

**FACHARBEIT**

aus dem Fach  
Englisch

Thema:

Marc Bolan – life and work of a 20<sup>th</sup> century superstar

Verfasser: Johannes Voggenthaler  
Leistungskurs: Englisch  
Kursleiter: StR Thomas Witt  
Abgabetermin: 03. Februar 2003

Erzielte Note: \_\_\_\_\_ in Worten: \_\_\_\_\_

Erzielte Punkte: \_\_\_\_\_ in Worten: \_\_\_\_\_  
(einfache Wertung)

Abgabe beim Kollegstufenbetreuer am: \_\_\_\_\_

\_\_\_\_\_  
(Unterschrift des Kursleiters)

# Table Of Content

<b>1. Introduction:</b>	<b>3</b>
<hr/>	
Glam Rock.. .....	
<b>2. Main part</b>	<b>4</b>
<hr/>	
2.1. Short biography.....	4
2.2. Bolan's idols and inspirations.....	6
Rock 'n' Roll in the 50ies and early 60ies: Elvis Presley and Bob Dylan.	
Literature: (Lord of the rings, science fiction etc.)	
Various musical influences in the 70s	
Eastern philosophies	
2.3. Analysis of his musical work.....	7
Toby Tyler à Marc Bolan à Johns Children à Tyrannosaurus Rex à T.Rex	
2.4. Bolan and the twelve bar blues.....	17
"Let's face it, the majority of pop hits that make it are a permutation on the twelve-bar blues and I've found one that works"	
2.5. Marc Bolan as a stage character.....	17
images changes	
2.6. Effects on the music business.....	19
Creation of glam rock	
Influences on punk	
2.7. Tony Visconti and the invention of the T.Rex sound.....	20
2.8. "Born to Boogie".....	20
2.9. Posthumously released recordings.....	22
The Children Of Rarn	
Billy Super Duper	
2.10. Fandom on the internet .....	22
<b>3. Conclusion</b>	<b>23</b>
<hr/>	
<b>4. Sources</b>	<b>24</b>
<hr/>	
<b>5. Appendix</b>	<b>26</b>
<hr/>	

## **1. Introduction**

Imagine it's 1972. Dramatical changes have taken place in music business during the last five years. Folk and psychedelic hippie music have come out of fashion, just like progressive rock. In their place now there is something completely different. To be honest one must say that this different kind of music was not completely new. It was some kind of popular music that kids and teenagers fancied, that in most cases was performed by boy groups with an unspectacular line-up (usually one or two guitars, one bass, and drums with the guitarist performing the vocals). The beat was simple and percussive. So far it all seemed to resemble the early beat movement in the nineteen sixties, and so far that's correct, because these groups in some way were some kind of a 1970's substitute for the Beatles. But so far you don't know about the clothes these people wore: They had glittering applications on their jackets and pants and the boots were higher than ever before. It was fashionable for men to dress more in a more female way and for women to dress like men. But the change in fashion did not only affect clothes: Men started to make themselves up. More and more pop stars could be seen wearing eyeliner and make up, many of them with a slight touch of rouge on their cheeks and glitter on their eyelids. Looking good on stage had become fashionable again, when these groups restarted to make the rock glamorous. This so called glam rock was as shocking at its time as the beat had been a decade before. Beat music (just like rock 'n' roll) was shocking because teenagers were dancing to it in an indecent way, but by 1972 this was not shocking anymore. Glam rock was shocking with a new sexual revolution. Bisexuality and androgyny were the trend that seized the place of free love. Even if they were not bisexual some people said they were, just because it was cool to say one was.

Glam was a fresh, new thing. It was a brand new alternative to the so called 'bubble gum' music and progressive rock.

These aspects show, that glam rock can not only be defined with musical terms, because it was not only a musical phenomenon. Optical extravagancies and strange shows mattered often more than the music itself. Style mattered more than substance.

The history of glam is closely connected with the story of a man who is said to have invented the glam and became its uncrowned king; a man who was later accepted as the godfather of punk (one of the few who were accepted by the punks). This man's name was Marc Bolan.

## 2. Main part

### 2.1. Short biography

Well, his name was not really Marc Bolan. His name was Mark Feld. He was born on September 30th in 1947 A.D. in Hackney Hospital, East-London and was the second child of Simeon and Phyllis Feld, a Jewish working class couple who lived in Stoke Newington, London at that time. His brother, Harry Feld was two years senior to him.

He attended Northwold Road Primary school from September 1952. In 1957 he played in a skiffle band with Helen Shapiro, who became a child star a little later with hits like "Walking Back To Happiness" , and her cousin Susan Singer. According to Marc this band was called "Susie & The Hula Hoops", but it's not very probable that this is true. The band split very soon.

In 1958 Mark switched to William Wordsworth Secondary Modern School. By that time he had become a so called modernist. The modernists, or "mods", were mainly working class teenagers who cared a lot about their clothes and their appearance. In an article about London's mod scene that was published in Town magazine in 1962 Mark claimed that he *"got 10 suits, eight sports jackets, 15 pairs of slacks, 30 to 35 good shirts, about 20 jumpers, three leather jackets, two suede jackets, five or six pairs of shoes and 30 exceptionally good ties."*<sup>1</sup> Though very young he soon became the leader of a gang and was considered the best looking mod in his quarter.

But when the Feld family moved from Hackney to Summerstown, south London, in 1961 Marc was torn out of this group and *"The King of Stamford Hill"*<sup>2</sup> was thrown off his throne. Marc had to switch school again, but he didn't attend the classes for a long time. After two weeks he never went back there, although he had only a few more months to go till his graduation.

He then worked mainly as a waiter in cafés and bars, but also as a photo model for a mail-order catalogue.

The mod times were soon left behind and Mark desperately wanted to start

---

<sup>1</sup> „Bolan – the rise and fall of a 20th century superstar“ by Mark Paytress; Omnibus Press, London 2002; page 17

<sup>2</sup> Quotation from a song by David Bowie in „Bolan – the rise and fall of a 20th century superstar“ by Mark Paytress; Omnibus Press, London 2002, page 27

a career in the music business. His first demo recordings were probably cover versions of Bob Dylan's "Blowing in the Wind" and Dion DiMucci's "The Road I'm on (Gloria)". The acetates of this recording session read the name "Toby Tyler".

The demo recordings did not make any impressions on music publicists. But when Mark wrote some songs of his own he soon managed to get a contract with Decca. Mark Feld, who now called himself Marc Bolan was envisaged to become some kind of Decca's Donovan, but the records didn't sell.

When his second single didn't sell either, Marc got himself another manager/producer: Simon Napier Bell (who made himself a name when he produced the Yardbirds). Another single was recorded and again it flopped. A little later Bell gave him the chance to play in a group again: 'John's Children' were not very talented, but they had much power. Bell thought they needed a good songwriter, so he introduced Marc to them. It was a good choice. With Marc's song 'Desdemona' they were relatively successful and they had the chance to go on tour with 'The Who'. Unfortunately this was not a good choice at all. With 'John's Children' being even more destructive than 'The Who' a concert in Ludwigshaven ended up in a disaster even before 'The Who' could perform. As a consequence John's Children were excluded from the tour. Soon thereafter Marc split up from 'John's Children' when he was not satisfied with the way Napier-Bell was producing a song that he had written.

Alone again Marc advertised in 'Musical Express' to form a new electric group that was going to be called 'Tyrannosaurus Rex' (quite a tongue twister at that time). Some people answered on that advert, among them a drummer who called himself Steve Peregrin(e) Took. With him and some other guys he had a full band that made its debut without any rehearse, but nearly split up little later. Only Steve Took stayed. Weeks later Marc had to give his electric guitar back to the record company and Steve Took sold his drum set to buy something to eat. It was replaced by a pair of bongos.

Consequently 'Tyrannosaurus Rex' became an acoustic duo. When they performed at the UFO, an underground club in London, they met Tony Visconti, a young producer who was looking for new talents. With Marc and Steve he had found what he was looking for and Regal Zonophone gave them a contract as their "*token underground group*".

Tyrannosaurus Rex became an underground sensation and recorded three albums between 1968 and 1969. But there was never any big commercial success. After Steve Took was forced to leave the group in 1969 he was

replaced by Mickey Finn. Another album was recorded, this time with some electric guitars on it. But the album even charted lower than the previous ones. When Marc simplified his lyrics and music and shortened the name of the group to 'T.Rex' success suddenly came. In 1970 Marc married his girlfriend June Child. Little later he extended the group to a 4 men group and the success continued. T.Rex were on top of the pops for several years. In the mid-seventies success began to wane, the quality of the music started to suffer due to excessive drug abuse and many members of the group were replaced; Marc split up with his wife June. By 1977 Marc had solved his drug problem, had his own TV show and started to gain the attention of critics with a new album. It seemed that he would have a comeback soon, but one can only speculate, because on September 16<sup>th</sup>, 1977, exactly one month after Elvis Presley's tragical death, his girlfriend and mother of his son, Rolan Bolan, Gloria Jones had a car crash in south London driving his purple Mini GT with him on the passenger seat. Marc was killed immediately.

## 2.2. Bolan's idols and inspirations

In Marc Bolan's music there are loads of different influences, many of them are of a musical kind, but by far not all of them: *"In the same vein Marc explained to me that his biggest influences of the year were Chuck Berry and Alphonse Mucha. And before you ask your local record shop for the latest Mucha album I must point out that he is in fact a painter!"*<sup>3</sup>

Also many literary influences are mentioned in several sources: According to the Steve Turner interview his bookshelves were filled with literary books of many kinds, such as poetry, science fiction and horror.

Religious books constituted a large part of his library, too: especially magic and eastern thought were *"well represented"*; but there is no evidence that the Jewish religion played any major role in his life. Everything that is regularly mentioned in many sources (such as "Bolan – the rise and fall of a 20<sup>th</sup> century superstar" by Mark Paytress, Omnibus Press, London 2002) is that he was the child of Jewish parents. This book also features a little anecdote about Phyllis Feld (his mother) who often read biblical stories to her children as if they were fantasy stories, because the children were too young to understand the true religious meaning of these words.

---

<sup>3</sup> "Beat Instrumental" #103, November 1971, interview by Steve Turner; found on the internet; url: <http://www.marcbolansociety.co.uk/25/25beint1.html>

The kids are said to have enjoyed these “fantasy” stories and got hooked up by them.

Later mass media seized the job of entertaining the Feld brothers. Mark and his brother Harry are reported to have been used to listening to horror stories on the radio and watching science fiction and fantasy movies at the local cinemas. Children often identify with movie characters, especially with the heroes, and so did Mark. Imagining being somebody else, he dared to do things he would not have done normally. Fantasy stories really seemed to have spoilt his imagination. Years later “The Lord Of The Rings” by J.R.R. Tolkien became the most important influence for Tyrannosaurus Rex lyrics.

Another important part of his book collection were rock biographies, like the life stories of Elvis Presley, Adam Faith and The Beatles. Once again this influence can be linked to a childhood story:

One day in 1956, Mark was 8 years of age, his father bought him a record. It was “The Ballad Of Davy Crockett” by Bill Hayes. Mark enjoyed it so much that his father wanted to buy another record by Bill Hayes, but accidentally bought one by Bill Haley. Little Mark was a little disappointed at first, but when he listened to the music he got completely hooked by it. It was his first encounter with rock ‘n’ roll.

On his ninth birthday his parents gave Mark an acoustic guitar as a present. He didn’t learn to play it at that time, but mainly used it for posing in front of a mirror and imitate his idols like Elvis Presley and Cliff Richard. In the 1960ies Bob Dylan became a very important influence for Marc’s music and his style of writing. Some people still say that even his artist name ‘Bolan’ was a tribute to BOB dyLAN, but today it seems to be just another story Marc invented for the Press in the 1970ies. There is a large number of more probable stories how this stage name was invented.

In the 1970ies Bolan listened to about every kind music available in record stores at that time *“to see what’s going down”*<sup>4</sup>.

### 2.3. Analysis of Marc Bolan’s musical work:

Marc Bolan’s first ever released single was called “The Wizard” and released on Decca records in 1965. Compared to his popular music in the 70ies it’s hard to recognize him from his voice: It sounds not very spec-

---

<sup>4</sup> “Beat Instrumental” #103, November 1971, interview by Steve Turner; found on the internet; url: <http://www.marcbolansociety.co.uk/25/25beint1.html>

tacular, but calm and beautiful with every word easily understandable. It resembles Bob Dylan (although Bolan's voice seems far more melodic), and (according to "Bolan – the rise and fall of a 20<sup>th</sup> century superstar" by Mark Paytress, Omnibus Press, London 2002, page 53) that's exactly what it's intended to sound like. Bob Dylan was the artist most admired by Marc at that time and he was to meant to become Decca's Donovan (who was meant to become a British Bob Dylan). The lyrics actually are a poetic description of a sorcerer (Marc claimed at that time that this man really existed, that he had met him in Paris and lived with him for several months to study magic; this story turned out to be a promotion gag that was based on a true story about a trip to Paris with his friend Riggs O'Hara<sup>5</sup>. The sound of the record was typical of its time in some ways: It's nicely orchestrated with strings and brass like many of the mid 1960ies' pop songs. A simple beat accompanies Marc's singing and playing.

The flipside of this first single was 'Beyond The Rising Sun'. The sound did not differ much from the A side and thematically the lyrics were settled in the same field: 'Beyond The Rising Sun' is about a magic land (resembling a bit of the "Narnia" tales by C.S.S. Lewis).

Although this single really was not a bad piece of music and it was heavily promoted by the record company it failed to chart. So did it's two successors 'The Third Degree' (that actually was never intended by Marc to be released as a single) and 'Hippy Gumbo' (a strange tune that had a really good sound, but no hit-potentials). When 'Hippy Gumbo' was released some important changes had happened: Marc was now produced and managed by Simon Napier Bell, who made him switch labels form Decca to Parlophone, and, what was more significant, his voice had changed to a new, much higher, strongly vibrating, highly unusual and not definable pitch that can hardly be imitated.

Another important phase in his musical career followed soon: Marc became a guitarist in Napier-Bell's psychedelic group 'John's Children'. Their musical output was not big and there was not even an album released together with Marc, but a number of singles (released and unreleased) emerged from their work.

By far the most important one is 'Desdemona', quite a minimalistic song containing only one chord and the same two notes played by the bass dur-

---

<sup>5</sup>see: Riggs O'Hara – the missing link to Mark Feld; <http://perso.club-internet.fr/aicham/riggsoha.htm> ; published also in Rumblings #22 and Record Collector magazine September 1997))



ing the whole song. The main vocals, sung by Andy Allison in a very ordinary (compared to Marc) way gave a strange contrast to Marc's heavily vibrating voice, in which he sung parts of the chorus. Although the song got good reviews and sold well it failed to chart (mainly due to the BBC that refused to air it because the line "*Lift up your skirt and fly*" seemed too indecent (one can only guess what this verse really meant; Bolan insisted, that it was a description of a witch mounting a broomstick<sup>6</sup>).

The sound of 'John's Children' was significantly different to the sound of 'Tyrannosaurus Rex', although Bolan had a similar sound in mind when he founded the group. Being forced to play on acoustic instruments only there was no other choice but to adapt the sound to the instruments. Marc's voice and guitar playing was accompanied by Steve Peregrin Took's bongo playing and backing vocals. He is reported to have found good harmonies on just about anything that Marc was singing.

Their first album, which was had the name 'My People Were Fair And Had Sky In Their Hair, But Now They're Content To Wear Stars On Their Brows' (one of the longest album titles in the history of music) on its cover, was recorded on a very low budget; nearly a half of it was spent for the wonderful cover artwork by George Underwood. Nevertheless it's a wonderful album with its poetic lyrics and its unusual sound. Tony Visconti did a good job on his first ever produced album; the musicians did just as well: Steve Took's percussion sounds amazing and gives a good rhythm to the songs; certainly he could not have done this with a drumset. Bolan's vocals give a mysterious touch to the sound; they produce a unique feeling and makes the weird style of the lyrics sound authentic, although they can hardly be understood because of the sound of Marc's voice and his accent, that he had taught himself to speak. Later he claimed, that he "*was the first person to put a giveaway lyric sheet with the album My People Were Fair, and Tyrannosaurus Rex albums*"<sup>7</sup> out of generousness; but if one considers how hard it was to understand his singing (Tony Visconti had not been sure if Marc sang in English when he heard 'Tyrannosaurus Rex' for the first time) it seems to have been an unavoidable action. The lyrics themselves are great: If they had not been recorded as songs

---

<sup>6</sup> source: "Bolan – the rise and fall of a 20<sup>th</sup> century superstar" by Mark Paytress; Omnibus Press, London, 2002; page 83

<sup>7</sup> Beat Instrumental #103; November 1971; interview by Steve Turner; found on the internet; url: <http://www.marcbolansociety.co.uk/25/25beint1.html>

they could also be published in a book of poetry (In the late '60ies Marc did release a book of poetry called 'The Warlock Of Love; today the book can also be read on the internet: <http://www1.shore.net/~natalie> ) . They tell about special persons (for example 'Graceful Fat Sheba'<sup>8</sup> , a smelling, disgusting butcher) and weird places and happenings (and weird happenings at weird places) in a rich and colourful language, that uses loads of imagery (like "*Broken English words cracked the air like a bell*" (from 'Chateau In Virginia Waters'<sup>8</sup>).

A nice feature is a children's story, read by DJ John Peel, who was one of the biggest fans and a supporter of 'Tyrannosaurus Rex', and also a friend of the group.

Seen as a whole thing, this album leaves a great impression of the underground hippie culture in the late 1960ies and looks like a grand piece of art.

The follow-up album, 'Prophets, Seers & Sages – The Angels Of The Ages', resembles 'My People Were Fair...' in many ways, because the sound was basically the same. But this time more money was available and most of it was spent on studio time and not not so much on things like the cover (this one showed a picture of Marc and Steve). Thus a funny remake of their first single 'Debora', that was recorded at the 'My People Were Fair' sessions could be made; called 'Deboraarobed' it was the exactly the same song twice, with the second half of the song being the first half played backwards.

To increase the credibility of tales about long gone times there were no lyrics about cars, greased up Levi's jeans and other modern things included.

The overall sound on 'Prophets...' is a little smoother and cleaner and more harmonic than on 'My People Were Fair'. It sounds less strange, but much of its attraction has gone.

The final track of this record is a long, monotonous almost epic tale of the 'Scenescof Dynasty'<sup>9</sup>. It is a non instrumental song with only Bolan's voice and hand clapping making the music, with a few "special effects" added by Steve Took.

In 'Unicorn', which was released in 1969, the changes mentioned above were continued and brought to perfection: Loads of toy instruments were

---

<sup>8</sup> See Appendix for lyric samples

<sup>9</sup> See Appendix for lyric samples

used, the sound made bigger by studio technology. Many people say, that this is the most charming and beautiful of all 'Tyrannosaurus Rex' albums. Again a children story was read by John Peel.

'A Beard Of Stars' brought about some completely different sounds: Steve Took was replaced by Mickey Finn; but although Mickey was a good percussionist he did not have the musical potential that Steve Took had (but he had other qualities like looking exceptionally good, which was more important for Marc at that time). For example he hardly could sing backing vocals. Consequently, they had to be double tracked to get a proper sound. Even more significant was the fact, that Marc used an electric guitar on some of the songs. The quality of his guitar work on this record varies between that of a beginner ('Prelude') and that of a musical master imitating Hendrix on 'Elemental Child'; most of this song is a psychedelic guitar solo with a monotonous conga beat in the background. Two instrumental songs made it on this record: 'Prelude' and 'A Beard Of Stars'. Of the two 'A Beard Of Stars' is definitely the better song.

With Tony Visconti not wanting to write the whole 16 letter word 'Tyrannosaurus Rex' dozens of times when a new record was going to be released and many people having problems pronouncing the name (Mickey Finn stated, that once the group was announced as 'Tortoiseshell Rex'<sup>10</sup>) and being the horror of every DJ the next single 'Ride A White Swan' read the shortened name 'T.Rex' on its label.

Designed to be a hit record, 'Ride A White Swan' made it up to a second ranking on the British billboard charts. It's a beautiful pop song – a bit unusual of course, with hand clapping instead of drums and percussion – but it's a catchy tune that goes straight into the ear. The guitar sounds crystal clear and the lyrics create an aura of mysticism, although they are less complicated, using less unusual words and making less sense than those on the 'Tyrannosaurus' recordings. Bolan's voice had lost most of its warbling but was still producing a typically "bolanic" sound. The backing vocals, too, are worth to be mentioning: They are very high pitched and sound quite androgynous. The strings (written by Tony Visconti) – as well as the backing vocals (usually sung by the ex-Turtles members Howard Kaylan and Mark Volman (a.k.a. Flo and Eddie) - became an essential element of every 'T.Rex' single that was recorded in the following three or four years.

---

<sup>10</sup> Marc Bolan And T-Rex – The Ultimate Video Collection, Telstar Video, London 1991

Two months later the first album with the new name was released. It is what record collector catalogues call a 'same titled album', which means that the group's name is also the title of the album. The sound is based on 'Ride A White Swan' with loads of variations, like a more significant bass line or a heavier guitar; but the style varied: 'Jewel' for example is a bluesy rock while other songs are more folkish. Mickey Finns percussion still was one of the most important elements of the music. Stylistically the 'Brown Album', as the fans call it, is settled somewhere between 'Tyrannosaurus Rex's' folk and rock and roll.



T.Rex-T.Rex album cover

In 1971, after 'Hot Love' and 'Get It On', made it to the top of the charts it was about time for a new album. A bass player and a drummer made the line-up complete and ready for a more pop like music. With the rough takes recorded at studios on two different continents used for the final mixes an incredibly good sound was achieved with a very crude but beautiful tone.

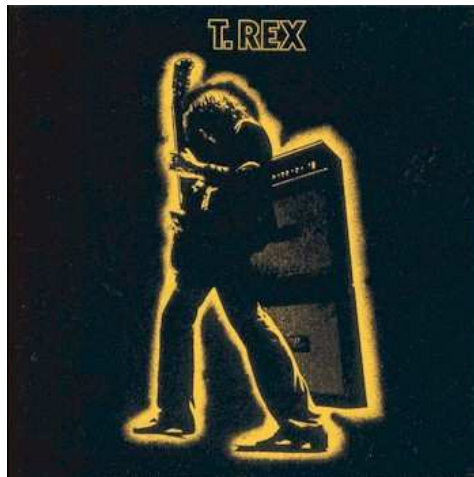
In many ways Marc was giving a tribute to his Rock and Roll idols: Some of the riffs were elements of Chuck Berry songs ('Get It On' for example has one). The process of recording resembled the old Sun Records, with the whole band playing the song live at studio instead of putting it together track by track.

The lyrics seem to have lost every sense at a first glance, but on a closer look they are written in order to produce an abstract form of art: The meaning of the words has lost importance. Their pure sound, their connotations and associations are the means of conveying moods and feelings. By this time Bolan chose the words for his lyrics because they sounded good together. Of course, some of them make sense, like for example 'Cosmic Dancer', which is a song about reincarnation, but it's hard to find

out what they really mean. The meaning of other songs, like 'Jeepster'<sup>11</sup>, is obvious (Jeepster is a love song about a beautiful girl, but in Bolan's figurative language it differs from other songs of that genre).

The choice of songs is great, too: soft ballads alternate with faster rock tracks that have a fantastic drive.

Together with the title 'Electric Warrior' and the impressive black cover showing the golden outlines of Marc playing his famous Les Paul guitar in front of a stack of amps, the music is presented in a nearly perfect way.



T.Rex – Electric Warrior album cover

With 'The Slider' (1972) commercial success continued and reached its peak. There is a number of people who consider this as the best T.Rex album; others contend it is far less convincing than its predecessors, mostly because of a lack of good ideas. Many songs simply sound similar, especially the slower ones, which is why the critics wrote so bad reviews about T.Rex at that time. The contrast of ballades and rock songs, that had turned out to be so effective on 'Electric Warrior' was used again, but in this case the faster songs are much better. The album starts off with the hit single 'Metal Guru', which features a straight, stomping beat and a sound that made it a glam rock classic. It's a perfect pop song. The other hit single that was included on the album, 'Telegram Sam' has a more funky feeling with a great beat.

Two more pieces worth mentioning here are 'Chariot Choogle' and 'Buick McKane'. These two songs really rock. They would have had the potential for rock classics if they had been released as singles, as the 'Guns 'n'

---

<sup>11</sup> See Appendix for lyric samples

Roses' cover version of 'Buick Makane' proves.

All in all it's a nice album with a handful of boring songs and a nice cover photo (which was not taken by Ringo Starr as the sleeve says, but by Tony Visconti). It's a highly commercial record for a teenage audience, but it conveys a cool feel and is a document of classic rock 'n' roll kitsch.

In 1972/3 the T.Rex hit machine was running on and on. Many great singles emerged from that period, like 'Solid Gold Easy Action', 'Children Of The Revolution' or '20<sup>th</sup> Century Boy'; the last two in that row indicate a change to a more metal-like, harder kind of rock/pop music; with their simple, but classic and ingenious riffs, they are two masterpieces of a similar kind: You just can't deny that Marc Bolan and Tony Visconti were producing hit records as if they were working on a conveyor belt. On the other hand these songs are the ones that made Marc's music popular and unforgettable. They are really not bad. With their timeless appearance they are as up to date today as they were then.

'Tanx' the follow up of 'The Slider' was thought to be a "gospel"<sup>12</sup> album and therefore new female backing singers were added to the line-up. The sound is very melancholic and the typical 'Bolan Boogie' numbers are hidden under a 'wall of sound'. Yet it was relatively successful (it reached number 4 in the charts) album: On the one hand "(...) *Tanx* is glam-rock (...)"<sup>13</sup> because it has some elements that make it unmistakably glam rock, like the straight beat and the backing vocals. On the other hand it doesn't sound as if it was conceived for a teenage audience. The basic musical idea and the structure of the songs is similar to 'The Slider', but due to Tony Visconti's production its not recognisable any more. When 'The Slider' sounded as if something important was missing or left away in many respects it is exactly the contrary on 'Tanx': Loads of strings and a piano are used frequently and totally hide the original character of the songs. A saxophones were used, too. Mickey Finn's percussion can hardly be heard any more.

Artistically it is much better than 'The Slider'.

With 'Teenage Dream' (1974) Marc said he had made something completely new, which is complete nonsense, as Mark Paytress points out in

---

<sup>12</sup> see: „Bolan – the rise and fall of a 20th century superstar“ by Marc Paytress, Omnibus Press, London 2002, page 226

<sup>13</sup> from a review by George Starostin; <http://starling.rinet.ru/music/trex.htm>

his book: He is using the classic Rock 'n Roll ballad chord scheme (C, Am, F, G) as on 'Catblack (The Wizard's Hat)' from the 'Unicorn' Album.

The song can be understood as a good bye to glam rock (Marc proclaimed its death when it was at its peak).

As a consequence the album 'Zinc Alloy And The Hidden Riders Of Tomorrow' had loads of non-rock influences like soul or funk. It was a new concept of sound for T.Rex, not a change of the structure and style of the lyrics.

The opening track 'Venus Loon' still alludes to glam rock, but the new influences shine through. It sounds as if Bolan had made a parody of what he had done before.

Some good ideas made it on the album as well as a number of less impressive concepts, that are more sound experiments than actual songs (like 'Sound Pit', for example, sounds as if the ideas for two different songs were put into a bowl and stirred up with a mixer).

'Zinc Alloy' vanished from the charts very soon. It's successor 'Bolan's Zip Gun' even sold worse. Today it still is the least favoured T.Rex album (though the name 'T.Rex is hardly mentioned on the cover). It may sound a bit rude but some songs really suck. Their lyrics are by far the worst Bolan ever wrote: they are repetitive and the magic of his earlier lyrics that made his earlier records a very special thing and gave it a mysterious note is completely missing<sup>14</sup>. The music is as repetitive as the lyrics are. 'Till Dawn' is the only song on the album that is really enjoyable (it was originally recorded for 'Zinc Alloy' and produced by Tony Visconti, who got sacked after the release of the latter).

Though the quality of most songs lacked, the production sounds not bad at all. A piano was used very effectively and Marc's voice is not as overshadowed by the backing vocals as on 'Zinc Alloy'.

A year later in 1976 (but recorded only months after 'Zip Gun' in '75) 'Futuristic Dragon' made it onto vinyl. Compared with 'Bolan's Zip Gun' it's on an much higher musical level. According to a German book describing the celebrities of 1977<sup>15</sup> even the critics liked it.

The lyrics had their "bolanic" charm again that make the listener think about the meaning of these wonderful words, only to discover that it's overshadowed by images that spoil the listeners fantasy and hide the

---

<sup>14</sup> See Appendix for lyric samples

<sup>15</sup> "Star Szene '77 präsentiert von Ilja Richter", München, 1977

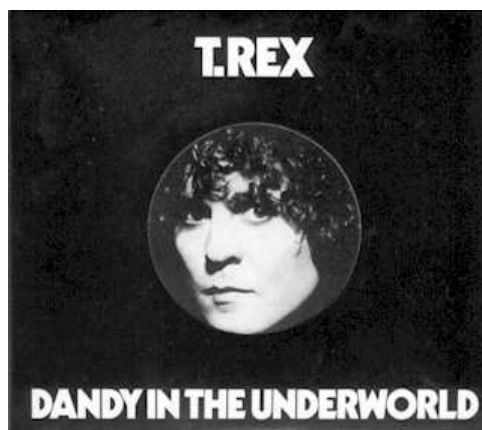
meaning. The musical arrangements sound pretty interesting. Especially the intros of each side ('Futuristic Dragon' on A and 'Theme For A Dragon' on B) have an uncommon pompous sound that matches the album's title perfectly.

The last album Bolan could finish and release had the meaningful title 'Dandy In The Underworld'<sup>16</sup>. It relates to the greek saga of the good looking musician Orpheus, who goes down to the underworld to get his love Eurydice back to life. On his way up Eurydice should follow him, but he was not allowed to turn around and check if she was still there. When he did so Eurydice had to stay in the underworld forever.

Just like Orpheus looked back to Eurydice, Bolan looked back on his career on this albums, with its ups and downs.

The title (and opening) track again uses the chord scheme of 'Teenage Dream'. The song is hardly comparable to anything he wrote before with the story being completely autobiographic and relating to his cocaine excesses in the mid 70ies (so explicit only on the album version; on the single version the word 'cocaine' was replaced by 'T.Rex', because on BBC the word 'cocaine' was not allowed to be said). Furthermore he sings that the dandy '*cries in the dungeons and tries to repent*', which shows that he was totally aware some of his recordings being not very good and tried to make it better now.

It seems that most of the songs are completely new versions of older songs he wrote, like for example 'Jason B. Sad': the riff is exactly the same like on 'Get It On'. But they don't have the sound of the originals. The old songs were recycled to something new, something that is different in many ways – mainly because the sound has changed yet again to another different level. Synthesizers and keyboards give a new tone to old elements of music.



T.Rex – Dandy In The Underworld  
album cover

<sup>16</sup> See Appendix for lyric samples



On his next album Bolan maybe would have used a new, modern sound again; one can only guess from the last published single 'Celebrate Summer'/'Tame My Tiger' that featured a fast beat and a '80ies like pop sound.

#### 2.4. Bolan and the 12 bar blues

In 1971 Marc stated that *"(...)the majority of pop hits that make it are a permutation on the twelve-bar blues and I've found one that works."*<sup>17</sup>

About 'Electric Warrior he said that *"Practically everything on this album are 12-bars – all blues – but they don't sound like it to me"*<sup>18</sup>.

'Lean Woman Blues' is the only song on the album that has the typical structure of a 12-bar blues (the title says everything, doesn't it?) with a transition from E to H between chords 11 and 12. But playing along with the record, one could recognise, that a 12-bar blues scheme indeed matches many of the songs, like 'Jeepster' for example, with the right rhythm was chosen and with a lot of 'artistical freedom'. With the E-H transition not played it's hard to recognise it.

But blues can be found on other albums as well: 'The Slider', title track of the same titled album, is definitely a 12-bar blues. Even for a musical novice the structure is clearly recognisable and easy to strum along on a guitar.

Also 'Token Of My Love' from 'Bolan's Zip Gun' seems to be based on a blues.

Historically all kinds of rock were influenced by the blues. It changed everything that came after. This is why I think that there is at least some truth in Marc's statements.

#### 2.5. Marc Bolan as a stage character

Marc Bolan had rarely been the man that he pretended to be. In fact he was like some kind of mask that he put on when was about to make music and to perform on stage.

Pop journalist Tony Norman once reported about a huge poster of Marc hung in his apartment to remember himself that Marc Bolan only was a

---

<sup>17</sup> ("Modern Icons; Marc Bolan"; Virgin, London, 1997, page 72)

<sup>18</sup> ("Bolan – the rise and fall of a 20<sup>th</sup> century superstar" by Mark Paytress, Omnibus Press, London, 2002, page 189)

character that was invented by Marc Feld.

According to Mark Paytress' book, putting on a mask had been Marc's solution when he felt insecure as a kid or when he wanted to gain attention. He had learnt that behaving different gave him individuality at a very early age. When he was a mod he got exactly this kind of individuality that made him different from the masses. But when too many mods were around he preferred to leave the place, because he didn't want to be seen as a part of a group. With him being so individualistic and ahead of his time (which was the most important thing in the mod scene) the phenomenon Bolan is much easier to understand: When too many people were doing the same things as he did, he simply changed his style: In the late 1969, when too many hippies were around he became slowly the Electric Warrior that made him famous. When glam was becoming the most important pop music he accepted his role as its inventor and became a part of it; he became the most extravagant rock star of his time. When glam had become mainstream he got rid of this image, because glamour and glitter had become too powerful and were not special anymore. His Zinc Alloy image did not last for a long time. On videos of performances that were done on T.V. shows between 1974 and 1977 there can hardly be found two performances on that he looked the same. The most outstanding performance that was made was taped in 1975 for 'Supersonic'. His outfit, makeup and hairstyle resembled very much to the vamp style of Robert Smith ('The Cure'). Again he was ahead of his time; about ten years to be exactly, because by then this look had become fashion.

On stage he was making a good show for the fans. On television, mostly miming to sing and to play, he completely exaggerated: Instead of creating the illusion to perform his music live, like other pop musicians did, he put all his energy into crazy moves and weird mimic, in order to look cool. Style mattered once again more than substance. The effect of this performances can hardly be understood when they're not compared to other artists: Many of the pop singers simply stood in front of the camera miming their songs and not moving a toe. Bolan did exactly the contrary. His performances were just like colour added to a black and white image.



Images: ‚Electric Warrior‘ and  
‚King Of Glam‘

Source: internet



Images: Zinc Alloy and Cosmic Punk

## 2.6. Effects on the music business

When ‚Hot Love‘, the first single that could be described as glam, was released it gave new impulses to popular music. Glam, in the beginning treated as a bad joke, became the predominant style of music in the U.K. in the first half of the 1970ies.

Record sales increased dramatically when a hysteria arose that was comparable only to ‚beatlemania‘; the press gave the name ‚T.Rextasy‘ to the new hype.

Stylistically glam brought pop music very much back to its basics, which is a reason why Bolan was criticized so heavily by the music press for his change from folk to pop. He just seemed to go in the wrong direction, because, according to Paul Du Noyer, in this time pop music was thought to develop in one way: onwards and upwards. Bolan had the bad luck to be the first to show that every trend that once existed would come back one day, because the kids would not want to look back on music history but to re-live it and make it their own thing.<sup>19</sup>

Punk, the counter movement of the seventies maybe would not have been possible if glam rock had not been. Punk music has a simple structure and doesn't need much musical skills. It's the logical evolution of glam.

With every trend influencing the next, Bolan's heritage is still recognisable. The current retro trend is bringing his musical achievement back to the charts.

### 2.7. Tony Visconti and the T.Rex sound

Although Marc Bolan was the singer, guitarist, songwriter and leader of his band he had not been the only one who created the sound. From 1968 to 1974 his producer Tony Visconti gave his music his own musical note and the sound that made T.Rex famous and unique. He had written all the strings for Marc's music, which were on nearly every single he produced. He is responsible for T.Rex sounding like T.Rex. Usually a Wha-Wha pedal and a fuzz box were used on Marc's guitars. His thin voice was double or even triple tracked. Hall effects additionally enlarged his voice.

The longer Marc and Tony worked together, the easier they could reproduce the sound in every studio they used. When producing a song only took them about half an hour Tony was a little irritated; Marc on the other hand is reported to have enjoyed how cheap his songs could be produced.

### 2.8. "Born To Boogie"

When T.Rextasy was on its peak in 1972, a movie was filmed by one of the first celebrities who stated to be a T.Rex fan: Ex-Beatle Ringo Starr. Besides being the director and one of the camera men, Ringo was also an actor.

---

<sup>19</sup> „Modern Icons; Marc Bolan“, Introduction by Paul Du Noyer, Virgin, London, 1997

The largest part of the only 60 minutes lasting movie were filmed at the Wembley Pool concerts, the start of the Electric Warrior tour in 1971. To improve the sound quality several overdubs were produced in studio by Tony Visconti. Some backing vocals were added, too.

To round the movie up several songs were recorded and performed in studio with Elton John on piano and Ringo Starr on drums. The set was decorated with giant toothbrushes, stuffed up tigers and zebras. In one scene 'Children Of The Revolution' is performed, but it sounds very different to the single. The predominant sound is Elton John's piano, which gives a less heavier tone to the song. In the film you can see Elton miming to play it, but the strings are missing and replaced by Marc's pale made up face. These scenes are full of weird gags. Really funny is also to watch Marc and Ringo try to recite the first verses of 'Party' ('Some people like to rock, some people like to roll, but a movin' and a groovin's gonna satisfy my soul') and burst into laughter on every try.

To see this 'movie' as a movie would be a totally wrong way to interpret it. *"There's no theme. Audio visual space age rock 'n' roll. It's about nothing. There's no story"*<sup>20</sup>. It was designed to be an abstract artwork and a documentation; it was made only for the fans to enjoy it.



Ringo Starr and Marc Bolan on a still for  
'Born To Boogie'

Source: Marc Bolan – A Tribute

---

<sup>20</sup>Beat Instrumental, October 1972, found on the internet;  
<http://www.marcbolansociety.co.uk/27/27beint1.html>

### 2.9. Posthumously released recordings

With Marc Bolan having an enormous musical output only a small part of the music he wrote could be recorded professionally. Also large parts of this material were not released in his lifetime.

Over the 25 years that have gone by since his untimely death in 1977 some of this stuff was pressed on vinyl and on CDs.

The quality of the material varies very much. The worst recording one can find is 'Mrs. Jones'. This song had emerged a few years ago on a dubious website, that vanished soon after. It's said to be a 1963 demo recording of Marc with the mp3 file made from an acetate. If the musician on this recording really was Marc Bolan can be doubted, because of the poor sound quality. But it's possible, mainly because the voice resembles Marc's first singles and demo recordings pretty much.

The demo recordings made in the 1970's had a far better quality. Many of them were published on the (now deleted) T.Rex unchained CD series.

A real gem is 'The Children Of Rarn', a fantasy story designed for a concept album. This project, though Bolan was speaking of it in interviews very often, has never been realised. Everything left is a demo recording that was made in 1971 in Tony Visconti's flat. In the late '70ies Tony produced and overdubbed it in order to create an image of how it could have sounded if Marc had ever put it on record.

In the 1980ies 'Billy Super Duper' was published; a record that had several of Marc's studio recordings on it. Though it was designed to be the unofficial successor to 'Dandy In The Underworld' it's hardly believable that it would have sounded like that. The most important studio tapes that were recorded in 1977 had not been available at the time the record was put together. It's better to see it as a collection of unreleased songs than what his next album could have been.

### 2.10. Fandom on the Internet

Unlike in the '70ies, when T.Rex were ultra popular and teenagers could find information in magazines, today the most important source of information is the internet, especially for people who are new on the subject and need more information. For more detailed information books are available (which of course can be ordered via internet).

Superficial biographies can be found on many glam rock websites, but

also a rather large one can be found on 'David Regenold's Homepage' (<http://members.cox.net/dregenold> ). His work was inspired by the read of a number of Bolan biographies, that were available in the 1980ies and early 90ies.

Lyrics also are available on the web (sad that there is need for them, because so many CD re-releases don't have the lyrics included, unlike most of the original records); 'Video Drama' is a nicely designed website that has nearly all of Marc's lyrics from 1968 to 1977. Even 'The Children Of Rarn' is included.

But the internet is not only a platform for information; communication is an important feature that is represented by a number of online forums and newsgroups. While the web-based forums are not very active, some e-mail based Yahoo-newsgroups (e.g. the TREX group; <http://groups.yahoo.com/group/TREX> ) are the place where fans can meet online in chat rooms and keep themselves and others informed. Many of these groups have well informed members with good connections, who can give good answers even to unusual questions.

With interviews and magazine articles about 'T.Rex' being rare today and old magazines from the '70ies being hard to find, online archives with magazine cuttings of several era's (that can be found on Till Dawn for example; <http://www.tilldawn.net> ) are a very useful thing when one wants to make himrself an image of how Marc was seen by his contemporaries and how he saw himself.

### **3. Conclusion**

Though being death now for more than a quarter of a century Marc Bolan's legacy lives on in his fans, who are still listening to his music.

His music also lives on in dozens of cover versions, like 'Placebo's' version of '20<sup>th</sup> Century Boy' for the movie soundtrack of 'Velvet Goldmine'. But the originals still have enough power to sell, too. When a few years ago the movie 'Billie Elliot' had many T.Rex songs on its soundtrack new interest in Marc's music was arousing.

In the early 1990ies '20<sup>th</sup> Century Boy' became a hit again, when Levi's used the song for a TV commercial.

A re-release of a best of 'T.Rex' CD on his 25<sup>th</sup> anniversary of his death last year sold well in the UK and reached the top 20 of the Album charts. Glam is slowly coming back to live, as the new 'Supergrass' single 'Seen The Light' proves. Especially Marc's influences are obvious; you only have

to pay attention to the guitar: It is played in exactly the same style Marc used to play. Many people said the song would sound exactly like a 'T.Rex' song but it is more like a mixture of the sounds of 'T.Rex' and 'Mott the Hoople'.



## **4. Sources**

### Primary Sources:

- Marc Bolan – Blowin' In The Wind; Demo recording;
- Marc Bolan – The Wizard/ Beyond The Rising Sun; 1965; Single; RI; Cherry Red Records
- John's Children – Desdemona; 1967
- Tyrannosaurus Rex – My People Were Fair And Had Sky In Their Hair, But Now They're Content To Wear Stars On Their Brows/ Prophets, Seers & Sages, The Angels Of The Ages; 1968; DLP; RI; Cube Records
- Tyrannosaurus Rex – Unicorn/ A Beard Of Stars; 1969/1970; DCD; RI;
- T.Rex – Ride A White Swan; 1970; Single
- T.Rex – Same; 1970; CD; RI;
- T.Rex – Electric Warrior; 1971; CD; RI
- T.Rex – The Slider; 1972; CD; RI; Repertoire Records
- T.Rex – Tanx; 1973; LP; Reprise Records
- Marc Bolan and T.Rex – Zinc Alloy And The Hidden Riders Of Tomorrow ; 1974; LP; Ariola
- Marc Bolan & T.Rex – Bolan's Zip Gun; 1975; LP; Ariola
- T.Rex – Futuristic Dragon; 1976; LP; RI; Teldec
- T.Rex – Dandy In The Underworld; 1977; CD; RI; Repertoire Records
- Marc Bolan – The Children Of Rarn; 1982; Marc On Wax Ltd/Cube Records
- The Very Best Of T.Rex Vol. 1 & 2; CDs; Music Club
- Marc Bolan – Born To Boogie; VHS; Picture Music International 1991
- Marc Bolan and T.Rex – The Ultimate Video Collection; VHS; Telstar Video; London 1991
- Marc Bolan and T.Rex – 20<sup>th</sup> Century Boy; VHS; Channel 5; London 1986

### Secondary sources:

- "Bolan – The Rise And Fall Of A 20<sup>th</sup> Century Superstar" by Mark Paytress, Omnibus Press, London, 2002
- "Modern Icons - Marc Bolan", Introduction by Paul Du Noyer, Virgin, London 1997
- "Marc Bolan – A Tribute", Wise Publications, 1992
- "Star Szene '77 präsentiert von Ilja Richter"; München, 1972
- <http://www.marcbolansociety.co.uk/25/25beint1.html> ; Beat Instrumental #103, November 1971;

- o <http://www.marcbolansociety.co.uk/27/27beint1.html> ; Beat Instrumental, Octobre 1972
- o <http://jump.to/Donna-La-Folle>
- o <http://perso.club-internet.fr/aicham/riggsoha.htm> ; “Riggs O’Hara – The Missing Link To Mark Feld”
- o <http://www.tilldawn.net>
- o countless other websites
- o “Glam Rock” by Barney Hoskins; Hannibal Verlag; St. Andrä Wörden 1999
- o “Peter Bursch’s Gitarrenbuch” by Peter Bursch; Voggenreiter Verlag, Bonn 1993 (for 2.4)

## **5. Appendix**

Lyric samples:

**Chateau in Virginia Waters (from the 1968 Tyrannosaurus Rex Album  
“My People Were Fair And Had Sky In Their Hair, But Now They’re content to wear stars on their brows”**

Broken English words cracked the air like a bell  
 She had a chateau in Virginia Waters  
 Free from all those culture vultures  
 Her silver car a silver cloud cloaked the air in a shroud  
 Her pearly author's teeth tore the seasoned cedar coloured pheasant

Her one rich wish is to write a book about  
 A venetian mother's problems on a barge in little Venice

She peers at the portrait of her poetess grandmother  
 Who's theatrical in character  
 Wise just like Socrates  
 She sinks her nails into the aged canvas  
 But the power from the wordster's head was cool and shrill and frightening

Miss Drag is intermingled with the powder-blue chaise lounge

She types some acid words to her hairless havana art dealer

Her one rich wish is to write a book about a chateau in Virginia Waters  
Free from all those culture vultures

### **Graceful Fat Sheba**

Graceful fat Sheba, she works with a meatcleaver  
Sweating behind the meat counter  
Her skin, it leaks liquid, the odour is sickly  
Her features aren't unlike a swan  
Her poetic, gluttonic waist is impressive  
She smiles as she hacks up a pig  
Graceful fat Sheba, she works with a meatcleaver  
Sweating behind the meat counter

### **The Scenescrof Dynasty (from the 1968 album "Prophets, Seers & Sages, The Angels Of The Ages)**

Meeting behind the iron sling  
My brandy tongue was like a caterpillar thing  
Suzy-hung up on Joan of Arc  
Cloudily gave me the key to the dark  
Scraping the lice from my bed  
I sussed we were teleported into his head  
A wormy blood train expected our feet  
But I cradled Suzy's head in my lap  
And fitted the stair into her gap  
And led her off the Astral plane  
Sculptin' her features in flesh  
Her Alice eyes scan the mythical scene  
And rose on the veiny snake train  
And prayed to his bastille sky brain  
The driver was a cancer growth cell  
His words were just recorded tapes of Hell  
He left us in the room of faded scrolls  
In a window wall we saw a good thought chained

But knifed into a portion of his brain  
 Was a whitish through back to the green  
 Amazon leach

It was interlocked between his angel eyes  
 Which were bleached transparent  
 And his marble lips were paralised  
 We swum and ran knee deep in plasma  
 The cello stairs rededed in size  
 The sunken landscape eclipsing into  
 A pair of blue Tazmainian eyes  
 Scenescof then became a midget  
 Scratching at the bone in my knee  
 Then an ear without a body  
 Listening to my mental sea  
 Suzy sat behind some loose flesh  
 Her pirate thoughts were both young and old  
 Reduced to wearing bloodclot earrings  
 She held me near she felt the cold  
 We ran just like young fauns  
 And me I fought a great worm  
 Sent to taste my jaguar feet  
 And used his skin to make my wings begin  
 I sussed and stole a scene from Icarus  
 And flew us above some uncooked meat  
 A plastic hook pierced through my instep  
 I flew too near his Brutus heart  
 But Suzy hip to all the future  
 Played the victorian heroin's part  
 With my busted leg and rusty head  
 And Suzy in a Hipolite dream  
 I brandished my breathing machette

While Scenescof prepared his gorgon machine  
 It flew out from his eyelid island  
 It's vulcan teeth and hydra spray  
 It's scaley tong claws ripping rainbows  
 it moved it's cave lips in worlds of movement  
 It makes a sound it seemed to say  
 Keep cool the satin sun is yours

I see your youthful aura's bright  
 Expell your tears and jungle fears  
 I'm here it's going to be alright

Then Scenescof screamed his charlatan hair  
 Quick silvered from black to grey  
 Then the gorgon moved the lizard dial  
 And was transformed into Grecian dust  
 And from the sand was born a blackened horned storm  
 With a charger and a spear  
 As he moved his limbs  
 The legend shaft sliced Scenescof from ear to ear.

**Jeepster (from the 1971 Album "Electric Warrior")**

You're so sweet  
 You're so fine.  
 I want you all and everything  
 Just to be mine  
 'Cos you're my babe  
 'Cos you're my love  
 Girl I'm just a jeepster  
 For your love  
 You slide so good  
 With bones so fair  
 You've got the universe  
 Reclining in your hair  
 Just like a car  
 You're pleasing to behold  
 I'll call you Jaguar  
 If I may be so bold  
 The wild winds blow  
 Upon your frozen cheek  
 The way you flip your hip  
 It always makes me weak  
 Your motivation  
 Is so sweet  
 Your vibrations  
 Are burning up my feet

Girl I'm just a jeepster  
 For your love  
 Girl I'm just a vampire  
 For your love  
 I'm gonna suck you!

### **Planet Queen**

Planet Queen  
 Perchance to dream  
 She used my head  
 Like an explorer  
 The Planet Queen  
 The world's the same  
 I am to blame  
 She used my head  
 Like a revolver  
 The world's the same  
 Well it's alright  
 Love is what you want  
 Flying saucer take me away  
 Give me your daughter  
 Dragon head  
 Machine of lead  
 Cadillac King  
 Dancer in the midnight  
 Dragon head  
 Planet Queen  
 Perchance to dream  
 She used my head  
 Like a revolver  
 The world's the same

### **Precious Star (from the 1975 album 'Bolan's Zip Gun')**

Ooh like a precious star you are  
 Ooh like a precious star you are  
 I wanna spend my life with you

Ooh like a precious star you are  
And will you love me  
Like you said when we met child  
Ooh like a precious star you are  
Ooh like a precious star you are

Ooh like the silver moon above  
Is the night right for love  
Ooh like the silver moon above  
Is the night right for love  
But will you love me  
like you said when we met child  
Ooh like a precious star you are  
Ooh like a precious star you are

Do do do da do da do  
Da do da do da  
Do do do da do da do  
Da do da do da  
I wanna spend my life with you....yeah  
Do do do da do  
Da do da do da  
But will you love me  
Like you said when we met child  
Ooh like a precious star you are  
Ooh like a precious star you are

Like a precious star you are  
Like a precious star you are  
Like a precious star you are  
But will you love me  
like you said when we met child  
Ooh like a precious star you are

Oh yeah  
Oh yeah  
Oh yeah  
.....like a precious star you are

**Dandy In The Underworld (from the 1977 album “Dandy In The Underworld”)**

A Bolanic revision of Orpheus Descending

Prince of Players, Pawn of none  
Born with steel reins on the heart of the Sun  
Gipsy explorer of the New Jersey Heights  
Exalted companion of cocaine nights

‘Cos he’s a Dandy in the Underworld  
Dandy in the Underworld  
When will he come up for air, will anybody ever care  
At an old eighteen exiled he was  
To the deserted kingdoms of a mythical Oz  
Distraction he wanted, to destruction he fell  
Now he forever stalks the ancient mansions of Hell

Now his lovers have left him and his youth’s ill spent  
He cries in the dungeons and tries to repent  
But change is a monster and changing is hard  
So he’ll freeze away his summers in his underground yard



Ich erkläre hiermit, dass ich die Facharbeit ohne fremde Hilfe angefertigt und nur die im Literaturverzeichnis angeführten Quellen und Hilfsmittel benützt habe.

Waging, den 3. Februar 2003

.....

