Blood, Sweat & Tears

Blood, Sweat & Tears is a jazz-rock American music group. They are noted for their combination of brass and rock band instrumentation. The group recorded songs by rock/folk songwriters such as Laura Nyro, James Taylor, The Band and the Rolling Stones as well as Billie Holiday and Erik Satie. They also incorporated music from Thelonious Monk and Sergei Prokofiev into their arrangements.

They were originally formed in 1967 in New York City. Since their beginnings, the band has gone through numerous iterations with varying personnel and has encompassed a multitude of musical styles. The band is most notable for their fusion of rock, blues, pop music, horn arrangements and jazz improvisation into a hybrid that came to be known as "jazz-rock". Unlike "jazz fusion" bands, which tend toward virtuosic displays of instrumental facility and some experimentation with electric instruments, the songs of Blood, Sweat & Tears merged the stylings of rock, pop and R&B/soul music with big band, while also adding elements of 20th century classical and small combo jazz traditions.

### Contents

- Al Kooper era
- David Clayton-Thomas era
- Jerry Fisher era
- Reformations
- Current members
- Past members
- Discography
  - Studio albums
  - Live albums
  - Compilations
  - Soundtrack
  - Singles
- References
- External links

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### Al Kooper era

Al Kooper, Jim Fielder, Fred Lipsius, Randy Brecker, Jerry Weiss, Dick Halligan, Steve Katz and Bobby Colomby formed the original band. The creation of the group was inspired by the "brass-rock" ideas of the Buckinghams and its producer, James William Guercio, as well as the early 1960s Roulette-era Maynard Ferguson Orchestra (according to Kooper's autobiography).

Al Kooper was the group's initial bandleader, having insisted on that position based on his experiences with the Blues Project, his previous band with Steve Katz, which had been organized as an egalitarian collective. Jim Fielder was from Frank Zappa's the Mothers of Invention and had played briefly with Buffalo Springfield. Kooper's fame as a high-profile contributor to various historic
sessions of Bob Dylan, Jimi Hendrix and others was a catalyst for the prominent debut of Blood, Sweat & Tears in the musical counterculture of the mid-sixties.

Kooper, Colomby, Katz and Fielder did a few shows as a quartet at the Cafe Au Go Go in New York City in September 1967, opening for Moby Grape. Fred Lipsius then joined the others two months later. A few more shows were played as a quintet, including one at the Fillmore East in New York. Lipsius then recruited the other three, Dick Halligan, Randy Brecker and Jerry Weiss, who were New York jazz horn players Lipsius knew. The final lineup debuted at the Cafe Au Go Go on November 17–19, 1967, then moved over to play The Scene the following week. The band was a hit with the audience, who liked the innovative fusion of jazz with acid rock and psychedelia.

After signing to Columbia Records, the group released Child Is Father to the Man. The album cover was considered quite innovative showing the band members sitting and standing with child-sized versions of themselves. The album slowly picked up in sales despite growing artistic differences among the founding members which resulted in several personnel changes for the second album. Colomby and Katz wanted to move Kooper exclusively to keyboard and composing duties, while hiring a stronger vocalist for the group, causing Kooper's departure in April 1968. He became a record producer for the Columbia label, but not before arranging some songs that would be on the next BS&T album. The group's trumpeters, Randy Brecker and Jerry Weiss, also left and were replaced by Lew Soloff and Chuck Winfield. Brecker joined Horace Silver's band with his brother Michael, and together they eventually formed their own horn-dominated musical outfits, Dreams and The Brecker Brothers. Jerry Weiss went on to start the similarly-styled group Ambegris.

**David Clayton-Thomas era**

After Kooper left the group, Colomby and Katz began to look for a new vocalist, considering Alex Chilton (after the breakup of soul-rock group the Box Tops but before the formation of Big Star), Stephen Stills, and Laura Nyro. Ultimately, they decided upon David Clayton-Thomas, a Canadian singer, born in Surrey, England. Reportedly, folk singer Judy Collins had seen Clayton-Thomas perform at a New York City club and was so taken and moved by his performance that she told Colomby and Katz about him (knowing that they were looking for a new lead singer to front the band).[2] With her prodding, they came to see Clayton-Thomas perform and were so impressed that he was offered the role of lead singer in a re-constituted Blood Sweat & Tears. Trombonist Halligan took up the organ chores and Jerry Hyman joined to take over trombone. With new trumpeters Soloff and Winfield the now nine-member band debuted at New York's Cafe Au Go Go on June 18, 1968, beginning a two-week residency.

The group's second album, Blood, Sweat & Tears, was produced by James William Guercio and released in late 1968. It was more pop-oriented, featuring fewer compositions by the band. The record quickly hit the top of the charts, winning Album of the Year at the Grammy Awards over the Beatles' Abbey Road, among other nominees. Three hit singles were released from Blood, Sweat & Tears: a cover of Berry Gordy and Brenda Holloway's "You've Made Me So Very Happy", Clayton-Thomas' "Spinning Wheel", and a version of Nyro's "And When I Die". Each of these three #2 singles was on Billboard Magazine's Hot 100 chart for 13 weeks.

The commercial and critical acclaim enjoyed by the band in 1969 culminated in an appearance at Woodstock, in which the band enjoyed headliner status.[2] The festival's film crew even caught the band's opening number, "More and More", as they took to the stage. But the band's manager at the time, Bennett Glotzer, ordered the movie crew to turn off the cameras and leave the stage since the band had not agreed nor been paid to be filmed.
While Blood, Sweat & Tears achieved commercial success alongside similarly configured ensembles such as Chicago and the Electric Flag, the band had difficulty maintaining its status as a counterculture icon at a time when record company executives deemed this characteristic important as a tool to lure young consumers. This was compounded by the band going on a United States Department of State-sponsored tour of Eastern Europe in May/June 1970. Any voluntary association with the government was highly unpopular at the time, and the band was ridiculed for it. It is now known that the State Department subtly requested the tour in exchange for more amicability on the issuance of a visa to Clayton-Thomas.

After returning to the U.S., the group released Blood, Sweat & Tears 3 (June 1970), produced by Roy Halee and drummer Colomby. The album was another popular success, spawning hit singles with a cover of Carole King's "Hi-De-Ho" and another Clayton-Thomas composition, "Lucretia MacEvil". While this was a successful attempt to re-create the amalgam of styles found on the previous album, the band again depended almost exclusively on cover material. Album reviews sometimes focused solely upon the band's willingness to work with the U.S. State Department, without bothering to discuss the actual music. Compounding the image problems of the band was a decision to play at Caesars Palace on the Las Vegas Strip, widely seen at the time as a mainstream venue for acts that did not engage in radical politics.

In late 1970, the band provided music for the soundtrack of the film comedy The Owl and the Pussycat, which starred Barbra Streisand and George Segal, further damaging the group's underground reputation.

Following this period of controversy, the group reconvened in San Francisco in January 1971 with jazz writer/saxophonist Don Heckman serving as their producer. With Dave Bargeron replacing Jerry Hyman, they recorded material that would form the basis of their fourth album, BS&T 4 (June 1971). For the first time since the first album, Blood, Sweat & Tears presented a repertoire of songs composed almost entirely from within the group. Also included on the album is a cover of former member Al Kooper's "Holy John (John the Baptist)". Loaded with hooks and a wide variety of moods (featuring such songs as "Go Down Gamblin'", "Lisa, Listen to Me", "High on a Mountain", "Redemption"), BS&T 4 broke into the album charts, resulting in a gold record for the group. Unfortunately, none of the singles from the album managed to land in the Top 30 on any of the singles charts, and the period after the release of the fourth album began the group's commercial decline.

Jerry Fisher era

Clayton-Thomas left in early January 1972 to pursue a solo career. He was briefly replaced by Bobby Doyle and then Jerry Fisher, who went on to front the next incarnation of Blood, Sweat & Tears. Fred Lipsius left as well and was briefly replaced by Joe Henderson, before Lou Marini settled into the new lineup. Another founding member, Dick Halligan, also departed, replaced by jazz pianist Larry Willis (from the Cannonball Adderley Quintet), and Swedish guitarist Georg Wadenius, from the popular Swedish outfit Made in Sweden joined as lead guitarist around the same time.

The new edition of Blood, Sweat & Tears released New Blood in September 1972, which found the group moving into a more overtly jazz-fusion repertoire. The album broke through the Top 40 chart (the last BS&T LP to do so) and spawned a single ("So Long Dixie", chart peak: 44) that received some airplay. Also included on the record was a cover version of Herbie Hancock's "Maiden Voyage", featuring the voice/guitar soloing of Georg Wadenius.

In mid-1973, Katz left to pursue a career as a producer (for Lou Reed and others). Winfield departed as well and was replaced by Tom Malone.

Blood, Sweat & Tears' next album, No Sweat (June 1973), continued in a jazz-fusion vein and featured intricate horn work. Tom Malone's stay in the band was brief and he left to make way for jazz trumpeter John Madrid. But Madrid's tenure was likewise short-lived and he never recorded with the band. Both Madrid and Soloff left in late 1973, making way for new horn player/arranger Tony Klatka on their next release, Mirror Image (July 1974), which also saw the addition of vocalist/saxophonist Jerry LaCroix (formerly of Edgar Winter's White Trash), sax player Bill Tillman, bassist Ron McClure and the exodus of original bass player Jim Fielder. This recording features the adoption of a sound pitched between Philly Soul and the mid-1970s albums by Herbie Hancock's Headhunters, along with aspirations to Chick Corea's jazz-fusion group Return to Forever.
Jerry LaCroix left BS&T to join Rare Earth after playing his final show with them at Wollman Rink in New York's Central Park on July 27, 1974. Luther Kent, a blues singer from New Orleans, was recruited to replace LaCroix.

Reformations

By the close of 1974, Jerry Fisher decided that he was tired by BS&T's heavy touring schedule, so Bobby Colomby, together with the band's manager Fred Heller, engineered the return of David Clayton-Thomas in the hope of restoring the band to its former level of success. Clayton-Thomas agreed and met the current group at a concert in Milwaukee while Jerry Fisher and Luther Kent were still with the band. All three singers ended up on stage together before a wildly enthusiastic crowd.

The next album, New City in April 1975, featured Clayton-Thomas back fronting the band and contained half cover tunes (Janis Ian, Randy Newman, the Beatles, Blues Image) and half original material. New horn player Joe Giorgianni joined for New City, which charted higher (#47) than any of their previous albums since New Blood. This was chiefly the result of an entry in the singles charts with a cover of the Beatles' "Got to Get You into My Life", which peaked at #62. But it still did not sell as well as albums from the group's 1969–71 commercial peak period.

In the summer of 1975, BS&T recorded a live album that was released in Europe and Japan the following year as In Concert. This very same album was later released in the US as Live and Improvised in May 1991. The album featured different guitarists on different nights: Georg Wadenius, Steve Khan and Mike Stern, the latter who took over permanently for a time (Jeff Richman filled in for Stern in mid-1976). Jazz percussionist Don Alias was also present for the live album. After its recording, Joe Giorgianni left and was replaced by Forrest Buchtell (formerly of Woody Herman's band).

Around the same time, Bobby Colomby discovered a talented bass player by the name of Jaco Pastorius in Florida. He produced Jaco's first solo album in the autumn of 1975, which was released in the spring of 1976. In late 1975, Jaco toured with BS&T subbing for Ron McClure and when McClure left in early 1976, Colomby arranged for Jaco to join the band, though he stayed for only about three months. On April 1, 1976 Jaco officially joined Weather Report where he became world-famous. When Jaco left BS&T, he was briefly succeeded by Keith Jones, before Danny Tifan stepped in.

In 1975, Blood, Sweat & Tears was offered a slot at a Jazz concert to be held in Newport, Rhode Island. The city government viewed the band as a "rock" band and was concerned that it would attract a rowdy audience; it threatened to revoke the concert permit if Blood, Sweat & Tears was not removed from the program. Ultimately, concert organizers were only able to force the event forward via judicial injunction. The ensuing litigation reached the United States Supreme Court.[7]

In July 1976 More Than Ever, produced by Bob James and featuring guest vocals by Patti Austin and appearances by a host of NYC session players, including pianist Richard Tee, guitarists Eric Gale and Hugh McCracken, trumpeter Jon Faddis and Eric Weissberg (banjo, dobro), was released but sold disappointingly. After it stalled at US #165, Columbia Records dropped the band. At this time Bobby Colomby, BS&T’s sole remaining original member, stopped touring with the group and Don Alias assumed sole percussion duties before leaving as well to make way for Roy McCurdy.

In 1977 BS&T was signed to ABC Records and they began working on their next release, Brand New Day (November 1977). The album was co-produced by Bobby Colomby. But Colomby's direct involvement with the group ceased after its release, although he continued on as sole owner of the Blood Sweat and Tears trademark. Brand New Day garnered positive reviews but was not a major seller. At this same time BS&T were said to be recording tracks for an instrumental album with a personnel of Tony Klatka, Forrest Buchtell, Dave Bargeron, Bill Tillman, Larry Willis, Danny Tifan, Roy McCurdy and Mike Stern, but this album never materialized.
During 1977 the BS&T lineup continued to be ever fluctuating. Stern, Trifan, McCurdy, Buchtell and Tillman all departed to be succeeded respectively by Randy Bernsen, Neil Stubenhaus, Michael Lawrence and Gregory Herbert. Barry Finnerty then took over guitar and Chris Albert trumpet when Bernsen and Lawrence left at the close of ’77.

In January 1978 the group undertook a European tour that ended abruptly after 31-year-old saxophonist Gregory Herbert died of a drug overdose in Amsterdam on January 31, 1978. Rocked by this shocking turn of events, the group returned home and temporarily ceased activity.

In 1979, with the encouragement of longtime BS&T manager Fred Heller, who had numerous requests for the band to play more shows, David Clayton-Thomas decided to continue Blood, Sweat & Tears with an entirely new lineup that consisted of himself and other Canadian musicians (Kenny Marco – guitar, David Piltch – bass, Joe Sealy – keyboards, Bruce Cassidy – trumpet, flugelhorn, Earl Seymour – sax, flute, Steve Kennedy – sax, flute and Sally Chappis – drums, with Harvey Kogan soon replacing Kennedy and Jack Scarangella succeeding Chappis).

The group signed to Avenue Records subsidiary label LAX (MCA Records), with a slightly altered lineup of: David Clayton-Thomas (vocals, guitar), Robert Piltch (guitar), David Piltch (bass), Richard Martinez (keyboards), Bruce Cassidy (trumpet, flugelhorn), Earl Seymour (sax, flute), Vernon Dorge (sax, flute) and a returning Bobby Economou on drums, and with producer and arranger Jerry Goldstein, recorded the album *Nuclear Blues* (March 1980). The album was yet another attempt to reinvent the group, showcasing the band in a funk sound environment that recalled such acts as Tower of Power and LAX labelmates War (with whom BS&T did several shows in 1980). The album, unfortunately, was regarded by many Blood, Sweat & Tears fans as uncharacteristic of the group's best work.

During this period, another live album was recorded at The Street Scene in Los Angeles, California on October 12, 1980 (this was eventually released as Live in February 1995). Robert and David Piltch left shortly before this concert, as did Richard Martinez. They were replaced by Wayne Pedzwiatr on bass, Peter Harris on guitar and Lou Pomanti on keyboards. And Mic Gillette (from Tower of Power) replaced Cassidy on trumpet at the tail end of 1980. Following more touring, including Australia, this incarnation of the group disbanded in 1981.

Since he did not own the rights to the Blood Sweat & Tears name, Clayton-Thomas attempted to restart his failed solo career in 1983 after taking some time off. This caused complications during his initial months on the road when promoters would book his group and instead use the Blood, Sweat & Tears name on the marquee. Consequently his manager at the time, Larry Dorr, negotiated a licensing deal between himself and Bobby Colomby in 1984 for rights to tour using the band's name.[8]

For 20 years afterwards, Clayton-Thomas toured the concert circuit with a constantly changing roster of players (see roster below) as "Blood, Sweat & Tears" until his final departure in November 2004. Clayton-Thomas, now residing back in his home country of Canada, continues his solo career and does occasional shows using only his name in promotional efforts.

The band continued on without Clayton-Thomas. Larry Dorr has been the band's manager (and much more) for over 30 years now, and Blood Sweat & Tears is still one of the most popular touring acts of all time. At last count, the overall number of BS&T members since the beginning is up around 165 total people (see roster below).

On March 12 and 13, 1993, Al Kooper organized two shows at the Bottom Line in NYC that were advertised as "A Silver Anniversary Celebration of the Classic Album The Child Is Father to the Man" which featured Al, Randy Brecker, Jim Fielder, Steve Katz and Fred Lipsius playing together for the first time in 25 years, accompanied by Anton Fig, Tom Malone, Lew Soloff, John Simon and Jimmy Vivino, as well as a two-woman chorus and string section.

The following year, in early February 1994, Al returned to the Bottom Line for his 50th birthday celebration, in which he played with members of his new band plus the Blues Project & BS&T. The BS&T lineup at this show was the same as the 1993 Silver Anniversary show, with the exception of Will Lee sitting in for Fielder and John Sebastian (ex-Loving Spoonful) contributing harmonica. Colomby would not allow Kooper to use the name Blood, Sweat & Tears, so the two reunions were billed as "Child Is Father To The Man". This second show appeared as the CD *Soul of a Man* in 1995. According to page 20 of the CD's liner notes, Steve Katz elected not to allow his performances onto the CD, which were digitally replaced by Jimmy Vivino. Bassist Jim Fielder is said to have added some parts to the CD as well.
Blood, Sweat & Tears continues its heavy touring schedule throughout the world with its current line-up of members, some of whom have been with the band previously during the past two decades. Under the direction of Larry Dorr and founding member/owner Bobby Colomby, the band has enjoyed something of a resurgence. Blood, Sweat & Tears donates money through its "Elsie Monica Colomby" music scholarship fund to deserving schools and students who need help in prolonging their musical education, such as the victims of Hurricane Katrina.[9]

Since late 2005, the band has been back touring worldwide with a refreshed line up and, for a few years, occasionally backed up former Three Dog Night singer Chuck Negron in his shows. The year 2007 witnessed the band's first world tour in a decade. From 2008 through 2010, Steve Katz even returned to appear at BS&T's shows as a special guest. 2011 saw BS&T and Chicago co-headlining a Jazz festival in Stuttgart, Germany on July 9 and they also appeared on the same bill together again at Gretna Heritage Festival in Gretna, Louisiana on October 5, 2013.

From 2013 till 2018, Blood Sweat and Tears was fronted by Bo Bice, who was the runner-up against Carrie Underwood in the fourth season of American Idol.

In 2018 the group decided to replace Bice with former Tower of Power singer Tom Bowes, who had previously done a brief stint with BS&T back in July through November 2012.

All of the band's albums, with the exception of Brand New Day, are currently available on compact disc. BS&T's first four albums were reissued by Sony Records in remastered editions (typically with bonus material), except for its third album, which has been reissued by Mobile Fidelity. The later Columbia albums have been reissued by Wounded Bird Records, and Rhino Records has reissued Nuclear Blues. Brand New Day was issued on CD in Russia in 2002, although the disc has not received authorization from copyright holders or Record Companies (counterfeit).

Current members

- **Tom Bowes**: vocals
- Glenn McClelland: keyboards
- Brad Mason: trumpet
- Ken Gioffre: saxophone, flute
- Dylan Elise: drums
- Ric Fierabracci: bass
- Dave Gellis: guitar

Past members

Original eight

- Randy Brecker: trumpet, flugelhorn (1967–1968)
- Fred Lipsius: alto sax, keyboards (1967–1972)
- Dick Halligan: keyboards, trombone, horns, flute, backing vocals (1967–1972)
- Steve Katz: guitar, harmonica, flute, mandolin, vocals (1967–73, and as a special guest at some shows 2008–10)

Other members

- Chuck Winfield: trumpet, flugelhorn, backing vocals (1968–1973)
- Bobby Doyle: vocals, piano (1972)†
- Joe Henderson: tenor sax (1972)†
- Larry Willis: keyboards (1972–1978)
- Tom Malone: trombone, trumpet, flugelhorn, alto sax, bass (1973)
- John Madrid: trumpet, flugelhorn (1973)
- Jerry LaCroix: vocals, alto sax, flute, harmonica (1974)†
- Luther Kent: vocals (1974)
- Jaco Pastorius: bass (1975–1976)†
- Steve Khan: guitar (1975)
- Mike Stern: guitar (1975–1977)
- Keith Jones: bass (1976)
- Forrest Buchtell: trumpet (1975–1977)
- Don Alias: percussion (1975–1976)†
- Jeff Richman: guitar (1976 fill in for Stern)
- Randy Bernsen: guitar (1977)
- Michael Lawrence: trumpet (1977)†
- Kenny Marco: guitar (1979)
- Joe Sealy: keyboards (1979)
- Bruce Cassidy: trumpet, flugelhorn (1979–1980)
- Earl Seymour: sax, flute (1979–1981)†
- Steve Kennedy: sax, flute (1979)
- Sally Chappis: drums (1979)
- Harvey Kogan: sax, flute (1979)
- Jack Scarangella: drums (1979)
- Randy Andos: trombone (1986)
- Steve Conte: guitar (fill in – 1986)
- Nick Saya: drums (1991)
- Peter Abbott: drums (fill in – early 1990s)
- Larry DeBari: guitar, vocals (1990–1997)†
- Jack Bashcow: sax, flute (1992)
- Charlie Cole: sax, flute (1993)
- Mike Mancini: keyboards (fill in – 1980s/1990s)
- Franck Amsallem: keyboards (fill in – mid-1990s)
- Henry Hey: keyboards (fill in – mid-1990s)
- Ted Kooshian: keyboards (fill in – mid-1990s)
- Cliff Korman: keyboards (fill in – mid-1990s)
- Charles Pillow: sax, flute (fill in – 1998)
- Dave Pietro: sax, flute (fill in – 1998)
- Gil Parris: guitar (2000)
- Phil Magallanes: keyboards (2000–2001)
- Uli Geissendoerfer: keyboards (fill in – early 2000s)
- Rob PaparoZZi vocals, harmonica (2005–2011)
- Tommy Mitchell: vocals (Asian tour 2007)
- Brian Steel: trumpet (fill in for Mulet – 2008)
- Bill Churchville: sax (fill in for Timko – 2008)
- Jon Pruitt: keyboards (fill in for McClelland – 2010)
- Ralph Bowen: sax (fill in for Gioffre – 2011)
- Bernard Purdie: drums (fill in for Valentini – Summer 2011)
- David Aldo: vocals (2012–2013)
- Bo Bice: vocals (2013–present)
- Brandon Wright: sax (2014 – fill in)
- Dylan Elise: drums (2015–present)
- Mike Cottone: trumpet (2015–2016)
- Ric Fierabracci: bass (2016–present)
- Brad Mason: trumpet (2015, 2016–present)
- Leonardo Amuedo: guitar (2016)
- Mark Miller: trombone (2017, 2018 - fill in)
- Adam Klipple: keyboards (2017 - fill in)
- Frank David Greene: trumpet (2017 - fill in)
- Anibal Rojas: sax (2017 - fill in)
- Bryan Davis: trumpet (2017 - fill in)
- Brian Bonvissuto: trombone (2017 - fill in)
- Greg Mayo: guitar (2018 - fill in)
- Julian Coryell: guitar (2018 - fill in)
- Ozzie Melendez: trombone (2018 - fill in)
- Jay Yochem: keyboards (2018 - fill in)

**Discography**

**Studio albums**
<table>
<thead>
<tr>
<th>Year</th>
<th>Album</th>
<th>Chart position</th>
<th>Certifications</th>
</tr>
</thead>
</table>
| 1968 | *Child Is Father to the Man*  
- Released: February 1968  
- Label: Columbia  
- Producer: John Simon | 47\[12\] | US: Gold |
| 1968 | *Blood, Sweat & Tears*  
- Released: December 1968  
- Label: Columbia  
- Producer: James William Guercio  
- 1970 Grammy Award for Album of the Year | 1\[13\] | US: 4 x Multi-Platinum |
| 1970 | *Blood, Sweat & Tears 3*  
- Released: June 1970  
- Label: Columbia  
- Producer: Bobby Colomby and Roy Halee | 1\[14\] | US: Gold |
| 1971 | *B, S & T 4*  
- Released: June 1971  
- Label: Columbia  
- Producers: Don Heckman, Roy Halee and Bobby Colomby | 10\[15\] | US: Gold |
| 1972 | *New Blood*  
- Released: September 1972  
- Label: Columbia  
- Producer: Bobby Colomby | 32\[16\] | |
| 1973 | *No Sweat*  
- Released: June 1973  
- Label: Columbia  
- Producer: Steve Tyrell | 72\[17\] | |
| 1974 | *Mirror Image*  
- Released: July 1974  
- Label: Columbia  
- Producer: Henry Cosby | 149\[18\] | |
| 1975 | *New City*  
- Released: April 1975  
- Label: Columbia  
- Producer: Jimmy Ienner | 47\[19\] | |
| 1976 | *More Than Ever*  
- Released: July 1976  
- Label: Columbia  
- Producer: Bob James | 165\[20\] | |
| 1977 | *Brand New Day*  
- Released: November 1977  
- Label: ABC  
- Producers: Bobby Colomby and Roy Halee | 205 | |
1980 | *Nuclear Blues*  
- Released: March 1980  
- Label: MCA LAX Records  
- Producer: Jerry Goldstein

### Live albums

<table>
<thead>
<tr>
<th>Year</th>
<th>Album</th>
</tr>
</thead>
</table>
| 1976 | *In Concert*  
- Released: February 1976  
- Label: Columbia  
- Producer: Bobby Colomby Executive Producer: Jimmy Ienner |
| 1991 | *Live And Improvised*  
- Released: May 7, 1991  
- [recorded 1975]  
- Label: Columbia  
- Producer: Bobby Colomby Associate producer: Jimmy Ienner |
| 1995 | *Live*  
- Released: February 1995  
- [recorded live at The Street Scene, Los Angeles, on October 12, 1980]  
- Label: Avenue  
- Producer: Jerry Goldstein |

### Compilations
<table>
<thead>
<tr>
<th>Year</th>
<th>Album</th>
<th>Chart position</th>
<th>Certifications</th>
</tr>
</thead>
<tbody>
<tr>
<td>1972</td>
<td>Greatest Hits</td>
<td>19[21]</td>
<td>2 x Multi-Platinum</td>
</tr>
<tr>
<td>1990</td>
<td>Found Treasures</td>
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<td>1993</td>
<td>The Collection</td>
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<tr>
<td>1995</td>
<td>What Goes Up! The Best of Blood, Sweat &amp; Tears</td>
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<tr>
<td>1995</td>
<td>Definitive Collection</td>
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<td>1998</td>
<td>Super Hits</td>
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<tr>
<td>2001</td>
<td>You've made me so happy</td>
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<td>2003</td>
<td>The Collection</td>
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<td>2009</td>
<td>Blood, Sweat &amp; Tears Original Album Classics</td>
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<td></td>
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<tr>
<td>2013</td>
<td>Rare, Rarer &amp; Rarest</td>
<td></td>
<td></td>
</tr>
<tr>
<td>2014</td>
<td>The Essential Blood, Sweat &amp; Tears</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
## Soundtrack

<table>
<thead>
<tr>
<th>Year</th>
<th>Album</th>
<th>Chart position US</th>
<th>Certifications</th>
</tr>
</thead>
</table>
| 1970 | *The Owl and the Pussy Cat*  
- Released: December 1970  
- Label: Columbia  
- Producer: Thomas Z. Shepard | 186|              |

## Singles
<table>
<thead>
<tr>
<th>Month and year</th>
<th>Single (A-side, B-side)</th>
<th>Peak chart positions</th>
<th>Album</th>
</tr>
</thead>
<tbody>
<tr>
<td>May 1968</td>
<td>&quot;I Can't Quit Her&quot; b/w &quot;House In The Country&quot;</td>
<td>— — — —</td>
<td>Child Is Father to the Man</td>
</tr>
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<td>March 1969</td>
<td>&quot;You've Made Me So Very Happy&quot; b/w &quot;Blues – Part II&quot;</td>
<td>2[13] 18 46 35</td>
<td>Blood, Sweat &amp; Tears</td>
</tr>
<tr>
<td>August 1970</td>
<td>&quot;Hi-De-Ho&quot; b/w &quot;The Battle&quot;</td>
<td>14[23] 14 — —</td>
<td>Blood, Sweat &amp; Tears 3</td>
</tr>
<tr>
<td>October 1971</td>
<td>&quot;Lisa, Listen To Me&quot; b/w &quot;Cowboys and Indians&quot;</td>
<td>73[15] 33 — —</td>
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</tr>
<tr>
<td>December 1972</td>
<td>&quot;I Can't Move No Mountains&quot; b/w &quot;Velvet&quot;</td>
<td>103 — — —</td>
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<tr>
<td>September 1973</td>
<td>&quot;Roller Coaster&quot; b/w &quot;Inner Crisis&quot;</td>
<td>— — — —</td>
<td>No Sweat</td>
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<td>November 1973</td>
<td>&quot;Save Our Ship&quot; b/w &quot;Song For John&quot;</td>
<td>— — — —</td>
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<td>May 1974</td>
<td>&quot;Tell Me That I'm Wrong&quot; b/w &quot;Rock Reprise&quot;</td>
<td>83[23] — — —</td>
<td>Mirror Image</td>
</tr>
<tr>
<td>May 1975</td>
<td>&quot;Got To Get You Into My Life&quot; b/w &quot;Naked Man&quot;</td>
<td>62[19] — — —</td>
<td>New City</td>
</tr>
<tr>
<td>September 1975</td>
<td>&quot;Yesterday's Music&quot; b/w &quot;No Show&quot;</td>
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<td></td>
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<tr>
<td>September 1976</td>
<td>&quot;You're The One&quot; b/w &quot;Heavy Blue&quot;</td>
<td>106 6 — —</td>
<td>More Than Ever</td>
</tr>
<tr>
<td>October 1977</td>
<td>&quot;Blue Street&quot; b/w &quot;Somebody I Trusted (Put Out The Light)&quot;</td>
<td>— — — —</td>
<td>Brand New Day</td>
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<tr>
<td>March 1980</td>
<td>&quot;Nuclear Blues&quot; b/w &quot;Agitato&quot;</td>
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<td>Nuclear Blues</td>
</tr>
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References

Yusuf Islam (born Steven Demetre Georgiou, 21 July 1948), commonly known by his former stage name Cat Stevens, is a British singer-songwriter and multi-instrumentalist. His 1967 debut album reached the top 10 in the UK, and the album's title song "Matthew and Son" charted at number 2 on the UK Singles Chart.

Stevens' albums Tea for the Tillerman (1970) and Teaser and the Firecat (1971) were both certified triple platinum in the US by the RIAA. His musical style consists of folk, pop, rock, and Islamic music.

His 1972 album Catch Bull at Four spent three weeks at number one on the Billboard 200, and fifteen weeks at number one in the Australian ARIA Charts. He earned two ASCAP songwriting awards in 2005 and 2006 for "The First Cut Is the Deepest", and the song has been a hit for four artists. His other hit songs include "Father and Son", "Wild World", "Peace Train", "Moonshadow", and "Morning Has Broken". In 2007 he received the British Academy's Ivor Novello Award for Outstanding Song Collection.

In December 1977, Stevens converted to Islam and he adopted the name Yusuf Islam the following year. In 1979, he auctioned all of his guitars for charity and left his musical career in order to devote himself to educational and philanthropic causes in the Muslim community. He was embroiled in a long-running controversy regarding comments which he made in 1989 about the death fatwa on author Salman Rushdie. He has received two honorary doctorates and awards for promoting peace from two organisations founded by Mikhail Gorbachev.

In 2006, he returned to pop music – releasing his first album of new pop songs in 28 years, titled An Other Cup. With that release and subsequent ones, he dropped the surname "Islam" from the album cover art – using the stage name Yusuf as a mononym. In 2009, he released the album Roadsinger, and in 2014, he released the album Tell 'Em I'm Gone, and began his first US tour since 1978. He was inducted into the Rock and Roll Hall of Fame in 2014.

Contents

1 Biography
  1.1 Early life (1948–65)
  1.2 Musical career (1966–70)
    1.2.1 Early musical career
    1.2.2 Tuberculosis
    1.2.3 Changes in musical sound after illness
  1.3 Musical career (1970–78)
    1.3.1 Height of popularity
    1.3.2 Movie and television soundtracks
    1.3.3 Later recordings
  1.4 Musical career (1978–present)
    1.4.1 Film and television soundtracks
    1.4.2 Later recordings

Background information

Birth name
Steven Demetre Georgiou

Also known as
Steve Adams
Yusuf

Born
21 July 1948
Marylebone, London, England

Genres
Folk · pop · rock · Islamic

Occupation(s)
Singer-songwriter · musician

Instruments
Vocals · guitar · bass guitar · mandolin · organ · piano · Mellotron · double bass

Years active
1965–80 (as Cat Stevens) · 1995–present (as Yusuf Islam or Yusuf)

Labels
Deram · Island · A&M · Mountain of Light · Jamal · Ya · Atlantic Records ·
1.4 Religious conversion
1.5 Life as Yusuf Islam (1978–present)
  1.5.1 Muslim faith and musical career
  1.5.2 Salman Rushdie controversy
  1.5.3 11 September 2001 attacks
  1.5.4 Denial of entry into the United States
  1.5.5 Libel cases
  1.5.5.1 Lawsuit over News UK newspaper reports that he had supported terrorism
  1.5.5.2 Lawsuit about allegations that he would not talk to unveiled women
1.6 Return to music
  1.6.1 1990s–2006: as Yusuf Islam
  1.6.2 2006–present: as Yusuf
  1.6.2.1 2006–08: An Other Cup and appearances
  1.6.2.2 2008–14: Roadsinger; "My People" and tours
  1.6.2.3 2014–2017: Tell 'Em I'm Gone; "He Was Alone" and tours
  1.6.2.4 2017–present: The Laughing Apple

2 Awards
  2.1 Humanitarian awards
  2.2 Honorary degrees
  2.3 Music awards and recognitions

3 Selected discography

4 See also

5 Notes and references

6 Further reading

7 External links

Biography

**Early life (1948–65)**

Steven Georgiou, born on 21 July 1948 in the Marylebone area of London,[17] was the youngest child of a Greek Cypriot father, Stavros Georgiou (1900–1978)[18] and a Swedish mother, Ingrid Wickman.[19] He had an older sister, Anita (b. 1937), and a brother, David Gordon.[17] The family lived above the Moulin Rouge, a restaurant that his parents operated on the north end of Shaftesbury Avenue which was a short walk from Piccadilly Circus in the Soho theatre district of London. All family members worked in the restaurant.[17] His parents divorced when he was about eight years old, but they continued to maintain the family restaurant and live above it.

Although his father was Greek Orthodox and his mother was a Baptist, Georgiou was sent to St Joseph Roman Catholic Primary School, Macklin Street, which was closer to his father's business on Drury Lane.[20] Georgiou developed an interest in piano at a fairly young age, eventually using the family baby grand piano to work out the chords, since no one else there played well enough to teach him.[21] Inspired by the popularity of the Beatles, at 15 he extended his interest to the guitar,[10] persuaded his father to pay £8 for his first instrument, and began playing it and writing songs.[21] He would escape at times from his family responsibilities to the rooftop above their home, and listen to the tunes of the musicals drifting from just around the corner[17] from Denmark Street which...
was then the centre of the British music industry. Stevens emphasised that the advent of West Side Story in particular affected him, giving him a "different view of life". [22] With interests in both art and music, he and his mother moved to Gävle, Sweden, where he attended primary school (Solängsskolan) and started developing his drawing skills after being influenced by his uncle Hugo Wickman, a painter. They subsequently returned to England. [23]

He attended other local West End schools, where he says he was constantly in trouble, and did poorly in everything but art. He was called "the artist boy" and mentions that "I was beat up, but I was noticed". [24] He went on to take a one-year course of study at Hammersmith School of Art, [25] as he considered a career as a cartoonist. Though he enjoyed art (his later record albums would feature his original artwork on his album covers), [24] he wanted to establish a musical career and began to perform originally under the stage name "Steve Adams" in 1965 while at Hammersmith. [25] [26] At that point, his goal was to become a songwriter. As well as the Beatles, other musicians who influenced him were the Kinks, [27] Bob Dylan, Nina Simone, blues artists Lead Belly and Muddy Waters, [28] Biff Rose (particularly Rose's first album), Leo Kottke, [24] and Paul Simon. [29] He also wanted to emulate composers who wrote musicals, like Ira Gershwin and Leonard Bernstein. In 1965 he signed a publishing deal with Ardmore & Beechwood and recorded several demos, including "The First Cut Is the Deepest". [30]

Musical career (1966–70)

Early musical career

Georgiou began to perform his songs in London coffee houses and pubs. At first he tried forming a band, but soon realised he preferred performing solo. [21] Thinking that his given name might not be memorable to prospective fans, he chose the stage name Cat Stevens, in part because a girlfriend said he had eyes like a cat, but mainly because he said, "I couldn't imagine anyone going to the record store and asking for 'that Steven Demetre Georgiou album'. And in England, and I was sure in America, they loved animals." [31] In 1966, at age 18, he impressed manager/producer Mike Hurst, formerly of British vocal group the Springfields, with his songs and Hurst arranged for him to record a demo and then helped him get a record deal. The first singles were hits. "I Love My Dog", charting on the UK Singles Chart at number 28, and "Matthew and Son", the title song from his debut album, went to number 2 in the UK. [32] "I'm Gonna Get Me a Gun" was his second UK top 10, reaching number 6, and the album Matthew and Son reached number 7 on the UK Albums Chart. [33]

The original version of the Tremeloes' hit "Here Comes My Baby" was written and recorded by Stevens.

Over the next two years, Stevens recorded and toured with an eclectic group of artists ranging from Jimi Hendrix to Engelbert Humperdinck. Stevens was considered a fresh-faced teen star, placing several single releases in the British pop music charts. [34] Some of that success was attributed to the pirate radio station Wonderful Radio London, which gained him fans by playing his records. In August 1967, he went on the air with other recording artists who had benefited from the station to mourn its closure. [35] [36]

His December 1967 album New Masters failed to chart in the United Kingdom. The album is now most notable for his song "The First Cut Is the Deepest", a song he sold for £30 to P. P. Arnold that was to become a massive hit for her, [37] and an international hit for Keith Hampshire, Rod Stewart, James Morrison, and Sheryl Crow. Forty years after he recorded the first demo of the song, it earned him two back-to-back ASCAP "Songwriter of the Year" awards, in 2005 and 2006. [38] [39]

Tuberculosis
Stevens contracted tuberculosis in 1969 and was close to death at the time of his admittance to the King Edward VII Hospital, Midhurst, West Sussex. He spent months recuperating in the hospital and a year of convalescence. During this time Stevens began to question aspects of his life and spirituality. He later said, "to go from the show business environment and find you are in hospital, getting injections day in and day out, and people around you are dying, it certainly changes your perspective. I got down to thinking about myself. It seemed almost as if I had my eyes shut.

He took up meditation, yoga, and metaphysics and became a vegetarian. As a result of his serious illness and long convalescence and as a part of his spiritual awakening and questioning, he wrote as many as 40 songs, many of which would appear on his albums in years to come.

Changes in musical sound after illness

The lack of success of Stevens' second album mirrored a difference of personal tastes in musical direction, and a growing resentment of producer Mike Hurst's attempts to re-create another album like that of his debut, with heavy-handed orchestration, and over-production rather than the folk rock sound Stevens was attempting to produce. He admits having purposefully sabotaged his own contract with Hurst, making outlandishly expensive orchestral demands and threatening legal action, which resulted in his goal: release from his contract with Deram Records, a sub-label of Decca Records. Upon regaining his health at home after his release from the hospital, Stevens recorded some of his newly written songs on his tape recorder, and played his changing sound for a few new record executives. After hiring agent Barry Krost, who had arranged for an audition with Chris Blackwell of Island Records, Blackwell offered him a "chance to record [his songs] whenever and with whomever he liked, and more importantly to Cat, however he liked". With Krost's recommendation, Stevens signed with Paul Samwell-Smith, previously the bassist of the Yardbirds, to be his new producer.

Musical career (1970–78)

Height of popularity

Around this time, Stevens had a catalogue of new songs that reflected his new perspective on what he wanted to bring to the world with his music. His previous work had sold at home in the UK, but Stevens was still relatively unknown by the public across the Atlantic. To rectify this, after signing with Island Records in 1970, an American distribution deal was arranged with A&M Records' Jerry Moss in North America. Stevens began work on Mona Bone Jakon, a folk rock based album.

Producer Paul Samwell-Smith paired Stevens with guitarist Alun Davies, who was at that time working as a session musician. Davies was the more experienced veteran of two albums which already had begun to explore the emerging genres of skiffle and folk rock music. Davies was also thought a perfect fit with Stevens in particular for his “fingerwork” on the guitar, harmonising and his backing vocals. They originally met just to record Mona Bone Jakon, but soon developed a friendship. Davies, like Stevens, was a perfectionist appearing at all sound checks to be sure that all the equipment and sound were prepared for each concert. He collaborated with Stevens on all but two of the succeeding albums Stevens released, and performed and recorded with him until Stevens' retirement. Their friendship continued, however, and when Stevens re-emerged as Yusuf Islam after 27 years, Davies appeared again performing at his side, and has remained there.

The first single released from Mona Bone Jakon was "Lady D'Arbanville", which Stevens wrote about his young American girlfriend Patti D'Arbanville. The record, with a madrigal sound unlike most music played on pop radio, with sounds of djembes and bass in addition to Stevens' and Davies' guitars, reached number 8 in the UK. It was the first of his hits to get real airplay in the US.

"Father and Son" (1970)

Sample of "Father and Son", performed by Cat Stevens. Appears on Tea for the Tillerman.
It sold over 1 million copies, and was awarded a gold record in 1971. Other songs written for D’Arbanville included "Maybe You're Right", and "Just Another Night".\[47\] In addition, the song "Pop Star", about his experience as a teen star, and "Katmandu", featuring Genesis frontman Peter Gabriel playing flute, were featured. Mona Bone Jakon was an early example of the solo singer-songwriter album format that was becoming popular for other artists as well. Rolling Stone magazine compared its popularity with that of Elton John's Tumbleweed Connection saying it was played "across the board, across radio formats\[48\].

Mona Bone Jakon was the precursor for Stevens' international breakthrough album, Tea for the Tillerman, which became a Top 10 Billboard hit. Within six months of its release, it had sold over 500,000 copies, attaining gold record status in the United Kingdom and the United States. The combination of Stevens' new folk rock style and accessible lyrics which spoke of everyday situations and problems, mixed with the beginning of spiritual questions about life, would remain in his music from then on. The album features the Top 20 single "Wild World"; a parting song after D'Arbanville moved on. "Wild World" has been credited as the song that gave Tea for the Tillerman 'enough kick' to get it played on FM radio; and the head of Island Records, Chris Blackwell, was quoted as calling it "the best album we've ever released"\[29\]. Other album tracks include "Hard-Headed Woman", and 'Father and Son', a song sung both in baritone and tenor about the struggle between fathers and their sons who are faced with their own personal choices in life. In 2001, this album was certified by the RIAA as a Multi-Platinum record, having sold 3 million copies in the United States at that time.\[49\] It is ranked at No. 206 in the 2003 list of Rolling Stone's 500 Greatest Albums of All Time.\[50\]

After the end of his relationship with D'Arbanville, Stevens noted the effect it had on writing his music, saying, "Everything I wrote while I was away was in a transitional period and reflects that. Like Patti. A year ago we split; I had been with her for two years. What I write about Patti and my family ... when I sing the songs now, I learn strange things. I learn the meanings of my songs late ..."\[50\]

Having established a signature sound, Stevens enjoyed a string of successes over the following years. 1971's Teaser and the Firecat album reached number two and achieved gold record status within three weeks of its release in the United States. It yielded several hits, including "Peace Train", "Morning Has Broken", and "Moonshadow". This album was also certified by the RIAA as a Multi-Platinum record in 2001, with over 3 million sold in the United States through that time. When interviewed on a Boston radio station, Stevens said about Teaser and the Firecat:

I get the tune and then I just keep on singing the tune until the words come out from the tune. It's kind of a hypnotic state that you reach after a while when you keep on playing it where words just evolve from it. So you take those words and just let them go whichever way they want ...'Moonshadow'? Funny, that was in Spain, I went there alone, completely alone, to get away from a few things. And I was dancin' on the rocks there ... right on the rocks where the waves were, like, blowin' and splashin'. Really, it was so fantastic. And the moon was bright, ya know, and I started dancin' and singin' and I sang that song and it stayed. It's just the kind of moment that you want to find when you're writin' songs.\[51\]

For seven months from 1971 to 1972 Stevens was romantically linked to popular singer Carly Simon while both were produced by Samwell-Smith. During that time both wrote songs for and about one another. Simon wrote and recorded at least two Top 50 songs, "Legend in Your Own Time" and "Anticipation" about Stevens. He reciprocated in his song to her, after their romance, titled, "Sweet Scarlet".\[52\]\[53\]\[54\]
His next album, *Catch Bull at Four*, released in 1972, was his most rapidly successful album in the United States, reaching gold record status in 15 days, and holding the number-one position on the *Billboard* charts for three weeks. This album continued the introspective and spiritual lyrics that he was known for, combined with a rougher-edged voice and a less acoustic sound than his previous records, using synthesizers and other instruments. Although the sales of the album indicated Stevens' popularity, the album did not produce any real hits, with the exception of the single "Sitting", which charted at number 16. *Catch Bull at Four* was Platinum certified in 2001.

**Movie and television soundtracks**

In July 1970, Stevens recorded one of his songs, "But I Might Die Tonight", for the Jerzy Skolimowski film, *Deep End*. In 1971, Stevens provided nine songs to the soundtrack of the black comedy *Harold and Maude* which became a popular cult film celebrating the free spirit, and brought Stevens' music to a wider audience, continuing to do so long after he stopped recording in the late 1970s. Among the songs were "Where Do the Children Play?", "Trouble", and "I Think I See the Light". Two of the songs, "Don't Be Shy" and "If You Want to Sing Out, Sing Out", were not released on any album until their inclusion in 1984 on a second "greatest hits" collection, *Footsteps in the Dark: Greatest Hits, Vol. 2*.

After his religious conversion in the late 1970s, Stevens stopped granting permission for his songs to be used in films. However, almost 20 years later, in 1997, the movie *Rushmore* received his permission to use his songs "Here Comes My Baby" and "The Wind", showing a new willingness on his part to release his music from his Western "pop star" days. This was followed in 2000 by the inclusion of "Peace Train" in the movie *Remember the Titans* in 2000 by the use in *Almost Famous* of the song "The Wind" and in 2006 the inclusion of "Peace Train" on the soundtrack to *We Are Marshall*. Since then, permission has been given for Cat Stevens songs to be used in the soundtracks for several movies and TV shows, including the song "Tea for The Tillerman" used as the theme tune for the Ricky Gervais BBC-HBO sitcom *Extras*. A Christmas-season television commercial for gift-giving by the diamond industry aired in 2006 with Cat Power's cover of "How Can I Tell You".

In 2011, "Don't Be Shy" was used in the pilot episode of the ABC television series *Once Upon A Time*. In 2014, "Cat and the Dog Trap" (from the *Tell 'Em I'm Gone* album released as Yusuf) was used on an episode of the CBS television series *Elementary*.

In 2016, the single "If You Want to Sing Out, Sing Out" appeared in a television commercial for the 2017 Jeep Grand Cherokee. The following year, "Father and Son" was used in the closing scene of the film *Guardians of the Galaxy Vol. 2*.

**Later recordings**

Subsequent releases in the 1970s also did well on the charts and in ongoing sales, although they did not touch the success he had from 1970 to 1973. In 1973, Stevens moved to Rio de Janeiro, Brazil, as a tax exile from the United Kingdom, however, he later donated the money to UNESCO. During that time he created the album *Foreigner*, which was a departure from the music that had brought him to the height of his fame. It differed in several respects: entirely written by Stevens, he dropped his band and produced the record without the assistance of Samwell-Smith, who had played a large role in catapulting him to fame, and with the exception of some guitar on the title track and "100 I Dream", he played keyboard instruments throughout the album. It was intended to show a funk/soul element rising in popularity that Stevens had come to appreciate. One side of *Foreigner* was continuous, much different from the radio-friendly pop tunes fans had come to expect. In November 1973 he performed side two of the album at the Hollywood Bowl, with a pre-arranged uninterrupted quadraphonic simulcast on the ABC network. The show was titled the "Moon and Star" concert. This performance did include his band, but they were all but overshadowed by an orchestra. The album produced a couple of singles including "The Hurt", but did not reach the heights he had once enjoyed. The follow-up to *Foreigner* was *Buddha and the Chocolate Box*, largely a return to the instrumentation and styles employed in *Teaser and the
Firecat and Tea for the Tillerman. Featuring the return of Alun Davies and best known for "Oh Very Young", Buddha and the Chocolate Box reached platinum status in 2001. Stevens' next album was the concept album Numbers, a less successful departure for him.

In April 1977, his Izitso album updated his pop rock and folk rock style with the extensive use of synthesizers, giving it a more synthpop style. “Was Dog a Doughnut” in particular was an early techno-pop fusion track and a precursor to the 1980s electro music genre, making early use of a music sequencer. Izitso included his last chart hit, "(Remember the Days of the) Old Schoolyard", an early synthpop song that used a polyphonic synthesizer; it was a duet with fellow UK singer Elkie Brooks. Linda Lewis appears in the song's video, with Cat Stevens singing to her, as they portray former schoolmates, singing to each other on a schoolyard merry-go-round. This is one of the few music videos that Stevens made, other than simple videos of concert performances.

His final original album under the name Cat Stevens was Back to Earth, released in late 1978, which was also the first album produced by Samwell-Smith since his peak in single album sales in the early 1970s. Several compilation albums were released before and after he stopped recording. After Stevens left Decca Records they bundled his first two albums together as a set, hoping to ride the commercial tide of his early success; later his newer labels did the same, and he himself released compilations. The most successful of the compilation albums was the 1975 Greatest Hits which has sold over 4 million copies in the United States. In May 2003 he received his first Platinum Europe Award from the IFPI for Remember Cat Stevens, The Ultimate Collection, indicating over one million European sales.

Religious conversion

While on holiday in Marrakesh, Morocco, Stevens was intrigued by the sound of the Adhan, the Islamic ritual call to prayer, which was explained to him as "music for God". Stevens said, "I thought, music for God? I'd never heard that before – I'd heard of music for money, music for fame, music for personal power but music for God!"

In 1976 Stevens nearly drowned off the coast of Malibu, California United States, and said he shouted: "Oh, God! If you save me I will work for you." He related that right afterward a wave appeared and carried him back to shore. This brush with death intensified his long-held quest for spiritual truth. He had looked into "Buddhism, Zen, I Ching, numerology, tarot cards, and astrology". Stevens’ brother David Gordon, a convert to Judaism, brought him a copy of the Qur'an as a birthday gift from a trip to Jerusalem. Stevens was quickly taken with its content, and he began his transition to Islam.

During the time he was studying the Qur'an, Stevens began to identify more and more with the story of Joseph, a man bought and sold in the market place, which is how he said he had increasingly felt within the music business. Regarding his conversion, in his 2006 interview with Alan Yentob he stated, "to some people, it may have seemed like an enormous jump, but for me, it was a gradual move to this." And, in a Rolling Stone magazine interview he reaffirmed this, saying, "I had found the spiritual home I'd been seeking for most of my life. And if you listen to my music and lyrics, like "Peace Train" and "On The Road To Find Out", it clearly shows my yearning for direction and the spiritual path I was travelling.

Stevens formally converted to the Islamic religion on 23 December 1977, taking the name Yusuf Islam in 1978. Yusuf is the Arabic rendition of the name Joseph; he stated that he "always loved the name Joseph" and was particularly drawn to the story of Joseph in the Qur'an. Although he discontinued his pop career, he was persuaded to perform one last time before what would become his twenty-five-year musical hiatus. Appearing with his hair freshly shorn and an untrimmed beard, he headlined a charity concert on 22
November 1979 in Wembley Stadium to benefit UNICEF's International Year of the Child. The concert closed with his performance along with David Essex, Alun Davies, and Yusuf's brother, David Gordon, who wrote the finale song "Child for a Day".

After a brief engagement to Louise Wightman, Yusuf married Fauzia Mubarak Ali on 7 September 1979 at Regent's Park Mosque in London. They have one son and four daughters and seven grandchildren; a second son died in infancy. They currently live in London, spending part of each year in Dubai.

Life as Yusuf Islam (1978–present)

Muslim faith and musical career

Following his conversion, Yusuf abandoned his musical career for nearly three decades. In 2007, he said that when he became a Muslim in 1977, the Imam at his mosque told him that it was fine to continue as a musician, as long as the songs were morally acceptable, but others were saying that "it was all prohibited", and he decided to avoid the question by ceasing to perform. He has said that there was "a combination of reasons, really", and that the continuing demands of the music business had been "becoming a chore, and not an inspiration anymore". In a 2004 interview on Larry King Live, he said "A lot of people would have loved me to keep singing. You come to a point where you have sung, more or less ... your whole repertoire and you want to get down to the job of living. You know, up until that point, I hadn't had a life. I'd been searching, been on the road."

Estimating in January 2007 that he was continuing to earn approximately US$1.5 million a year from his Cat Stevens music, he said he would use his accumulated wealth and ongoing earnings from his music career on philanthropic and educational causes in the Muslim community of London and elsewhere. In 1983, he founded the Islamia Primary School in Brondesbury Park, later moved to Salusbury Road in the north London area of Queen's Park and, soon after, founded several Muslim secondary schools; in 1992, he set up The Association of Muslim Schools (AMS-UK), a charity that brought together all the Muslim schools in the UK. He is also the founder and chairman of the Small Kindness charity, which initially assisted famine victims in Africa and now supports thousands of orphans and families in the Balkans, Indonesia, and Iraq. He served as chairman of the charity Muslim Aid from 1985 to 1993.

Salman Rushdie controversy

A controversy arose in 1989 following an address by Yusuf to students at London's Kingston University, where he was asked about the fatwa calling for the killing of Salman Rushdie, author of the novel The Satanic Verses. Yusuf made a series of comments that appeared to show his support for the fatwa. He released a statement the following day denying that he supported vigilantism, and claiming that he had merely recounted the legal Islamic punishment for blasphemy. In a 2006 BBC interview, he displayed a newspaper clipping from that period, with quotes from his statement. Subsequent comments made by him in 1989 on a British television programme were also seen as being in support of the fatwa. In a statement in the FAQ section of one of his websites, Yusuf asserted that while he regretted the comments, he was joking and that the show was improperly edited. In the years since these comments, he has repeatedly denied ever calling for the death of Rushdie or supporting the fatwa.

11 September 2001 attacks

Immediately following the September 11 attacks on the United States, he said:

I wish to express my heartfelt horror at the indiscriminate terrorist attacks committed against innocent people of the United States yesterday. While it is still not clear who carried out the attack, it must be stated that no right-thinking follower of Islam could possibly condone such
an action. The Qur’an equates the murder of one innocent person with the murder of the whole of humanity. We pray for the families of all those who lost their lives in this unthinkable act of violence as well as all those injured; I hope to reflect the feelings of all Muslims and people around the world whose sympathies go out to the victims of this sorrowful moment.[79][80]

He appeared on videotape on a VH1 pre-show for the October 2001 Concert for New York City, condemning the attacks and singing his song "Peace Train" for the first time in public in more than 20 years, as an a cappella version. He also donated a portion of his box-set royalties to the fund for victims’ families, and the rest to orphans in underdeveloped countries.[81] During the same year, he dedicated time and effort in joining the Forum Against Islamophobia and Racism, an organisation that worked towards battling misconceptions and acts against others because of their religious beliefs or their racial identity (or both), after many Muslims reporte a backlash against them due in part to the grief caused by the events in the United States on 11 September.[59]

Denial of entry into the United States

On 21 September 2004, Yusuf was on a United Airlines flight from London to Washington, travelling to a meeting with US entertainer Dolly Parton, who had recorded "Peace Train" several years earlier and was planning to include another Cat Stevens song on an upcoming album.[68] While the plane was in flight, his name was flagged as being on the No Fly List. Customs and Border Protection (CBP) officers alerted the United States Transportation Security Administration, which then diverted his flight to Bangor, Maine, where he was detained by officers from the Department of Homeland Security.[82]

The following day, he was denied entry and flown back to the United Kingdom. A spokesman for Homeland Security claimed there were "concerns of ties he may have to potential terrorist-related activities".[83] The Israeli government had deported Yusuf in 2000 over allegations that he provided funding to the Palestinian organisation Hamas but he denied doing so knowingly.[85] Yusuf, who repeatedly has condemned terrorism and Islamic extremism, stated "I have never knowingly supported or given money to Hamas".[86] "At the time I was reported to have done it, I didn't know such a group existed. Some people give a political interpretation to charity. We were horrified at how people were suffering in the Holy Land."[85]

However, the United States Department of Homeland Security (DHS) added him to a "watch list".[25] The removal provoked an international controversy and led the British Foreign Secretary Jack Straw to complain personally to the United States Secretary of State Colin Powell at the United Nations.[87] Powell responded by stating that the watchlist was under review, adding, "I think we have that obligation to review these matters to see if we are right".[88]

Yusuf believed his inclusion on a "watch list" may have simply been an error: a mistaken identification of him for a man with the same name, but different spelling. On 1 October 2004 he requested the removal of his name, "I remain bewildered by the decision of the US authorities to refuse me entry to the United States."[89] According to his statement, the man on the list was named "Youssef Islam", indicating that Yusuf was not the suspected terrorism supporter.[20] Romanisation of Arabic names can easily result in different spellings: the transliteration of the Islamic name for Joseph lists a dozen spellings.

Two years later, in December 2006, Yusuf was admitted without incident into the United States for several radio concert performances and interviews to promote his new record.[90] He said of the incident at the time, "No reason was ever given, but being asked to repeat the spelling of my name again and again, made me think it was a fairly simple mistake of identity. Rumours which circulated after made me imagine otherwise."[91]

Yusuf wrote a song about his 2004 exclusion from the US, titled "Boots and Sand", recorded in 2008 and featuring Paul McCartney, Dolly Parton, and Terry Sylvester.[92]

Libel cases

Lawsuit over News UK newspaper reports that he had supported terrorism
In October 2004 the News UK newspapers The Sun and The Sunday Times voiced their support for Yusuf's exclusion from the United States and claimed that he had supported terrorism. He sued for libel and received an out-of-court financial settlement from the newspapers, which both published apology statements saying that he had never supported terrorism and mentioning that he had recently been given a Man of Peace award from the World Summit of Nobel Peace Laureates. However The Sunday Times managing editor Richard Casey said that while there was an “agreed settlement”, they "always denied liability" and "disagreed with Cat Stevens' lawyers interpretation", but took a "pragmatic view" of the lawsuit. Yusuf responded that he was "delighted by the settlement [which] helps vindicate my character and good name. ... It seems to be the easiest thing in the world these days to make scurrilous accusations against Muslims, and in my case it directly impacts on my relief work and damages my reputation as an artist. The harm done is often difficult to repair", and added that he intended to donate the financial award given to him by the court to help orphans of the 2004 Indian Ocean earthquake and tsunami. He wrote about the experience in a newspaper article titled "A Cat in a Wild World".

Lawsuit about allegations that he would not talk to unveiled women

On 18 July 2008, Yusuf received substantial undisclosed damages from the World Entertainment News Network following their publication of a story which claimed that the singer refused to speak to unveiled women. The allegations first surfaced in the German newspaper BZ after Yusuf’s trip to Berlin in March 2007 to collect the Echo music award for "life achievements as musician and ambassador between cultures". Once again he was awarded damages after the World Entertainment News Network allowed an article to be published on Contactmusic.com alleging that he would not speak to unveiled women with the exception of his wife. His solicitor said "he was made out to be 'so sexist and bigoted that he refused at an awards ceremony to speak to or even acknowledge any women who were not wearing a veil". The news agency apologised and issued a statement saying that Yusuf has never had any problem in working with women and that he has never required a third party to function as an intermediary at work. The money from this lawsuit went to his Small Kindness Charity.

On his website, he discussed the false allegation, saying, "The accusation that I do not speak or interact with ladies who are not veiled is an absurdity.... It’s true that I have asked my manager to respectfully request that lady presenters refrain from embracing me when giving awards or during public appearances, but that has nothing to do with my feelings or respect for them. Islam simply requires m to honour the dignity of ladies or young girls who are not closely related to me, and avoid physical intimacy however innocent it may be." He added, "My four daughters all follow the basic wearing of clothes which modestly cover their God-given beauty. They’re extremely well educated; they do not cover their faces and interact perfectly well with friends and society.

Return to music

1990s–2006: as Yusuf Islam

Yusuf gradually resumed his musical career in the 1990s. His initial recordings had not included any musical instruments other than percussion, and featured lyrics about Islamic themes, some in spoken word or hamd form. He invested in building his own recording studio which he named Mountain of Light Studios in the late 1990s, and he was featured as a guest singer on "God Is the Light", a song on an album of nasheeds by the group Raihan. In addition, he invited and collaborated with other Muslim singers, including Canadian artist Dawud Wharnsby. After Yusuf's friend, Irfan Ljubijankić, the Foreign Minister of Bosnia and Herzegovina, was killed by a Serbian rocket attack, Yusuf appeared at a 1997 benefit concert in Sarajevo and recorded a benefit album named after a song written by Ljubijankić, I Have No Cannons That Roar.

Realising there were few educational resources designed to teach children about the Islamic religion, Yusuf wrote and produced a children's album, A Is for Allah, in 2000 with the assistance of South African singer-songwriter Zain Bhikha. The title song was one Yusuf had written years before to introduce his first child to both the religion and the Arabic alphabet. He also established his...
own record label, "Jamal Records", and Mountain of Light Productions, and he donates a percentage of his projects' proceeds to his Small Kindness charity, whose name is taken from the Qur'an. On the occasion of the 2000 re-release of his Cat Stevens albums, Yusuf explained that he had stopped performing in English due to his misunderstanding of the Islamic faith. "This issue of music in Islam is not as cut-and-dried as I was led to believe ... I relied on heresy [sic],[102] that was perhaps my mistake."[100]

Yusuf has reflected that his decision to leave the Western pop music business was perhaps too quick with too little communication for his fans. For most, it was a surprise, and even his long-time guitarist, Alun Davies, said in later interviews that he hadn't believed that his friend would actually go through with it, after his many forays into other religions throughout their relationship.[42] Yusuf himself has said the "cut" between his former life and his life as a Muslim might have been too quick, too severe, and that more people might have been better informed about Islam, and given an opportunity to better understand it, and himself, if he had simply removed those items that were considered harām, in his performances, allowing him to express himself musically and educate listeners through his music without violating any religious constraint[103]

In 2003, after repeated encouragement from within the Muslim world,[104] Yusuf once again recorded "Peace Train" for a compilation CD, which also included performances by David Bowie and Paul McCartney. He performed "Wild World" in Nelson Mandela's 46664 concert with his former session player Peter Gabriel, the first time he had publicly performed in English in 25 years. In December 2004, he and Ronan Keating released a new version of "Father and Son": the song entered the charts at number two, behind Band Aid 20's "Do They Know It's Christmas?" They also produced a video of the pair walking between photographs of fathers and sons, while singing the song. The proceeds of "Father and Son" were donated to the Band Aid charity. Keating's former group, Boyzone, had a hit with the song a decade earlier. As he had been persuaded before, Yusuf contributed to the song, because the proceeds were marked for charity.

On 21 April 2005 Yusuf gave a short talk before a scheduled musical performance in Abu Dhabi, United Arab Emirates, on the anniversary of the prophet Muhammad's birthday. He said:

There is a great deal of ignorance in the world about Islam today, and we hope to communicate with the help of something more refined than lectures and talks. Our recordings are particularly appealing to the young, having used songs as well as Qur'an verses with pleasing sound effects ...

Yusuf observed that there are no real guidelines about instruments and no references about the business of music in the Qur'an, and that Muslim travellers first brought the guitar to Moorish Spain. He noted that Muhammad was fond of celebrations, as in the case of the birth of a child, or a traveller arriving after a long journey. Thus, Yusuf concluded that healthy entertainment was acceptable within limitations, and that he now felt that it was no sin to perform with the guitar. Music, he now felt, is uplifting to the soul; something sorely needed in troubled times.[106] At that point, he was joined by several young male singers who sang backing vocals and played a drum, with Yusuf as lead singer and guitarist. They performed two songs, both half in Arabic, and half in English; "Tala'a Al-Badru Alayna", an old song in Arabic which Islam recorded with a folk sound to it, and another song, "The Wind East and West", which was newly written by Yusuf and featured a distinct R&B sound.

With this performance, Yusuf began slowly to integrate instruments into both older material from his Cat Stevens era (some with slight lyrical changes) and new songs, both those known to the Muslim communities around the world and some that have the same Western flair from before with a focus on new topics and another generation of listeners.[103]

In a 2005 press release, he explained his revived recording career:

After I embraced Islam, many people told me to carry on composing and recording, but at the time I was hesitant, for fear that it might be for the wrong reasons. I felt unsure what the right course of action was. I guess it is only now, after all these years, that I've come to fully understand and appreciate what everyone has been asking of me. It's as if I've come full circle; however I have gathered a lot of knowledge on the subject in the meantime.[104]
In early 2005, Yusuf released a new song, titled "Indian Ocean", about the 2004 Indian Ocean earthquake and tsunami disaster. The song featured Indian composer/producer A.R. Rahman, a-ha keyboard player Magne Furuholmen and Travis drummer Neil Primrose. Proceeds of the single went to help orphans in Banda Aceh, one of the areas worst affected by the tsunami, through Yusuf's Small Kindness charity. At first, the single was released only through several online music stores but later featured on the compilation album Cat Stevens: Gold "I had to learn my faith and look after my family, and I had to make priorities. But now I've done it all and there's a little space for me to fill in the universe of music again."[106]

On 28 May 2005, Yusuf delivered a keynote speech and performed at the Adopt-A-Minefield Gala in Düsseldorf. The Adopt-A-Minefield charity, under the patronage of Paul McCartney, works internationally to raise awareness and funds to clear landmines and rehabilitate landmine survivors. Yusuf attended as part of an honorary committee which also included George Martin, Richard Branson, Boutros Boutros-Ghali, Klaus Voormann, Christopher Lee and others.[109]

In mid-2005, Yusuf played guitar for the Dolly Parton album, Those Were the Days, on her version of his "Where Do the Children Play?" (Parton had also covered "Peace Train" a few years earlier)

Yusuf has credited his then 21-year-old son Muhammad Islam, also a musician and artist, for his return to secular music, when the son brought a guitar back into the house, which Yusuf began playing.[11] Muhammad's professional name is Yoriyos and his debut album was released in February 2007.[110][111] Yoriyos created the art on Yusuf's album An Other Cup, something that Cat Stevens did for his own albums in the 1970s.

In May 2006, in anticipation of his forthcoming new pop album, the BBC1 programme Imagine aired a 49-minute documentary with Alan Yentob called Yusuf: The Artist formerly Known as Cat Stevens. This documentary film features rare audio and video clips from the late 1960s and 1970s, as well as an extensive interview with Yusuf, his brother David Gordon, several record executives, Bob Geldof, Dolly Parton, and others outlining his career as Cat Stevens, his conversion and emergence as Yusuf Islam, and his return to music in 2006. There are clips of him singing in the studio when he was recording An Other Cup as well as a few 2006 excerpts of him on guitar singing a few verses of Cat Stevens songs including "The Wind" and "On the Road to Find Out".[68]

In December 2006, Yusuf was one of the artists who performed at the Nobel Peace Prize Concert in Oslo, Norway, in honour of the prize winners, Muhammad Yunus and Grameen Bank. He performed the songs "Midday (Aoid City After Dark)", "Peace 'Train", and "Heaven/Where True Love Goes". He also gave a concert in New York City that month as a Jazz at Lincoln Center event, recorded and broadcast by KCRW-FM radio, along with an interview by Nic Harcourt. Accompanying him, as in the Cat Stevens days, was Alun Davies, on guitar and vocals.

2006–present: as Yusuf

2006–08: An Other Cup and appearances

In March 2006, Yusuf finished recording his first all-new pop album since 1978.[112] The album, An Other Cup, was released internationally in November 2006 on his own label, Ya Records (distributed by Polydor Records in the UK, and internationally by Atlantic Records—the 40th anniversary of his first album, Matthew and Son. An accompanying single, called "Heaven/Where True Love Goes", was also released. The album was produced with Rick Nowels, who has worked with Dido and Rod Stewart. The performer is noted as "Yusuf", with a cover label identifying him as "the artist formerly known as Cat Stevens". The art on the album is credited to Yoriyos. Yusuf wrote all of the songs except Don't Let Me Be Misunderstood,[113] and recorded it in the United States and the United Kingdom.[112]
Yusuf actively promoted this album, appearing on radio, television and in print interviews. In November 2006, he told the BBC, "It's me, so it's going to sound like that of course ... This is the real thing ... When my son brought the guitar back into the house, you know, that was the turning point. It opened a flood of, of new ideas and music which I think a lot of people would connect with." Originally, he began to return only to his acoustic guitar as he had in the past, but his son encouraged him to "experiment", which resulted in the purchase of an Fender Stratocaster in 2007.

Also in November 2006, Billboard magazine was curious as to why the artist is credited as just his first name, "Yusuf" rather than "Yusuf Islam". His response was "Because 'Islam' doesn't have to be sloganised. The second name is like the official tag, but you call a friend by their first name. It's more intimate, and to me that's the message of this record." As for why the album sleeve says "that artist formerly known as Cat Stevens", he responded, "That's the tag with which most people are familiar; for recognition purposes I'm not averse to that. For a lot of people, it reminds them of something they want to hold on to. That name is part of my history and lot of the things I dreamt about as Cat Stevens have come true as Yusuf Islam."[108]

Yusuf was asked by the Swiss periodical Das Magazin why the title of the album was An Other Cup, rather than "Another Cup". The answer was that his breakthrough album Tea for the Tillerman in 1970, was decorated with Yusuf's painting of a peasant sitting down to a cup of steaming drink on the land. He commented that the two worlds "then, and now, are very different". His new album shows a steaming cup alone on this cover. His answer was that this was actually an other cup; something different; a bridge between the East and West, which he explained was his own perceived role. He added that, through him, "Westerners might get a glimpse of the East, and Easterners, some understanding of the West. The cup, too, is important; it's a meeting place, a thing meant to be shared."[107]

On CBS Sunday Morning in December 2006, he said, "You know, the cup is there to be filled ... with whatever you want to fill it with. For those people looking for Cat Stevens, they'll probably find him in this record. If you want to find [Yusuf] Islam, go a bit deeper, you'll find him." He has since described the album as being "over-produced" and refers to An Other Cup as being a necessary hurdle he had to overcome before he could release his new album Roadsinger.

In April 2007, BBC1 broadcast a concert given at the Porchester Hall by Islam as part of BBC Sessions, his first live performance in London in 28 years (the previous one being the UNICEF Year of the Child concert in 1979). He played several new songs along with some old ones like "Father and Son", "The Wind", "Where Do the Children Play?", "Don't Be Shy", "Wild World", and "Peace Train". He has since described the album as being "over-produced" and refers to An Other Cup as being a necessary hurdle he had to overcome before he could release his new album Roadsinger.

In July 2007, he performed at a concert in Bochum, Germany, in benefit of Archbishop Desmond Tutu's Peace Centre in South Africa and the Milagro Foundation of Deborah and Carlos Santana. The audience included Nobel Laureates Mikhail Gorbachev, Desmond Tutu and other prominent global figures. He later appeared as the final act in the German leg of Live Earth in Hamburg performing some classic Cat Stevens songs and more recent compositions reflecting his concern for peace and child welfare. His response was that his breakthrough album, An Other Cup, was decorated with Yusuf's painting of a peasant sitting down to a cup of steaming drink on the land. He commented that the two worlds "then, and now, are very different". His new album shows a steaming cup alone on this cover. His answer was that this was actually an other cup; something different; a bridge between the East and West, which he explained was his own perceived role. He added that, through him, "Westerners might get a glimpse of the East, and Easterners, some understanding of the West. The cup, too, is important; it's a meeting place, a thing meant to be shared."[107]

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### 2008–14: Roadsinger, "My People" and tours

In January 2009, Yusuf released a single in aid of children in Gaza, a rendition of the George Harrison song, "The Day the World Gets Round", along with the German bassist Klaus Voormann, who had formerly collaborated with The Beatles. To promote the new single, Voormann redesigned his famous Beatles Revolver album cover, drawing a picture of a young Cat Stevens along with himself and Harrison. Proceeds from the single were donated to charities and organisations including UNESCO, UNRWA, and the nonprofit group Save the Children, with the funds earmarked for Gaza children. Israeli Consul David Saranga criticised Yusuf for not dedicating the song to all of the children who are victims of the conflict, including Israeli children.

Performing the title song from the *Roadsinger* album. On 15 May, he appeared on *Late Night with Jimmy Fallon*, performing “Boots and Sand” and “Father and Son”. On 24 May he appeared on the BBC's *The Andrew Marr Show*, where he was interviewed and performed the title track of *Roadsinger*. On 15 August, he was one of many guests at Fairport Convention’s annual Fairport’s Cropredy Convention where he performed five songs accompanied by Alun Davies, with Fairport Convention as his backing band.

A world tour was announced on his web site to promote the new album. He was scheduled to perform at an invitation-only concert at New York City's Highline Ballroom on 3 May 2009[122] and to go on to Los Angeles, Chicago and Toronto, as well as some to-be-announced European venues.[12] However, the New York appearance was postponed due to issues regarding his work visa. He appeared in May 2009 at Island Records' 50th Anniversary concert in London.[12] In November and December 2009, Yusuf undertook his "Guess I'll Take My Time Tour" which also showcased his musical play *Moonshadow*. The tour took him to Dublin, where he had a mixed reception; subsequently he was well received in Birmingham and Liverpool, culminating in an emotional performance at the Royal Albert Hall in London. In June 2010 he toured Australia for the first time in 36 years,[123] and New Zealand for the first time ever.[124]

On 30 October 2010 Yusuf appeared at Jon Stewart and Stephen Colbert's spoof Rally to Restore Sanity and/or Fear in Washington, DC, singing alongside Ozzy Osbourne. Yusuf performed "Peace Train" and Ozzy performed "Crazy Train" at the same time, followed by The O'Jays performance of "Love Train".[125]

On 2 March 2011, Yusuf released his latest song, "My People", as a free download available through his official website, as well as numerous other online outlets.[126] Said to have been recorded at a studio located within a hundred yards of the site of the Berlin Wall, the song is inspired by a series of popular uprisings in the Arab world, known as the Arab Spring.[127]

On 1 April 2011, he launched a new tour website (yusufinconcert.com) to commemorate his first European tour in over 36 years scheduled from 7 May to 2 June 2011. The ten-date tour visited Germany, France, the Netherlands, Austria, Belgium and cities such as Stockholm, Hamburg, Oberhausen, Berlin, Munich, Rotterdam, Paris, Mannheim, Vienna and Brussels.[128]

In May 2012, *Moonshadow*, a new musical featuring music from throughout his career opened at the Princess Theatre in Melbourne, Australia. The show received mixed reviews and closed four weeks early.[129][130]

In October 2013, Yusuf was nominated for induction into the Rock and Roll Hall of Fame for his work under the Cat Stevens name (this was his second nomination – the first being an unsuccessful nomination in 2005).[131][132][133][134] He was selected and was inducted by Art Garfunkel in April 2014 at the Barclays Center in Brooklyn, New York, where he performed "Father and Son", "Wild World", and "Peace Train".[135][136][137] A record of his travel from Dubai to New York is captured in an episode of the National Geographic Channel television show *Ultimate Airport Dubai* (season 2, episode 6), first aired in China on 17 January 2015. In this episode he talks about his difficulty in entering the US.[138]

### 2014–2017: *Tell 'Em I'm Gone* "He Was Alone" and tours

On 15 September 2014, Yusuf announced the forthcoming release on 27 October 2014 of his new studio album, *Tell 'Em I'm Gone*, and two short tours: a November 2014 (9-date) Europe tour and a December 2014 (6-date) North America tour, the latter being his first one since 1976[139][140]. On 4 December 2014, he played to his first public US audience since the 1970s at the Tower Theater in Philadelphia.[141]
Yusuf performed two shows in early 2015: on 27 February at the Viña del Mar Festival, Quinta Vergara, Viña del Mar, Chile and on 22 April at the Wales Millennium Centre in Cardiff Bay, area of Cardiff, Wales, UK.

On 1 June 2016, Yusuf shared a new song called "He Was Alone" and its corresponding video. Part of his newly launched fundraising campaign for child refugees, #YouAreNotAlone, the song was inspired by a trip to southern Turkey's camps for Syrian refugees.[142] He performed the song live for the first time in a special charity concert, his first show in more than a year, on 14 June 2016 at the Westminster Central Hall in London.[142][143]

On 26 July 2016, Yusuf announced he would be part of the Global Citizen Festival held on 24 September 2016 in Central Park, New York, New York.[144]

On 9 August 2016, Yusuf announced "A Cat's Attic Tour", his second North American tour since 1978, beginning on 12 September 2016 at the Sony Centre for the Performing Arts in Toronto and ending on 7 October 2016 at the Pantages Theatre in Los Angeles. The string of 12 dates roughly coincides with the 50th anniversary of his first single, I Love My Dog, and would "feature a limited run of stripped down, introspective performances."[145] The tour included three shows in New York City (two shows at the Beacon Theatre and one show in Central Park at the Global Citizen Festival).[144] his first shows in New York City since 1976.[16] In keeping with his spirit of humanitarianism he would be donating a portion of the revenue from each ticket sale towards his charity Small Kindness, as well as UNICEF and the International Rescue Committee in an effort to assist children affected by the current Syrian refugee crisis.

2017–present: The Laughing Apple

On 15 September 2017, Yusuf released his fifteenth studio album, The Laughing Apple. The album is credited to "Yusuf / Cat Stevens" and is his first record under the Cat Stevens name since Back to Earth in 1978.[149][150]

Awards

Humanitarian awards

- 2003: World Award (also known as the "World Social Award"), an award organised by Mikhail Gorbachev, for "humanitarian relief work helping children and victims of war".[51]
- 2004: Man of Peace Award of the World Summit of Nobel Peace Laureates (an award organisation founded by Mikhail Gorbachev) for his "dedication to promote peace, the reconciliation of people and to condemn terrorism", the ceremony was held in Rome, Italy and attended by five Nobel Peace Prize laureates.
- 2009: Honorary Award of the German Sustainability Award
- 2015: Global Islamic Economy Awards for contributions toward peace through the Arts.[152][153]
- 2015: Steiger Award honoured in the category "International" for his commitment to charitable projects.[154][155]

Honorary degrees

- 2005: Honorary doctorate by the University of Gloucestershire for services to education and humanitarian relief.[156]
- 2007: Honorary doctorate (LLD) by the University of Exeter in recognition of "his humanitarian work and improving understanding between Islamic and Western cultures".[157][158]

Music awards and recognitions

- 2015: Lifetime Achievement Award at the BBC Radio 2 Folk Awards[159]
- 2014: Inducted into the Rock and Roll Hall of Fame[135]
- 2008: Nomination (unsuccessful) for Songwriters Hall of Fame[160]
- 2007: The Mediterranean Art and Creativity Award by the Fondazione Mediterraneo[161]
- 2007: Ivor Novello Award for Outstanding Song Collection from the British Academy of Songwriters, Composers and Authors (BASCA).[9]
2007: ECHO “Special Award for Life Achievements as a Musician and Ambassador Between Cultures[86]
2006: ASCAP Songwriter of the Year for “The First Cut Is the Deepest” (second time)[62]
2006: Ranked 49th in Paste’s “100 Best Living Songwriters”[163]
2005: ASCAP Songwriter of the Year and Song of the Year for “The First Cut Is the Deepest”[8]

Selected discography

As Cat Stevens

- 1967: *Matthew and Son*
- 1967: *New Masters*
- 1970: *Mona Bone Jakon*
- 1970: *Tea for the Tillerman*
- 1971: *Teaser and the Firecat*
- 1972: *Catch Bull at Four*
- 1973: *Foreigner*
- 1974: *Buddha and the Chocolate Box*
- 1975: *Numbers*
- 1977: *Izitso*
- 1978: *Back to Earth*

As Yusuf

- 2006: *An Other Cup*
- 2009: *Roadsinger*
- 2014: *Tell ‘Em I’m Gone*

As Yusuf/Cat Stevens

- 2017: *The Laughing Apple*

See also

- List of peace activists
- List of best-selling music artists
- List of converts to Islam
- Rolling Stone’s 500 Greatest Albums of All Time

Notes and references

Creedence Clearwater Revival, often informally abbreviated to Creedence or CCR, was an American rock band active in the late 1960s and early 1970s.

The band consisted of lead vocalist, lead guitarist, and primary songwriter John Fogerty, his brother rhythm guitarist Tom Fogerty, bassist Stu Cook and drummer Doug Clifford. Their musical style encompassed the roots rock,[1] swamp rock,[2] and blues rock[3] genres. Despite their San Francisco Bay Area origins, they played in a Southern rock style, with lyrics about bayous, catfish, the Mississippi River and other popular elements of Southern United States iconography, as well as political and socially-conscious lyrics about topics including the Vietnam War.[4] The band performed at 1969's famed Woodstock Festival.

After four years of chart-topping success, the group disbanded acrimoniously in late 1972. Tom Fogerty had officially left the previous year, and his brother John was at odds with the remaining members over matters of business and artistic control, all of which resulted in subsequent lawsuits between the former bandmates. Fogerty's ongoing disagreements with Saul Zaentz, owner of their label Fantasy Records, created further protracted court battles. As a result, John Fogerty refused to perform with the two other surviving former members at CCR's 1993 induction into the Rock and Roll Hall of Fame[5][6]

Creedence Clearwater Revival's music is still a staple of U.S. radio airplay,[7] the band has sold 26 million albums in the United States alone.[8] Rolling Stone ranked the band 82nd on its list of the 100 greatest artists of all time[9]
History


John Fogerty, Doug Clifford, and Stu Cook (all born in 1945) met at Portola Junior High School in El Cerrito, California. Calling themselves the Blue Velvets, the trio began playing instrumentals and “juke box standards” as well as backing Fogerty’s older brother Tom (born in 1941) at live gigs and in the recording studio. Tom soon joined the band, and in 1964 they signed with Fantasy Records, an independent jazz label in San Francisco that had released Cast Your Fate To The Wind, a national hit for jazz pianist Vince Guaraldi. The record's success was the subject of a National Educational Television special, which prompted budding songwriter John Fogerty to contact the label. For the band's first release, Fantasy co-owner Max Weiss renamed the group the Golliwogs (after the children's literary character, Golliwogg).

Bandmembers' roles and the instruments they played changed during this period. Stu Cook switched from piano to bass guitar and Tom Fogerty from lead vocals to rhythm guitar; John became the band's lead vocalist and primary songwriter. In Tom Fogerty's words: “I could sing, but John had a sound!"


In 1966, the group suffered a setback when John Fogerty and Doug Clifford received draft notices and chose to enlist in the military instead to avoid conscription. Fogerty joined the Army Reserve while Clifford joined the Coast Guard Reserve.

In 1967, Saul Zaentz bought Fantasy Records and offered the band a chance to record a full-length album on the condition that they change their name. Having never liked “the Golliwogs”, in part because of the racial charge of the name, the four readily agreed. Zaentz and the band agreed to come up with ten suggestions each, but he enthusiastically agreed to their first: Creedence Clearwater Revival (CCR), which they took in January, 1968. According to interviews with band members twenty years later, the name's elements come from three sources:

- Tom Fogerty's friend Credence Newball, whose name they changed to form the word 'Creedence' (as in creed);
- a television commercial for Olympia beer ("clear water"); and
- the four members' renewed commitment to their band.

Rejected contenders for the band's name included Muddy Rabbit, Gossamer Wump, and Creedence Nuball and the Ruby, but the last was the start that led to their finalized name. “Finally, John put together the three names and we surrendered to the inevitable,” Stu laugh[ed], “A name weirder than Buffalo Springfield or Jefferson Airplane.”

By 1968, John Fogerty and Doug Clifford had been discharged from military service, and all four members had quit their jobs to begin an intense schedule of rehearsing and playing full-time at clubs. AM radio programmers around the U.S.A. took note when their cover of the 1956 rockabilly song "Susie Q" from their self-titled debut album received substantial airplay in the San Francisco Bay Area and on Chicago's WLS. It was the band's second single—its first to reach the Top 40 (No. 11), and would be its only Top 40 hit not written by John Fogerty. Two other singles from the debut were released: a cover of Screamin' Jay Hawkins's "I Put A Spell On You" (No. 58) and "Porterville" (released on the Scorpio label with writing credited to "T. Spicebush Swallowtail"), written during Fogerty's time in the Army Reserve.


After their breakthrough, CCR began touring and started work on their second album, Bayou Country (1969), at RCA Studios in Los Angeles. A No. 7 platinum hit, the record was their first in a string of hit albums and singles that continued uninterrupted for three years. The single 'Proud Mary', backed with "Born On The Bayou", reached No. 2 on the national Billboard chart. The former would eventually become the group's most-covered song, with some 100 versions by other artists to date, including a 1971 hit by Ike & Tina

History


John Fogerty, Doug Clifford, and Stu Cook (all born in 1945) met at Portola Junior High School in El Cerrito, California. Calling themselves the Blue Velvets, the trio began playing instrumentals and “juke box standards” as well as backing Fogerty’s older brother Tom (born in 1941) at live gigs and in the recording studio. Tom soon joined the band, and in 1964 they signed with Fantasy Records, an independent jazz label in San Francisco that had released Cast Your Fate To The Wind, a national hit for jazz pianist Vince Guaraldi. The record's success was the subject of a National Educational Television special, which prompted budding songwriter John Fogerty to contact the label. For the band's first release, Fantasy co-owner Max Weiss renamed the group the Golliwogs (after the children's literary character, Golliwogg).

Bandmembers' roles and the instruments they played changed during this period. Stu Cook switched from piano to bass guitar and Tom Fogerty from lead vocals to rhythm guitar; John became the band's lead vocalist and primary songwriter. In Tom Fogerty's words: “I could sing, but John had a sound!"


In 1966, the group suffered a setback when John Fogerty and Doug Clifford received draft notices and chose to enlist in the military instead to avoid conscription. Fogerty joined the Army Reserve while Clifford joined the Coast Guard Reserve.

In 1967, Saul Zaentz bought Fantasy Records and offered the band a chance to record a full-length album on the condition that they change their name. Having never liked “the Golliwogs”, in part because of the racial charge of the name, the four readily agreed. Zaentz and the band agreed to come up with ten suggestions each, but he enthusiastically agreed to their first: Creedence Clearwater Revival (CCR), which they took in January, 1968. According to interviews with band members twenty years later, the name's elements come from three sources:

- Tom Fogerty's friend Credence Newball, whose name they changed to form the word 'Creedence' (as in creed);
- a television commercial for Olympia beer ("clear water"); and
- the four members' renewed commitment to their band.

Rejected contenders for the band's name included Muddy Rabbit, Gossamer Wump, and Creedence Nuball and the Ruby, but the last was the start that led to their finalized name. “Finally, John put together the three names and we surrendered to the inevitable,” Stu laugh[ed], “A name weirder than Buffalo Springfield or Jefferson Airplane.”

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Turner. John Fogerty cites this song as being the result of high spirits on gaining his discharge from the Army Reserve.[13] The album also featured a remake of the rock & roll classic "Good Golly, Miss Molly"[13] and the band's nine-minute live-show closer, "Keep On Chooglin'."

Weeks later, during March 1969, "Bad Moon Rising" backed with "Lodi" was released and peaked at No. 2. In the United Kingdom, "Bad Moon Rising" spent three weeks at number one on the UK Singles Chart during September and October 1969, becoming the band's only number one single in the UK. The band's third album, Green River, followed in August 1969 and went gold along with the single "Green River", which again reached No. 2 on the Billboard charts. The B-side of "Green River", "Commotion", peaked at No. 30 and the band's emphasis on remakes of their old favorites continued with "Night Time Is The Right Time".

CCR continued to tour incessantly with performances in July 1969 at the Atlanta Pop Festival and in August 1969 at the Woodstock Festival. Their set was not included in the Woodstock film or soundtrack because John Fogerty felt the band's performance was subpar. Four tracks from the event (out of a total of eleven) were eventually included in the 1994 commemorative box set Woodstock: Three Days of Peace and Music. Stu Cook, however, held an opposing view, saying "The performances are classic CCR and I'm still amazed by the number of people who don't even know we were one of the headliners at Woodstock '69."[15] John Fogerty later complained the previous band, the Grateful Dead put the audience to sleep; as John scanned the audience he saw a "Dante scene, just bodies from hell, all intertwined and asleep, covered with mud"[14]

After Woodstock, CCR was busy honing material for a fourth album, Willy and the Poor Boys, released in November 1969. "Down on the Corner" and "Fortunate Son" climbed to No. 3 and No. 14, respectively, by year's end. The album was CCR in its standard form, featuring Fogerty originals and two reworked Lead Belly covers, "Cotton Fields" and "Midnight Special". Both of the latter songs had also been performed by actor Harry Dean Stanton in the movie Cool Hand Luke.

The year 1969 had been a remarkable chart year for the band: three Top Ten albums, four hit singles (charting at No. 2, No. 2, No. 2, and No. 3) with three additional charting B-sides. On November 16, 1969, they performed "Fortunate Son" and "Down On The Corner" on The Ed Sullivan Show.[16]

CCR released another two-sided hit, "Travelin' Band"/"Who'll Stop the Rain" in January 1970. Except for Elvis Presley and The Beatles, Creedence had more success with two sided hit singles than any band up to that point in time. John Fogerty has said that the flip side was inspired by the band's experience at Woodstock. The speedy "Travelin' Band", with a strong Little Richard sound, however, bore enough similarities to "Good Golly, Miss Molly" to warrant a lawsuit by the song's publisher; it was eventually settled out of court.[17] The song ultimately topped out at No. 2. The band also recorded its January 31, 1970, live performance at the Oakland Coliseum Arena, which would later be marketed as a live album and television special. In February, CCR was featured on the cover of Rolling Stone, although only John Fogerty was interviewed in the accompanying article.[18]

In April 1970, CCR was set to begin its first European tour. To support the upcoming live dates, Fogerty wrote "Up Around the Bend" and "Run Through the Jungle"; the single reached No. 4 that spring. The band returned to Wally Heider's San Francisco studio in June to record Cosmo's Factory. The title was an in-joke about their various rehearsal facilities and factory work ethic over the years. (Drummer Doug Clifford's longtime nickname is "Cosmo", due to his keen interest in nature and all things cosmic.) The album contained the earlier Top 10 hits "Travelin' Band" and "Up Around The Bend" plus popular album tracks such as the opener "Ramble Tamble".

Cosmo's Factory was released in July 1970, along with the band's fifth and final No. 2 national hit, "Lookin' Out My Back Door"/"Long as I Can See the Light". Although they topped some international charts and local radio countdowns, CCR has the odd distinction of having the most No. 2 singles on the Billboard charts without ever having had a No. 1 Billboard Hot 100 hit.[19] Their
five No. 2 singles were exceeded only by Elvis Presley and Madonna with six each and tied with The Carpenters. Curiously, on WLS, the band had three No. 1, four No. 3, two No. 4, but no No. 2, singles, with "Down On The Corner" the only top ten CCR single registering the same peak position (No. 3) on the Hot 100 and WLS.\[20\]

Other cuts on the "Cosmo's Factory" album included an eleven-minute jam of the 1968 Marvin Gaye "I Heard It Through the Grapevine" (a minor hit when an edited version was released as a single in 1976), and a nearly note-for-note homage to Roy Orbison’s "Ooby Dooby". The album was CCR's best seller and went to No. 1 on the Billboard 200 album charts and No. 11 on Billboard's Soul Albums chart.

Internal discord and Tom Fogerty’s departure

The Cosmo's Factory sessions had seen the stirrings of tensions within the foursome as the incessant touring and heavy recording schedules took their toll. John Fogerty had taken complete control of the group in matters of both business and artistic output, to the chagrin of Tom Fogerty, Cook, and Clifford. Fogerty resisted, feeling that a "democratic" process would threaten their success. Other issues included Fogerty's decision at a 1970 Nebraska gig that the band would no longer give encores at its live shows.

Pendulum, released in December 1970, was another top seller, spawning a Top 10 hit with "Have You Ever Seen The Rain?". John Fogerty included Hammond B3 Organ on many of the Pendulum tracks, notably "Have You Ever Seen The Rain?", in recognition of the deep respect and influence of Booker T. & the M.G.'s, with whom the members of the band had jammed. The single's flip side, "Hey Tonight", was also a hit.

Tom Fogerty decided he had had enough of his younger brother and resigned from CCR in late 1970 after the recording of Pendulum; his departure was made public the following February. At first, the remaining members considered replacing him but ultimately continued as a trio. He later stated on an Australian television broadcast that no new member could endure being in CCR.

Decline and breakup: 1971–1972

In spring 1971, John Fogerty did an about-face and informed Cook and Clifford that CCR would continue only by adopting a "democratic" approach: each member would now write and perform his own material. Fogerty also would contribute only rhythm guitar to his bandmates' songs. Cook and Clifford, who had wanted more input in CCR's artistic and business decisions, resisted this arrangement. Fogerty insisted they accept it or he would quit the band. Despite the dissension, the trio put its new work ethic to the test in the studio, releasing the Top 10 single "Sweet Hitch-Hiker" in July 1971, backed with Stu Cook's "Door To Door". The band toured both the U.S. and Europe that summer and autumn, with Cook's song a part of the live set. In spite of their continuing commercial success, however, relations among the three had become increasingly strained.

The band's final album, Mardi Gras, was released in April 1972, featuring songs written by Fogerty, Cook, and Clifford and a cover of "Hello Mary Lou" (a song Gene Pitney had originally written for Ricky Nelson). The album was a critical failure, with Rolling Stone reviewer Jon Landau deeming it "the worst album I have ever heard from a major rock band."\[21\] The sales of Mardi Gras were weaker than previous albums, ultimately peaking at No. 12, though still became the band's 7th consecutive studio album to be certified Gold. Fogerty's 'Someday Never Comes', backed with Clifford's 'Takin' Up The Country', also cracked the U.S. Top 40.

By this point, Fogerty was not only at direct odds with his bandmates, but he had also come to see the group's relationship with Fantasy Records as onerous, feeling that label owner Saul Zaentz had reneged on his promise to give the band a better contract. Cook—who held a degree in business—claimed that because of poor judgment on Fogerty's part, CCR had to abide by the worst record
deal of any major US recording artist. Despite the relatively poor reception of *Mardi Gras* and deteriorated relationships among the remaining band members, CCR embarked upon a two-month, 20-date U.S. tour. However, on October 16, 1972—less than six months after the tour ended—Fantasy Records and the band officially announced its disbanding. CCR never formally reunited after the break-up, although Cook and Clifford eventually started the band Creedence Clearwater Revisited.

John Fogerty later commented on the demise of CCR in a 1997 Swedish magazine:

I was alone when I made that [Creedence] music. I was alone when I made the arrangements, I was alone when I added background vocals, guitars and some other stuff. I was alone when I produced and mixed the albums. The other guys showed up only for rehearsals and the days we made the actual recordings. For me Creedence was like sitting on a time bomb. We’d had decent successes with our cover of ‘Susie Q’ and with the first album. When we went into the studio to cut ‘Proud Mary,’ it was the first time we were in a real Hollywood studio, RCA’s Los Angeles studio, and the problems started immediately. The other guys in the band insisted on writing songs for the new album, they had opinions on the arrangements, they wanted to sing. They went as far as adding background vocals to ‘Proud Mary,’ and it sounded awful. They used tambourines, and it sounded no better.

That’s when I understood I had a choice to make. At that point in time we were just a one hit wonder, and ‘Susie Q’ hadn’t really been that big a hit. Either this [the new album] would be a success, something really big, or we might as well start working at the car wash again. There was a big row. We went to an Italian restaurant and I remember that I very clearly told the others that I for one didn’t want to go back to the car wash again. Now we had to make the best possible album and it wasn’t important who did what, as long as the result was the very best we could achieve. And of course I was the one who should do it. I don’t think the others really understood what I meant, but at least I could manage the situation the way I wanted. The result was eight million-selling double-sided singles in a row and six albums, all of which went platinum. And *Melody Maker* had us as the best band in the world. That was after the Beatles split, but still. ... And I was the one who had created all this. Despite that, I don’t think they understood what I was talking about. ... They were obsessed with the idea of more control and more influence. So finally the bomb exploded and we never worked together again.

### Post-breakup

#### John Fogerty

In 1973, Fogerty began his solo career with *The Blue Ridge Rangers*, his one-man band collection of country and gospel songs. Under his old CCR contract, however, Fogerty owed Fantasy eight more records. In the end, he refused to work for the label. The impasse was resolved only when Asylum Records’ David Geffen bought Fogerty’s contract for $1,000,000. In 1975 he then released his only Asylum album, the self-titled *John Fogerty*. His next major hit was *Centerfield*, a chart-topping success in 1985. On tour in 1986, however, Fogerty suffered complaints over his steadfast refusal to perform CCR songs and suffered with recurring vocal problems which he blamed on having to testify in court. Fogerty’s explanation for not playing CCR material songs was that he would have had to pay performance royalties to copyright holder Saul Zaentz, and that it was “too painful” to revisit the music of his past.

With the *Centerfield* album, Fogerty also found himself entangled in new, tit-for-tat lawsuits with Zaentz over the song "The Old Man Down The Road" which was, according to Zaentz, a blatant re-write of Fogerty’s own 1970 CCR hit “Run Through the Jungle”. Since Fogerty had traded his rights to CCR’s songs in 1980 to cancel his remaining contractual obligations, Fantasy now owned the rights to “Run Through the Jungle” and sued Fogerty essentially for...
plagiarizing himself. While a jury ruled in Fogerty's favor, he did settle a defamation suit filed by Zaentz over the songs "Mr. Greed" and "Zanz Kant Danz". Fogerty was forced to edit the recording, changing the "Zanz" reference to "Vanz."

On February 19, 1987, at the Palomino Club (North Hollywood) in Los Angeles, Fogerty broke his self-imposed 1972 ban on performing CCR hits. Bob Dylan and George Harrison had joined him onstage, admonishing "if you don't, the whole world's gonna think 'Proud Mary' is Tina Turner's song." At a 1987 Independence Day benefit concert for the Vietnam War veterans, Fogerty finally ran through the list of CCR hits, beginning with "Born on the Bayou" and ending with "Proud Mary". In 1986 he also released his second Warner Bros. album Eye Of The Zombie. He retreated from music again in the late 1980s but returned in 1997 with the Grammy-winning Blue Moon Swamp. Fogerty still tours frequently and performs CCR classics alongside solo material.

Tom Fogerty

Tom Fogerty released several solo albums, though none reached the success of CCR. Fogerty's 1974 solo album Zephyr National was the last to feature the four original CCR band members. Several tracks sound very much like the CCR style, particularly the aptly titled "Joyful Resurrection" on which all four members played, even though John Fogerty recorded his part separately.

Tom Fogerty died at his home in Scottsdale, Arizona in September 1990 of an AIDS complication, which he contracted via a tainted blood transfusion he received while undergoing back surgery. Tom and John barely reconciled before Tom's death, and in the eulogy that he delivered at Tom's funeral, John said, "We wanted to grow up and be musicians. I guess we achieved half of that, becoming rock 'n roll stars. We didn't necessarily grow up."[24]

Stu Cook, Doug Clifford

Junior high school friends Doug Clifford and Stu Cook continued to work together following the demise of CCR both as session players and members of the Don Harrison Band. They also founded Factory Productions, a mobile recording service in the Bay Area. Clifford released a solo record, Cosmo, in 1972. Cook produced artist Roky Erickson's The Evil One and was a bassist with the popular country act Southern Pacific in the 1980s.

Doug Clifford also produced Groovers Paradise for former Sir Douglas Quintet and Texas Tornados frontman Doug Sahm. Both Clifford and Stu Cook played on the album which was released on Warner Bros. in 1974. Clifford continued to perform and record with Doug Sahm through the 1980s.

Following a relatively long period of musical inactivity, Cook and Clifford formed Creedence Clearwater Revisited in 1995 with several well-known musicians. Revisited continues to tour globally performing the original band's classics. John Fogerty's 1997 injunction forced Creedence Clearwater Revisited to temporarily change its name to "Cosmo's Factory," but the courts later ruled in Cook's and Clifford's favor.

Fantasy Records

After CCR, Fantasy Records released several greatest-hits packages such as 1972's Creedence Gold, 1973's More Creedence Gold and 1975's Pre-Creedence, a compilation of The Golliwogs' early recordings. Fantasy also released the highly successful double album Chronicle, Vol. 1, a collection of Creedence's twenty hit singles, in 1976. Several years later, the label released a live recording entitled The Royal Albert Hall Concert. Contrary to its title, the 1970 performance was recorded in Oakland, California not at the Royal Albert Hall in London, England. Subsequent issues of the original 1981 album have been retitled simply The Concert. Another double album of their best material was issued in 1986 as Chronicle, Vol. 2.
The success of CCR made Fantasy and Saul Zaentz a great deal of money. Indeed, Fantasy built a new headquarters building in 1971 at 2600 Tenth Street in Berkeley, California. Zaentz also used his wealth to produce a number of successful films including Best Picture Oscar winners One Flew Over the Cuckoo's Nest, Amadeus, and The English Patient. In 2004, he sold Fantasy to Concord Records. As a goodwill gesture, Concord honored the unfulfilled contractual promises Fantasy made nearly forty years earlier, finally paying the band a higher royalty rate on their sales and restoring John Fogerty's ownership of his songs back to him.

One decision made by John Fogerty rankled his bandmates and would leave all without most of their hard-earned money and facing legal and financial problems for years. Without the other three band members' knowledge, Fogerty agreed to a tax shelter scheme proposed by Saul Zaentz and his lawyers in which most of the bandmembers' assets were transferred to Castle Bank & Trust of Nassau, Bahamas. Zaentz and his associates withdrew their assets before the bank eventually dissolved — along with the savings of the four CCR band members. A series of lawsuits began in 1978 and eventually ended with a California court awarding $8.6 million to the band members in April 1983. Despite this legal victory very little money was recovered.

John Fogerty, seeing that Zaentz was no longer involved with the company, also signed a new contract with Concord/Fantasy. In 2005, the label released The Long Road Home, a collection of Creedence and Fogerty solo classics. After Revival came out on the Fantasy label in October 2007 but before his following album Blue Ridge Rangers Rides Again was issued in 2009, Fogerty switched from Fantasy to Verve Forecast Records

Reunions

The original CCR lineup rarely reunited after their breakup. All four members jammed together at Tom Fogerty's wedding on October 19, 1980. John Fogerty, Cook, and Clifford played at their 20th El Cerrito High School reunion in 1983, but as their original incarnation, The Blue Velvets. In the 1980s and 1990s, new rounds of lawsuits between the band members, as well as against their former management, deepened their animosities. By the time CCR was inducted into the Rock and Roll Hall of Fame in 1993, John Fogerty refused to perform with Cook and Clifford. The pair were barred from the stage, while Fogerty played with an all-star band that included Bruce Springsteen and Robbie Robertson. Tom Fogerty's widow Tricia had expected a Creedence reunion and even brought the urn containing her husband's ashes to the ceremony.

In a July 2011 interview with the Calgary Herald John Fogerty admitted that he would at least be willing to consider reuniting with Cook and Clifford:

Years ago, I looked at people and I was so full of some sort of emotion and I'd say, 'Absolutely not!' ... But I have to admit, people have asked me more recently, and even though I have no idea how such a series of events would come to pass, I can tell that there isn't the bombast in my voice, in the denial, in the refusal. It's more like, 'Well, I dunno.' Never say never is I guess is what people tell you. In this life, all kinds of strange things come to pass. Realizing that it doesn't really kick up a big firestorm of emotion, it kind of suggests that at least if someone started talking I'd sit still long enough to listen.

When asked again in October 2011 about the prospect of a reunion, Fogerty said: "I'm saying it's possible, yeah. I think the call [laughs] would maybe have to come from outside the realm. Somebody would have to get me to look at things in a fresh way."

However, Cook and Clifford both stated in the February 2012 edition of Uncut Magazine that they are not interested in a CCR reunion. "Leopards don't change their spots. This is just an image-polishing exercise by John. My phone certainly hasn't rung," Cook said. Added Clifford: "It might have been a nice idea 20 years ago, but it's too late."

In May 2013, Fogerty once again said he would be open to a reunion, but he does not see Cook and Clifford being willing to change their stance. He told Charlie Rose on CBS This Morning: "From time to time, I'll say something and it'll get in print that maybe that will happen, and then immediately I'll hear back stuff that doesn't sound like it's possible. ... I think it's a possibility in the future, you know. It's not something I'm actively seeking, but I'm not totally against the idea either."
In September 2017 Clifford ruled out any chance of Cook and himself reuniting with Fogerty, stating "It would have been great 20, 25 years ago. It's way too late now."[30]

Legal rights

CCR's catalogue of songs has frequently been used or referenced in popular culture, partly because John Fogerty "long ago signed away legal control of his old recordings to Creedence's record label, Fantasy Records.[31][32] Fogerty objected to what he regarded as a misuse of his music in an NPR interview:

Folks will remember Forrest Gump and that was a great movie, but they don't remember all the really poor movies that Fantasy Records stuck Creedence music into: car commercials, tire commercials. I'm remembering a paint thinner ad at one point, the song Who'll Stop the Rain. Oh, boy. That's clever, isn't it?[33]

Of particular interest was the use of his protest song "Fortunate Son" in a blue jean commercial[31] In this case, the advertiser eventually stopped using the song, as Fogerty related in a later interview:

Yes, the people that owned Fantasy Records also owned all my early songs, and they would do all kinds of stuff I really hated in a commercial way with my songs. ... Then one day somebody from the L.A. Times actually bothered to call me up and ask me how I felt, and I finally had a chance to talk about it. And I said I'm very much against my song being used to sell pants. ... So my position got stated very well in the newspaper, and lo and behold, Wrangler to their credit said, 'Wow, even though we made our agreement with the publisher, the owner of the song, we can see now that John Fogerty really hates the idea,' so they stopped doing it.[34]

Members

- John Fogerty – lead vocals, lead guitar, keyboards, harmonica, saxophone (1967–1972)
- Doug Clifford – drums (1967–1972)

Discography

- Creedence Clearwater Revival (1968)
- Bayou Country (1969)
- Green River (1969)
- Willy and the Poor Boys (1969)
- Cosmo's Factory (1970)
- Pendulum (1970)
- Mardi Gras (1972)

See also

- The Golliwogs discography
- John Fogerty discography
- Tom Fogerty discography
- Cosmo

References

Crosby, Stills, Nash & Young

Crosby, Stills & Nash (CSN) was a vocal folk rock supergroup made up of American singer-songwriters David Crosby and Stephen Stills and English singer-songwriter Graham Nash. They were known as Crosby, Stills, Nash & Young (CSNY) when joined by Canadian singer-songwriter Neil Young, who was an occasional fourth member. They were noted for their intricate vocal harmonies, often tumultuous interpersonal relationships, political activism, and lasting influence on US music and culture. Crosby, Stills & Nash were inducted into the Rock and Roll Hall of Fame and all three members were also inducted for their work in other groups (Crosby for the Byrds, Stills for Buffalo Springfield and Nash for the Hollies).[5] Neil Young has also been inducted as a solo artist and as a member of Buffalo Springfield.

Contents

<table>
<thead>
<tr>
<th>1</th>
<th>History</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.1</td>
<td>Formation and initial success</td>
</tr>
<tr>
<td>1.2</td>
<td>Neil Young</td>
</tr>
<tr>
<td>1.3</td>
<td>Shifting configurations</td>
</tr>
<tr>
<td>1.4</td>
<td>Reconciliation and further estrangement</td>
</tr>
<tr>
<td>1.5</td>
<td>CSN redux</td>
</tr>
</tbody>
</table>

| 2 | Political activism |
| 3 | Influence |
| 4 | Discography |
| 5 | Notes |
| 6 | References |
| 7 | External links |

History

Formation and initial success

Prior to the formation of CSN, each member of the band had belonged to another prominent group. David Crosby played guitar, sang and wrote songs with the Byrds; Stephen Stills had been a guitarist, keyboardist, vocalist and songwriter in the band Buffalo Springfield (which also featured Neil Young); and Graham Nash had been a guitarist, singer and songwriter with The Hollies.

Due to internal friction, Crosby was dismissed from the Byrds in late 1967.[6] By early 1968, Buffalo Springfield had disintegrated, and after aiding in putting together the band's final album, Stills was unemployed. He and Crosby began meeting informally and jamming. The result of one encounter in Florida on Crosby's schooner was the song "Wooden Ships", composed in collaboration with another guest, Jefferson Airplane's Paul Kantner.[7]
Graham Nash had been introduced to Crosby when the Byrds had toured the United Kingdom in 1966, and when the Hollies ventured to California in 1968, Nash resumed his acquaintance with him.[8] At a party in July 1968 at Joni Mitchell's house, Nash asked Stills and Crosby to repeat their performance of a new song by Stills, "You Don't Have To Cry", with Nash improvising a third part harmony.[9] The vocals gelled, and the three realized that they had a very good vocal chemistry. It is disputed by members of the group whether it was at the house of Joni Mitchell or Cass Elliot. Stephen Stills recalls that it was at the house of Cass Elliot - he would have been too intimidated to sing as a group in front of Joni Mitchell for the first time. Nash and Crosby insist that the location was Joni Mitchell's home.[10]

Creatively frustrated with the Hollies, Nash decided to quit the band and work with Crosby and Stills. After an unsuccessful audition with The Beatles' Apple Records, they were signed to Atlantic Records by Ahmet Ertegün who had been a fan of Buffalo Springfield and was disappointed by that band's demise.[11] From the outset, given their previous experiences, the trio decided not to be locked into a group structure. They used their surnames as identification to ensure independence and a guarantee that the band could not continue without one of them, unlike both the Byrds and the Hollies. They picked up a management team in Elliot Roberts and David Geffen, who got them signed to Atlantic and would help to gain clout for the group in the industry.[12] Roberts kept the band focused and dealt with egos, while Geffen handled the business deals, since, in Crosby's words, they needed a "shark" and Geffen was it.[13]

Stills was already signed to Atlantic Records through his Buffalo Springfield contract. Crosby had been released from his Byrds deal with Columbia, as he was considered to be unimportant and too difficult to work with. Nash, however, was still signed to Epic Records through The Hollies. Ertegun worked out a deal with Clive Davis to essentially trade Nash to Atlantic in exchange for Richie Furay (who was also signed to Atlantic by virtue of his membership in Buffalo Springfield) and Poco, his new band.[14]

The trio's first album, Crosby, Stills & Nash, was released in May 1969. The eponymously titled album was a major hit in the United States, peaking at #6 on the Billboard album chart during a 107-week stay that spawned two Top 40 hits ("Suite: Judy Blue Eyes" [#21] and "Marrakesh Express" [#28]) and significant airplay on FM radio. The album ultimately earned a RIAA triple platinum certification in 1999 and quadruple platinum certification in 2001.[15][16][17] With the exceptions of drummer Dallas Taylor and a handful of rhythm and acoustic guitar parts from Crosby and Nash, Stills (accorded the moniker "Captain Many Hands" by his bandmates) handled most of the instrumentation (including every lead guitar, bass and keyboard part) on the album, which left the band in need of additional personnel to be able to tour necessity given the debut album's commercial impact.

**Neil Young**

Retaining Taylor, the band tried initially to hire a keyboard player. Stills initially approached virtuoso multi-instrumentalist Steve Winwood, who was already occupied with the newly formed group Blind Faith.[18] The perceptive Ertegün suggested former Buffalo Springfield member Neil Young, also managed by Elliot Roberts, as a fairly obvious choice; though principally a guitarist, Young was a proficient keyboardist and could alternate on the instrument with Stills and Nash in a live context.[19] Stills and Nash initially held reservations; Stills because of his fractiously fraternal history with Young in Buffalo Springfield, and Nash because of his personal unfamiliarity with Young. But after several meetings, the trio expanded to a quartet with Young a full partner. The terms of the contract allowed Young full freedom to maintain a parallel career with his new band, Crazy Horse.

They initially completed the rhythm section with Bruce Palmer, who had previously played with Young and Stills in Buffalo Springfield, on bass. However, Palmer was let go due to his persistent personal problems following rehearsals at the Cafe au Go Go in New York City; according to Crosby, "Bruce Palmer was into another instrument and his head was not where it should have been."[20] The teenaged Motown bassist Greg Reeves joined in Palmer's place at the recommendation of Rick James, a friend of the band.[20]

With Young on board, the restructured group embarked on a four-leg, 39-date tour that ended with three European concerts in January 1970. Their first gig was on August 16, 1969, at the Auditorium Theatre in Chicago, with Joni Mitchell as their opening act. They mentioned they were going to someplace called Woodstock the next day, but that they had no idea where that was.

Their one-hour second show in the early morning of August 18, 1969, was a baptism by fire at the Woodstock Festival. The crowd of industry friends looking on from offstage was intimidating and prompted Stills to say, "This is only the second time we've performed in front of people. We're scared shitless." Their appearance at the festival and in the subsequent movie, along with recording the Joni
Mitchell song memorializing Woodstock, boosted the visibility of the quartet.

CSN&Y appeared at other prominent festivals that year. Footage from two performances from the Big Sur Folk Festival (held on the grounds of the Esalen Institute on September 13–14, 1969) appears in the movie Celebration at Big Sur. They also appeared at the violence-plagued Altamont Free Concert on December 6, 1969 alongside Santana, Jefferson Airplane, The Flying Burrito Brothers and the headlining Rolling Stones. At the band's request, their performance was not included in the subsequent film Gimme Shelter (1970).

Great anticipation had built for the expanded supergroup and their first album with Young, Déjà Vu, which arrived in stores in March 1970. It topped the charts during a 97-week stay in the United States and generated several hit singles, including the Stills-sung cover of Mitchell's "Woodstock" (#11) and both of Nash's contributions ("Teach Your Children" [#16] and "Our House" [#30]). Certified septuple platinum by RIAA, the album's domestic sales currently sit at over 8 million copies; as of 2017, it remains the highest-selling album of each member's career. Déjà Vu was also the first release on the Atlantic Records SD-7200 "superstar" line, created by the label for its highest-profile artists; subsequent solo albums by Crosby, Stills, and Nash would be the next releases in this series.

In consultation with other band members, Stills fired Reeves from the group shortly before the beginning of their second American tour in April 1970 "because [he] suddenly decided he was an Apache witch doctor." He further opined that “[Reeves] freaked too much on the bass and no one could keep up because [he] did not play one rhythm the same… he could play bass imaginatively but he has to be predictable as well,” while “Greg also wanted to sing some of his songs on the CSN&Y show, which I thought was ludicrous, only because the songs weren't great. We'll sing any song if it's great, but not just because it happens to be written by our bass player.” He was replaced by Calvin "Fuzzy" Samuels, a homeless Jamaican musician recently discovered by Stills at Bob Dylan's London studios.

Shortly thereafter, Taylor (who frequently clashed with Young over the band's tempos during the first tour and Déjà Vu sessions) was also dismissed when Young threatened to leave the group following the first performance of the tour at Denver Coliseum on May 12, 1970; instead, drummer John Barbata (formerly of The Turtles) was hired for the remainder of the tour and associated recordings. A week before, Young and Crosby were staying at a house near San Francisco when reports of the Kent State shootings arrived, inspiring Young to write the protest song "Ohio". Recorded and rush-released weeks later with the new rhythm section, it peaked at #14 in August 1970, providing another American Top 20 hit for the group.

As the 23-show tour progressed, the tenuous nature of the partnership was strained by Stills' alcohol and cocaine abuse and perceived megalomania, culminating in an extended solo set not countenanced by the other band members at the Fillmore East when he was informed that Bob Dylan was in the audience. In this turbulent atmosphere, Crosby, Nash and Young decided to fire Stills during a two-night stint at the Chicago Auditorium Theatre in July 1970. Following his reinstatement, the tour ended as scheduled in Bloomington, Minnesota on July 9, 1970; however the group broke up immediately thereafter.

Concert recordings from that tour assembled by Nash produced the 1971 double album 4 Way Street, which also topped the charts during a 42-week stay. Although they would continue to collaborate in various and largely ephemeral permutations, the four members would not come back together in earnest until their 1974 reunion tour.

**Shifting configurations**

Between September 1970 and May 1971, each of the quartet released high-profile solo albums: Young's After the Gold Rush in September (which peaked at #8 and included his first Top 40 solo hit, "Only Love Can Break Your Heart" [#33]); Stills' eponymous debut in November; Crosby’s If I Could Only Remember My Name in February, and Nash's Songs for Beginners in May. Although all four solo LPs placed in the Top 15 on the Billboard 200, Stills’ entry (including two Top 40 hits, "Love the One You're With" [#14] and "Sit Yourself Down" [#37]) peaked the highest at #3. Stills was the first to release a second post-CSNY solo album, 1971’s Stephen Stills 2, which included two minor hits ("Change Partners" [#43]; "Marianne" [#42]) and peaked at #8. In the fall of 1971, Crosby and Nash embarked on a successful theater tour accompanied only by their acoustic guitars and a piano, as captured on the 1998 archival release Another Stoney Evening.
1972 proved to be another fruitful year for all the band members in their solo or duo efforts. Young achieved solo superstardom with the chart-topping *Harvest* and two Top 40 singles, the #1 hit "Heart of Gold" and "Old Man" (#31). Stills joined with former Byrds Chris Hillman to form the band Manassas, releasing a self-titled double album; although it did not generate any significant hits, counting the three CSN/CSNY records, *Manassas* became Stills' sixth Top Ten album in a row, peaking at #4. Young released Young's "War Song" as a joint single to support George McGovern's presidential campaign; despite their intentions, the single failed to make a serious impression. Meanwhile, Nash and Crosby's touring was so successful and pleasant for them that they recorded and released their first album as a duo, *Graham Nash David Crosby*, which eclipsed their recent solo efforts with a Top 40 hit (Nash's "Immigration Man" [#36]) while also peaking at #4.[28]

The group members fared less well in 1973. Young recorded two dark albums. The first, *Time Fades Away*, chronicled his winter tour that followed the death of his Crazy Horse bandmate Danny Whitten from an alcohol/Valium overdose, a tour Crosby and Nash joined mid-way. A critical success despite his personal misgivings, it attained a RIAA gold certification but stalled at #22. The second album, *Tonight's the Night*, was so dark that Reprise Records refused to release it until 1975. Although it is widely regarded as his magnum opus, it only reached #25. Crosby spearheaded and produced a reunion album of the original Byrds quintet which was a notable critical failure upon its release in March 1973. The most commercially successful Byrds album since 1966, it sold only marginally well by CSNY's standards, peaking at #20. Stills released a second Manassas record in April 1973 and Nash recorded his second solo album (released in January 1974); again, neither disc sold to expectations, peaking respectively at #26 and #34. In June and July 1973, Crosby, Stills, Nash, and Young met at Young's ranch in California and a recording studio in Hawaii for a working vacation, ostensibly to record a new album, tentatively titled *Human Highway*. However, the bickering that had sunk the band in 1970 quickly resumed, scattering the group again.

**Reconciliation and further estrangement**

After spontaneously reconvening for an acoustic set at a Manassas concert at San Francisco's Winterland Ballroom in October, the quartet failed once again to commit to a reunion; however, three days later, the CSN configuration also performed an acoustic set at another Manassas Winterland show.[29][30] Over the next few months, Roberts finally prevailed upon the group to realize their commercial potential, culminating in Stills announcing a CSNY summer tour and the projected studio album at a solo concert in March 1974.[31] The quartet reassembled in earnest that summer, with sidemen Tim Drummond on bass, Russ Kunkel on drums, and Joe Lala on percussion, to rehearse at Young's ranch in Redwood City, California before embarking on the two-month, 31-date tour.

The tour was directed by San Francisco-based impresario Bill Graham. Fresh off the large-scale indoor arena tour he had developed for Dylan's return to the spotlight earlier in the year, Graham interspersed now-routine arena bookings (including Nassau Coliseum and Capital Centre) with large-scale concerts that exploited the capacity of baseball and football stadia (such as Oakland Stadium and Rich Stadium), directly presaging the "stadium rock" milieu that was rapidly normalized following the success of Graham's Day on the Green series and Led Zeppelin's 1977 tour. In line with the new scale of the performances, the band typically played three and a half hours of old favorites and new songs. Opening acts included such luminaries as Mitchell (who occasionally sat in during the acoustic and semi-acoustic interlude that bridged two electric sets), Santana, The Band and The Beach Boys.[32]

In particular, Crosby was disillusioned by the bombastic nature of the performances, which he collectively dubbed the "Doom Tour": "We had good monitors, but Stephen and Neil were punching well over 100 db from their half stacks. Graham and I simply couldn't do the harmonies when we couldn't hear ourselves. Also, when you play a stadium you almost have to do a Mick Jagger where you wave a sash around and prance about. I can't quite do that. We did what we could, but I don't know how many people in the audience really got it. A lot of them were there for the tunes. When we'd start them, they'd hear the records."[33] Graham Nash's unreleased film of the Wembley Stadium show highlights the scope and quality of these performances. They opted at the time not to release any
recordings of the tour for an album, with Nash maintaining that “[t]he main feeling at the end of the tour was that we weren't as good as we could have been.” Finally, to mark the tour's 40th anniversary, Nash and archivist Joel Bernstein selected songs from the five shows that had been properly recorded to release CSNY 1974 in 2014.

While the foursome would have the press believe that their characteristic arguments were a thing of the past, excesses typical to the era took their toll. Under the stewardship of Graham's production company, the tour was plagued by profligate spending, exemplified by a litany of pillowcases embroidered with the band's new Mitchell-designed logo and the routine chartering of helicopters and private jets in lieu of ground transportation. Nash would later recall that “the tour made just over eleven million dollars, which of course was a lot of money in those days. We all got less than a half million each. It was obvious that between Bill Graham, the promoters and a bunch of others, they all had a good time. Let's just put it that way.”

According to road manager Chris O'Dell, “One time they spilled cocaine on the carpet. They just got down on the floor and sniffed it off the carpet. I just went, ‘Oh my God, this is so weird.’ I’d never seen anything like it. They probably don’t remember that.”

The relatively abstemious Nash “started taking Percocet and Percodan. I call them ‘I Don’t Give A Shit’ pills. Someone could have said to me, 'Hey, your leg's on fire.' I would have been like, 'I don’t care, man.' We were just up all night. It was insane. I wouldn't recommend it to anybody because the cocaine/quaalude ride should be in the ride of horrors in the circus.”

Stills—who befuddled his colleagues by claiming to have participated in clandestine Vietnam War missions as a member of the United States Marine Corps during his tenure in Buffalo Springfield—began supplementing his trademark wardrobe of football jerseys with military fatigues.

Having embraced a polyamorous lifestyle following the death of Hinton several years earlier, Crosby was accompanied by two girlfriends. This chagrined several employees and band members; according to Nash, “Often I would knock on his hotel door, which he kept propped open with a security jamb, and he'd be getting blown by both of those girls, all while he was talking and doing business on the phone and rolling joints and smoking and having a drink. Crosby had incredible sexual energy. It got to be such a routine scene in his room, I'd stop by with someone and go, 'Aw, fuck, he's getting blown again. Oh, dear, let's give him a minute.'

Although each member performed new songs that later appeared on solo and duo studio releases, Young premiered over a dozen songs (including several from On The Beach, which was released during the tour) in one of the most creatively fertile phases of his career. Vexed by the diminished prolificacy of the trio, he isolated himself from the group, traveling separately in an RV with his son and entourage. He would later assert to biographer Jimmy McDonough that "the tour was disappointing to me. I think CSN really blew it... they hadn't made an album, and they didn't have any songs. How could they just stop like that?" Atlantic Records issued the compilation So Far to have something to promote during the tour. While Nash viewed the re-shuffling of items from only two albums and one single (including the exclusion of his "Marrakesh Express", a Top 40 hit) as absurd, it eventually topped the Billboard album chart in November.

Although tensions were high between Crosby, Stills and Young, the band reconvened at the Record Plant in Sausalito, California with The Albert Brothers in November to finish the long-gestating follow-up to Déjà Vu. While several songs were completed and recorded (including Young's "Human Highway", still envisioned as the provisional title track; a take of Crosby's "Homeward Through the Haze" with Crosby on piano and Lee Sklar on bass; and Nash’s anti-whaling opus "Wind on the Water"), Young left once again following a tumultuous argument. While Crosby, Stills and Nash (augmented by a variety of session musicians, including Sklar Kunkel and Grateful Dead drummer Bill Kreutzmann) attempted to complete the album as a trio effort, the feud between Stills and Nash resurfaced, resulting in Stills destroying the master of "Wind on the Water" with a razor blade after Crosby and Nash objected to a harmony part on Stills' "Guardian Angel". Even though Stills characterized the razor blade incident as a joke, the sessions promptly dissolved.
Shortly thereafter, Crosby and Nash signed a separate contract with ABC Records and began to tour regularly again, playing a more intimate array of sports arenas, outdoor festivals and theaters.[40] During this period they produced two studio albums, Wind on the Water in 1975 and Whistling Down the Wire in 1976, and the 1977 concert album Crosby-Nash Live. Along with Drummond (retained from the 1974 CSNY tour), they continued to use the sidemen from the ensemble known as The Section from their first L.P. This crack session group (wryly rechristened The Mighty Jitters by Crosby) contributed to records by a myriad of other Los Angeles-based artists in the seventies, such as Carole King, James Taylor, and Jackson Browne. Throughout the mid-70s, Crosby and Nash also lent their harmonies to hits like Taylor's “Mexico” and Joni Mitchell's Free Man in Paris.

Meanwhile, Stills and Young returned to their own careers. They briefly united for a one-off album and tour credited to the Stills-Young Band, Long May You Run (1976). Initially the third attempt at a CSNY reunion album, Stills and Young wiped the vocal contributions of the other pair off the master tape when Crosby & Nash were obligated to leave the sessions to finish their own Whistling Down the Wire in Los Angeles.[41] As Stills and Young embarked on a tour to promote the album in the summer of 1976, the old tensions between the pair resurfaced, exacerbated by Stills' insistence that professional studio musicians back them rather than Young's preferred Crazy Horse. After a July 20, 1976, show in Columbia, South Carolina Young's tour bus took a different direction from Stills'. Waiting at their next stop in Atlanta, Stills received a laconic telegram: 'Dear Stephen, Funny how things that start spontaneously end that way. Eat a peach. Neil.'[42] Young's management claimed that he was under doctor's orders to rest and recover from an apparent throat infection. Stills was contractually bound to finish the tour alone, though Young would make up dates with Crazy Horse later in the year.

Having peaked at #6 in 1975, Wind on the Water was the only disc by any permutation of the quartet to chart in the Billboard Top Ten following So Far.[43] Later in 1976, Stills approached the pair at one of their concerts in Los Angeles, setting the stage for the return of the trio.

**CSN redux**

Less than a year after reforming, Crosby, Stills & Nash released CSN. Recorded at Criteria Studios in Miami, Florida under the auspices of Ron and Howard Albert throughout late 1976 and early 1977, the album exemplified the meticulously stylized soft rock production ethos of the epoch and contained the band's highest-charting single, Nash's "Just a Song Before I Go" (#7); Stills' "Fair Game" also peaked at #43. The album peaked at #2 on the Billboard chart in the summer of 1977 during a 33-week stay, remaining at that position for the month of August and ultimately earning a RIAA quadruple platinum certification behind one of the best-selling LPs of all time, Fleetwood Mac's Rumours.[44][45] As of 2017, it remains the trio configuration's best-selling album, outselling their debut by 200,000 records.[21]

On June 21, 1978, Crosby Stills & Nash received a star on the Hollywood Walk of Fame for their contributions to the music industry, located at 6666 Hollywood Boulevard.[46][47]

After successful arena tours in 1977 and 1978, further work as a group was complicated by Crosby's newfound dependence on freebase cocaine. Earth & Sky, a 1980 Nash album, was envisaged as a Crosby & Nash project following aborted 1978 CSN sessions until Nash determined that Crosby was not in shape to participate after his colleague stopped a jam to retrieve his freebase pipe.[48] Stills and Nash convened in 1980-1981 to record Daylight Again as a self-funded duo; however, Atlantic Records executives refused to reimburse their expenses or release the LP until Crosby was reinstated.[49] Crosby contributed "Delta" (his last original composition for several years) and a cover of Judy Henske and Craig Doerge's "Might as Well Have a Good Time" along with some additional vocals on other tracks. Despite Crosby's condition and the relatively démodé nature of the group in the wake of the ascendancy of new wave and contemporary R&B, Daylight Again reached #8 in 1982 during a 41-week chart stay. The album contained two major hits, Nash's "Wasted on the Way" (#9) and Stills' "Southern Cross" (#18); Stills' "Too Much Love to Hide" also charted at #69. While the album ultimately failed to sell as well as its predecessors in the new musical climate, it received a RIAA platinum certification in early 1983.[50][51]

Although the success of Daylight Again inaugurated a new tradition of near-annual touring that persisted for over thirty years,[52] the bottom soon fell out for Crosby, who was arrested and jailed on drug and weapons charges in Texas in May 1982. Having recorded a potential title song for the film WarGames that was never used, the band released it as a single and hastily assembled concert
recordings around two studio tracks for the album Allies, their lowest-charting record to date. Crosby was sentenced to two terms, but the conviction was overturned; arrested several more times, he finally turned himself in to the authorities in December 1985.[53] He would spend eight months in prison.

Based on a promise he made to Crosby should he clean himself up, Young agreed to rejoin the trio in the studio upon Crosby's release from prison for American Dream in 1988. Stills (then battling his own incipient addiction to freebase cocaine[54] and Crosby (enfeebled by myriad health problems from his fallow period that culminated in a 1994 liver transplant) were barely functioning for the making of the album, and the late eighties production completely swamped the band.[55][56] It did make it to #16 on the Billboard chart during a 22-week stay, but the record received poor critical notices, and Young refused to support it with a CSNY tour. The band did produce a video for Young's title-song single, wherein each member played a character loosely based on certain aspects of their personalities and public image. Several years later, CSNY reunited to play the Bill Graham memorial concert ("Laughter, Love and Music") at Golden Gate Park in San Francisco on November 3, 1991.

CSN recorded two more studio albums in the 1990s, Live It Up (1990) and After the Storm (1994); both albums sold poorly by previous standards and failed to attain RIAA certifications. A box set arrived in 1991, four discs of expected group highlights amidst unexpected better tracks from various solo projects. Owing to certain difficulties, manager Roberts, no longer with the trio but still representing Young, pulled most of Young's material earmarked for the box. Ultimately, nineteen tracks out of the seventy-seven in the set were credited to CSNY. However, the CSNY version of "Human Highway" did leak to the internet.[57]

In 1994, CSN collaborated with Suzy Bogguss, Alison Krauss, and Kathy Mattea to contribute "Teach Your Children" to the AIDS benefit album Red Hot + Country produced by the Red Hot Organization.

By the late 1990s, CSN found themselves without a record contract. They began financing recordings themselves, and in 1999 Stills invited Young to guest on a few tracks. Impressed by their gumption, Young increased his level of input, turning the album into a CSNY project, Looking Forward. The album was released via Reprise Records in October 1999. With writing credits mostly limited to band members and Young leveraging the ongoing success of his solo career by ensconcing himself as the first among equals, the disc was better received than the previous three albums from a critical standpoint. It also fared relatively well commercially, peaking at #26 (the group's highest chart placement since American Dream) during a 9-week stay. However, in a reflection of the shifting financial landscape of the music industry, Looking Forward was most notable for laying the groundwork for the ensuing CSNY2K Tour (2000) and the CSNY Tour of America (2002), both of which were major money-makers.

CSN were inducted into the Rock and Roll Hall of Fame in 1997; CSNY is the first band to have all its members inducted into the hall twice, although Young was inducted for his solo work (1995) and for Buffalo Springfield (1997). The CSN logo that Crosby, Stills and Nash used from the mid-1970s onward was designed by comedian Phil Hartman during his first career as a graphic designer.

Various compilations of the band's configurations have arrived over the years, the box set being the most comprehensive, and So Far being the most commercially successful. Individual retrospective box sets have also been released. In 2007, David Crosby's Voyage chronicled his work with various bands and as a solo artist. Graham Nash's Reflections appeared in early 2009 under the same auspices, quite near his 67th birthday. The box set for Stephen Stills, Carry On, was released in February 2013. Compilation and oversight of these releases has largely been managed by Nash.[58]

In 2006, Crosby, Stills, Nash and Young set off on their Freedom of Speech Tour in support of Living with War, a Young solo album written in response to the Iraq War. The long setlists included the bulk of the new protest album as well as material from Stills' long delayed solo album Man Alive! and newer material from Crosby and Nash. On May 16, 2006, Crosby, Stills & Nash were honored as a BMI Icon at the 54th annual BMI Pop Awards. They were honored for their "unique and indelible influence on generations of music makers."[59] In February 2007, CSN were forced to postpone a tour of Australia and New Zealand due to David Crosby's illness.[60] Also in 2006, long-time manager Gerry Tolman died in a car accident.

The popular song "Teach Your Children" was performed by Crosby, Stills and Nash on The Colbert Report on July 30, 2008 with host Stephen Colbert filling in the fourth harmony (Neil Young's portion) and wearing a Young-mocking outfit and being referred to by Nash as "Neil". In 2009, Crosby, Stills & Nash released Demos, an album made up of demo recordings of popular group and solo

Crosby, Stills, Nash and Young performed an acoustic set at the 27th Bridge School Benefit on October 27, 2013; as of 2017, the performance is that configuration's final concert to date. CSNY 1974, an anthology culled from hitherto unreleased recordings of the 1974 tour by Nash and longtime band archivist Joel Bernstein, was released by Rhino Records on July 8, 2014 to widespread critical acclaim.

In a September 2014 interview with the Idaho Statesman, Crosby dispelled rumors of another CSNY tour (citing Neil Young's general unwillingness and lack of financial incentive to perform with the ensemble) before characterizing Young's new partner Daryl Hannah as "a purely poisonous predator." While introducing a song during a solo performance at the Philadelphia Academy of Music on October 8, 2014, Young announced that "CSNY will never tour again, ever... I love those guys." Two days later, Crosby confirmed that "[Young] is very angry with me" and likened Young's remarks to "saying there are mountains in Tibet." Crosby made further comments, including that he apologized on Twitter. On May 18, 2015, Crosby apologized publicly to Hannah and Young on The Howard Stern Show, saying "I'm screwed up way worse than that girl. Where do I get off criticizing her? She's making Neil happy. I love Neil and I want him happy," and "Daryl, if you're out there, I apologize. Where do I get off criticizing you? There are people I can criticize: politicians, pond scum. Not other artists that have gone through a hard life, same as me. She hasn't had it easy either."

Despite the unprecedented tumult between Crosby and Young, CSN embarked on a routine world tour encompassing American, European and Japanese venues in 2015, culminating in a performance of "Silent Night" at the United States National Christmas Tree lighting ceremony at The Ellipse in Washington, D.C. on December 3, 2015. However, contrary to a previous November 2015 interview in which he stated he still hoped the band had a future, Nash announced on March 6, 2016 that Crosby, Stills & Nash would never perform again because of his recent estrangement from Crosby following his own divorce. In the summer of 2016, Young told Rolling Stone that he wouldn't "rule out" future collaborations with the trio; according to Nash in a follow-up interview, "Well, he's right, you never know. There have been times when I've been so pissed at us all for wasting time and not getting on with the job that I wouldn't talk to any of them. But if Crosby came and played me four songs that knocked me on my ass, what the fuck am I supposed to do as a musician, no matter how pissed we are at each other?"

Young echoed these sentiments in a January 2017 interview: "I think CSNY has every chance of getting together again. I'm not against it. There's been a lot of bad things happen[ing] among us, and a lot of things have to be settled. But that's what brothers and families are all about. We'll see what happens. I'm open. I don't think I'm a major obstacle. When queried about Young and the interview on Twitter shortly thereafter, Crosby said that Young is "a hugely talented guy" and a prospective reunion would be "fine with me." In April 2017, Nash framed the potential reunion in the context of the group's longstanding political activism amid the presidency of Donald Trump and the ascent of the alt-right: "I believe that the issues that are keeping us apart pale in comparison to the good that we can do if we get out there and start talking about what's happening. So I'd be totally up for it even though I'm not talking to David and neither is Neil. But I think that we're smart people in the end and I think we realize the good that we can do."
Political activism

CSNY’s music unerringly reflected the tastes and viewpoints of the counterculture in the late 1960s and early 1970s. With protest against the Vietnam War gearing up in 1970, the group (Crosby in particular) made no secret of their political leanings.

The group recorded two songs in response to political events. The first was "Chicago". The reference here is the trial of the "Chicago 7", seven anti-war activists indicted for their role in the demonstrations and police riots in downtown Chicago during the Democratic National Convention of 1968. One of the defendants, Bobby Seale, was disruptive in the court room and, as a result, was gagged and bound to his chair during the trial. The second song, "Ohio", was written in response to the deaths of four students at Kent State University. The students were shot by Ohio National Guardsmen during an anti-war protest on the campus in May 1970.

The release of "Ohio" marked the boldest musical statement made to that date regarding the Vietnam War, calling out Richard Nixon by name and voicing the counterculture's rage and despair at the events. Between “Ohio”, their appearance in both the festival and movie of Woodstock, and the runaway success of their two albums, the group found themselves in the position of enjoying a level of adulation far greater than experienced with their previous bands, as evidenced by the 27 Platinum certifications they received across seven albums.

The band has been continuously associated with political causes throughout its existence, the latest example being the song "Almost Gone (The Ballad of Bradley Manning)" which focuses on the length and conditions of Chelsea Manning's pre-trial confinement.

Despite their estrangement, Crosby, Nash, and Young were all vocal in their support for 2016 Democratic Presidential candidate Bernie Sanders.

Influence

The collective abilities allowed CSNY to straddle all the genres of popular music eminent at the time, from country rock to confessional ballads, from acoustic guitars and voice to electric guitar, and three-part harmony. With the Beatles break-up made public by April 1970, and with Bob Dylan in reclusive low-key activity since mid-1966, CSNY found itself as the adopted standard bearers for the Woodstock Nation, serving an importance in society as counterculture figureheads equaled at the time in rock and roll only by the Rolling Stones, the Who, or the ascending Led Zeppelin. Producer Peter Fonda wanted CSN to create the soundtrack for Easy Rider, but director Dennis Hopper nixed the idea. Stills' offering, "Find the Cost of Freedom" (on the flip side of "Ohio"), was the only song known to be offered for the soundtrack.

An entire sub-industry of singer-songwriters in California either had their careers boosted or came to prominence in the wake of CSNY. Many of these musicians lived in or near Laurel Canyon in California. These artists include Laura Nyro, Joni Mitchell, Jackson Browne, Linda Ronstadt, America, and the Eagles. David Geffen formed Asylum Records in 1971 to record and sell the works of many of these individuals and groups, a time when CSNY was at the height of its popularity and commercial appeal.

Discography

For individual discographies, see entries on David Crosby, Stephen Stills, Graham Nash, and Neil Young. See also Crosby & Nash and Stills-Young Band for duo discographies.

Studio albums
- 1969 *Crosby, Stills & Nash* (CSN)
- 1970 *Déjà Vu* (CSNY)
- 1977 *CSN* (CSN)
- 1982 *Daylight Again* (CSN)
- 1988 *American Dream* (CSNY)
- 1990 *Live It Up* (CSN)
- 1994 *After the Storm* (CSN)
- 1999 *Looking Forward* (CSNY)

**Notes**

6. Zimmer and Diltz, p. 54
7. Zimmer and Diltz, p. 65
8. Crosby and Gottlieb, p. 103
9. Zimmer and Diltz, pp. 72-3
13. Zimmer and Diltz, pg. 79
18. Zimmer and Diltz, p. 92
19. Crosby and Gottlieb, pp. 163-4
20. Zimmer and Diltz, p. 94
24. Zimmer and Diltz, p. 127
**Musical roots**

McLean's grandfather and father were also named Donald McLean originating from Scotland. The Buccis, the family of McLean's mother, Elizabeth, came from Abruzzo in central Italy. They left Italy and settled in Port Chester, New York, at the end of the 19th century. He has another extended family in Los Angeles and Boston.[1]

Though some of his early musical influences included Frank Sinatra and Buddy Holly,[2] as a teenager, McLean became interested in folk music, particularly the Weavers' 1955 recording *At Carnegie Hall*. Childhood asthma meant that McLean missed long periods of school, particularly music lessons, and although he slipped back in his studies, his love of music was allowed to flourish. By age 16 he had bought his first guitar and began making contacts in the music business, becoming friends with folk singers Erik Darling and Fred Hellerman both members of the Weavers. Hellerman said, 'He called me one day and said, 'I'd like to come and visit you', and that's what he did! We became good friends - he has the most remarkable music memory of anyone I've ever known.'[1]

When McLean was 15, his father died. Fulfilling his father's request, McLean graduated from Iona Preparatory School in 1963,[2] and briefly attended Villanova University, dropping out after four months. After leaving Villanova, McLean became associated with famed folk music agent Harold Leventhal for several months before teaming up with personal manager Herb Gart for 18 years. For the next six years he performed at venues and events including The Bitter End and Gaslight Cafe in New York, the Newport Folk Festival, the Cellar Door in Washington, D.C., and the Troubadour in Los Angeles.[1] He attended night school at Iona College and received a bachelor's degree in business administration in 1968.
He turned down a scholarship to Columbia University Graduate School in favor of pursuing a career as a singer/songwriter, performing at such venues as Caffé Lena in Saratoga Springs, New York and The Main Point in Bryn Mawr, Pennsylvania.

Later that year, with the help of a grant from the New York State Council on the Arts, McLean began reaching a wider audience, with visits to towns up and down the Hudson River. He learned the art of performing from his friend and mentor Pete Seeger. McLean accompanied Seeger on his Clearwater boat trip up the Hudson River in 1969 to raise awareness about environmental pollution in the river. During this time McLean wrote songs that would appear on his first album, Tapestry. McLean co-edited the book Songs and Sketches of the First Clearwater Crew with sketches by Thomas B. Allen for which Pete Seeger wrote the foreword. Seeger and McLean sang "Shenandoah" on the 1974 Clearwater album.

**Early breakthrough**

McLean recorded Tapestry in 1969 in Berkeley, California, during the student riots. After being rejected 72 times by labels, the album was released by Mediarts, a label that had not existed when he first started to look for a label. It attracted good reviews but little notice outside the folk community, though on the Easy Listening chart "Castles in the Air" was a success, and in 1973 "And I Love You So" became a number 1 Adult Contemporarșhit for Perry Como.

McLean's major break came when Mediarts was taken over by United Artists Records, thus securing the promotion of a major label for his second album, American Pie. The album spawned two No. 1 hits in the title song and "Vincent". American Pie's success made McLean an international star and piqued interest in his first album, which charted more than two years after its initial release.

"American Pie"

McLean's magnum opus, "American Pie", is a sprawling, impressionistic ballad inspired partly by the deaths of Buddy Holly, Ritchie Valens, and J.P. Richardson (The Big Bopper) in a plane crash in 1959, and developments in American youth culture in the subsequent decade. The song popularized the expression The Day the Music Died in reference to the crash. The song was recorded on May 26, 1971, and a month later received its first radio airplay on New York's WNEW-FM and WPLJ-FM to mark the closing of Fillmore East, the famous New York concert hall. "American Pie" reached number one on the Billboard Hot 100 from January 15-February 5, 1972, and remains McLean's most successful single release. The single also topped the Billboard Easy Listening survey. With a total running time of 8:36 encompassing both sides of the single, it is also the longest song to reach No. 1. Some stations played only part one of the original split-sided single release.

WCFL DJ Bob Dearborn unraveled the lyrics and first published his interpretation on January 7, 1972, eight days before the song reached No. 1 nationally (see "Further reading" under American Pie). Numerous other interpretations, which together largely converged on Dearborn's interpretation, quickly followed. McLean declined to say anything definitive about the lyrics until 1978. Since then McLean has stated that the lyrics are also somewhat autobiographical and present an abstract story of his life from the mid-1950s until the time he wrote the song in the late 1960s.

In 2001 "American Pie" was voted No. 5 in a poll of the 365 Songs of the Century compiled by the Recording Industry Association of America and the National Endowment for the Arts.

On April 7, 2015, McLean's original working manuscript for "American Pie" sold for $1,205,000 (£809,524/€1,109,182) at Christie's auction rooms, New York, making it the third highest auction price achieved for an American literary manuscript.

**Subsequent recordings**
Personnel from the *American Pie* album sessions were retained for his third album *Don McLean*, including producer, Ed Freeman, Rob Rothstein on bass and Warren Bernhardt on piano. The song "The Pride Parade" provides an insight into McLean's immediate reaction to stardom. McLean told *Melody Maker* magazine in 1973 that *Tapestry* was an album by someone previously concerned with external situations. *American Pie* combines externals with internals and the resultant success of that album makes the third one (*Don McLean*) entirely introspective."

Other songs written by McLean for the album included "Dreidel" (number 21 on the Billboard chart) and "If We Try" (number 58), which was subsequently recorded by Olivia Newton-John.[7] "On the Amazon" from the 1920s musical *Mr Cinders* was an unusual choice but became an audience favorite in concerts and featured in *Till Tomorrow*, a documentary film about McLean produced by Bob Elfstrom (Elfstrom held the role of Jesus Christ in Johnny and June Cash's *Gospel Road*). The film shows McLean in concert at Columbia University as he was interrupted by a bomb scare. He left the stage while the audience stood up and checked under their seats for anything that resembled a bomb. After the all-clear, McLean re-appeared and sang "On the Amazon" from exactly where he had left off. Don Heckman reported the bomb scare in his review for *The New York Times* entitled "Don McLean Survives Two Obstacles."

The fourth album, *Playin' Favorites* was a top-40 hit in the UK in 1973 and included the Irish folk classic, "Mountains of Mourne" and Buddy Holly's "Everyday", a live rendition of which returned McLean to the UK Singles Chart. McLean said, "The last album (*Don McLean*) was a study in depression whereas the new one (*Playin' Favorites*) is almost the quintessence of optimism, with a feeling of "Wow, I just woke up from a bad dream."

The 1974 album *Homeless Brother*, produced by Joel Dorn, was McLean's final studio collaboration with United Artists. The album featured fine New York session musicians, including Ralph McDonald on percussion, Hugh McCracken on guitar and a guest appearance by Yusef Lateef on flute. The Persuasions sang the background vocals on "Crying in the Chapel" and Cissy Houston provided a backing vocal on "La La Love You". The album's title song was inspired by Jack Kerouac's book, *Lonesome Traveler* in which Kerouac tells the story of America's "homeless brothers", or hobos. The song features background vocals by Pete Seeger.

The song "The Legend of Andrew McCrew" was based on an article published in *The New York Times*[1] concerning a black Dallas hobo named Anderson McCrew who was killed when he leapt from a moving train. No one claimed him, so a carnival took his body, mumified it, and toured all over the South with him, calling him "The Famous Mummy Man." McLean's song inspired radio station WGN in Chicago to tell the story and give the song airplay in order to raise money for a headstone for Anderson McCrew's grave. Their campaign was successful and McCrew's body was exhumed and buried in the Lincoln Cemetery in Dallas.[9] The tombstone had an inscription with words from the fourth verse of McLean's song:

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What a way to live a life, and what a way to die
Left to live a living death with no one left to cry
A petrified amazement, a wonder beyond worth
A man who found more life in death than life gave him at birth
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Joel Dorn later collaborated on the McLean career retrospective *Rearview Mirror*, released in 2005 on Dorn's own label, Hyena Records. In 2006, Dorn reflected on working with McLean:[1] "Of the more than 200 studio albums I've produced in the past forty plus years, there is a handful; maybe fifteen or so that I can actually listen to from top to bottom. *Homeless Brother* is one of them. It accomplished everything I set out to do. And it did so because it was a true collaboration. Don brought so much to the project that all I really had to do was capture what he did, and complement it properly when necessary."
1977 saw a brief liaison with Arista Records that yielded the *Prime Time* album and, in October 1978, the single "It Doesn't Matter Anymore". This was a track from the *Chain Lightning* album that should have been the second of four with Arista.[1] McLean had started recording in Nashville, with Elvis Presley's backing singers, The Jordanaires, and many of Elvis's musicians. However the Arista deal broke down following artistic disagreements between McLean and the Arista chief, Clive Davis. Consequently, McLean was left without a record contract in the USA, but through continuing deals the *Chain Lightning* album was released by EMI in Europe and by Festival Records in Australia.

In April 1980, the track "Crying" from the album began picking up airplay on Dutch radio stations and McLean was called to Europe to appear on several important musical variety shows to plug the song and support its release as a single by EMI. The song achieved number 1 status in the Netherlands first, followed by the UK and then Australia.

McLean's number 1 successes in Europe and Australia led to a new deal in the USA with Millennium Records. They issued the *Chain Lightning* album two and a half years after it had been recorded in Nashville, and two years after its release in Europe. It charted on February 14, 1981 and reached number 28 while "Crying" climbed to number 5 on the pop singles chart. Roy Orbison himself thought that McLean's version was the best cover he'd ever heard of one of his songs. Orbison thought McLean did a better job than he did and even went so far as to say that the voice of Don McLean is one of the great instruments of 20th Century America.[10] According to Brian Wilson of the Beach Boys, "McLean's voice could cut through steel - he is a very pure singer and he's up there with the best of them. He's a very talented singer and songwriter and he deserves his success.[10]

The early 1980s saw further chart successes in the U.S. with "Since I Don't Have You", a new recording of "Castles in the Air" and "It's Just the Sun". In 1987, the release of the country-based *Love Tracks* album gave rise to the hit singles "Love in My Heart" (a top-10 in Australia), "You Can't Blame the Train" (U.S. country No. 49), and "Eventually". The latter two songs were written by Houston native Terri Sharp. In 1991, EMI reissued the "American Pie" single in the United Kingdom and McLean performed on *Top of the Pops*. In 1992, previously unreleased songs became available on *Favorites and Rarities* while *Don McLean Classics* featured new studio recordings of "Vincent" and "American Pie".

McLean has continued to record new material including *River of Love* in 1995 on Curb Records and, more recently, the albums *You've Got to Share, Don McLean Sings Marty Robbins*, and *The Western Album* on his own Don McLean Music label. *Addicted to Black* was released in May 2009.[11]

**Other songs**

McLean's other well-known songs include:

- "And I Love You So" was covered by Elvis Presley, Helen Reddy, Shirley Bassey, Glen Campbell, Engelbert Humperdinck, Howard Keel, Claude François, and a 1973 hit for Perry Como.
- "Vincent", a tribute to the 19th-century Dutch painter Vincent van Gogh. Although it only reached No. 12 on the *Billboard* Hot 100, it proved to be a huge hit worldwide, including reaching No. 1 in the UK. Singles Chart. Mike Mills of REM said "You can't change a note in that song".[10] The song was covered by NOFX on their album titled *45 or 46 Songs That Weren't Good Enough to Go on Our Other Records* and also appears on the Fat Wreck Chords compilation *Survival of the Fattest* "Vincent" was also covered by Josh Groban on his 2001 debut album.[12]
- "Castles in the Air", which McLean recorded twice. His 1981 re-recording was a top-40 hit, reaching #36 on the *Billboard* Hot 100 in late 1981.[13]
- "Wonderful Baby", a tribute to Fred Astaire that Astaire himself recorded. Primarily rejected by pop stations, it reached #1 on the *Billboard* Easy Listening survey.[14]
- "Superman's Ghost", a tribute to George Reeves who portrayed Superman on television in the 1950s.
- "The Grave", a song that McLean had written about the Vietnam War, was covered by George Michael in 2003 in protest against the Iraq War.

The *American Pie* album features a version of Psalm 137, entitled "Babylon". The song is based on a canon by Philip Hayes.[15] and was arranged by McLean and Lee Hays (of The Weavers).[16] "Babylon" was performed in the *Mad Men* episode of the same name despite the fact that the song would not be released until 10 years after the time in which the episode is set.
In 1981, McLean had an international number one hit with a cover of the Roy Orbison classic, "Crying". It was only after the record became a success overseas that it was released in the U.S. The single hit No. 5 on the Billboard Hot 100 in 1981.[13] Orbison himself once described McLean as "the voice of the century",[17] and a subsequent re-recording of the song saw Orbison incorporate elements of McLean's version.

For the 1982 animated cult-movie The Flight of Dragons, produced by Jules Bass and Arthur Rankin, Jr., McLean sang the opening theme. However, no soundtrack has ever been released. Another hit song associated with McLean (though never recorded by him) is "Killing Me Softly with His Song", which was claimed by Lori Lieberman to have been written about McLean after she, also a singer/songwriter, saw him singing his composition "Empty Chairs" in concert.[18] Afterwards (according to Lieberman) she wrote a poem about the experience and shared it with Norman Gimbel, who had long been searching for a way to use a phrase he had copied from a novel badly translated from Spanish to English, "killing me softly with his blues".[19] Allegedly, Gimbel and Charles Fox reworked the poem and the phrase into the song "Killing Me Softly with His Song",[20] originally recorded by Lieberman and covered by Roberta Flack (and later covered by The Fugees). This claim was disputed, notably by Fox. Subsequently, however, the matter reached an unequivocal conclusion when contemporaneous articles from the early 1970s were exhumed, all of them vindicating Lieberman.

In an April 5, 1973 article in the New York Daily News, Norman Gimbel was quoted as follows: "She [Lori Lieberman] told us about this strong experience she had listening to McLean ("I felt all flushed with fever / Embarrassed by the crowd / I felt he had found my letters / And read each one out loud / I prayed that he would finish / But he just kept right on…")). I had a notion this might make a good song so the three of us discussed it. We talked it over several times, just as we did for the rest of the numbers we wrote for this album and we all felt it had possibilities."[18]

**Concerts**

McLean's albums did not match the commercial success of *American Pie* but he became a major concert attraction in the U.S. and overseas. His repertoire included old concert hall numbers and the catalogues of singers such as Buddy Holly and another McLean influence, Frank Sinatra. The years spent playing gigs in small clubs and coffee houses in the 1960s transformed into well-paced performances. McLean's first concerts at Carnegie Hall in New York and the Albert Hall in London in 1972 were critically acclaimed.

In recent years McLean has continued to tour North America, Europe (2011, 2012) and Australia (2013).[21] In June 2011 McLean appeared at the Glastonbury Festival[22] in Pilton, UK, and in 2014 at California's Stagecoach Country Music Festival.[23]

In May 2015, McLean undertook his 20th nationwide tour of the UK and Ireland.

**Later work and honors**

In 1991, Don McLean returned to the UK top 20 with a re-issue of "American Pie". Iona College conferred an honorary doctorate on McLean in 2001[24]

In February 2002, "American Pie" was inducted into the Grammy Hall of Fame.[25] In 2004, McLean was inducted into the Songwriters Hall of Fame. Garth Brooks presented the award and said, "Don McLean: his work, like the man himself, is very deep and very compassionate. His pop anthem 'American Pie' is a cultural phenomenon.[26]

Two years later, Brooks repaid the favor by appearing as a special guest (with Nanci Griffith) on McLean's first American TV special, broadcast as the PBS special Starry Starry Night. A month later, McLean wound up the 20th century by performing "American Pie" at the Lincoln Memorial Gala in Washington D.C.[27]
In 2007, the biography *The Don McLean Story: Killing Us Softly With His Songs* was published. Biographer Alan Howard conducted extensive interviews for this, the only book-length biography of the often reclusive McLean to date.

In February 2012 McLean won the BBC Radio 2 Folk Awards Life Time Achievement award.[28]

In March 2012, the PBS network broadcast a feature-length documentary about the life and music of Don McLean called "Don McLean: American Troubadour" produced by 4-time Emmy Award-winning filmmaker Jim Brown.[29]

McLean is one of UK singer-songwriter Jake Bugg's primary influences. Bugg said McLean's song "Vincent" was "the first song I liked" after hearing it on an episode of The Simpsons. He devoured McLean's back catalogue and then delved into the artists that inspired McLean - including Buddy Holly and The Weavers.[30] Tupac Shakur also cited McLean's 'Vincent' as a personal inspiration.[31]

McLean is credited as writer of Drake's song "Doing It Wrong" featuring Stevie Wonder.[32] The song includes lyrics from two McLean compositions - "The Wrong Thing to Do" and "When a Good Thing Goes Bad" both of which featured on his 1977 album "Prime Time".

In March 2017, Don McLean's "American Pie" single was designated an "aural treasure" by the Library of Congress, "worthy of preservation" in the National Recording Registry "as part of America's patrimony".[33]

**Personal life**

He was raised in the Roman Catholic faith of his mother; his father was a Protestant.[34]

McLean's first marriage was to Carol Sauvion, which lasted from 1969 to 1972.[35][36]

He was married to Patrisha McLean (née Shnier) from 1987 until their divorce in June 2016.[37] They lived in Camden, Maine with their two children, Jackie and Wyatt.[38]

On January 18, 2016, McLean was arrested in Camden for a misdemeanor domestic violence charge. On July 21, 2016, McLean plead guilty to charges of misdemeanor domestic violence assault, domestic violence criminal threatening, criminal mischief and criminal restraint against Patrisha McLean.[39][40]. The domestic assault and terrorizing charges against McLean were dismissed on July 21, 2017 after he met the terms of a plea agreement.[41]

**Discography**

**Studio albums**
<table>
<thead>
<tr>
<th>Year</th>
<th>Album</th>
<th>Chart Positions</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td>US</td>
</tr>
<tr>
<td>1970</td>
<td><em>Tapestry</em>&lt;sup&gt;A&lt;/sup&gt;</td>
<td>111</td>
</tr>
<tr>
<td>1971</td>
<td><em>American Pie</em></td>
<td>1</td>
</tr>
<tr>
<td>1972</td>
<td><em>Don McLean</em></td>
<td>23</td>
</tr>
<tr>
<td>1973</td>
<td><em>Playin' Favorites</em></td>
<td>—</td>
</tr>
<tr>
<td>1974</td>
<td><em>Homeless Brother</em></td>
<td>120</td>
</tr>
<tr>
<td>1977</td>
<td><em>Prime Time</em></td>
<td>—</td>
</tr>
<tr>
<td>1978</td>
<td><em>Chain Lightning</em>&lt;sup&gt;B&lt;/sup&gt;</td>
<td>28</td>
</tr>
<tr>
<td>1981</td>
<td><em>Believers</em></td>
<td>156</td>
</tr>
<tr>
<td>1987</td>
<td><em>Love Tracks</em></td>
<td>—</td>
</tr>
<tr>
<td>1989</td>
<td><em>For the Memories Vol. I &amp; II</em></td>
<td>—</td>
</tr>
<tr>
<td></td>
<td><em>And I Love You So (UK Release)</em></td>
<td>—</td>
</tr>
<tr>
<td>1991</td>
<td><em>Headroom</em></td>
<td>—</td>
</tr>
<tr>
<td>1991</td>
<td><em>Christmas</em></td>
<td>—</td>
</tr>
<tr>
<td>1995</td>
<td><em>The River of Love</em></td>
<td>—</td>
</tr>
<tr>
<td>1997</td>
<td><em>Christmas Dreams</em></td>
<td>—</td>
</tr>
<tr>
<td>2001</td>
<td><em>Sings Marty Robbins</em></td>
<td>—</td>
</tr>
<tr>
<td>2003</td>
<td><em>You've Got to Share: Songs for Children</em></td>
<td>—</td>
</tr>
<tr>
<td></td>
<td><em>The Western Album</em></td>
<td>—</td>
</tr>
<tr>
<td>2009</td>
<td><em>Addicted to Black</em></td>
<td>—</td>
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</table>

- <sup>A</sup>*Tapestry* wasn't charted in the UK until 1972 after the success of *American Pie*.
- <sup>B</sup>*Chain Lightning* also peaked at No. 3 on the RPM Country Albums chart in Canada.

**References**

4. However, Casey Kasem confirmed the main outline of what Dearborn had said, and seemed to indicate that McLean agreed with that outline, on the January 15, 1972 edition of *American Top 40*, when “American Pie” had just ascended to #1 on the Hot 100.
Rush (band)

Rush was a Canadian rock band comprising Geddy Lee (bass, vocals, keyboards), Alex Lifeson (guitars), and Neil Peart (drums, percussion, lyrics). Forming in 1968, the band went through several configurations until arriving at its longest and most popular line-up when Peart replaced original drummer John Rutsey in July 1974, two weeks before the group's first United States tour.

Rush is known for its musicianship, complex compositions, and eclectic lyrical motifs drawing heavily on science fiction, fantasy, and philosophy. The band's musical style has changed several times over the years, from a blues-inspired hard rock beginning, later moving into progressive rock, and including a period marked by heavy use of synthesizers. In the early 1990s, Rush returned to a guitar-driven hard rock sound, which continued for the rest of their career.

According to the RIAA, Rush ranks 86th with sales of 25 million units in the U.S.[2] Although total worldwide album sales are not calculated by any single entity, several industry sources estimated Rush's total worldwide album sales at over 40 million units as of 2017. The group has been awarded 24 gold, 14 platinum, and 3 multi-platinum albums[3].

Rush has received nominations for seven Grammy Awards.[4] The band has won several Juno Awards; won an International Achievement Award at the 2009 SOCAN Awards,[5] and was inducted into the Canadian Music Hall of Fame in 1994 and the Rock and Roll Hall of Fame in 2013.[6][7] Over their careers, the members of Rush have been acknowledged as some of the most proficient players on their respective instruments, with each band member winning numerous awards in magazine readers' polls. Rush announced plans to cease large-scale touring at the end of 2015. After nearly three years of an uncertain future, Lifeson reluctantly declared in January 2018 that the band was finished.[8][9]

Contents

History

1968–1976: Blues and hard rock years
1982–1989: Synthesizer-oriented era
1989–2002: Return to guitar-oriented sound, hiatus

Musical style and influences

Band members

Reputation and legacy
History

1968–1976: Blues and hard rock years

The original line-up formed in the neighbourhood of Willowdale in Toronto, Ontario, by guitarist Alex Lifeson, bassist and frontman Jeff Jones, and drummer John Rutsey on September 18, 1968. Within a couple of weeks of forming, and before their second performance, bassist and lead vocalist Jones left the band and was replaced by Geddy Lee, a schoolmate of Lifeson. After several line-up reformations, Rush's official incarnation formed in May 1971 consisting of Lee, Lifeson, and Rutsey. The name "Rush" was suggested by John Rutsey's brother, Bill. The band was managed by local Toronto resident Ray Danniels, a frequent attendee of Rush's early shows.

After gaining stability in the line-up and honing their skills on the local bar and high school dance circuit, the band members released their first single "Not Fade Away", a cover of the Buddy Holly song, in 1973. Side B contained an original composition, "You Can't Fight It", credited to Lee and Rutsey. The single generated little reaction (#99 on the RPM charts) and, because of record company indifference, the band formed their own independent record label, Moon Records.

With the assistance of Danniels and the newly enlisted engineer Terry Brown, the band released its self-titled debut album in 1974, which was considered highly derivative of Led Zeppelin. Rush had limited local popularity until the album was picked up by WMMS, a radio station in Cleveland, Ohio. Donna Halper, a music director and DJ working at the station, selected "Working Man" for her regular playlist. The song's blue-collar theme resonated with hard rock fans, and this newfound popularity led to the album being re-released by Mercury Records in the U.S.

Immediately after the release of the debut album, Rutsey left the band due to health difficulties stemming from diabetes and his distaste for touring. His last performance with the band was on July 25, 1974, at Centennial Hall in London, Ontario. Rush held auditions for a new drummer and selected Neil Peart as Rutsey's replacement. Peart
officially joined the band on July 29, 1974, two weeks before the group's first US tour. They performed their first concert together, opening for Uriah Heep and Manfred Mann with an attendance of over 11,000 people at the Civic Arena in Pittsburgh, Pennsylvania on August 14. In addition to becoming the band's drummer, Peart assumed the role of principal lyricist from Lee, who had very little interest in writing, despite having penned the lyrics of the band's first album. Lee and Lifeson focused primarily on the instrumental aspects of Rush. *Fly by Night* (1975), Rush's first album after recruiting Peart, saw the inclusion of the band's first epic mini-tale "By-Tor and the Snow Dog", replete with complex arrangements and a multi-section format. Lyrical themes also underwent dramatic changes because of Peart's love for fantasy and science-fiction literature. Despite these many differences, some of the music and songs still closely mirrored the blues style found on Rush's debut.

The band followed *Fly by Night* quickly with *Caress of Steel* (1975), a five-track album featuring two extended multi-chapter songs, "The Necromancer" and "The Fountain of Lammeth". Some critics said *Caress of Steel* was unfocused and an audacious move for the band because of the placement of two back-to-back protracted songs, as well as a heavier reliance on atmospherics and story-telling, a large deviation from *Fly by Night*. Intended to be the band's break-through album, *Caress of Steel* sold below expectations and the promotional tour consisted of smaller venues, which led to the moniker the "Down the Tubes Tour".

In light of these events, Rush's record label tried to pressure the members into moulding their next album in a more commercially friendly and accessible fashion; the band ignored the requests and developed their next album *2112* with a 20-minute title track divided into seven sections. Despite this, the album was the band's first taste of commercial success and their first platinum album in Canada. The supporting tour culminated in a three-night stand at Massey Hall in Toronto, which the band recorded for the release of their first live album, *All the World's a Stage*. AllMusic critic Greg Prato notes the album demarcates the boundary between the band's early years and the next era of their music.

### 1977–1981: Progressive era

After *2112*, Rush went to the United Kingdom to record *A Farewell to Kings* (1977) and *Hemispheres* (1978) at Rockfield Studios in Wales. These albums saw the band members expanding the progressive elements in their music. "As our tastes got more obscure," Lee said in an interview, "we discovered more progressive rock-based bands like Yes, Van der Graaf Generator and King Crimson, and we were very inspired by those bands. They made us want to make our music more interesting and more complex and we tried to blend that with our own personalities to see what we could come up with that was indisputably us." Increased synthesizer use, lengthy songs, and highly dynamic playing featuring complex time signature changes became a staple of Rush's compositions. To achieve a broader more progressive sound, Lifeson began to experiment with classical and twelve-string guitars and Lee added bass-pedal synthesizers and Minimoog. Likewise, Peart's percussion became diversified in the form of triangles, glockenspiel, wood blocks, cowbells, timpani, gong, and chimes. Beyond instrument additions, the band kept in stride with the progressive rock trends by continuing to compose long, conceptual songs with science fiction and fantasy overtones. As the new decade approached, Rush gradually began to dispose of its older styles of music in favour of shorter and sometimes softer arrangements. The lyrics up to this point were heavily influenced by classical poetry, fantasy literature, science fiction, and the writings of novelist Ayn Rand, as exhibited most prominently by their 1975 song "Anthem" from *Fly By Night* and a specifically acknowledged derivation in *2112* (1976).

*Permanent Waves* (1980) shifted Rush's style of music with the introduction of reggae and new wave elements. Although a hard rock style was still evident, more synthesizers were introduced. Moreover, because of the limited airplay Rush's previous extended-length songs received, *Permanent Waves* included shorter, more radio-friendly songs such as "The Spirit of Radio" and "Freewill", two songs that helped *Permanent Waves* become Rush's first US Top 5 album. Meanwhile, Peart's lyrics shifted toward an expository tone with subject matter that dwelled less on fantastical or allegorical story-telling and more heavily on topics that
explored humanistic, social, and emotional elements. Rush joined with fellow Toronto-based rock band Max Webster on July 28, 1980, to record "Battle Scar" for their 1980 release, Universal Juveniles. Max Webster lyricist Pye Dubois offered the band lyrics to a song he had written. The band accepted; the song went on, after reworking by Peart, to become "Tom Sawyer".

Rush's popularity reached its pinnacle with the release of Moving Pictures in 1981. Moving Pictures essentially continued where Permanent Waves left off, extending the trend of accessible and commercially friendly progressive rock that helped thrust them into the spotlight. The lead track, "Tom Sawyer", is probably the band's best-known song with "Limelight" also receiving satisfactory responses from listeners and radio stations. Moving Pictures was Rush's last album to feature an extended song, the eleven-minute "The Camera Eye". The song also contained the band's heaviest usage of synthesizers yet, hinting Rush's music was shifting direction once more. Moving Pictures reached No. 3 on the Billboard 200 album chart and has been certified quadruple platinum by the Recording Industry Association of America.

Following the success of Moving Pictures and having completed another four studio albums, Rush released a second live recording, Exit...Stage Left, in 1981.

1982–1989: Synthesizer-oriented era

Signals also represented a drastic stylistic transformation apart from instrumental changes. The album contained Rush's only US top-40 pop hit, "New World Man" while other more experimental songs such as "Digital Man", "The Weapon", and "Chemistry" expanded the band's use of ska, reggae, and funk. Although the band members consciously decided to move in this overall direction, creative differences between the band and long-time producer Terry Brown began to emerge. The band felt dissatisfied with Brown's studio treatment of Signals, while Brown was becoming more uncomfortable with the increased use of synthesizers in the music. Ultimately, Rush and Brown parted ways in 1983, and the experimentation with new electronic instruments and varying musical styles would come into further play on their next studio album.

The style and production of Signals were augmented and taken to new heights on Grace Under Pressure (1984). It was Peart who named the album, as he borrowed the words of Ernest Hemingway to describe what the band had to go through after making the decision to leave Terry Brown. Producer Steve Lillywhite, who gained fame with successful productions of Simple Minds and U2, was enlisted to produce Grace Under Pressure. He backed out at the last moment, however, much to the ire of Lee, Lifeson and Peart. Lee said "Steve Lillywhite is really not a man of his word ... after agreeing to do our record, he got an offer from Simple Minds, changed his mind, blew us off ... so it put us in a horrible position." Rush eventually hired Peter Henderson to co-produce and engineer the album instead.
Musically, although Lee's use of sequencers and synthesizers remained the band's cornerstone, his focus on new technology was complemented by Peart's adaptation of Simmons electronic drums and percussion. Lifeson's contributions on the album were decidedly enhanced, in response to the minimalistic role he played on Signals. Still, many of his trademark guitar textures remained intact in the form of open reggae chords and funk and new-wave rhythms.

With new producer Peter Collins, the band released Power Windows (1985) and Hold Your Fire (1987). The music on these two albums gives far more emphasis and prominence to Lee's multi-layered synthesizer work. While fans and critics took notice of Lifeson's diminished guitar work, his presence was still palpable. Lifeson, like many guitarists in the mid-to-late 1980s, experimented with processors that reduced his instrument to echoey chord bursts and razor-thin leads. Hold Your Fire represents both an extension of the guitar standings found on Power Windows, and, according to Allmusic critic Eduardo Rivadavia, the culmination of this era of Rush. Whereas the previous five Rush albums sold platinum or better, Hold Your Fire only went gold in November 1987, although it managed to peak at number 13 on the Billboard 200.

A third live album and video, A Show of Hands (1989), was also released by Anthem and Mercury following the Power Windows and Hold Your Fire tours, demonstrating the aspects of Rush in the '80s. A Show of Hands met with strong fan approval, but Rolling Stone critic Michael Azerrad dismissed it as "musical muscle" with 1.5 stars, claiming Rush fans viewed their favourite power trio as "the holy trinity." Nevertheless, A Show of Hands managed to surpass the gold album mark, reaching number 21 on the Billboard 200. At this point, the group decided to change international record labels from Mercury to Atlantic. After Rush's departure in 1989, Mercury released a double platinum two-volume compilation of their Rush catalogue, Chronicles (1990).

1989–2002: Return to guitar-oriented sound, hiatus

Rush started to deviate from its 1980s style with the albums Presto and Roll the Bones. Produced by record engineer and musician Rupert Hine, these two albums saw Rush shedding much of its keyboard-saturated sound. Beginning with Presto (1989), the band opted for arrangements notably more guitar-centric than the previous two studio albums. Although synthesizers were still used in many songs, the instrument was no longer featured as the centrepiece of Rush's compositions. Continuing this trend, Roll the Bones (1991) extended the use of the standard three-instrument approach with even less focus on synthesizers than its predecessor. While musically these albums do not deviate significantly from a general pop-rock sound, Rush incorporated traces of other musical styles. "Roll the Bones", for example exhibits funk and hip hop elements, and the instrumental track "Where's My Thing?" features several jazz components.

This return to three-piece instrumentation helped pave the way for future albums, which would adopt a more streamlined rock formula.

The transition from synthesizers to more guitar-oriented and organic instrumentation continued with Counterparts (1993) and its follow-up, Test for Echo (1996), again both produced in collaboration with Peter Collins. Up to this point, Counterparts and Test For Echo were two of Rush's most guitar-driven albums. The latter album also includes elements of jazz and swing-style drumming by Peart, which he had learned from Freddie Gruber during the interim between Counterparts and Test For Echo. In October 1996, in support of Test For Echo, the band embarked on a North American tour, the band's first without an opening act and dubbed "An Evening with Rush". The tour was broken up into two segments spanning October through December 1996 and May through July 1997.
After the conclusion of the Test for Echo tour in 1997, the band entered a five-year hiatus primarily due to personal tragedies in Peart's life. Peart's daughter Selena died in a car accident in August 1997, followed by the death of his wife Jacqueline from cancer in June 1998. Peart took a hiatus to mourn and reflect, during which he travelled extensively throughout North America on his BMW motorcycle, covering 88,000 km (55,000 mi). At some point in his journey, Peart decided to return to the band. Peart's book Ghost Rider: Travels on the Healing Road is a chronicle of his journey. In the book, he writes of how he had told his bandmates at Selena's funeral, "consider me retired.\[^{48}\] On November 10, 1998, a three-disc live album entitled Different Stages was released, dedicated to the memory of Selena and Jacqueline. Mixed by producer Paul Northfield and engineered by Terry Brown, it features recorded performances from the band's Counterparts, Test For Echo, and A Farewell to Kingstours, marking the band's fourth live album.\[^{49}\]

After a time of grief and recovery, and while visiting long-time Rush photographer Andrew MacNaughtan in Los Angeles, Peart was introduced to his future wife, photographer Carrie Nuttall. Peart married Nuttall on September 9, 2000. In early 2001 he announced to his bandmates he was ready to once again enter the studio and get back into the business of making music.

### 2002–2009: Comeback, Vapor Trails, and Snakes & Arrows

With the help of producer Paul Northfield the band returned in May 2002 with Vapor Trails, written and recorded in Toronto. To herald the band’s comeback, the single and lead track from the album, "One Little Victory", was designed to grab the attention of listeners with its rapid guitar and drum tempos.\[^{50}\] Vapor Trails marked the first Rush studio recording to not include any keyboards or synthesizers since Caress of Steel, released 27 years earlier. While the album is almost completely guitar-driven, it is mostly devoid of any traditional guitar solos, a conscious decision by Lifeson. According to the band, the entire developmental process for Vapor Trails was extremely taxing and took approximately 14 months to finish, by far the longest the band had ever spent writing and recording a studio album.\[^{50}\] The album was supported by the band's first tour in six years, including first-ever concerts in Mexico City and Brazil, where they played to some of the largest crowds of their career.

A live album and DVD, Rush in Rio, was released in late October 2003 featuring an entire concert performance recorded on November 23, 2002, at Maracanã Stadium in Rio de Janeiro, Brazil. The show was the last of the Vapor Trails Tour. To celebrate the band's 30th anniversary, June 2004 saw the release of Feedback, an extended play recorded in suburban Toronto featuring eight covers of such artists as Cream, The Who and The Yardbirds, bands the members of Rush cite as inspiration around the time of their inception.\[^{51}\] To help support Feedback and continue celebrating their 30-year anniversary as a band, Rush hit the road again for their 30th Anniversary Tour in the summer of 2004 playing dates in the United States, Canada, the United Kingdom, Germany, Italy, Sweden, the Czech Republic, and the Netherlands. On September 24, 2004, the concert at The Festhalle in Frankfurt, Germany was filmed for a DVD titled R30: 30th Anniversary World Tour, which was released on November 22, 2005. This release omitted eight songs also included on Rush in Rio; the complete concert was released on Blu-ray on December 8, 2009.\[^{52}\]

During promotional interviews for the R30 DVD, the band members revealed their intention to begin writing new material in early 2006. While in Toronto, Lifeson and Lee began the songwriting process in January 2006. During this time, Peart simultaneously assumed his role of lyric writing while residing in Southern California. The following September, Rush chose to hire American producer Nick Raskulinecz to co-produce the album. The band officially entered Allaire Studios in Shokan, New York in November 2006 to record the bulk of the material. Taking the band five weeks, the sessions ended in December. On February 14, 2007, an announcement was made on the official Rush web site that the title of the new album would be Snakes & Arrows. The first single, entitled "Far Cry", was released to North American radio stations on March 12, 2007 and reached No.2 on the Mediabase Mainstream and Radio and Records Charts.\[^{53}\]

The Rush website, newly redesigned on March 12, 2007 to support the new album, also announced the band would embark on a tour to begin in the summer. Snakes & Arrows was released May 1, 2007 in North
America, where it debuted at No.3 on the Billboard 200 with approximately 93,000 units sold in its first week.[54] It would go on to sell an estimated 611,000 copies worldwide. To coincide with the beginning of Atlantic Ocean hurricane season, "Spindrift" was released as the official second radio single on June 1, 2007, while "The Larger Bowl (A Pantoum)" saw single status on June 25, 2007. "The Larger Bowl" peaked within the top 20 of both the Billboard Mainstream Rock and Media Base Mainstream charts, but "Spindrift" failed to appear on any commercial chart.[55] The planned intercontinental tour in support of Snakes & Arrows began on June 13, 2007 in Atlanta, Georgia, coming to a close on October 29, 2007 at Hartwall Arena in Helsinki, Finland.[56]

The 2008 portion of the Snakes & Arrows tour began on April 11, 2008 in San Juan, Puerto Rico at José Miguel Agrelot Coliseum, and concluded on July 24, 2008 in Noblesville, Indiana at the Verizon Wireless Music Center.[57] On April 15, 2008, the band released Snakes & Arrows Live, a double live album documenting the first leg of the tour, recorded at the Ahoy arena in Rotterdam, Netherlands on October 16 and 17, 2007.[58] A DVD and Blu-ray recording of the same concerts was released on November 24, 2008. The video also includes four songs added to the 2008 portion of the tour recorded at Verizon Wireless Amphitheater in Atlanta, Georgia.[59][60][61]

As Rush near the conclusion of the Snakes & Arrows tour, they announced their first appearance on American television in over 30 years. They appeared on The Colbert Report on July 16, 2008, where they were interviewed by Stephen Colbert and performed "Tom Sawyer".[62] Continuing to ride what one film critic called a "pop cultural wave", the band appeared as themselves in the 2009 comedy film I Love You, Man, starring Paul Rudd and Jason Segel.[63]


On February 16, 2009, Lifeson remarked the band may begin working on a new album in the Fall of 2009 with American producer Nick Raskulinecz once again producing.[64] In November 2009, Lee, Lifeson and Peart were awarded the International Achievement Award at the annual SOCAN Awards in Toronto.[55] On March 19, 2010, the CBC posted a video interview with Lee and Lifeson where they discussed Rush's induction into the Canadian Songwriters Hall of Fame on March 28, 2010, at the Toronto Centre for the Arts' George Weston Recital Hall. The band was recognized for the songs "Limelight", "Closer to the Heart", "The Spirit of Radio", "Tom Sawyer" and "Subdivisions". In addition to discussing their induction, Lee and Lifeson touched on future material, and Lee said, "Just about a month and a half ago we had no songs. And now we've been writing and now we've got about 6 songs that we just love ..."[65] On March 26, 2010, in an interview with The Globe and Mail, Lifeson reconfirmed the band had already written a half-dozen songs and there was the potential for two supporting tours, one planned for Summer 2010 and a more extensive tour planned for Summer 2011. While still uncertain of exactly how and when the new material would be released, at the time he projected a tentative Spring 2011 release date.[66] Soon after, Peart confirmed Nick Raskulinecz had returned as co-producer.[67]

In April 2010, Rush entered Blackbird Studios in Nashville, Tennessee with Raskulinecz to record "Caravan" and "BU2B", two new songs to be featured on the band's studio album Clockwork Angels. Mixing was done by record engineer Richard Chycki at the Sound Kitchen in Franklin, Tennessee. "Caravan" was released June 1 to radio stations and made available for digital download at this time along with "BU2B". Lifeson's predictions from March were confirmed, and the Time Machine Tour's first leg began on June 29 in Albuquerque, New Mexico, and finished October 17 in Santiago, Chile, at the National Stadium. It featured the album Moving Pictures played in its entirety, as well as "Caravan" and "BU2B". It was suggested Rush would return to the studio after the completion of the Time Machine Tour with plans to release Clockwork Angels in 2011.[68] Nonetheless, Rush announced on November 19, 2010, they would extend the Time Machine Tour. The second leg began on March 30, 2011, in Fort Lauderdale, Florida, and came to an end on July 2, 2011, in George, Washington.[69] On November 8, 2011, the band released Time Machine 2011: Live in Cleveland, a concert DVD, Blu-ray and double CD documenting the April 15, 2011, concert at the Quicken Loans Arena in Cleveland, Ohio. After the tour's second leg was finished, Rush entered Revolution Recording studios in Toronto, Ontario, to finalize the recording of Clockwork Angels.[70] The second single, "Headlong Flight", was released April 19, 2012. Peart and author Kevin J. Anderson collaborated on a novelization of Clockwork Angels that was released in September 2012.[71]
Clockwork Angels was released in the United States and Canada on June 12, 2012,[72] and its supporting Clockwork Angels Tour began on September 7, 2012. As of August 31, 2011, Rush switched their American distribution from Atlantic Records over to the Warner Brothers majority-owned metal label, Roadrunner Records. Roadrunner is handling American distribution of Time Machine 2011: Live in Cleveland and Clockwork Angels. Anthem/Universal Music will continue to release their music in Canada.[73] On April 18, 2013, Rush was inducted into the Rock and Roll Hall of Fame.[74]

During Rush's European leg of the Clockwork Angels Tour, the June 8, 2013 show at the Sweden Rock Festival was the group's first festival appearance in 30 years.[75] The band's performances on November 25, 2012 in Phoenix, Arizona and November 28, 2012 in Dallas, Texas were recorded to make a live CD/DVD/Blu-ray that was released on November 19, 2013.[76] On November 18, 2013 guitarist Alex Lifeson said the band has committed to taking a year off, following the completion of the world tour in support of Clockwork Angels. "We've committed to taking about a year off", Lifeson says. "We all agreed when we finished this ('Clockwork Angels') tour (in early August) we were going to take this time off and we weren't going to talk about band stuff or make any plans. We committed to a year, so that's going to take us through to the end of next summer, for sure. That's the minimum. We haven't stopped or quit. Right now we're just relaxing. We're taking it easy and just enjoying our current employment."[77] In September 2014, the R40 box set was announced to commemorate the fortieth anniversary of the release of the band's self-titled debut album. It included five previously released live video albums, as well as various previously unreleased footage from across the band's career.[78] On January 22, 2015, the band officially announced the Rush R40 Tour, celebrating the fortieth anniversary of drummer Neil Peart's membership in the band. The tour started on May 8 at the BOK Center in Tulsa, Oklahoma[79] and wrapped up on August 1 at The Forum in Los Angeles.[80]

On April 29, 2015, Alex Lifeson stated in an interview R40 might be the final large-scale Rush tour due to his psoriatic arthritis and Peart's chronic tendinitis.[81] He noted that it didn't necessarily mean an end to the band, suggesting the possibility of smaller tours and limited performances. He also said he would like to work on soundtracks with Geddy Lee.[82] On December 7, 2015, Peart stated in an interview he was retiring. The following day, Lee insisted that Peart's remarks had been taken out of context, and suggested he was "simply taking a break".[83][84] Lifeson confirmed in 2016 the R40 tour was the band's last large-scale tour.[85] The band's latest documentary, Time Stand Still, was announced in November 2016.[86] On January 19, 2018, Lifeson said: "We have no plans to tour or record anymore. We're basically done. After 41 years, we felt it was enough."[8][9]

Musical style and influences

Rush's musical style had changed substantially over the years. Its debut album was strongly influenced by British blues-based hard rock: an amalgam of sounds and styles from such rock bands as Black Sabbath, the Who, Cream and Led Zeppelin.[14][87][88] Rush became increasingly influenced by bands of the British progressive rock movement, especially Genesis, Yes and Jethro Tull.[89][90] In the tradition of progressive rock, Rush wrote extended songs with irregular and shifting time signatures, combined with fantasy and science fiction-themed lyrics. In the 1980s, Rush merged their sound with the trends of this period, experimenting with new wave, reggae and pop rock.[91] This period included the band's most extensive use of instruments such as synthesizers, sequencers, and electronic percussion. In the early 1990s, the band transformed their style once again to harmonize with the alternative rock movement.[92]

Band members

**Final line-up**

- Alex Lifeson – rhythm and lead guitars, backing vocals, synthesizers (1968–2015)
Former members

- Jeff Jones – bass guitar, vocals (August–September 1968)
- Lindy Young – keyboards, vocals, rhythm and dead guitars, percussion, harmonica (January–July 1969)
- Mitchel Bossi – rhythm and lead guitars, vocals (February–May 1971)

Reputation and legacy

More than 40 years of activity has provided Rush with the opportunity for musical diversity across their discography. As with many bands known for experimentation, changes have inevitably resulted in dissent among critics and fans. The bulk of the band's music has always included synthetic instruments, and this has been a source of contention among fans and critics, especially the band's heavy reliance on synthesizers and keyboards during the 1980s, particularly on albums Grace Under Pressure, Power Windows, and Hold Your Fire.[97][98]


Rush was eligible for nomination into the Rock and Roll Hall of Fame beginning in 1998; the band was nominated for entry in 2012[124] and their induction was announced on December 11, 2012.[6] A reason for their previous exclusion may have been their genre. USA Today writer Edna Gunderson criticized the Hall of Fame for excluding some genres, including progressive rock.[125] Supporters cited the band's accomplishments including longevity, proficiency, and influence, as well as commercial sales figures and RIAA certifications.[126] In the years before induction, Lifeson expressed his indifference toward the perceived slight saying, "I couldn't care less. Look who's up for induction; it's a joke.[127]

On April 24, 2010, the documentary Rush: Beyond the Lighted Stage, directed by Scot McFadyen and Sam Dunn, premiered at the Tribeca Film Festival. It went on to receive the Tribeca Film Festival Audience Award.[128] The film explores the band's influence on popular music and the reasons why that influence has been under-represented over the years. This is done via interviews with popular musicians, music industry professionals, and the band members themselves.

On June 25, 2010, Rush received a star on the Hollywood Walk of Fame at 6752 Hollywood Boulevard. Critical acclaim continued to mount for Rush in 2010 when, on September 28, Classic Rock Magazine announced Rush would be that year’s Living Legends awarded at the Marshall Classic Rock Roll of Honour Awards in the UK.[129] The award was presented November 10, 2010. On September 29, Billboard.com announced Rush would also receive the 2010 Legends of Live award for significant and lasting contributions to live music and the art of performing live and reaching fans through the concert experience.[130] The award was presented at the Billboard Touring Awards on November 4, 2010.

The band members were made Officers of the Order of Canada in 1996.[131] In May 2012, the band received the Governor General's Performing Arts Award for Lifetime Artistic Achievement at a ceremony at Rideau Hall followed by a gala at the National Arts Centre celebrating the award recipients the following day.[132][133][134] In 2017, the band members had three new microbe species named in their honour[135]

Geddy Lee
Geddy Lee’s high-register vocal style has always been a signature of the band—and sometimes a focal point for criticism, especially during the early years of Rush’s career when Lee’s vocals were high-pitched, with a strong likeness to other singers like Robert Plant of Led Zeppelin. A review in *The New York Times* opined Lee’s voice “suggests a munchkin giving a sermon.” Although his voice has softened, it is often described as a “wail.” His instrumental abilities, on the other hand, are rarely criticized. He has cited Jeff Berlin, Jack Casady, John Entwistle, Jack Bruce and Chris Squire as the bassists who had the biggest impact on his playing style. Lee’s style, technique, and ability on the bass guitar have been influential to rock and heavy metal musicians, inspiring players including Steve Harris, John Myung, Les Claypool and Cliff Burton. Lee is able to operate various pieces of instrumentation simultaneously during live concert, most evidently when Lee plays bass and keyboards, sings, and triggers foot pedals as in the song “Tom Sawyer.”

**Alex Lifeson**

Lifeson as a guitarist is best known for his signature riffing, electronic effects and processing, unorthodox chord structures, and a copious arsenal of equipment used over the years. During his adolescent years, he was influenced by Jimi Hendrix, Pete Townshend, Jeff Beck, Eric Clapton and Jimmy Page. Lifeson incorporated touches of Spanish and classical music into Rush’s sound during the 1970s, reflecting his interest in progressive rock guitarists like Steve Hackett and Steve Howe. To adapt to Lee’s expanding use of synthesizers in the 1980s, Lifeson took inspiration from guitarists like Andy Summers of The Police and The Edge of U2, who gave him models for rethinking the guitar’s role in Rush’s music. Lifeson’s guitar returned to the forefront in the 1990s, and especially on *Vapor Trails* (2002). During live performances, he is still responsible for cuing various guitar effects, the use of bass-pedalsynthesizers and backing vocals.

**Neil Peart**

Peart has been voted the greatest rock drummer by music fans, critics and fellow musicians, according to Drummerworld. He is also regarded as one of the finest practitioners of the in-concert drum solo. Initially inspired by Keith Moon, Peart absorbed the influence of other rock drummers from the 1960s and 1970s such as Ginger Baker, Carmine Appice, and John Bonham. Incorporation of unusual instruments (for rock drummers of the time) such as the glockenspiel and tubular bells, along with several standard kit elements, helped create a highly varied setup. Continually modified to this day, Peart’s drumkit offers an enormous array of percussion instruments for sonic diversity. For two decades Peart honed his technique; each new Rush album introduced an expanded percussive vocabulary. In the 1990s, he reinvented his style with the help of drum coach Freddie Gruber.

Peart also serves as Rush’s primary lyricist, attracting much attention over the years for his eclectic style. Known for penning concept suites and songs inspired by literature, music fan opinions of his writing have varied greatly, running the gamut from cerebral and insightful to pretentious and preachy. During the band’s early years, Peart’s lyrics were largely fantasy/science fiction-focused though since 1980 he has focused more on social, emotional, and humanitarian issues. In 2007, he was placed second on *Blender* magazine’s list of the “40 Worst Lyricists In Rock.” Allmusic, however has called Peart ”one of rock’s most accomplished lyricists”, Gibson.com describes Rush’s lyrics as “great”, and others believe the lyrics are “brilliant.”

**Sales**
Rush has released 24 gold records and 14 platinum records (including 3 multi-platinum), placing them fifth behind The Beatles, The Rolling Stones, Kiss and Aerosmith for the most consecutive gold or platinum studio albums by a rock band.[159][160][161] As of 2005, Rush had sold about 25 million albums in the U.S. (ranking them 79th among recording acts[161]) and 40 million worldwide.[162][163][164][165] As of 2012, Moving Pictures was the band's highest-selling album (4.4 million units).[166]

Despite dropping out of the public eye for five years after the gold-selling Test for Echo (which peaked at No. 5 on the Billboard 200 chart) and the band being relegated almost solely to classic rock stations in the U.S., Vapor Trails reached No. 6 on the Billboard 200 in its first week of release in 2002 with 108,000 albums sold. It has sold about 343,000 units to date. The subsequent Vapor Trails tour grossed over $24 million and included the largest audience ever to see a headlining Rush show: 60,000 fans in São Paulo, Brazil. Nevertheless, Vapor Trails remains their first album not to achieve at least gold status in the U.S.

Rush's triple-CD live album, Rush in Rio (2003), was certified gold, marking the fourth decade in which a Rush album had been released and certified at least gold. In 2004, Feedback cracked the top 20 on the Billboard 200 and received radio airplay. The band's 2007 album, Snakes & Arrows, debuted at number 3 (just one position shy of Rush's highest peaking albums, Counterparts (1993) and Clockwork Angels (2012), which both debuted at number 2) on the Billboard 200, selling about 93,000 its first week of release.[167] This marks the 13th studio album to appear in the Top 20 and the band's 27th album to appear on the chart. The album also debuted at number 1 on the Billboard's Top Rock Albums chart, and, when the album was released on the MVI format a month later, peaked at number 1 on the 'Tp Internet Albums chart.[168]

The tours in support of Snakes & Arrows in 2007 and 2008 accrued $21 million and $18.3 million, respectively, earning Rush the number 6 and 8 spots among the summers' rock concerts[168][170]

### Live performances

The members of Rush share a strong work ethic, desiring to accurately recreate songs from their albums when playing live performances. To achieve this goal, beginning in the late 1980s, Rush has included a capacious rack of digital samplers in their concert equipment to recreate the sounds of non-traditional instruments, accompaniments, vocal harmonies, and other sound "events" in real-time to match the sounds on the studio versions of the songs. In live performances, the band members share duties throughout most songs. Each member has one or more MIDI controllers, which are loaded with different sounds for each song, and use available limbs to trigger the sounds while simultaneously playing their primary instrument(s).[171] It is with this technology the group is able to present their arrangements in a live setting with the level of complexity and fidelity fans have come to expect, and without the need to resort to the use of backing tracks or employing an additional band member.[172] The band members' coordinated use of pedal keyboards and other electronic triggers to "play" sampled instruments and audio events is subtly visible in their live performances, especially so on R30: 30th Anniversary World Tour, their 2005 concert DVD.

A staple of Rush's concerts is a Neil Peart drum solo. Peart's drum solos include a basic framework of routines connected by sections of improvisation, making each performance unique. Each successive tour sees the solo more advanced, with some routines dropped in favour of newer, more complex ones. Since the mid-1980s, Peart has used MIDI trigger pads to trigger sounds sampled from various pieces of acoustic percussion that would otherwise consume far too much stage area, such as a marimba, harp, temple blocks, triangles, glockenspiel, orchestra bells, tubular bells, and vibraphone as well as other more esoteric percussion.

One prominent feature of Rush's concerts are props on stage, at one point called diversions. These props may include washing machines or animations and inflatable rabbits emerging from giant hats behind the band.[173]

### Philanthropy

Rush actively participates in philanthropic causes. The band was one of several hometown favourites to play Molson Canadian Rocks for Toronto, also dubbed SARStock, at Downsview Park in Toronto on July 30, 2003, with an attendance of over half a million people. The concert was intended to benefit the Toronto economy after the SARS outbreaks earlier in the year.[174] The band has also sustained an interest in promoting human rights. They donated $100,000 to the Canadian Museum for Human Rights after a concert they held in Winnipeg on May 24, 2008.[175] Rush continues to sell T-shirts and donate the proceeds to the museum[176]
On July 24, 2013, Rush performed a benefit concert in Red Deer, Alberta, at the ENMAX Centrium with all proceeds going to the Canadian Red Cross to help victims of the 2013 flooding that devastated many regions of southern Alberta. The original venue for the show, the Scotiabank Saddledome, was heavily damaged from the flooding and was unavailable for the concert date as originally planned.\[177\]

The individual members of Rush have also been a part of philanthropic causes. Hughes & Kettner zenTera[178] and TriAmp[179] electronics have been endorsed and used by Lifeson for many years. A custom signature amplifier was engineered by Lifeson and released in April 2005 with the stipulation UNICEF will receive a donation in the amount of $50 for every Alex Lifeson Signature TriAmp sold.\[180\] Lee, a longtime fan of baseball, donated 200 baseballs signed by famous Negro League players, including Willie Mays, Hank Aaron and Josh Gibson, to the Negro Leagues Baseball Museum in June 2008.\[181\] In late 2009, Geddy Lee and Alex Lifeson launched an auction for their initiative "Grapes Under Pressure", in support of the cause "Grapes for Humanity". The auction consisted of items from the band such as signed guitars, cymbals and basses, as well as autographs on all items by the band members. There were also autographs by band members from Depeche Mode, Tool, the Fray, Judas Priest, Pearl Jam and more, as well as signatures from Ricky, Julian and Bubbles from "Trailer Park Boys: The Movie" on a rare Epiphone guitar.\[182\]

The band is featured on the album Songs for Tibet, appearing with other celebrities as an initiative to support Tibet and the current Dalai Lama Tenzin Gyatso. The album was made downloadable on August 5, 2008 via iTunes and was released commercially August 12, 2008.\[183\]

Rush has also been a big supporter of Little Kids Rock, a national nonprofit that works to restore and revitalize music education programs in disadvantaged U.S. public schools. They teamed up with Musician's Friend and Sabian to help Little Kids Rock provide percussion to public schools nationwide. They donated $500 of the proceeds from every Neil Peart Paragon Cymbal Pack sold, each of which came with a free splash cymbal personalized, autographed, and dated by Peart. The cause-based marketing initiative raised over $50,000 for Little Kids Rock.\[184\]

**Discography**

**Studio albums**

- *Fly by Night* (1975)
- *Caress of Steel* (1975)
- *2112* (1976)
- *A Farewell to Kings* (1977)
- *Hemispheres* (1978)
- *Permanent Waves* (1980)
- *Signals* (1982)
- *Hold Your Fire* (1987)
- *Roll the Bones* (1991)
- *Counterparts* (1993)
- *Test for Echo* (1996)
- *Vapor Trails* (2002)
- *Clockwork Angels* (2012)

**See also**

- Canadian rock