

**FREE
CD!**

SCOTT WALKER
FROM PIN-UP TO VISIONARY

2012 REVIEW!
JACK WHITE LEADS OUR
16-PAGE EXTRAVAGANZA



MUSIC

Music Magazine

**118
REVIEWS**
WILLY MASON, THE
BLACK KEYS, BLUE
NILE, ALICIA KEYS
AND MORE...

WORLD EXCLUSIVE!

FLEETWOOD MAC

**"WE WERE
ALL GOING
INSANE..."**

POGUED!
A NIGHT ON
THE TILES WITH
SHANE MACGOWAN

SPRINGSTEEN
ON THE GENIUS OF
GRAHAM PARKER

IN A SILENT WAY
THE MAKING OF
A MILES DAVIS
MASTERPIECE

ELBOW
REVEALED! GUY GARVEY'S
KING KONG MUSICAL!

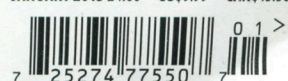
**"JOY DIVISION,
NEW ORDER & ME"**
PETER HOOK OPENS UP!

**THE BEST
THING I'VE
HEARD
ALL YEAR!**

SELECTED BY
LED ZEPPELIN,
BAT FOR LASHES,
COLDPLAY, BRIAN ENO,
U2, TAME IMPALA,
JOHNNY MARR, BONNIE
RAITT ...AND A HOBBIT!

If your CD is
missing please
inform your retailer.
For copyright reasons
the CD is not available
in some overseas
territories.

JANUARY 2013 £4.60 US\$9.99 CAN\$13.50



RUMOURS

A TRIBUTE TO FLEETWOOD MAC'S CLASSIC 1977 ALBUM
FEATURING YEASAYER, MARY EDWORTH, THE STAVES, LIARS,
DYLAN LEBLANC, THE BESNARD LAKES, JULIA HOLTER & MORE

REVISITED



1 YEASAYER

Second Hand News

Finding an act that could effectively translate the heavily textured sound of this Lindsey Buckingham-penned opener into something fresh was a definite challenge. Enter Brooklyn's modern day psychedelic moodists Yeasayer. Their three studio albums have thrilled and fascinated in equal measure, reflecting a Mac-like sophistication. Yeasayer's precision and sense of musical adventure is evident here, the band creating a sonic undertow while maintaining the original song's initial thrust.



2 PURE BATHING CULTURE

Dreams

Written by Stevie Nicks one night at the Record Plant in Sausalito in early 1976, the track was composed on a Fender Rhodes and based around a pre-set rhythm. Fine-tuned by the band, it became a US Number 1 on its release as a single in the summer of '77. Portland-based Pure Bathing Culture – aka Vetiver acolytes Sarah Versprille (vocals, keys) and Daniel Hindman (guitar, backing vocals) – keep the track's groove while adding a shimmering quality to the mix.



3 SLARAFFENLAND

Never Going Back Again

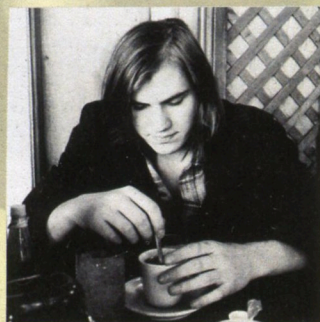
Copenhagen's Slaraffenland have spent the past decade creating a sound that fuses rock music with vast swathes of experimentation. For all their musical eclecticism, however, a keen understanding of pop dynamics lies at their core as this lilting version of Buckingham's second contribution to *Rumours* highlights. As a result, the track's percussive elements are amplified amid a sea of chamber-pop atmospheric and closely twinned vocal harmonies.



4 THE PHOENIX FOUNDATION

Don't Stop

Formed in 1997 in Wellington, New Zealand, progressive indie types The Phoenix Foundation are enjoying the support of the British media through Jarvis Cocker's his 6Music Radio show and an appearance on *Later* in October 2011. The band's inventive spirit is evident on their version of Christine McVie's bouncy-yet-reflective tune, its playful qualities evident on their robo-pop vocals with the added bonus of a piped solo.



9 DYLAN LEBLANC

I Don't Want To Know

While Dylan LeBlanc grew up around Fame Studios – home to some of soul's greatest recordings – his music has a haunted quality seemingly influenced by Townes Van Zandt. Here, he adds a country tinge to this Stevie Nicks-penned tune with pedal steel guitar underpinning an emotive vocal performance. Backing vocals come courtesy of Bekka Bramlett, daughter of Delaney and Bonnie and Mick Fleetwood collaborator. The kick drum sound, meanwhile, comes courtesy of a kick pedal hitting an old Samsonite suitcase. Downhome!



10 MARY EDWORTH

Oh Daddy

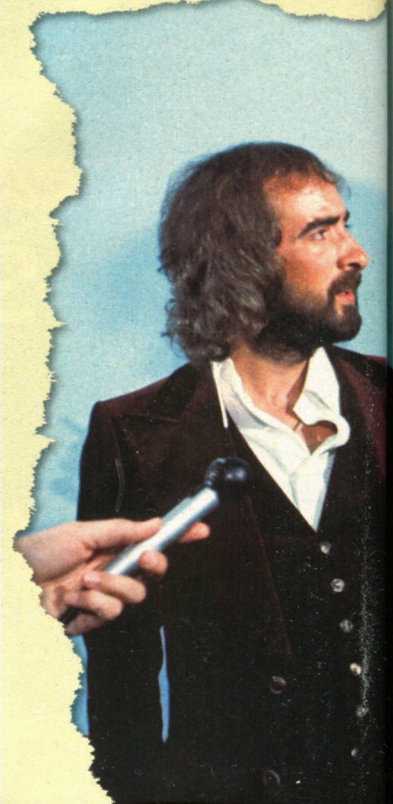
In the past five years, East Anglian songstress Mary Edworth has emerged as a fascinating presence. At first her path seemed to lead through the British folk underground, but her sound has subsequently become layered with elements of electronica and eclecticism – a point made on her debut album, 2012's *Dream Life*, and on this track. Indeed, Mary interprets Christine McVie's ode to the steady presence of Mick Fleetwood with a combination of vocal grace and delicious, slow-boiled atmospheric.



11 JULIA HOLTER

Gold Dust Woman

Responsible for one of MOJO's Albums Of The Year, Julia Holter manages to marry 4AD's celestial dream-pop textures to deconstructed R&B grooves in the most beguiling manner. Born and raised in Los Angeles, it seems fitting that Julia should cover Stevie Nicks' oblique hymn to California and bring MOJO's *Rumours Revisited* tribute to a close. Expect much more from her in 2013. Meanwhile, in our dreams, Holter is busy in the studio making a record with Lindsey Buckingham...



IT IS ONE OF THE MOST METICULOUSLY produced albums of the '70s, not to mention one of that decade's most enduring, but Fleetwood Mac's *Rumours* is also a long-player that continues to connect with listeners in emotional as well as musical terms.

Thirty-five years on from its release, the album's influence is still being felt on modern music – a point reinforced by this exclusive MOJO compilation which features a host of contemporary artists. Each of the acts included here has been personally selected by MOJO due to their obvious affection for Fleetwood Mac. The result is a unique tribute to a truly remarkable collection of songs.

We suggest that you allow *Rumours Revisited* to soundtrack this month's cover story, then prepare to relive the genius of the original via the forthcoming deluxe reissue which comes with demos and a bonus film an' all...



5 DUTCH UNCLES Go Your Own Way

Like their Memphis Industries labelmates Field Music, the Dutch Uncles are purveyors of sophisticated, intelligent pop. Their love of Self-XTC and King Crimson makes them ideally suited to tackling Buckingham's complex, bittersweet break-up tune. Their rendition is punctuated by crisp, interlocking guitars which underscore Duncan Wallis's winsome vocal. It's fine stuff that augurs well for the band's third album, *Out Of Touch In The Wild*, which is due out on January 14.



6 THE STAVES Songbird

Covered by everyone from Willie Nelson to John Frusciante, Songbird – penned by Christine McVie – is a beguiling moment of calm in *Rumours'* emotional whirlpool. On their version, Watford's sisterly trio The Staves invite the listener to plunge into their warm and comforting sound-world, where sparse arrangements allow their harmonic grace to shine. The latter also animates their recently released debut album, *Dead & Born & Grown* – itself a phenomenal calling card.



7 LIARS The Chain

How do you tackle the most heroic track on *Rumours*? If you're Liars, the answer is simple: you seek out the track's dark heart and reflect the tune's most menacing aspects. Consequently, the angular Brooklyn outfit construct a deeply textured, nightmarish electronic soundscape against which the lyrics of "damn your love/damn your lies" take on new meaning. The final coda of "you will never break the chain" suggests that all hope is gone.



8 THE BESNARD LAKES You Make Loving Fun

Their 2007 album, *The Besnard Lakes Are The Dark Horse*, was a real revelation as far as MOJO was concerned, introducing us to the Montreal outfit's post-psychedelic sound. Despite the irregular of the band's bouts of activity, we couldn't resist asking The Besnard Lakes to contribute to the *Rumours* project. Thankfully, they agreed and delivered this finely textured version of another Christine McVie classic. We await more new music from them with no little impatience.



An audio-visual feast that traces the road to *Rumours* and beyond!

Dig into it at
www.mojo4music.com

...and stay tuned for Fleetwood Mac's 2013 tour dates!

SONGS FOR SWINGING LOVERS

In 1975, FLEETWOOD MAC turned back from the edge of extinction only to plunge into an alternative abyss of betrayal, obsession and narcotic excess. Out of it came *Rumours*: one of the greatest, most storied albums ever made. Older (much), wiser (slightly), and back for one more defiant tilt at the world's stadia, they're still wrestling with its ghosts. "We were lucky to get out alive," they tell MARK BLAKE.

THE CIRCULAR CAPITOL RECORDS TOWER at 1750 Vine Street, Los Angeles, resembles a 13-storey stack of vinyl against the Hollywood skyline. An LA landmark since the '50s, it was Fleetwood Mac guitarist Lindsey Buckingham's destination one afternoon in December 1976.

When Buckingham and his girlfriend, vocalist Stevie Nicks, joined Fleetwood Mac two years before, they were struggling to pay the rent. But 1975's platinum-selling *Fleetwood Mac* album had transformed all their lives. "Now Lindsey and I had money," says

Nicks. "We were rich."

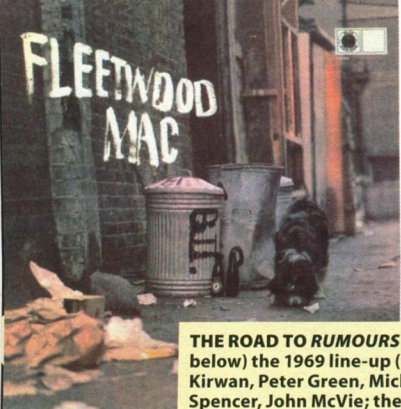
That afternoon, Buckingham was heading to Capitol to help master the next Mac album, *Rumours*. As he drove down Hollywood Freeway, his then-plentiful rock star hair was, he admits, "blowing in the breeze". But he hadn't yet traded in his \$2,000 BMW or, like Nicks, splurged on a wardrobe of fancy new clothes. Then, as now, Lindsey Buckingham was all about the music.

The car radio was tuned to LA's progressive rock station ➤

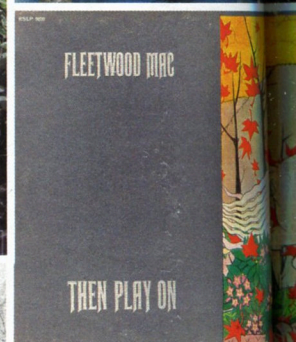




Fleetwood Mac in 1975: (clockwise from top) Mick Fleetwood, Christine McVie, John McVie, Stevie Nicks, Lindsey Buckingham. "No-one could have predicted the Michael Jackson world we'd find ourselves in."



THE ROAD TO RUMOURS #1: (clockwise from below) the 1969 line-up (from left) Danny Kirwan, Peter Green, Mick Fleetwood, Jeremy Spencer, John McVie; the self-titled 1968 debut; Green goes AWOL, enter Christine, 1970; Album 2, *Mr Wonderful*, 1968; the '72-'73 interregnum with (middle row, from left) Bob Weston, Bob Welch and Dave Walker.



◀ KMET, who were playing *Rumours*' debut single *Go Your Own Way*. As the song faded out, the DJ started speaking. "He was this legendary DJ in LA called B. Mitchel Reed," says Buckingham now. "And he said, 'That was the new single from Fleetwood Mac... Nah... I'm not sure about that one.'"

As soon as he reached the studio, Buckingham was on the phone. "Being the cocky young guy I was, I got B. Mitchel's number. I said, 'What didn't you like? And he replied, 'I couldn't find the beat.' The thing is, I'd put this disorientating guitar part on the song at the eleventh hour. And know what?" He laughs drily. "I sort of know what he means."

A month later, *Rumours* was at Number 1 on both sides of the Atlantic. Officially the 14th biggest-selling album of all time, it remains one of the alchemical works of rock and pop, transcending its mid-'70s West Coast milieu to bewitch three generations of fans and serve as a touchstone for musicians as diverse as Billy Corgan and Grizzly Bear. Last year it achieved that most 21st century accolade: its own episode of *Glee*.

For punk-era firebrands *Rumours* came to symbolise everything they opposed, but today's listeners look past its glint of sunshine on silver coke spoons. Buckingham and Nicks may have been Fleetwood Mac's golden Californian couple, but there was always something subversive and, perhaps, perversely British at the band's core. For each of *Rumours*' flawless harmonies there's a "disorientating guitar". For every sweet melody, there's a lyric inspired by dark emotions and psychic trauma. Divorce, drugs and stir-craziness all swirled into its creation.

For Fleetwood Mac, the road to *Rumours* was marked by maddening setbacks and incredible serendipity. Then, when the band reached their destination, they found themselves on the brink of collapse. As drummer Mick Fleetwood says: "We were lucky to get out alive."

IN JANUARY 2013, *RUMOURS* IS TO BE REISSUED WITH AN extra disc of unreleased alternate takes, plus a promo film – the notorious *Rosebud* – that preserves the group in the amber of their late-'70s megafame. In February, the regrouped Mac begin rehearsals for a world tour. "We work when it feels right," says Fleetwood today. "The tempo is dictated by all of us."

Home for the 65-year-old Fleetwood is the Hawaiian island of Maui, where he has recently opened a beachside restaurant with a picture-postcard view of the ocean. Handily, the 'Mac' in Fleetwood Mac, 66-year-old bassist John McVie, lives on the neighbouring island of Oahu. Nowadays, Fleetwood, with snow-white beard, ponytail and dandyish waistcoat, resembles a retired wizard. Flat-capped McVie, a keen sailor, has turned into a grizzled sea captain.

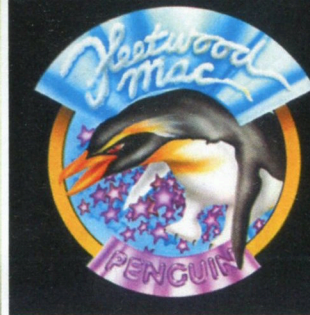
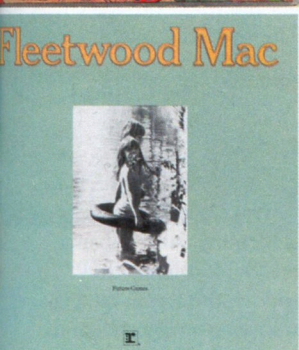
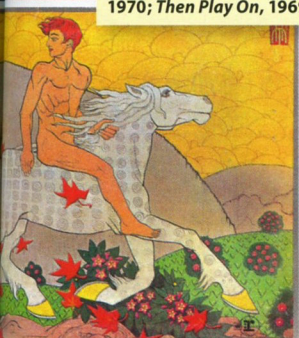
By the time they'd made *Rumours*, Fleetwood and McVie had already weathered many storms. Fleetwood Mac were stars of the late-'60s British blues boom. But by 1971, they'd burned out three gifted guitarists, including founder member Peter Green, the star of the UK hits *Man Of The World* and *Albatross*.

Their luck changed with the arrival of former Chicken Shack vocalist/pianist Christine Perfect. She married McVie and joined Fleetwood Mac for 1970's *Kiln House* LP. A year later, they'd hired Californian vocalist, guitarist and songwriter Bob Welch. Welch wrote what Fleetwood describes as "these lovely kooky songs" for 1971's *Future Games*, '72's *Bare Trees*, *Penguin* and *Mystery To Me* (both '73). Folk, boogie and West Coast pop began to usurp the blues. Slowly, Fleetwood Mac were feeling their way towards a sound that would make them spectacularly rich and famous.

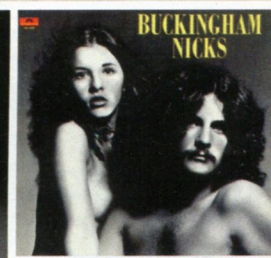
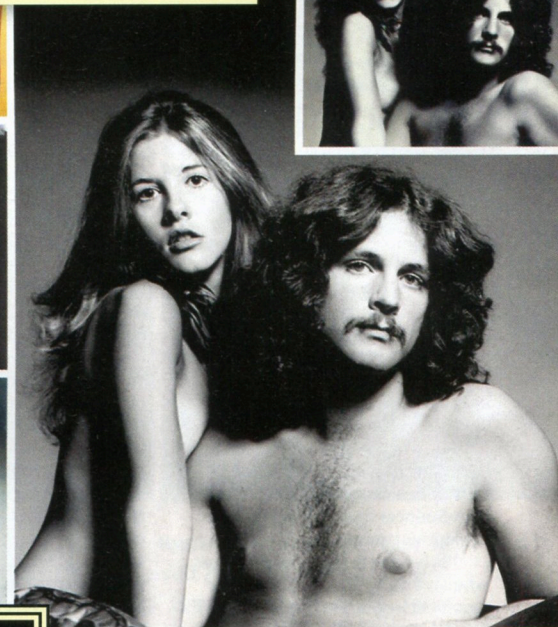
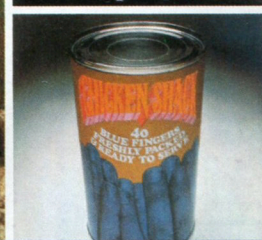
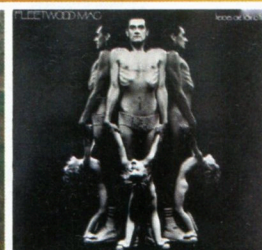
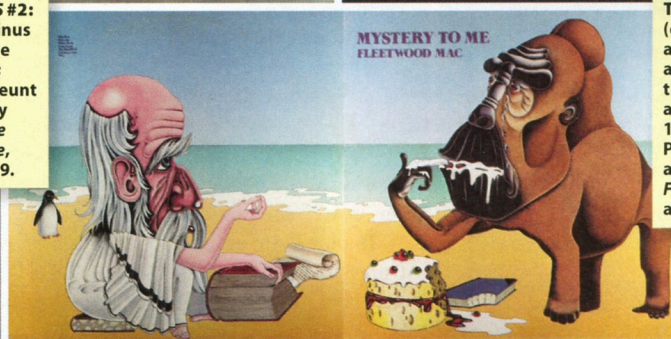
Touring America doggedly, the band sold just enough records, says Fleetwood, "to pay the Warner office's lighting bill". Back home in England, though, they were forgotten. When their 1969 hit *Albatross* was re-released in June '73, a *Top Of The Pops* host told viewers that Fleetwood Mac had since split up.



THE ROAD TO RUMOURS #2: (clockwise from left) minus Dave Walker in 1973; the *Bare Trees* album, 1972; *Mystery To Me*, 1973; exeunt Bob Weston, pursued by Fleetwood, 1974; *Future Games*, 1971; *Kiln House*, 1970; *Then Play On*, 1969.



THE ROAD TO RUMOURS #3: (clockwise from right) Nicks and Buckingham, second and third from right, in Fritz; the golden couple and their album, 1973; *Chicken Shack's* 1968 debut, starring Christine Perfect/McVie; Mac's 1974 album, *Heroes Are Hard To Find*; 1973's *Penguin*, the only album to feature Dave Walker.



In October, Fleetwood cancelled a US tour after discovering that band guitarist Bob Weston was having an affair with his wife Jenny Boyd. Their aggrieved manager Clifford Davis put together his own version of Fleetwood Mac made up of hired hands. "It was a murky time," sighs Fleetwood. "We had to get over to the States and prove that we were the real thing."

In spring '74, Fleetwood, Welch and the McVies took the momentous decision to leave England and move to Los Angeles. With the genuine article on their patch, the 'fake' Mac didn't last, and the 'real' group's next album *Heroes Are Hard To Find* was the first to crack the US Top 40. Fleetwood immediately began thinking about making a follow-up. "I was in this rustic hippy supermarket in Laurel Canyon, when I ran into this guy who worked for Sound City studios out in the Valley," he recalls. "I was looking for somewhere to make the next album, so I agreed to check out his studio." That afternoon, Fleetwood drove to Sound City in Van Nuys, and was introduced to engineer Keith Olsen.

"Keith put on two tracks by this duo he'd recorded," remembers Fleetwood. "It was just to demonstrate the sound of the studio. But it made an impact on me. By coincidence, the two of them were in the studio next door. I have a vague memory of a pretty blonde girl."

"It's the strangest thing," says Nicks, "because I have no memory of meeting Mick that day. And we were not high on drugs. Lindsey and I had no money for drugs back then."

Fleetwood left the studio with Keith Olsen's phone number, and headed back out on tour. "And after the last gig Bob Welch told us he wanted out," he sighs. "I already knew he wasn't super-happy. He

"Warners were terrified. I had executives asking, 'Do we still have a band, Mick?'"
MICK FLEETWOOD

had concerns with his marriage, but I also think he was heartbroken about the amount of work we'd done for so little reward."

The rest of the band were crestfallen, but Fleetwood had an idea. "When Keith played me those Buckingham Nicks songs, the music had absolutely resonated with me. But it wasn't until Bob quit that I realised how much. I'd heard something in Lindsey's play-

ing that reminded me of Peter Green. Straight away, I said, I need to find those people."

Fleetwood called Olsen on New Year's Eve, 1974. "Mick told me Bob had left, and asked me the name of the guitarist he'd heard at Sound City," recalls Olsen. "I told him it was Lindsey Buckingham, but that he and the singer Stevie Nicks came as a pair. He asked me to ask them if they would consider joining the band. So I took my date for New Year's, drove over to Lindsey and Stevie's place, and spent four hours sat in their bedroom convincing them to join Fleetwood Mac."

STEVIE NICKS AND LINDSEY BUCKINGHAM'S STORY is one of the great rock'n'roll fairy-tales. Thirty-five years on from *Rumours*, neither can fully escape the legacy of their ancient love affair.

Today, Buckingham lives with Kristen, his wife of 12 years, and their three children in an elegant estate in Westwood, California. Wiry and lean, only the silver flecks in his hair betray his 63 years. In conversation, Fleetwood Mac's musical perfectionist is as meticulous answering questions as he is when making a record. ➤

THE MAN WHO SAVED FLEETWOOD MAC

There would have been no *Rumours* without Bob Welch. But at what cost to the man behind the tints, asks Mark Blake?

On June 7, 2012, Bob Welch, the former vocalist and guitarist with Fleetwood Mac, committed suicide at his home in Nashville. Welch had been struggling to recover from spinal surgery. He died from a self-inflicted gunshot wound.

In the flurry of obituaries that followed, a common theme emerged. Welch had played a critical part in Fleetwood Mac's history, but his contribution to the band had been eclipsed by their later success.

"Bob's death was unbelievably sad," says Mick Fleetwood now. "And Bob was the man that actually saved Fleetwood Mac."

Welch was raised in a Hollywood family, his father a scriptwriter and producer, his mother a TV actress. In 1971, he was living in Paris, playing in a struggling group called Head West when he heard, via an old girlfriend, that Fleetwood Mac were looking for a replacement for guitarist Jeremy Spencer. Welch recalled meeting a "traumatised" band who'd lost Peter Green the previous year to an LSD trip from which he never quite returned. Now Spencer had quit to join a religious commune.

"Bob came to us out of the ether, when we really needed someone," says Fleetwood. "He became part of a band that could otherwise have drifted into oblivion."

Welch moved to England and into Benifols, the band's communal house in Hampshire. "I wasn't pushy and I didn't want to be a guitar star," he said. "Mick ran a loose ship. We jammed, got drunk and had a good time." He made his debut on 1971's *Future Games*, and by the time *Bare Trees* emerged the following year, his songs were steering Fleetwood Mac in a distinctly Californian direction, typified by the single *Sentimental Lady*. Around him, musical chairs

continued with the 1972 departure of guitarist Danny Kirwan. Savoy Brown singer Dave Walker and guitarist Bob Weston came and went.

Welch was emerging as an able frontman, his clever songwriting and laconic, half-singing, half-speaking vocals helping to bind scattershot albums *Penguin and Mystery To Me*. When schismatic manager Clifford Davis claimed ownership of the group's name and tried to keep the 'real' Fleetwood Mac off the road, Welch urged their fateful move to Los Angeles. "If we hadn't listened to Bob, who knows what would have happened," admits Fleetwood.

But it was their saviour's turn to bail after 1974's *Heroes Are Hard To Find*, ground down by three years of "going round and around in circles". After two flop albums with art-rock trio Paris, Welch embarked on a solo career, managed by Mick Fleetwood. By now, Fleetwood Mac were a multi-platinum act. "I contributed something to the sound of the group and I felt very proud that they were making it," Welch insisted. "I didn't feel like I was missing the boat."

In 1977, the year of *Rumours*, Welch's re-recording of *Sentimental Lady* (backing vocals by Christine McVie and Lindsey Buckingham) became a US hit. The accompanying album, *French Kiss*, went platinum. But by the '80s his career was in freefall and he'd developed a serious drug habit. He later sued Fleetwood Mac for underpayment of royalties (there was a recent rapprochement), and Welch spent his final years writing and recording in Nashville. "In hindsight," he said. "I realised the only thing I could have done was leave Fleetwood Mac when I did."

"I'd have hated Bob to have become like Pete Best in The Beatles," says Fleetwood. "But he went off to a solo career and garnered some real success. He felt identified and not just left on the sidelines.

But people forget how important he was to this band. Bob Welch kept us alive."

"Bob came to us out of the ether, when we really needed someone."

MICK FLEETWOOD

THE ROAD TO RUMOURS #4: (right) Nicks and Buckingham go Technicolor topless, while the group, in atmospheric black-and-white, prep for a radio session in New Haven, CT, October 1975, shortly before starting work on *Rumours*; (bottom right) 1975's breakthrough *Fleetwood Mac* album and bottom, the recently-severed couple play nice.

◀ Nicks, too, resides in California, but recently downsized from a palatial villa in Encino with a two-storey waterfall in the front entrance. Her latest solo tour finished just three days ago, and her speaking voice sounds huskier than ever. "Stevie doesn't stop working," forewarns Fleetwood. "She's turning into Edith Piaf."

In 1997, your writer joined Fleetwood Mac on tour in Detroit. In a hotel bar after the show even Fleetwood and John McVie smiled at the sight of Nicks gliding through the lobby, surrounded by a phalanx of handmaidens. In conversation, however, she's un-starry, direct and mischievously funny. "Have I exhausted you yet, dear?" she purrs, after one especially lengthy answer.

Buckingham and Nicks met in 1965 when Phoenix-born Stevie transferred to Lindsey's high school in the Bay Area suburb of Atherton. She was 17; he was 16. Her grandfather, Aaron Jess Nicks Snr, was a country and western singer, and Stevie, too, had begun singing and writing country songs. Buckingham was the third son of a San Francisco coffee magnate. He joined his first band, an acid rock group called Fritz, in 1966. Nicks became their lead singer two years later. By 1971, though, they were still searching for a deal.

Keith Olsen was interested, and cut a demo for Fritz. But he wanted to work with Buckingham and Nicks, not the whole group. The pair agreed to the split. "All through Fritz, Lindsey and I were dating other people," says Nicks. "I'm not sure we would have even become a couple if it wasn't for us leaving that band. It pushed us together."

At Olsen's urging, the Polydor imprint Anthem offered the duo a deal and *Buckingham Nicks* was released in summer 1973. According to Buckingham, its elegant folk-rock sound was inspired by "Cat Stevens and Jimmy Page's acoustic guitar playing in Led Zeppelin." The only place they found an audience was Birmingham, Alabama, where they'd attract 2,000 paying customers. Buckingham: "In LA, we played to 20 people." Without label support, the album died.

Undeterred, Buckingham carried on writing songs. He and Nicks had now moved into an apartment with Sound City's assistant engineer, Richard Dashut. Nicks took a job waitressing for \$1.50 an hour at a Hollywood restaurant, while Dashut and Buckingham worked on the music. Nicks: "I'd get home at 6pm, fix dinner and straighten up, 'cos they'd been smoking dope and working on songs. Then from nine until three, I joined Lindsey on the music. Then I went to bed, got up and went back to my waitressing job."

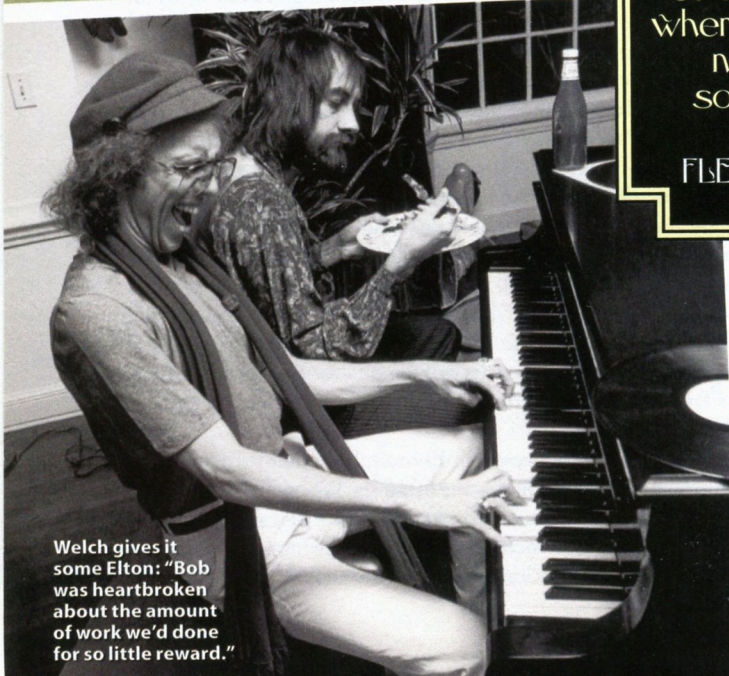
WHILE BUCKINGHAM NICKS TOILED under the radar, compiling the bulk of a second album, Anthem went bust, and when Nicks went home to visit her family, they were shocked by how much weight she'd lost. For her, the offer to join Fleetwood Mac couldn't have come at a better time.

"After Keith came to see us on New Year's Eve, I scraped together every dime I could find, went to Tower Records and bought all the Fleetwood Mac records. And I listened to them. Lindsey did not. He listened to the songs that had been hits in England. I told Lindsey we could add a lot to this band."

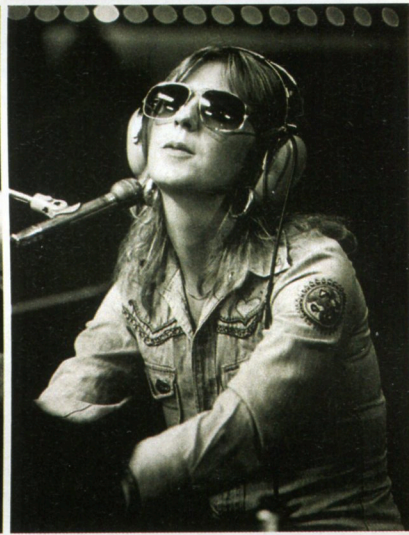
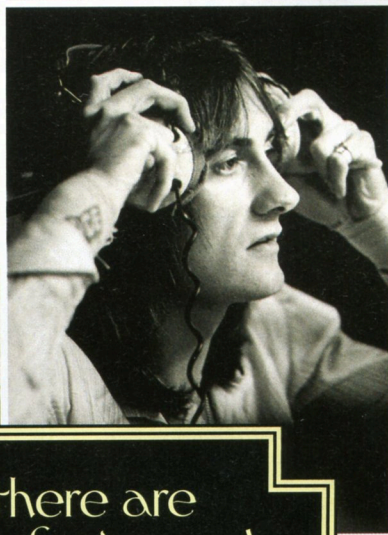
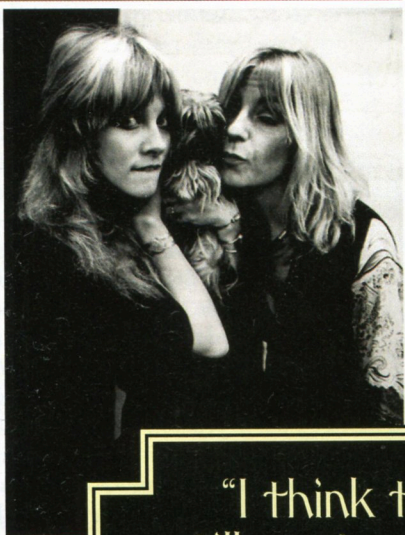
"I wouldn't say that I had to be persuaded to consider joining Fleetwood Mac," insists Buckingham. "But there was some ambivalence. We were working on our second record, and much as I'd been a fan of Peter Green I wasn't sure what this band was now. They'd gone from incarnation to incarnation..."

Nevertheless, the pair agreed to meet the band for dinner. "I said, Listen Lindsey, we're starving to death here," laughs Nicks. "If we don't like them, we can always leave."

In the meantime, Fleetwood had played the Buckingham Nicks LP to the McVies. They liked what they heard, but there was one caveat: "Christine had to meet Stevie first," says Fleetwood, "because there would have been nothing worse than two women in a band cat-fighting."



Welch gives it some Elton: "Bob was heartbroken about the amount of work we'd done for so little reward."



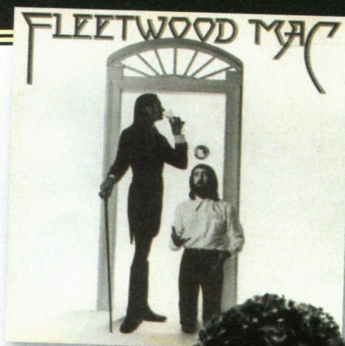
"I think there are still parts of mine and Stevie's relationship that are unresolved."
LINDSEY BUCKINGHAM

With soundings positive, an ensemble summit was planned at a Mexican restaurant. "Fleetwood Mac pulled up in these two old white Cadillacs," says Nicks. "Mick was dressed beautifully with a fob watch in his vest pocket. John was so handsome. We went to dinner and we just had the best time. And I kept thinking, Oh my God, I can be in this band."

"As soon as we started rehearsing," recalls Buckingham, "we found this tremendous chemistry between five people who, on paper, wouldn't necessarily have been in a band together. But Stevie and I didn't realise how much was at stake. The others, of course, were trying to keep Fleetwood Mac from going under."

WORK ON THE FIRST ALBUM BY THE new-build Mac began at Sound City in February 1975, with Keith Olsen producing. "Lindsey and I were a little bit on the rocks when we joined," says Nicks. "But making the album pulled us together. We healed the wounds in our relationship, because things were going way too well to consider a break-up."

They brought with them a batch of their own songs. "I didn't want someone that was going to mimic what we'd done before," says Fleetwood. "That would have been hokey. Lindsey and Stevie came to us fully formed. It worked right from the start. Chris, Lindsey and Stevie's voices created these wonderful harmonies. We'd started to explore harmonies with Bob Welch. But we were still unknowing. Lindsey had so much energy. We needed someone with a vision."



Buckingham admits that in pursuit of said vision he stepped on some toes, notably John McVie's. "I think there were times when John was railing against something that was good for Fleetwood Mac but not good for his ego," he says. "But sometimes I could go too far. I've always been the troublemaker in Fleetwood Mac."

Of the album's 11 songs, Monday Morning, Landslide and Rhiannon had been written for the notional second Buckingham Nicks album, while a version of Crystal had appeared on the duo's debut LP. "I remember John coming up to me in the studio and saying, 'We used to be a blues band,'" says Keith Olsen. "And I said to him, But John, this is a much shorter road to the bank."

Fleetwood Mac's 10th album, titled simply *Fleetwood Mac*, was released in July. At first, radio support was slow. But the band went straight out on tour to show off the new line-up. In the studio, Buckingham was the band's driving force. Live, Nicks became its focal point. Dressed in top hat and black chiffon, she lived out Rhiannon, her signature song about a Welsh witch, bringing a touch of glamour and theatre to the band.

"There were no ruffled feathers with Christine," insists Fleetwood. "Chris hated having to go out front and sing. She was happy for Stevie to do it. And having Stevie and Lindsey in the band also encouraged her songwriting. Chris came into her own as a writer."

In September, Warners released Chris-

Corbis, Fin Costello/Getty Images (6), Eyevine

CHAIN REACTION

The 10 Fleetwood Mac songs that led to *Rumours*.

1. SENTIMENTAL LADY

(from *Bare Trees*, Reprise, 1972)



Bob Welch's romantic tribute to his first wife was the runaway winner on 1972's *Bare Trees*.

Supported by

Christine McVie's understated backing vocals, it was the first song to explicitly reference the West Coast sound Fleetwood Mac would later make their own.

2. HYPNOTIZED

(from *Mystery To Me*, Reprise, 1973)



Welch apparently wrote this eerie blues after dreaming that a UFO piloted by a Navajo shaman had landed on the tennis court in Fleetwood Mac's communal country pile. "I was always attracted to the old Fleetwood Mac's mystic side," says Stevie Nicks today.

3. WHY

(from *Mystery To Me*, Reprise, 1973)

Christine McVie's poppier style of songwriting found a natural home in the Buckingham Nicks-era Fleetwood Mac. Before that, she was finding her way with reflective love songs such as this long-lost LP track, complete with cinematic strings.

4. BERMUDA TRIANGLE

(from *Heroes Are Hard To Find*, Reprise, 1974)



In the early '70s, spooky tales of disappearing planes and ships, possibly UFO or Atlantis-related, fuelled the stoner imagination. Another mystical Bob Welch composition, with strangely Buckinghamesque guitar fills, nicely driven by Fleetwood's fabulous, almost motorik drumming.

5. FROZEN LOVE

(from *Buckingham Nicks*, Anthem, 1973)



The Buckingham Nicks track that grabbed Mick Fleetwood's attention during his visit to Sound City

studios. *Frozen Love* was a mighty prog-folk epic, whose vocal dynamics and melodramatic guitar solo became some of the building blocks for *Rumours*-era Mac.

6. CRYSTAL

(from *Buckingham Nicks*, Anthem, 1973)

Reworked for the *Fleetwood Mac* album, this beautiful ballad had its first outing as a single and track on *Buckingham Nicks*. The later version has a bigger sound, but there's something compelling about the raw original: the sound of two penniless musicians, literally, singing for their supper.

7. L.O.L.A. (MY LOVE)

(from *Buckingham Nicks*, Anthem, 1973)

Buried away towards the end of side two of *Buckingham Nicks*, this rather hokey country-blues came in handy a little later, when the frazzled Fleetwood Mac needed a new intro for *The Chain*. They found what they were looking for here.

8. MONDAY MORNING

(from *Fleetwood Mac*, Reprise, 1975)



Buckingham's brisk country-rocker was earmarked for the second *Buckingham Nicks* LP. Instead, it opened *Fleetwood*

Mac (aka 'The White Album') and still suggests dazzling LA sunshine, the open highway and a bright future for the beleaguered Mac.

9. OVER MY HEAD

(from *The Very Best Of Fleetwood Mac*, Reprise, 2002)



"Lindsey and Stevie helped bring Christine out of her shell as a songwriter," says Mick Fleetwood. Although included

on the *Fleetwood Mac* album, it was the remixed version of this McVie composition that became the group's first American Top 10 hit.

10. RHIANNON

(from *Fleetwood Mac*, Reprise, 1975)

Stevie Nicks wrote her signature song about a witch after reading Mary Leader's occult 1973 novel *Triad*. "I presented my songs to Lindsey on a cassette," she says, "which I would leave by the coffee pot, with a note saying, 'Here is a new song. You can produce it but don't change it.'"

< time's *Over My Head* as a single. It was the push *Fleetwood Mac* needed. The single broke into the US Top 10. A month and a half later, the album had sold a million copies. "Only me and John knew what it felt like," says Fleetwood, "because we had been there when the band were huge in England. For the rest of the gang it was a case of, 'Oh my God! What is this?' For John and I it was more emotional. After living through the Peter Green era, we realised that something special was happening again."

YET, IN TRADITIONAL FLEETWOOD MAC STYLE, THEY would soon be brought back to earth. Seven years living, recording and touring together had taken its toll on the McVies. Christine announced that she was leaving John, and was now seeing the group's lighting director, the improbably named Curry Grant. Neither party considered leaving *Fleetwood Mac* though. "We had two alternatives — see the band collapse or grit our teeth and carry on," recalled Christine.

Not wishing to lose momentum, the group came straight off the road and began planning their next album. By February '76, they were at the Record Plant in Sausalito. The ramshackle-looking studio on the San Francisco Bay inside resembled a padded cocoon: dark, claustrophobic. One room in the facility had its own bed surrounded by velvet drapes with a control booth sunk into the floor. It was nicknamed Sly Stone's Pit, as Stone had spent most of his time in there while making *There's A Riot Goin' On*.

The band hired two co-producers: Buckingham and Nicks' former flatmate Richard Dashut, and Ken Caillat, who'd just helped engineer Warren Zevon's debut. Fleetwood handed them each a Chinese I-Ching coin to generate some "good-luck energy". They'd need it.

Somewhat naively, Fleetwood had rented a house for the band to live in just behind the studio. Nicks: "Chris and I managed one night there, and then said, No way. We left the boys to it and rented a place of our own." Nicks had her own reasons for moving: she had just told Buckingham that it all over between them. "Lindsey and I were fast, rich, beautiful and successful," she says. "And," quips Buckingham, "there is nothing like success to undermine... things."

"Stevie and I had been having problems," he continues. "But when Chris left John you had this situation where the two women reinforced each other's notions... It was a catalyst to speed up what would have happened to Stevie and I anyway, but might have taken longer under normal circumstances."

Recording at the Record Plant, Sausalito: (right, from bottom) the studio, inside and out, plus the notorious guest house. Nicks: "Chris and I managed one night there and then said, No way."



The studio atmosphere was understandably charged. “I thought I was going to be making a regular album,” says Ken Caillat. “Then I heard this yelling and saw Chris throw a glass of champagne in John’s face. Then Stevie and Lindsey started having an argument over the microphone. Then Mick walked in with tears in his eyes as he’d just got off the phone to his wife. I started to think it was contagious.” Stoking the tensions, Fleetwood insisted the band work 12-hour days. “If we finished at midnight, I tried to make sure we didn’t start the next day until noon,” says Caillat. “But Mick was obsessed. We worked 35 days straight without a day off.”

STORIES FROM THE MAKING OF *RUMOURS* have since entered rock’n’roll folklore. But Caillat insists that, despite one report, Fleetwood never removed the studio clocks to prevent the band from knowing how long they’d been working. “It was so dark in there, you never knew whether it was day or night anyway.”

Reports, too, that they spent four days tuning a piano have been exaggerated slightly. “Yes, it did drag on for four days,” Buckingham says, “but we weren’t tuning for 12 hours a day. We were trying different tuners. Though it’s quite conceivable that in those days when everyone was a little... er, wacked out, it took longer than it should have done.”

Coming off the back of a platinum album, the band indulged themselves. An electric harpsichord was shipped in for Stevie’s spooked-sounding ballad Gold Dust Woman. To achieve a certain rhythmic effect on Lindsey’s percussive Second Hand News, Buckingham ‘played’ the faux-leather seat of a studio chair. Fleetwood, meanwhile, recalls hours wasted looking for some elusive sound effect by lashing two bass drums together. “I used to sit there and read, crochet or draw while all this was going on,” says Nicks. “And I would make my little suggestions, like a wingman.”

However, getting “wacked out” was also becoming an occupational hazard. One night was

lost after the band consumed a tray of cookies, not knowing they were laced with marijuana. Nicks: “We sat there for hours just staring at each other.”

There was also a communal bag of cocaine on the mixing desk. “*Rumours* was the beginning of their cocaine use,” states Caillat. “At that time, they were amateurs. This bag sat there for anyone to help themselves. But of course that meant there were times when we worked ’til 4am and then had to take the next day off.”

Along with the workload, the cocaine helped blot out the trauma in their private lives. “You felt so bad about what was happening that you did a line to cheer yourself up,” sighs Nicks. “We honestly thought that it couldn’t harm us. That it wasn’t addictive. How wrong we were.” Later, Fleetwood informed journalists that *Rumours* would have carried a credit for his coke dealer — had the dealer not been murdered before the record came out.

“When it comes to these war stories about our substance abuse, I am the prime candidate,” Fleetwood concedes. “I was very open about my cocaine use. These days I try to de-romanticise all that. But it’s true. It happened. I always imagine us making *Rumours* was a bit like Paris in the 1920s.”

Fleetwood’s enthusiasms were infectious. “My attitude was ‘when in Rome...’” says Buckingham. “But I was never the guy buying the stuff. On *Rumours*, I don’t think I went for more than 36 hours straight without sleep. Though I can’t speak for the rest of the band and certainly not Mick.”

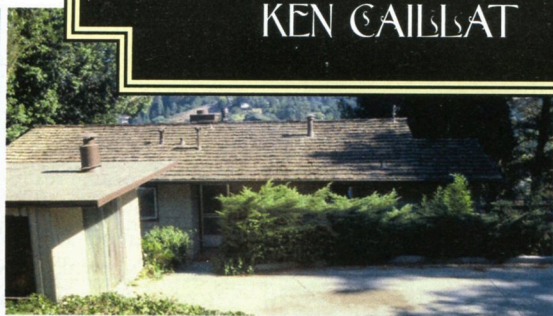
Their noses may have been numb, but their songs — heart-broken, tumultuous, addressing specifics about their writers’ lives — were anything but. “Dreams and Go Your Own Way are what I call the ‘twin songs,’” says Nicks. “They’re the same song written by two different people about the same relationship.”

Nicks remembers Dreams unfolding in Sly Stone’s velvet ➤



“I heard this yelling
and saw Chris throw
a glass of champagne
in John’s face.”

KEN CAILLAT



•Buckingham rocks the Berkeley Community Theatre, February 28, 1977: “Touring with an ex is not a problem.”

H.W. Worthington, courtesy of Making Rumours/Ken Caillat (3), Getty Images

CHRISTINE MOVIE SPEAKS!

STOP PRESS

Retired?
Reclusive?

Not when MOJO's on your trail. The *Rumours* Songbird checks in with Mark Blake.



Mick Fleetwood says that the arrival of Stevie Nicks and Lindsey Buckingham brought you "out of your shell as a songwriter".

When Stevie and Lindsey joined I was in awe of the way they wrote and sang together. It was tough to compete and be good enough. I wasn't a prolific writer to any degree. I didn't start writing songs properly until I joined Fleetwood Mac. I was quite a novice on *Bare Trees* and *Future Games*.

What do you think of *Rumours* now?

It was a real pleasure to listen to it again. I've had it lying around but not listened to it for years. It's like if you live next door to Buckingham Palace, you don't go and look at it every day.

What do you remember about writing your songs?

I did most of it in the Record Plant in Sausalito. As the songs popped up, we had to start thinking about tempos and keys. So I wrote Don't Stop and You Make Loving Fun specifically because we needed something of that tempo, and that spurred the songs along. I wrote Songbird in half an hour after I woke up in the middle of the night with the song there in my head. So I got up and wrote it on the piano.

***Rumours* has a reputation as a West Coast rock album, but your songs gave it a very English flavour.**

Yes, because I don't have a mid-Atlantic singing accent. I never did. I had to sing with a slight American accent when I was singing with Stevie and Lindsey. I had to adapt my vocal accent a bit. But you could always tell I was English. I think that was an important part of our sound.

Have the stories about the making of the album been exaggerated?

Ha! What have the others told you? It

was pretty wild, but we girls were better behaved.

Lindsey Buckingham said Mick was the worst...

Well, Mick was a troublemaker – you know what Mick's like. They were wild days. I can't deny there was a lot of lunacy in the studio. But Stevie and I rented a condominium in Sausalito to get away from all that. It was the boys who all stayed at the Record Plant house. So that's where all the madness was happening.

Is it painful listening to these songs, some of which were about your marriage breaking up?

No. John and I have long since made friends, and I am sure Stevie and Lindsey have as well. But I am often still flabbergasted at how the hell we managed to make it in the first place. But that was what tied us together – we knew that the music was good. The chemistry was such that we brought the best out in each other.

Where does *Rumours* rank in history of Fleetwood Mac?

Well, I always had a bit of a penchant for *Mystery To Me* [1973]. I loved a lot of Bob Welch's songs, but I'm afraid it's a distinct third place to *Rumours* with the white *Fleetwood Mac* album sitting at second place.

Do you stay in touch with the others?

I am in touch with John very often. Stevie and Lindsey not so often.

You've also been to see Fleetwood Mac play live since you left.

Yes, I have a really good time when I go. I can stand at the soundboard and watch them sweat (laughs). They do my songs, Don't Stop and World Turning, but they are limited to what they can do of mine. I think they tried You Make Loving Fun but I don't think the sound of their vocals were right. But I wish them well.

I interviewed you on tour with Fleetwood Mac in 1997 and you told me you were leaving the group to go to England and open a restaurant.

I didn't open a restaurant, but I did go to a few cooking schools. It was too much like hard work!

"I am in touch with John, Stevie and Lindsey, not so often."

CHRISTINE MOVIE



Married to John McVie in 1970 and (above) flying solo in 2003.

◀ draped Pit. With just a cassette player and Fender Rhodes piano for company, she conjured a gentle elegy for her and Buckingham's relationship. By contrast, Buckingham's *Go Your Own Way* was an angry kiss-off.

"Lindsey took a more punk rock approach," shrugs Nicks. "But that was his way of getting through it. I still don't like the line in *Go Your Own Way* – 'shacking up is all you wanna do' – but unfortunately that's how he felt about me. And I have to live with that."

"I guess Stevie would rather have seen that song politicised," Buckingham ripostes. "But what are you going to do? There is so much truth going on in all of those songs that there is no way you change them."

"They were writing those songs about and to each other," observes Mick Fleetwood, "and then singing them on the same mike. I don't know how they did it. Warners were terrified. I had executives phoning up and asking, 'Do we still have a band, Mick?' And I said, Yes, because we will not stop what we are doing for anything – even if we have to crucify ourselves."

TOWARDS THE END OF THE GROUP'S TIME AT THE Record Plant, Fleetwood started to believe "that we were all going insane". The claustrophobic environment was too much: ex-couples were screaming at each other or not speaking at all; the days were blurring into nights; one studio engineer had taken to sleeping under the mixing desk as "it was the safest place to be". Drugs and alcohol were rife.

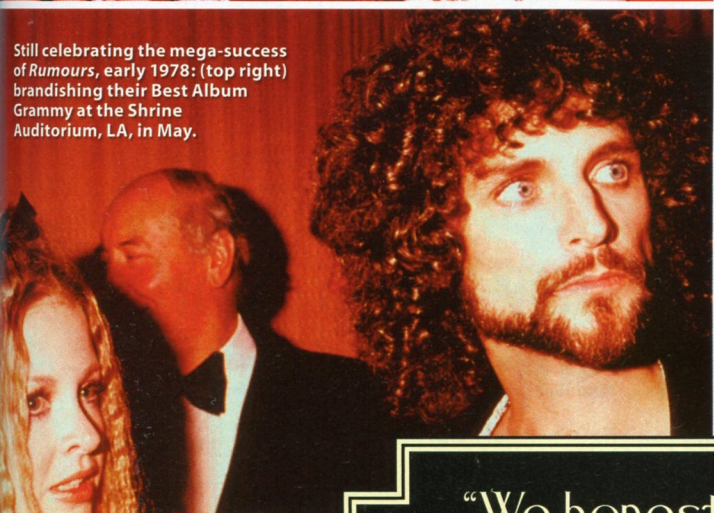
A single incident convinced the drummer it was time to move on. "One night I turned up and I saw John McVie, on his own, trying to master a bass part. This very well-grounded Scotsman was on his hands and knees praying, with a picture of his guru and a bottle of brandy in front of him." Fleetwood pauses, as if he still can't believe what he saw. "And John was so *not* that sort of guy. I knew then that we had to get out of there."

The band emerged from the Record Plant, blinking into the daylight, and headed off on another tour. In between shows, they returned to Los Angeles to finish the album. Fleetwood fielded more calls from concerned executives who now realised the band wouldn't make the planned September release date. *Rumours* still wasn't finished. They had 3,000 hours of recordings, and the master tape was now dangerously thin. During one meticulous 16-hour session, the overdubs were transferred from the deteriorating master to another first-generation tape containing the basic tracks. Caillat: "If we hadn't done that we'd have lost everything."

"At one point I think we'd rented every studio in LA," says Nicks. "And just spent months overdubbing and spending more money. We became self-indulgent, spoiled and excessive, but we didn't care. That was when the cocaine really came into the picture and in a very big way."

In December 1976, Warners announced that Fleetwood Mac's new album was imminent. Its working title, *Yesterday's Gone* (from a lyric in Don't Stop) had been changed, at John McVie's suggestion, to *Rumours*. Only one song, The Chain, was credited to all five members. The lyric – "I can still hear you saying you would never break the chain" – described what Fleetwood calls "the realisation that the music we were making together was more powerful than any of us." The song had started life at the Record Plant. In LA, the group re-wrote the verses, and added a new intro, a re-working of the opening to *Lola* (My Love), a song from *Buckingham Nicks*, the flop whose sound had since played such a vital part in revamping Fleetwood Mac.

Released in January '77, *Rumours* would have the largest advance orders of any album in Warner Bros' history. By March it had topped the charts in the US, Canada, Australia and the UK: a sweet victory for the three exiled Brits who'd seen Fleetwood Mac written off for dead at home. Four singles from the album would also become US Top 10 hits. At the last official count, *Rumours* has sold 40 million copies worldwide.



Still celebrating the mega-success of *Rumours*, early 1978: (top right) brandishing their Best Album Grammy at the Shrine Auditorium, LA, in May.

"We honestly thought that cocaine couldn't harm us. That it wasn't addictive. How wrong we were."
STEVIE NICKS

RUMOURS CASTS A long shadow, one that a further five US Top 20 Fleetwood Mac albums have not shaken off. You sense this is a source of frustration to Buckingham, who quit the band for a time, and has made a raft of idiosyncratic, undervalued solo albums. "I actually think *Fleetwood Mac* is a better-recorded album than *Rumours*," he ventures. "But we always knew *Rumours* was good, and expected a certain outcome. I don't think anyone could have predicted the Michael Jackson world we'd find ourselves in."

Asked what he would do if he heard a song from *Rumours* on the radio now, he surprises himself with his answer. "My kneejerk reaction would be to change the station... God! Why is that? I guess it's because it might dredge up the subtext around the songs, and that's not always pleasant."

"Oh, Lindsey, what's the matter with you?" laughs Nicks, when MOJO informs her of her ex-partner's response. "I can be walking down the street and hear something, and think, What's that? And a block or two later I realise I am hearing Mick's drums and John's bass, and it's a Fleetwood Mac song playing. I can actually feel it in the ground. And it always makes me smile."

Christine McVie will not be joining Fleetwood Mac's 2013 tour. She quit in 1998, and since a solo album, *In The Meantime*, in 2004, has retired from the public eye. "Christine sold her house in LA, got divorced, went back to England, burned every bridge she had," says Buckingham with unexpected vehemence. Nicks says she misses her: "If I could talk Christine into com-

ing back, I'd be on a plane to England tomorrow."

So audiences will see just the one bittersweet love affair relived on stage, though its two protagonists lead very different lives these days.

"Lindsey has two daughters now, and lives in girl world," laughs Nicks. "That's been good for him.

It's softened him up. I am single by choice. I took the choice of following my music. I could not have done that if I was married and certainly not if I had a child."

At any Fleetwood Mac show, the loudest applause greets the songs from *Rumours*, and the moment when Buckingham takes his ex-lover's hand. It's showbiz, but you sense emotions still simmering. "Touring with an ex is not a problem," he says, "but I think there are still parts of mine and Stevie's relationship that are unresolved, and it will be interesting to visit that on this next tour. I know that what makes *Rumours* so attractive to people is the fact that we were making this music while all our hearts were breaking."

In the meantime, Mick Fleetwood, Mac's founder, figurehead and "Father Hen", will never take *Rumours* for granted.

"Fleetwood Mac were practically finished in 1974," he says. "I drove past that rustic hippy supermarket in Laurel Canyon a while ago.

And I thought to myself, What on earth would have happened to me, to all of us, if I hadn't stopped there that day?" **M**



Touring, minus Christine, 2009: "We work when it feels right."



For more photos see *Making Rumours: The Inside Story of the Classic Fleetwood Mac Album* by Ken Caillat with Steven Stiefel (John Wiley & Sons, hardback £17.99).

Alamy, Rex (4)