To stay afloat, they accepted a contract from the promoter Arthur Howes, who still believed in pop concerts, in the old fashion of the mid 60’s.

During this disastrous period, wherein the band resented a full-time manager, appeared in the history of Status Quo, Colin Johnson, from the recruitment agency NEMS, that would prove vitally importance in a short time. Colin was almost an involuntary witness of a Quo concert and decided to follow closely their career. He saw a potential in them that he has not seen in any other of the many bands he managed.

Despite the complete failure them album *Spare Parts* was, the Quo managed to continue performing live regularly. During that distant year of 1969 they managed to perform 60 concerts but with a lower fee than the ones received during the previous year, passing from being the leader band in halls and important rooms, to be relegated in different festivals posters or being forced to play in schools. Among these performances could be highlighted the following:

- 01/11/1969: Munich (Germany). Opening for Small Faces.
- 01/12/1969: Viena, Stadthalle (Austria) Opening for Small Faces.
During the 70's the whole World radicalized. For one reason or another, it seemed like the humanity had gone mad. The oil producing countries' economies bowed first world countries, leading them to an unprecedented crisis. The URSS began to show signs of weakness living the last hits that would lead to the openness events, often traumatic, during the next decade. The arrival of the Ayatollah Khomeini to the power, in Iran, and the imposition of Sharia isolated them from the western influence, radicalizing the neighbouring countries. The United States would retire from Vietnam, defeated and would spend years licking their wounds. Over the years, as the 80's were getting closer, everything seemed to normalise, but peace was still far away.

The events experienced during the 70's influenced the artists significantly. At the beginning of the decade the Rock and Pop Rock would emerge definitely, gaining prominence bands like Fleetwood Mac, The Carpenters, Eagles or Chicago and solo artists like Paul McCartney (already without The Beatles), Elton John, Ray Stevens or James Taylor. The mid 70's experienced the rise of disco music, those who joined the Jackson Five (clearly influenced by the Rhythm & Soul), Bee Gees, Abba, Boney M. or Donna Summer. In contrast to this kind of music, harmless and enjoyable even for housewives, the rock music was a step beyond, gaining aggressiveness, first with the Hard Rock and then evolving to what was called Heavy Metal, name used by an American radio host who, to describe this new genre, borrowed the lyrics of the Steppenwolf's song 'Born to be wild', when they say “I like smoke and lightning Heavy Metal thunder." Gradually, there were dawning groups like Deep Purple, Led Zeppelin, Black Sabbath, Free o Uriah Heep, being the Judas Priest who gave
stuff. At some moment, from the hall speakers started to emerge a heavy and
dense guitar rhythm, and those present, including the Quo, started to slowly
move their heads following the beats of the song.

**Rick Parfitt:** "It was a magical moment. There, we and all the people in the
bar were moving the heads synchronised to the rhythm of the music. I
remember commenting that it would be great to play that song in our
concerts and create songs in that style. It was strong. It carried you on
wings. Later we knew that it was The Doors’ ‘Roadhouse Blues’ Great
song!" *(The Party Ain't Over Yet, DVD)*.

The Status Quo played where and how they can, in front of an audience that,
often, could be counted with the fingers of one hand. In small bars, crappy
clubs, air bases, schools and high schools, etc. Where they were hired, there
they went no matter if the trip was profitable or not, using the public
transportation and carrying the equipment when there was no other choice to
get to the destination. And show after show their understanding improved, their
sound was compacted, their faith was strengthened and their audience grew.
During those first months of 1970 the most used phrase about the Quo was:
“You have to watch them live.” At every concert they left a fascinated audience
that, in turn, passed on to others the experience and recommended to give the
band a chance that “was pop and now they performed good rock.” Ticket
sales for the Quo concerts were gradually increased, thanks to the fan
support.

The same happened with the single that launched the Quo in March of 1970:
‘Down The Dustpipe’ (PYE 7N 17907), a country-flavoured song written by
Carl Grossman, that the band knew how to give their special touch to
adequate it to their new sound in which they combine several of the features
that will define the future label Status Quo: a brilliant job of guitars, a strong
rhythmic foundation and the contribution of Bob Young with his harmonica. The
new single of the Quo was ignored by the disc-jockeys of the British radio-
formulas, and when it was not, it was attacked and discredited, but that sticky-
rhythm song was making its way slowly. Finally, ‘Down The Dustpipe’ got her
alone in the British singles chart, reaching the twelfth position and remaining for
17 weeks. The song did not have the support of the radios but it did enjoy a
great popular acceptance. The people who bought the single did not do it
because it had been promoted by the media, it was because they had seen the
Status Quo performing live and they wanted a souvenir of those shows.

Despite the success of ‘Down The Dustpipe’, in the musical world nothing had changed. The press ignored them and they kept playing at inhospitable places. Colin Johnson got them a series of concerts at universities where the audience was specially difficult. Convinced of the quality of their repertoire, Francis Rossi faced that bunch ofstoners and hippies that was their audience and told them: “you don’t know us, we are Status Quo, we play hard and you’re going to hate us”, and immediately afterwards deployed all the artillery of decibels.

In September of 1970 the Status Quo appeared on the show Doing Their Thing, of Granada TV, turning out to be the last time that they would appeared on TV as a quintet composed by Alan Lancaster, Roy Lynes, Francis Rossi, Rick Parfitt and John Coghlan. In that show the band played a repertoire formed by the songs: ‘Spinning Wheel Blues’, ‘Is It Really Me/Gotta Go Home’, ‘Down The Dustpipe’ and ‘Roadhouse Blues’. This film, which would be available for viewing through the Internet decades later, and later on would be partially or completely edited in different DVDs, is a perfect reflection of the Quo incipient revival with their new style.

But during that same month of September, Roy Lynes could not stand it anymore. He was about to get married and wanted to live a quieter life, with less travels, and on the other hand, the change of musical orientation of the Quo diminished the relevance of his keyboards. The new compositions of the band gave a predominant role to Rick Parfitt’s rhythmic guitar and Francis Rossi’s solo guitar, consigning the musical notes coming from Roy’s Vox organ to an accompanying role. Travelling by train in route to a gig in Scotland, near the English town of Stoke, the keyboard player got up, and without saying anything to a surprised Francis, Rick, Alan, John and Bob, he got off the train and disappeared. Their partners won’t never see him again until almost thirty years later.

The desertion of the keyboard player did not affect too much to the Quo, they decided to keep forward as a quartet, without looking for a substitute for Roy, and throwing themselves unreservedly to an even harder sound. Immediately after they locked up themselves in the PYE Studios in London to record what would be the new LP called Ma’ Kelly Greasy Spoon, that would be released in October of that same year, and the single ‘In My Chair’ (PYE 7N 17998).

Francis Rossi: “Now we are going to play a song that, probably, has been
the one that had taken us to the place where we are now... Are we somewhere?” (Introducing the song ‘In My Chair’ in the Apollo Theatre of Glasgow in 1976).

Despite that *Ma Kelly* was not a sales hit, it was an album that made clear the new musical direction of the Quo that included a bunch of extremely powerful songs that were established as fixed in their live concerts for the following years. Meanwhile, the single ‘In My Chair’ entered on the lists on November the 7th of 1970, reaching the 21st place. Like ‘Down The Dustpipe’, the new plastic got to enter into the bestseller charts without any support of the British commercial radios. The Quo fans were increasing in number and were showing an unbreakable loyalty.

**Bob Young**: “Ma Kelly was a shock for a lot of people and no less so for Pat (Barlow), Joe (Bunce) and the record company. We loved it and we deliberately looked for the way to give it the dirtiest and the most disastrous cover possible. I guess it was a defiance gesture toward those who were afraid to accept the most honest record of the Quo to date. With the departure of Libby (Roy Lynes) the Quo sound began to find its base. The confidence and determination to do it our way became clear. The songs of this album would become the core of the new live repertoire. ‘Junior’s Wailing’ opened every concert of the following years and Alan’s songs ‘Is It Really Me’ and ‘Gotta Go Home’ could reach 45 minutes length on the stage. Francis and I wrote ‘In My Chair’ in the kitchen of the house that his parents had in Bromley and, in the same year, 1970, became hit number two, practically without being broadcasted by the radio. At that time I combined my other duties with the composition, I had recorded the harmonica in the studio for the songs ‘Down The Dustpipe’ and ‘The Price Of Love’ and played every night with the band. Our favourite place was the Greyhound of Croydon, where we often had to play for over three hours with a minimum of six encores”. (*Again And Again*, Bob Young & John Shearlaw).

It was clear for the band that the symptoms were positive and that, although they kept playing in awful hovels and revenues were poor, they were approaching the success they craved. Somehow, it was evident that all that commitment would give them results and that they needed a full-time manager,
who watch over their interests and help them to make the band bigger with his work. The Quo raised their concerns to Pat Barlow with one condition: to leave Joe Bunce out. The manager answer was negative. He was not willing to leave his gas business, which provide income to keep living (rather than the band) neither accepted the request of leaving Joe Bunce out, because he considered that it would not be elegant to kick him after investing a lot of money promoting the Quo. Given that response, the band had few options to choose from so, while travelling by train to Scotland, they write a letter that would communicate to Pat Barlow and Joe Bunce their decision to let them go. They spent all the journey to draft a document as elegant as possible and its final content was agreed by Francis, Rick, Alan, John and Bob.

The letter was sent from the city of Aberdeen and when it reached its destination a great storm was unleashed. The managers response was given with the same system, with a letter to the band, in which they would say that Bob Young had manipulated the members of the Quo in a sinister way to get some benefit, making him responsible of the deterioration of the relationships.

<table>
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<tr>
<th>Bob Young:</th>
<th>“We all realised how ridiculous the accusation was because what they did not know was that none of us had very clear where we were going.” (Again And Again, Bob Young / John Shearlaw).</th>
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<td>Alan Lancaster:</td>
<td>“Their tactics seemed wrong to us. We wanted to do it in a subtle way because Pat was our friend, but after the letter and some unpleasant conversations, we just left.” (Status Quo - Rockin’ All Over The World, Neil Jeffries).</td>
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Having split with Pat Barlow and Joe Bunce, the Quo soon found a new manager in Nigel Thomas, who back then also managed Leon Rusell’s Grease Band, in which a young man called Joe Cocker began to outstand. Taking advantage of that, Rusell was going to perform in the Albert Hall of London, Nigel Thomas was able to place the Quo in the program, relegated, though, to the last position of the poster. The band had the mission of opening the concert and after them it would perform Juicy Lucy, Gerry Lockran and as the star of the night, Leon Rusell would sing with the Grease Band. But the Quo performance was a disaster. They had only fifteen minutes on the stage (if they exceeded the stipulated time the sound would be cutted out) and had arrived just in time to open the show from a promotional commitment in the
THE 80’s DECADE

The planet, the third rock from the sun, continued its inexorable journey through space while on its crust the humanity was a hive in activity, basically focusing their hopes in finding peace, while preparing themselves for war. During the eighties several dictatorships came to an end, the spirits of the Cold War were moderated, imaginary borders were swept from the map and joined forces for purposes more than praiseworthy. The iron curtain drew back to show the world their virtues and their shame, letting in air of democracy through Gorbachev’s open windows, enjoying, sometimes and sometimes not, the understanding of other leaders that watched him in the distance, like Reagan and Thatcher. Good omens were troubled by conflicts and incidents that would be told, in time, by the historical memory, such as the assassination attempt by Ali Agca against Pope John Paul II, the assassination of Swedish Prime Minister Olof Palme, or the violent repression of the Chinese army during the Tiananmen uprising. The Ukrainian city of Chernobyl became infamous for the explosion of its nuclear plant, that directly caused the death of 47 people, the evacuation of 300,000 residents and the propagation of all kind of diseases associated with radiation exposure in those areas where the killer smog overflew. The ones who looked to the sky for comfort, viewed the disintegration of the new NASA space shuttle, the Challenger.

In the musical scene, the eighties decade was very positive and extremely productive. On one hand, devoted a series of bands that, under the name “New Wave Of British Heavy Metal” (NWOBHM), moved away from the influences of blues and classic rock to throw, open grave, towards a harder, faster and, in some cases, epic sound. Names such as Iron Maiden, Def Leppard, Girlschool, Motörhead, Samson, etc. took a clean sweep of English
and European music scene, counting their new releases as successes and their tours as main events. From the consolidation of Heavy Metal, it could only evolve and appeared different genres and types of rock, in which sometimes borders were not well defined, like Glam Metal (Alice Cooper, Kiss, Mötley Crüe, Poison), Trash Metal (Metallica, Megadeth, Overkill), Heartland Rock (Bruce Springsteen, Bob Seeger) or the Christian Metal (Stryper). With the planet’s youth performing ‘air guitar’ at the beat of all these bands, much part of the 70’s bands began their decline. New tastes and new techniques filled the charts.

Appeared authentic virtuous of the guitar, instrument on which was cemented rock and heavy metal. Eddie Van Halen left speechless the rest of guitarists developing the ‘tapping’, a technique than involves typing the strings of the instrument directly over the frets, without strumming with the nail. The result was a chain of super-fast notes that allowed to explore new territories at the time to perform the inevitable guitar solo that every rock or heavy song must have. Illustrious names of the six strings of the 70’s, such as Richie Blackmore, Ted Nugent, Tommy Iommi, Jeff Beck, Frank Zappa, Eric Clapton, Jimmy Page, etc. were overwhelmed (only) technically by a school of new guitarists like Steve Vai or Joe Satriani. Sometimes, some musicians misinterpreted the goal of the new techniques arised, thinking it was to put up the notes in the shortest time possible, leaving aside the good taste and the feeling.

Alongside, the pop phenomenon begins breaking barriers and begin to forge the Michael Jackson’s legend (in solitary) and Madonna’s. There were born a lot of bands that delight their audiences. There were produced records that would mark a magical time, spiced with curly manes, shoulder pads and platforms.

During the eighties they left us: Bon Scott (AC/DC), John Bonham (Led Zeppelin), John Lennon (Beatles), Randy Rhoads (Ozzy Osbourne), Marvin Gaye, Ricky Wilson, Ian Stewart, Phil Lynott (Thin Lizzy), Cliff Burton (Metallica), Jaco Pastorius, Andy Gibb (Bee Gees), Chet Baker and Roy Orbison (among the most illustrious).

**INQUOMBUSTIBLES**

During the final months of 1979, Quo devoted to rest, with little or no activity related to the band. While Rossi was engaged to compose and collaborate on
which content was an interview of the band, recorded in 1988 in London (United Kingdom), having the name Baktabak - Status Quo (BAK 2110). Already in the month of March, with the Quo still recording in Nassau, the label PRT released exclusively in cassette format the PRT C-90 Collector - Status Quo (PRT C90 3) with 90 minutes of material recorded between 1967 and 1971 during their stay in PYE Records, covering their different stages as The Spectres, Traffic Jam, The Status Quo and Status Quo. Also, during that same month of March, appears in the United Kingdom, a limited edition video titled The Status Quo Video Box (Channel 5 CFV08822) which included the videos Live At The NEC, End Of The Road and Rocking Through The Years. In the month of April 1989 PRT releases another compilation in CD format titled PRT Collector (GHCD 3) which contains the same 21 songs (even in the same order) than the compilation of 1973, Golden Hour of Status Quo (GH556). During that same month, Vertigo would release a CD video single which content would include:

• ‘Burning Bridges (On & Off & On Again) (Extended Version)’ (Rossi/Bown) - ‘Whatever You Want’ (Parfitt/Bown) - ‘Marguerita Time’ (Rossi/Frost) - ‘Who Gets The Love?’ (Williams/Goodison) - ‘Burning Bridges (On & Off & On Again) Video clip (Vertigo 080 620-2).

Once back in the UK, the production tasks and final mixes for the new album of the Quo were carried out in the Comfort’s Palace Studios, located in the county of Surrey and lasted more than expected. The plan of releasing a first preview in single format had to be postponed from the month of September to the month of October, when on the 16th appeared:

• Seven-inch single. A-side: ‘Not At All’ (Rossi/Frost). B-side: ‘Gone Thru The Slips’ (Bown) (Vertigo QUO 26).
• Cassette single. A-side: ‘Not At All’ (Rossi/Frost) - ‘Gone Thru The Slips’ (Bown). B-side: ‘Not At All’ (Rossi/Frost) - ‘Gone Thru The Slips’ (Bown) (Vertigo QUOMC 26).
• Compact disc single: ‘Not At All’ (Rossi/Frost) - ‘Everytime I Think Of You’ (Edwards / Rich / Paxman) - ‘Gone Thru The Slips’ (Bown) (Vertigo QUOCD 26). ‘Not At All’ is a half-tempo song, fruit of the collaboration (once more)
between Francis Rossi and Bernie Frost, who would take seven of the twelve songs that would contain the upcoming album of the Quo. The single barely touched the British hit charts, entering in a very discreet 50th place since it was far from the expectations the band had on the song.

Francis Rossi: “I am pleased with the result. I like it. I have the feeling that it will be successful... but if not, at least I will have tried and taken part. I think it has the feeling and the sound that it should have, not like the Ain’t Complaining.” (Classic Rock Magazine, December 2005).

‘Not At All’ was accompanied on its B-side by a ditty, written by Andy Bown, called ‘Gone Thru The Slips’, recorded during the sessions performed in Nassau and that finally would not be included in the final content of the new album. To complete the releases in formats with more capacity, it was decided to recover the song ‘Everytime I Think Of You’ from the previous album Ain’t Complaining. Vertigo, checking the poor results of the published single, organized an intense advertising promotional campaign, supporting the imminent release of the new album of the Quo, that appeared on the stores on the day November 20, 1989, with the title Perfect Remedy, in vinyl (Vertigo 842 098-1), cassette (Vertigo 842 098-4) and CD (Vertigo 842 098-2). Despite the promotional support, Perfect Remedy would enter the album charts only for a couple of weeks to reach a disappointing 49th place. Given the poor sales of the new material the label wanted to make a last effort to remedy the situation, looking to regenerate interest in the band with the release of a new single, on November 27, 1989, containing a song (in theory) more in line with the baggage of the Quo.

- CD single: ‘Little Dreamer’ (Rossi/Frost) - ‘Rotten To The Bone’ (Bown/Rossi) - ‘Doing It All For You’ (Parfitt/Williams) (Vertigo QUOC 27).
Definitely, the 90’s were years of changes and events all around the world. Let us emphasize, among the most remarkable, the emergence of the Internet in 1992, giving new opportunities to this emerging collective called ‘Cybernauts’ to have access to the information, new ways to express, communicate, spend money and (of course) for crime. By 1994 the network of networks already had three millions of computers connected, number that was increased to 100 millions in 1998 and at the end the end of the decade and millennium reached the billion.

The world of culture was not without its influence. The emergence of servers for downloading and file storage added a new access road to the work of artists. They became very popular Kazaa, e-Mule, Napster, Ares and others, applying the old term piracy to the free download of music on the Internet that even today is the great problem of music and film industry.

In a strictly musical environment the things were also changing, although it is difficult to discern whether for better or for worse. In the early 90’s came the decline for a series of bands that during the 80’s had blunted in both sides of the Atlantic developing a musical style based on a heavy metal accessible, commercial, fun and with varied quality, depending on the case. The curly long hairs, tacky makeup and the lycra pants tight as a second skin were becoming obsolete and all the compliments that music critics gave them earlier, turned into insults. So bands like Mötley Crüe, Bon Jovi, Whitesnake, Def Leppard, Europe, Twisted Sister, L.A. Guns, Ratt, Cinderella, Poison, etc., were questioned, disappearing some of them and having to reinvent themselves the others (with more or less luck) to adjust to the new time. Despite that, many of the bands mentioned above and others with similar characteristics, had
showed has left his head! Apart from that, Rick and I have so many differences in our opinions, particularly at the time of writing songs. Writing with Rick is not made for me.” (Interview with the author. Locarno, Switzerland, July 2008)

The date of the nightmare was getting closer inevitably, but they still had time for one promotional act more. On September 20 Francis and Rick sponsored one of horse races held at the Newbury Races, organized by the Nordoff-Robbins Music Therapy Trust. The race sponsored by the Status Quo was scheduled for 2 in the afternoon, under the name *Rock ‘Til You Drop Stakes* and was broadcast live by the BBC in its entirety, including the presentation of the award *Rock ‘Til You Drop Trophy* to the owner of the winner horse.

Finally September 21, 1991 arrived. The idea was pretty simple: a tour of the Status Quo visiting Sheffield, Glasgow, Birmingham and London, in twelve hours. Such a chimera could only come from one place: David Walker’s mind. He had thought about it one night of January of that same year, while he was turning ideas of how to release the new album of the band he was conducting. What began with a simple phrase: “Rock ‘Til you drop”, first became the title of the album, later Andy Bown wrote a song with that name and ended being a mammoth project for which was needed:

- 4 halls
- 4 stages
- 4 complete drum sets, with 60 drums, kettledrums, bass drums, etc. and 165 cymbals.
- 200 amplifiers
- 62 guitars
- 19.3 kilometres of cable
- 50 cameras
- 200.000 power watts
- 2.500 spotlights
- 250 support technicians
- 8 helicopters
- 5 planes
- 20 limousines
- 16 police escorts

You have to add the 40,000 fans that were going to follow the event live, the
Rick Parfitt to the tasks of composition after a creative drought that stretched back to 1991, in the time of the Rock ‘Til You Drop. Since then, until the appearance of Under The Influence, the band had released only one album of original songs (Thirsty Work, 1994) where Rick’s songs were absent. In this occasion Parfitt gives us a ballad, far from the rocker registers to which we were used to and that he reserved for other songs included in the final album. The songs that accompanied ‘Little White Lies’, ‘I Knew The Bride’ (a version of the song with the same title written by Nick Lowe and that Dave Edmunds made famous in 1977) which, next to ‘Driving To Glory’, had previously seen the light during that same year, because they have been included in the album released in Germany, Benzin Im Blut (Gasoline In The Blood) (Polydor 547 501-2), which content was used as the soundtrack of the German television series with the same title (themed in the world of engines) through the chain SAT.1.

During the month of August appears the Essential Quo Vol. 2 (Spectrum 554 896-2) second part of the trilogy begun the previous year. In this occasion, the CD includes 18 songs from the Vertigo time, confirming the quality of these collections.

In September 1999 Eagle Records returned to the fray, releasing:


The curiosity of this single is not in the main song -extracted from the Under The Influence- but in those additional two. Both ‘Analyse Time’ and ‘Obstruction Day’ were recorded especially for this single, at the Francis Rossi’s ARSIS studios, exploiting three days off on the calendar of concerts of the Quo.

The singles extracted from the new album worked discreetly: ‘The Way It Goes’ reached the 39th place in the charts; ‘Little White Lies’, the 47th; and ‘Twenty Wild Horses’, the 53rd. Meanwhile, Under The Influence briefly reached the 26th position in its category ranking, achieving Silver Record. In the last months of 1999 there was the paradox that a dance group such as
Apollo 440 could reach the number 10 on the charts with their song ‘Stop The Rock’ which contained a barefaced copy of the riff of ‘Caroline’. Apollo 440 enjoyed the success and obtained coverage in the radio-formulas, used even for the tune of the game FIFA by EA Sports, for Play Station. So, it was cool to listen to music from the Quo as long as it was not played by the Quo. Neither the band or their environment understood well that situation.

In June 1999 the Quo participated in the multitudinous benefit concerts organized by Michael Jackson, held on 06/25, in Seoul (Korea) and on 06/27, in Munich (Germany), baptized as Concert For Kosovo and with the aim of raising funds to help the children in Kosovo, affected by the war in the Balkans. Later the tour led them to Sweden and Denmark, moving ahead the traditional English winter tour to the month of October in order to join the series of concerts that, under the name Night Of The Proms and sponsored by Nokia, were going to be held in Belgium, Germany and Netherlands, where they played for twenty minutes accompanied by a classic orchestra composed of 65 musicians. For the Quo, to participate in the Night Of The Proms was a way to break the routine which they thanked, thus avoiding the usual succession of concert-travel-concert-travel, being able to stay for a while in a place and rest between show and show. Specifically, they played at the Sportpalais of Antwerpen (Belgium) the days of October 30 and 31 and on November 01, 05, 06, 07 and 10. Later they travelled to Dortmund (Germany) where they performed at the Westfalenhalle on the days of November 12 and 13. They continued their shows in the Night Of The Proms Tour, performing the days of November 17, 18, 19, 20 and 21 at the Ahoy of Rotterdam (Netherlands), to then repeat at the Sportpalais of Antwerpen (Belgium) November 26 and 27 and December 2, 3 and 4. The Quo ended their shows at The Night Of The Proms with the following concerts: 12/09, Zürich, Hallenstadion (Switzerland); December 10 and 11, München, Olympiahalle (Germany); 12/12, Erfurt, Messehalle (Germany); 12/14, Copenhagen, Forum (Denmark); 12/15, Bremen, Stadthalle (Germany); and on 12/17, Frankfurt, Festhalle (Germany). Product of those performances, it was released the album Pop Meets Classics - The Night Of The Proms 1999 (BMG 74321 72637 2) in which would appear two songs played by the Quo: ‘Whatever You Want’ and ‘Twenty Wild Horses’, enveloped by the atmosphere created by the orchestra that accompanied them.

The English tour made in the dates before the series of concerts Night Of
The twentieth century came to an end after a New Year’s Eve that caught half the humanity looking at the bulbs because of the feared Y2K effect. As theorised, the turn of the year was going to produce an uncontrolled effect on the computers worldwide that would cause chaos everywhere. Finally, nothing happened as expected, but in many institutions, companies, banks, government offices, etc. someone stayed on duty in case they needed to reset the computer systems.

The new decade began with the effects of globalization. The economies of the countries started to interact, opening new markets and business expectations in emerging countries. But all that came to a sudden stop when, on September 11, 2001, there were attacks on the twin towers of the World Trade Centre in New York and at the Pentagon, causing the death of 2,992 people. The terrorist organization Al-Qaeda had beaten the American giant in its own territory, hijacking four commercial airplanes full with passengers and crashing them against their targets.

The reaction was immediate. The President of the United States, George W. Bush, declared war to the terror, founding support in the British Prime Minister Tony Blair and in the President of the Spanish government, Aznar. Unable to find the heads of Al-Qaeda (including Osama Bin Laden, who they suspected was hiding in a cave in Afghanistan) this trio (Bush-Blair-Aznar) confused the world saying (without too many arguments) that they had reports that proved that Iraq was producing and stockpiling mass destruction weapons. The United
seems the market is turning to legal music downloads for Internet (iTunes, Spotify, etc.) and there are so many artists who use the virtual support for their releases, discarding the option of editing a CD due to the costs for manufacture and subsequent distribution.

As for the artists who have excelled over the last decade, the feeling that makes the musical spectrum is that everything is short-lived. These days it seems impossible to consolidate a band. Suddenly appears a new group, releases a couple of singles and a CD, selling huge amounts of records and tickets for their concerts, appears all the time in the radio-formulas and in specialised TV shows, but suddenly, everything vanishes and they are replaced by the following band with another great success.

Additionally, these are not being favourable years for rock. The Hip Hop and Pop had dominated much part of the music scene (Eminem, OutKast, Kaney West, Jennifer Lopez, Kylie Minogue, Madonna, Lady Gaga, Britney Spears, Christina Aguilera, Shakira, Avril Lavigne, Rihanna, Beyoncé and a long etcetera). So (as happened in the 90’s) the bands and veteran artists had to effort in giving birth to real master pieces to stay. Many of the rock bands created in previous decades could stay alive thanks to the unconditional support of their fans that, although their favourite bands had been unseated from the charts by the new generation of artists, continued doing tours regularly and releasing records, many of them with enormous quality, but that were ignored by great companies. In this league we find the usual: the old bands and veteran artists who remained loyal to themselves, without being influenced by new trends.

**QUO IN THE NEW MILLENNIUM**

The months had been passing with the usual series of tours, special performances, etc. The new millennium was approaching and, once more, Francis Rossi stopped to think about the future of the band. For him it was unquestionable that the 90’s decade had been productive. But he was still aware that the years under the guidance of David Walker had taken their toll, especially among their long-life fans, those who had followed them in the 70’s, the faction to which Rossi affectionately called ‘the hardcore’. Status Quo continued doing tours and the number of attendees had not decreased. The record sales had been really affected. In fact, during the 90’s, it was easier to
affecting his mobility, was seen enjoying every moment of each concert. His face was that of a happy person, the prodigal son who returns home. Barely some little steps around the stage, to get close to his bandmates in several occasions. Gone were his energetic beatings over the strings of his bass. For this tour, they surely changed the pads of his instrument by other much more active to sound at full volume only touching them lightly. Even with these limitations, Alan gave the best of himself and pushed through the concerts with solvency, especially when taking over the lead vocal, with which he maintains almost intact much of his potential.

Special mention deserves the reappearance of Bob Young on a stage, next to the *Frantic Four*. The reception he had from the fans was extraordinary. His mere presence made many of the people there to pinch back themselves to realise that, once again, this tour was being a reality. That the long longed original Quo, and that fifth member called Bob, were back to give us some memorable concerts that would remain in the hearts of fans. A gift for the old guard, for the hardcore. But maybe a poisoned apple for the band...

**BAD VIBE?**

With the notes of the *Reunion Tour* still ringing in the ears of the fans, the Status Quo got back to their activity in their usual formation, a formation that soon would suffer changes because Matt Letley had announced his intentions of leaving the band in early 2013. Due to the agenda, the lack of time to find a new drummer, Matt accepted to meet the following commitments of the Quo once finished the *Reunion Tour*. Those concerts took them to Mexican land, back to Neza, 10 years later, which city hall announced they had paid 3,000,000 pesos (about 500,000 euros) to have the band playing in the stadium, where they gathered 120,000 people that accessed the hall for free. The next day they performed in a bullring attended by 10,000 fans, this time paying. A third concert, in Jalisco, had to be cancelled due to logistic issues so like the press conferences prior to the performances due to problems of acclimatization to the altitude of Mexico.

**Juan Pablo Proal:** “Two days before the concert, on Thursday, I arrived at the Fiesta Americana hotel in Reforma, Federal District, to attend a press conference of Status Quo. “They cancelled, we are very ashamed, they
took the altitude very badly, they are old”, told me an ashamed media agent. Rossi confirmed it on the stage, because between one song and another, he mentioned that he felt exhausted and that he needed air. However, this condition was never evident. Status Quo did not slow down, they seemed five young guys with overdose of energy drinks.” (Proceso.com.mx)

After Mexico, the Quo returned to Europe to continue their tour, reaching what would be Matt’s last concert with the band, which was held on French land, in Grimaud, performing as part of a convention of Harley Davidson’s motorcycle owners (H.O.G.). There was nothing special in that concert. Matt hit his drums with the usual solvency, performed a very technical drum solo (like is usual in him) and that is it. The reasons for the departure of Letley, according to what he published in his blog, are based in his will to do new things and look for other goals, insisting that the reunion of the original Quo had nothing to do with his decision.

For the following concerts, the percussionist chosen would be the young Leon Cave, who had already accompanied Francis Rossi in his solo tour in 2010, while promoting his album One Step At A Time. Coinciding in time with concerts of the Nordic festivals, on June 7, 2013 is made the launch of the new album Bula Quo! containing the songs composed by the Quo intended to be part of the soundtrack of the movie with the same title, starring by themselves. About the album itself we talked deeply in the discography section. It is remarkable that the album entered the British charts directly in number 10 in the first week, to fall to 32nd place in the second and off a cliff to 70th place in the third.

The appearance of the single ‘Bula Bula Quo (Kua Ni Lega)’ a few weeks before the release of the album (shortly after having completed the Reunion Tour) was something that some fans could not externalize appropriately. After the barrage of good rock that had made the original formation of the Quo, the “new”, the usual formation, released a single that contained Caribbean rhythms, native choirs, xylophones and some other heresy. Despite being the 100th single of the band and knowing that the song was part of the soundtrack of a movie, the fans were furious and showed their displeasure in the message board of the official website of the band. They were so cruel, negatives and (some) out of tone, that the decision the band’s management made was to
STATUS QUO ONE x ONE
He was born in Forest Hill, London, on May 29, 1949, being baptized as Francis Dominic Nicholas Michael Rossi. His determination to carve himself a niche in the music world started when he was very young. In the school he did not get very good grades nor either was good in any special sport. His teachers used to write comments on his evaluations highlighting his marked dreamer character. In one occasion, his French teacher wanted to encourage Francis to take more seriously his foreign languages courses, arguing that if his future was going to be a rock star, he would need to learn languages to communicate with the audience of the countries he was going to visit. To what Rossi answered that when he will be a rock star he would hire someone to speak French for him.

Since his meeting with Alan Lancaster -at the Sedgehill Intensive School- he has been present in all the formations that gave the origin to Status Quo, since 1962 until today. Known initially as Mike Rossi, in early 70’s he fully assumed
the identity of Francis Rossi. Within the band he has been called with different alias such as ‘Ross’, ‘The Blade’, ‘Frank’, ‘The Recluse’, ‘Howard Hughes’, ‘Fran’, ‘France’, ‘Mike’, ‘Frame’ or ‘GOMORR’ (Grand Old Man Of Rock & Roll).

Rossi has been married twice, with Jean and with Eileen, between both he has maintained some other stable relationships. He is the father of eight children: Simon, Nicholas, Kieran, Bernadette, Patrick, Fynn, Kiera and Fursey.

On the stage he is the undisputed leader of the Quo. Since the beginning he was the responsible, with occasional help from Alan Lancaster, to introduce the songs during the concerts, earning tables and experience over the years. With a simple gesture of his hand he is able to make thousands of people to sing with him. With a simple and short “hands!” before the microphone he manages the audience to get the rhythm clapping. His undeniable charisma makes him shine with own light.

Rossi has also experienced changes in his image over time. Since 1969 he had worn long hair that reached its maximum exponent in 1979. In early 80’s he began to show the unmistakable signs of alopecia and despite trying to avoid it with self-implants, he finally had to give up and gather his hair in a ponytail that eventually became a symbol. But the hair falling has continued inexorably over time, until converting that ponytail in something symbolic. Finally, on March 10, 2009, Francis decided to cut his ponytail as he said: “to get older with style.”

His personality has been reaffirmed to eventually been two clearly different Rossis. On one side there is the intimate one, the one who prefers to be with his family and sit on the couch to watch The Soprano, before attending parties and social commitments, which he hates. His hobbies, today, are less glamorous: he likes to complete the crosswords of the newspaper (so much, that he made them fax him those when he is on tour); he exercises daily in the gym to keep fit; occasionally indulges in skeet shooting and the hobby that he had definitely left is being Koi fish keeper. Such was the disgust he had at home whenever any of the specimens died, that Rossi decided to sell his fish tanks.

On the other side, we have the Status Quo’s Rossi, a total showman on the stage, the front man that any band dreams to have, who makes the audience to participate and who enjoys every note he takes out from his guitar at a deafening volume.

But the main feature of Francis Rossi is that his life is his band. He analyses
DISCOGRAPHY APART FROM THE STATUS QUO

• 04/1974 - BERNIE FROST. Single: The House / What Do You Want To Hear Today (Vertigo 6059 108).
• 02/1977 - YOUNG & MOODY. Album: Young & Moody (Magnet MAG 5015).
• 07/1977 - JOHN DU CANN. Single: Throw Him In Jail / Street Strutter (Arista 128).
• 12/1977 - VARIOUS ARTISTS. Album: Intergalactic Touring Band (Charisma CDS 4009). Francis Rossi and Rick Parfitt provided their voices to the song called ‘A Planet Called Monday’.
• 05/1978 - FLYING SQUAD. Single: Drive On / Baltimore Baby (Epic EPC 6375).
• 07/1978 - FLYING SQUAD. Album: Flying Squad (Epic EPC 82875).
• 08/1979 - LEW LEWIS REFORMER. Single: Win Or Lose / Photo-Finish (Stiff BUY 48).
• 09/1979 - JOHN DU CANN. Single: Don’t Be A Dummy / If I’m Making (Vertigo 6059 241).
• 09/1979 - YOUNG & MOODY. Single: The Devil Come Down To Georgia / You Can’t Catch Me (Fabulous JC 1).
• 11/1979 - LEW LEWIS REFORMER. Album: Save The Wail (Stiff SEEZ 16).
• 02/1980 - YOUNG & MOODY. Single: All The Good Friends / Playing Your Game (Fabulous JC 3).
• 03/1981 - GRAHAM BONNET. Single: Night Games / Out On The Water (Vertigo VER 1).
• 01/1983 - TOKYO OLYMPICS. Single: Shot By Love (Part One) / Shot By Love (Part Two) (Ritz 031).
OFFICIAL DISCOGRAPHY
PICTURESQUE MATCHSTICKABLE MESSAGES FROM THE STATUS QUO (1968)

PYE NPL 18220 (MONO)
PYE NSPL 18220 (STEREO)

Black Veils Of Melancholy (Rossi)
When My Mind Is Not Live (Parfitt)
Ice In The Sun (Wilde/Scott)
Elizabeth Dreams (Wilde/Scott)
Gentleman Joe’s Sidewalk Café (K.Young)
Paradise Flat (Wilde/Scott)
Technicolor Dreams (A.King)
Spicks And Specks (B.Gibb)
Sheila (T.Roe)
Sunny Cellophane Skies (Lancaster)
Green Tambourine (Leka/Pinz)
Pictures Of Matchstick Men (Rossi)

Available in:

iTunes
Google play

The beginning of success
After spending years under different names, releasing unsuccessful singles, they decide to try luck again under the name of The Status Quo. They plan to release ‘Gentleman Joe’s Sidewalk Café’ as their new single. The B-side was
going to be a song signed by Rossi called ‘Pictures Of Matchstick Men’, recorded on a four track disc at the end of 67. John Schroeder trusted completely in the quality of the band but thought that if there was something missing in the group was a vocal support. So Richard Parfitt came to join Quo. Along with the new voice and some sound effects recorded on the demo Schroeder (phase and other effects), Francis’ song changed and everyone loved it, deciding it should now be the A-side.

On January 5, 68, Pat Barlow, their manager, is responsible for paying to the famous pirate station Radio Caroline the amount of 1,000 pounds to broadcast it six times daily for four weeks in a row. Finally, it enters the charts on January 24, reaching No. 7 in England and, surprisingly, also the 8th in the U.S. They are called to record multiple sessions for the BBC and, most importantly, to appear in the English Top Of The Pops and receive the Gold Single for its sales. After a long career for success, they had achieved it.

‘Pictures Of Matchstick Men’ is, according to a joking Rossi, about a guy who always sees his girl, wherever he looks and wherever he goes. He later said that he was trying to create a lyric based on a sequence of dreams: I had the word ‘pictures’ (painting, portrait) that attracted him for a possible song and his former wife suggested ‘Matchstick Men’, as there was an artist of drawings of matchstick men in England. Francis considers it as one of the greatest songs of all that he has written, composed in the bathroom (literally avoiding his ex-wife and her mother) and then finishing it in a nap. His intention was to copy the song ‘Hey Joe’ by Hendrix and so he plagiarized almost the same sequence of chords.

Given such and impact, the company begins to direct the group, both in their musical aspect and their wardrobe. This worried Rossi, he did not want them to become a one-hit band without its own personality, although Coghlan did not understand the manoeuvre because at that time, if you did not have a hit, you had no chance to perform a tour. PYE, their record company, decides then to release a new single during the month of March, containing another song of Rossi, called ‘Black Veils Of Melancholy’, which continued to be a copy of ‘Pictures’. The B-side would be occupied by ‘To Be Free’, a song by Roy Lynes that would not be included in the disc. It was not successful and they try to recover the pull initially obtained with a new single. This time John Schroeder contact his friend Ronnie Scott, who offered three songs of his written with Marty Wilde (father of Kim Wilde). One of them is ‘Ice In The Sun’, finally
edited in late summer and leads them back to the charts to reach #8 in England and 70 in America. In the summer tour, his manager hired as a roadie a young poet who would mark much the fate of Status Quo, his name is Bob Young. At the same time he also hires another roadie for exclusively move out of the way the crazy boys and girls in the concerts. It was Mal Kingsnorth, who would be next to the Quo for many years.

Happy with the result the last hit achieved, the band insists on wanting to record a full album, they would not want to become a simple single band which was all they had recorded to date. In September 1968 they released an album under a very long and totally psychedelic title. The album was a compilation of all the singles recorded with some of their B-sides as ‘When My Mind Is Not Live’ first Rossi / Parfitt composition, versions as ‘Spicks And Specks’ of the Bee Gees, ‘Gentleman Joe’s Sidewalk Café’ by Kenny Young (first song that was thought as a single), ‘Sheila’ and cuts composed especially for the group by composers who were devoted to that, some of them friends of Schroeder like the three songs of Wilde / Scott, the aforementioned ‘Ice In The Sun’, ‘Elizabeth Dreams’ and ‘Paradise Flat’ (that in one of its master could be wrongly read Paradise Hat), some by producers like Paul Leka in ‘Green Tambourine’ that would curiously reach the Top 10 in England in February of that year, but from the hands of a band called The Lemon Pipers, and four cuts signed by the band, ‘Black Veils Of Melancholy’ and ‘Pictures Of Matchstick Men’ by Rossi, the mentioned ‘When My Mind Is Not Live’ Rossi / Parfitt and ‘Sunny Cellophane Skies’ by Alan Lancaster.

They study to release a new single in November and decided to be ‘Technicolor Dreams’, but eventually the company will cancel it (in the words of Rossi) due to the lack of trust PYE had in the song facing the British market, and they bet for a new song (finally would be another Rossi / Parfitt one called ‘Make Me Stay A Bit Longer’) proposing it, in the beginning, only for America. But some copies had already been done, so it is also launched in parts of Europe and Germany with ‘Paradise Flat’ B-side (‘Spicks And Specks’ in America) without getting any success.

The Picturesque Matchstickable Messsages From The Status Quo LP would not enter in charts and the future seemed uncertain. The cover, which shows the Quo on a mountain of matchboxes, had written the address of a band fan club. That was just a little marketing trick, because the contact address of the
“... and on the third attempt, it resurrected”

Understanding the discontent of their legions of fans after the experiment of ‘cleaning’ the band sound in the last two released albums, the Status Quo return to the recording studio property of the record label Phonogram in Hilversum (Netherlands) with the intention of recovering the compositional strength and vitality of the past. With Pip Williams on the production they got engaged in the task of shaping the new LP, which was initially going to be
called As It Happens, but in the end was given the title of Whatever You Want.

The record executives did not like the final result, but their lack of vision became clear when the LP was released and became the biggest hit of the Quo in recent years. The album starts with the song ‘Whatever You Want’, a composition from the tandem Parfitt / Bown, which contains what has been described as the best intro in the history of rock music. This song is a permanent in the band’s live performances since its appearance and has become one of those anthem songs with which its author is immediately recognized. Has been covered countless times, but no one has made it sound like the original. This happens with many songs of the Status Quo: may seem simple and easy to perform, but if it is not played, as they say, “from the heart and giving the 100%” it will not sound like Quo.

The album continues with ‘Shady Lady’, composed by Rossi / Young and it is a typical Quo song with all their trademark elements. It is a piece composed by bassist Alan Lancaster, titled ‘Who Asked You’, which is (just) great. The intro, the progressive rhythm of the start, the fantastic interpretation of Francis Rossi on the vocals and a guitar solo of exquisite taste are the elements added to a very great song unfairly forgotten.

After walking on tiptoes over another Parfitt / Bown song named ‘Your Smiling Face’ in which the band recreates recalling the sounds and rhythms of the old rock, all built on a fantastic lyric, the tracks of vinyl take us to another great success in this anthologic LP: ‘Living On An Island’. This ballad, composed by Parfitt and Young, entered the Top Ten charts of half world. At the same time it helped much of the music critics, who systematically attacked them, to realise that the band could radically change in style and remain successful. On many occasions when a journalist has made the recurrent question of whether they knew how to play more than three chords, Rick Parfitt sarcastically informed him that “seven chords were used to compose ‘Living On An Island’.”

The following songs, which made up the B-side of the vinyl, are conscientious Quo sealed compositions, among which we must highlight the one that closes the album: ‘Breaking Away’. Initially called ‘Wolf Manure’ (as printed on the labels of the recorded master tape) is a confirmation that the band was back on track and finally includes again a long and dense song. Result of the composing joint work of Rossi / Parfitt / Young, the song travels through a first part of a repetitive rhythm and then changes, after one of those preludes so
STATUS QUO ON THE CHARTS

Position 7- *Pictures of Matchstick Men* (Single)-January 1968
Position 8- *Ice In The Sun* (Single)-August 1968
Position 12- *Down The Dustpipe* (Single)-May 1970
Position 21- *In My Chair* (Single)-November 1970
Position 8- *Paper Plane* (Single)-January 1973
Position 5- *Piledriver* (Album)-January 1973
Position 20- *Mean Girl* (Single)-April 1973
Position 5- *Caroline* (Single)-September 1973
Position 1- *Hello!* (Album)-October 1973
Position 8- *Break The Rules* (Single)-May 1974
Position 2- *Quo* (Album)-May 1974
Position 1- *Down Down* (Single)-December 1974
Position 1- *On The Level* (Album)-March 1975
Position 20- *Down The Dustpipe* (Album)-March 1975
Position 9- *Roll Over Lay Down* (Single)-May 1975
Position 7- *Rain* (Single)-February 1976
Position 1- *Blue For you* (Album)-March 1976
Position 11- *Mystery Song* (Single)-July 1976
Position 9- *Wild Side Of Life* (Single)-December 1976
Position 3- *Status Quo + Live!* (Album)-March 1977
Position 3- *Rockin’ All Over The World* (Single)-October 1977
Position 5- *Rockin’ All Over The World* (Album)-November 1977
Position 13- *Again & Again* (Single)-September 1978
Position 3- *If You Can’t Stand The Heat* (Album)-November 1978
Position 36- *Accident Prone* (Single)-November 1978
Position 4- *Whatever You Want* (Single)-September 1979
Position 3- *Whatever You Want* (Album)-October 1979
Position 16- *Living On An Island* (Single)-November 1979
Position 3- *12 Gold Bars* (Album)-March 1980
Position 2- *What You’re Proposing* (Single)-October 1980
Position 4- *Just Supposin’* (Album)-October 1980
Position 11- *Lies / Don’t Drive My Car* (Single)-December 1980
Position 9- *Something ‘Bout You Baby I Like* (Single)-February 1981
Position 2- *Never Too Late* (Album)-March 1981
Position 8- *Rock ‘N’ Roll* (Single)-November 1981
Position 10- *Dear John* (Single)-March 1982
OFFICIAL DISCOGRAPHY (UNITED KINGDOM)

LP= VINYL ALBUM CC= CASSETTE TAPE C8: 8 TRACK CARTRIDGE CD: COMPACT DISC.

• 09/68 - PICTURESQUE MATCHSTICKABLE MESSAGES FROM THE STATUS QUO (Blue PYE) LP stereo NSPL 18220 #LP: NPL 18220.
• 09/69 - SPARE PARTS (Blue PYE) LP stereo version NSPL 18301 # LP: NPL 18301.
• 08/70 - MA KELLY’S GREASY SPOON (Blue PYE) LP: NSPL 18344 # CC: ZCP 18344 # C8: Y8P 18344 # Reissued on CD in April 1986: PRT CDMP 8834.
• 11/71 - DOG OF TWO HEAD (Blue PYE). LP: NSPL.18371 #CC: ZCP 18371 # C8: Y8P 18371 # Reissued on CD in April 1986: PRT CDMP 8837.
• 12/72 - PILEDRIVER (Spiral Vertigo) LP: 6360 082 # CC: 7138 047 # C8: 7739 009. Several subsequent CD reissues.
• 09/73 - HELLO! (Green Vertigo) LP: 6360 098 # CC: 7138 053 # C8: 7739 015. Several subsequent CD reissues.
• 05/74 - QUO (Vertigo) LP: 9102 001 # CC: 7231 001 # C8: 7739 0181. Several subsequent CD reissues.
• 02/75 - ON THE LEVEL (Green Vertigo) LP: 9102 002 # CC: 7231 002 # C8: 7739 024. Several subsequent CD reissues.
• 03/76 - BLUE FOR YOU (Blue Vertigo) LP: 9102 006 # CC: 7231 005 # C8: 7739 029. Several subsequent CD reissues.
• 03/77 - STATUS QUO LIVE! (Green Vertigo) Double Album. LP: 6641 580 # CC: 7599 171 # C8: 7799 004. Several subsequent CD reissues.
• 11/77 - ROCKIN’ ALL OVER THE WORLD (World Vertigo) LP: 9102 014 # CC: 7231 012 # C8: 7739 036. Several subsequent CD reissues.
• 10/78 - IF YOU CAN’T STAND THE HEAT (Green Vertigo) LP: 9102 027 # CC: 7231 017. Several subsequent CD reissues.
• 10/79 - WHATEVER YOU WANT (Green Vertigo) LP: 9102 037 # CC: 7231 025. Several subsequent CD reissues.
• 10/80 - JUST SUPPOSIN’ (Yellow Vertigo) LP: 6302 057 # CC: 7144 057. Several subsequent CD reissues.
• 03/81 - NEVER TOO LATE (Yellow Vertigo) LP: 6302 104 # CC: 7144 104. Several subsequent CD reissues.
• 10/82 - 1+9+8+2 = 20 (Yellow Vertigo) LP: 6320 189 # CC: 7144 189.
The Spectres (1965). From the left to right: Alan Lancaster, John Coghlan(drums), Francis Rossi and Roy Lynes (Courtesy of Duroc Media Ltd.)