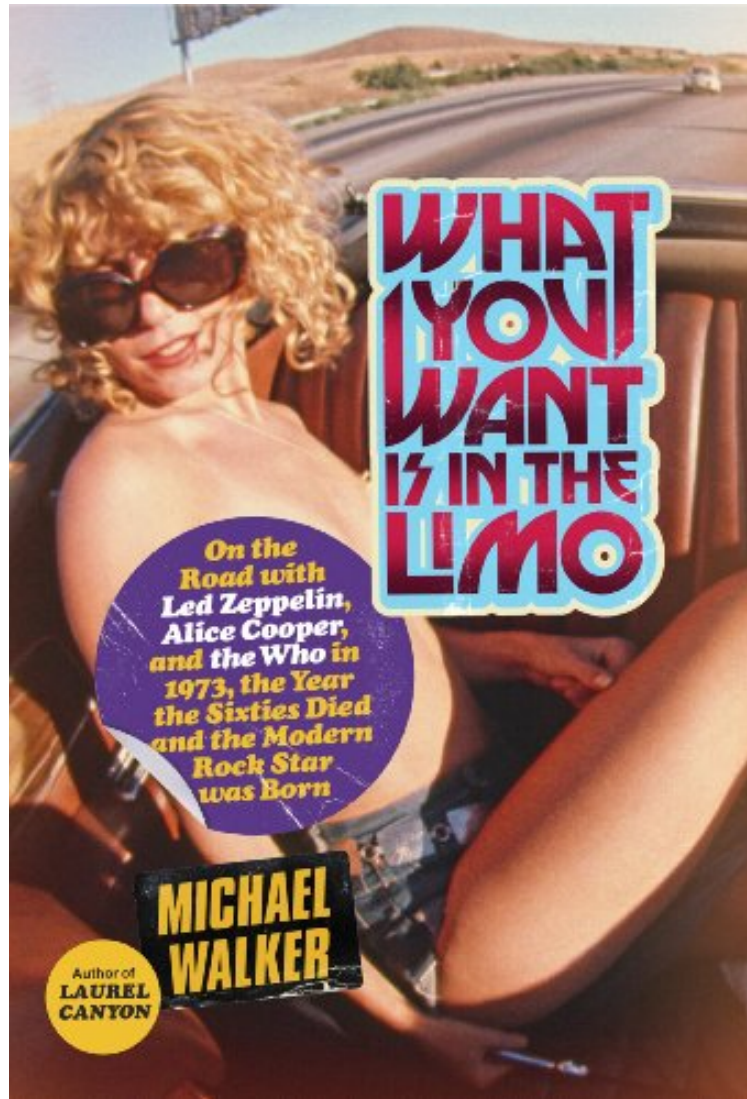


(Download free pdf) What You Want Is in the Limo: On the Road with Led Zeppelin, Alice Cooper, and the Who in 1973, the Year the Sixties Died and the Modern Rock Star Was Born

## What You Want Is in the Limo: On the Road with Led Zeppelin, Alice Cooper, and the Who in 1973, the Year the Sixties Died and the Modern Rock Star Was Born

Michael Walker

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Michael Walker : What You Want Is in the Limo: On the Road with Led Zeppelin, Alice Cooper, and the Who in 1973, the Year the Sixties Died and the Modern Rock Star Was Born before purchasing it in order to gage whether or not it would be worth my time, and all praised What You Want Is in the Limo: On the Road with Led Zeppelin, Alice Cooper, and the Who in 1973, the Year the Sixties Died and the Modern Rock Star Was Born:

6 of 6 people found the following review helpful. Gets the worst of the guys; does not get the girls AT ALL. By kaffette Same deal, take it from an insider: he gets the sleaziest business of the guys, he doesn't get the girls at all. Wanna understand the girls? Read Pamela des Barres. Or maybe the old rolling stone press book, 'Groupies'. NOT THIS. One example: our typist [aka "author"] laughs at what is actually a famous quote, a girl's noting, "We're their muses!" as if this were an impossible idea. Within two pages he's talking about various songs written about various girls in the scene. What, pray, does he think the job description of a muse might be? He also notes sarcastically that all the girls had preposterous dreams of marrying one or another rockstar. Again, and especially if you believe this preposterous: Read Pamela des Barres. Or you can ask me. She did it, i did it, and we are not alone. Where on earth does our typist think guys in the scene found girls to marry? Some other scene that none of them belong to? And of course the typist doesn't make any delineation between girls who fork em all, who aren't there for marriage, of all things, and the more serious girls. There were TWO types, buster, until the moribund carcass of rock roll miserably exploded in the manner of Oscar Wilde. My late husband would tell you about the lines around the block of girls waiting to blow into, shall we say, Sebastian Bach's trailer. And then there's me. Our typist won't even make a concession for well-known [as is now called] ultra-demi Alice Cooper. He notes that AC had a girlfriend and there wasn't a lot of blowing going on in his trailer; ONLY TO THEN NOTE the ONE time there was. Does he not know this is meant to just about everyone involved? Except the Skeeze Kings. Skeeze Kings like Peter Grant are clearly the people from whom he got the most info. If he talked to a woman, it was only below her neck and then gone. Look, dude [i would say to him]: i was a kid in 1973. i don't remember it that well, but i remember that those were the most ecstatic of days until, eventually, i became the original 10-year-old Hollywood runaway, then later deep scenester forever. This cat, this typist, cannot tell you the story of the deep scene because he either doesn't know it exists or doesn't care that it does. If yr looking for skeeze, though: he's yr man.

0 of 0 people found the following review helpful. 1973: The year Rock and Roll grew up By Perseus Here is a great, first hand look at the fabled Summer of '73 as it happened back in the day. What few of us realized then and now, was that the three big tours of 1973: Led Zeppelin, Alice Cooper and The Who; would change rock 'n roll as well as the bands that played forever. I always wondered what happened to the fabled Alice Cooper band after the "Billion Dollar Babies" LP and tour. In this book you'll find out. The band basically flamed out. Lead singer Vincent Furnier cleverly changed his name legally to Alice Cooper thus copyrighting it forever. He wanted to continue touring with the heavy emphasis on theatrics while the others wanted to take a break. Alice said screw it and went out anyway as . . . Alice Cooper and there wasn't a damn thing anyone could do about it. Lead guitarist Glen Buxton lost it psychologically on that tour and emotionally as well as psychologically withdrew from the band. Other guitarist had to be brought in to cover both live and on tour. And on, and on it went. With Led Zeppelin, the band held together but took an 18 month break after the fact due to the rigors of touring so long and hard. As for the Who; chief songwriter Pete Townsend was upset that the crowds weren't into his latest opus, "Quadrophenia," and let them know it vocally at each gig. WTF?!?!?!@!# You'll also read about the clever entrepreneurs who rose to the sonic occasion by literally building gigantic outdoor stadium sound systems. Companies like Showco out of Texas and ? (can't remember the name) out of the mid west rose up to meet the challenge. The kind of sound systems that were unheard of in the 1960's when the Beatles broke through the conventional thinking and played Shea Stadium with no serious sound support. The Who took and extended break as well from their 1973 tour due to profound exhaustion. The groupies, the burnout, the money and the music is all reported here in glorious detail. Rock had entered the Arena age never to look back. Great book!!!! John H.

1 of 1 people found the following review helpful. Exhaustive, revealing and truly sobering By Edvis There are so many terrific quotes in this book, but none more than the one from the former, female publicist who likened the rock world in those days to the circus and how truly magical and wonderful it can be yet also a bit stinky. Ok, a lot stinky. The most revealing bits come from the Alice Cooper tour, which seems to have been the biggest game changer of the three tours and bands examined -- the original Cooper band was at its peak, had a No. 1 record and were pushing the show biz envelope more than anyone had at that point (even the Stones -- see their movie from the '72 tour and you will get what I mean). The criticisms I've seen for this book are that most of the information does not come from original sources, that he got a lot of it from other books. I would bet the Michael Des Barres quottage is direct, and even if the rest of it isn't he does a monumental job of connecting the dots in a way that reveals a ton of insight -- and that counts. Lastly, this is the first rock book I've read digitally, and it was easier to read in the go but not as satisfying. However, no paperback yet so that's why I got the electronic version.

An epic joyride through three history-making tours in 1973 that defined rock and roll superstardom; the money, the access, the excess; forevermore. The Who's Quadrophenia. Led Zeppelin's Houses of the Holy. Alice Cooper's Billion Dollar Babies. These three unprecedented tours; and the albums that inspired them; were the most ambitious of these artists' careers, and they forever changed the landscape of rock and roll: the economics, the privileges, and the very essence of the concert experience. On these juggernauts, rock gods; and their entourages; were born, along with unimaginable overindulgence and the legendary flameouts. Tour buses were traded for private jets, arenas replaced theaters, and performances transmogrified into over-

the-top, operatic spectacles. As the sixties ended and the seventies began, an altogether more cynical era took hold: peace, love, and understanding gave way to sex, drugs, and rock and roll. But the decade didn't become the seventies, acclaimed journalist Michael Walker writes, until 1973, a historic and mind-bogglingly prolific year for rock and roll that saw the release of countless classic albums, from *The Dark Side of the Moon* to *Goats Head Soup*; *Goodbye Yellow Brick Road*; *Greetings from Asbury Park, N.J.*; and *The Wild, the Innocent the E Street Shuffle*. Aerosmith, Queen, and Lynyrd Skynyrd released their debut albums. The Roxy and CBGB opened their doors. Every major act of the era—from Fleetwood Mac to Black Sabbath—was on the road that summer, but of them all, Walker writes, it was The Who, Led Zeppelin, and Alice Cooper who emerged as the game changers. Walker revisits each of these three tours in memorable, all-access detail: he goes backstage, onto the jets, and into the limos, where every conceivable wish could be granted. He wedges himself into the sweaty throng of teenage fans (Walker himself was one of them) who suddenly were an economic force to be reckoned with, and he vividly describes how a decade's worth of decadence was squeezed into twelve heart-pounding, backbreaking, and rule-defying months that redefined, for our modern times, the business of superstardom. *Praise for What You Want Is in the Limo* Required reading . . . 1973 is a turning point in popular music—the border between hippie-ethos rock's 60s rock and conspicuous-consumption excess 70s rock.—New York Post Loud and boisterous . . . Like a good vinyl-era single, it's over before it wears out its welcome. You may even want to flip it over and start again when you're finished.—Fort Worth Star-Telegram You don't have to love the music or personas of the three bands highlighted here . . . to appreciate the vital roles that all three played in creating the modern rock star. . . . [Walker] is convincing and entertaining in explaining why 1973 was a seminal year in rock.—The Daily Beast [Theirs] so much rock n' roll history packed inside.—GQ Very well written . . . It gives an intellectual immersion into these bands' lives.—Led-Zeppelin.org [Walker] argues for [1973] as a tipping point, when big tours—and bigger money—became a defining ethos in rock music.—NPR From the Hardcover edition.

Required reading . . . 1973 is a turning point in popular music—the border between hippie-ethos rock's 60s rock and conspicuous-consumption excess 70s rock.—New York Post Loud and boisterous . . . Like a good vinyl-era single, it's over before it wears out its welcome. You may even want to flip it over and start again when you're finished.—Fort Worth Star-Telegram You don't have to love the music or personas of the three bands highlighted here . . . to appreciate the vital roles that all three played in creating the modern rock star. . . . [Walker] is convincing and entertaining in explaining why 1973 was a seminal year in rock.—The Daily Beast [Theirs] so much rock n' roll history packed inside.—GQ Very well written . . . It gives an intellectual immersion into these bands' lives.—Led-Zeppelin.org [Walker] argues for [1973] as a tipping point, when big tours—and bigger money—became a defining ethos in rock music.—NPR About the Author Michael Walker is the author of the national bestseller *Laurel Canyon: The Inside Story of Rock-and-Roll's Legendary Neighborhood*. His writing has appeared in *The New York Times*, the *Los Angeles Times*, *The Washington Post*, and *Rolling Stone*, among other publications. He lives in Los Angeles.