

Elton John



Your Song
I need you to turn to
Take me to the Pilot
No shoe strings on Louise
First Episode at Hienton
Sixty Years on
Border Song
The Greatest Discovery
The Cage
The King must die

Bonus tracks

Bad Side of the Moon
Grey Seal
Rock n Roll Madonna

Elton John

ELTON JOHN - VOCALS, AND PIANO

Bernie Taupin

BERNIE TAUPIN - LYRICS

Y our Song

It's a little bit funny, this feeling inside
I'm not one of those, who can easily hide,
I don't have much money, but boy if I did
I'd buy a big house where we both could live.

If I was a sculptor, but then again no,
Or a man who makes potions in a travelling show
I know it's not much, but it's the best I can do
My gift is my song and this one's for you.

And you can tell everybody, this is your song
It may be quite simple but now that it's done,
I hope you don't mind, I hope you don't mind
That I put down in words
How wonderful life is while you're in the world.

I sat on the roof and kicked off the moss
Well a few of the verses, well they've got me quite cross
But the sun's been quite kind while I wrote this song,
It's for people like you, that keep it turned on.

So excuse me forgetting, but these things I do
You see I've forgotten, if they're green or they're blue
Anyway the thing is, what I really mean
Yours are the sweetest eyes I've ever seen.

Drums BARRY MORGAN *Bass Guitar* DAVE RICHMOND
Acoustic Guitar FRANK CLARK *Guitar* COLIN GREEN
12 string guitar CLIVE HICKS

Take me to the Pilot

If you feel that it's real
I'm on trial
And I'm here in your prison
Like a coin in your mint
I am dented and spent with high treasure

Through a glass eye, your throne
Is the one danger zone
Take me to the Pilot for control
Take me to the Pilot of your soul
Take me to the Pilot
Lead me to his chamber
Take me to the Pilot
I am but a stranger.

Na, na, na, na, etc.

Well I know he's not old and I'm told he's a virgin
For he may be she
But what I'm told is never for certain.

Through a glass eye, your throne
Is the one danger zone
Take me to the Pilot for control
Take me to the Pilot of your soul
Take me to the Pilot
Lead me to his chamber
Take me to the Pilot
I am but a stranger.

Na, na, na, na, etc.

Drums BARRY MORGAN
Lead Guitar CALEB QUAYE
Percussion DENNIS LOPEZ*

Bass Guitar ALAN WEIGHLL
Rhythm Guitar ALAN PARKER

No shoestrings on Louise

Lady love rides a big red Cadillac
Buys the hoedown show salt and beans
Goes to the church to pray for Lucifer
She milked the male population clean.

So ride in the line shake yourself by the hand
Live your life inside a paper can
But you'll never get to pick and choose
She's bought you and sold you
There ain't no shoestrings on Louise.

Come on down, come on down from the ladder
Henry get your head out of the clouds
What she wants is to go kissing on a swine herd
You might as well kiss the boss man's cow.

All those city women want to make us poor men
And this land's got the worse for the worrying
I got married at the early age of fourteen
And I've been worrying about the way you'll be loving 'em.

Drums BARRY MORGAN *Bass Guitar* ALAN WEIGHLL
Lead Guitar CALEB QUAYE *Rhythm Guitar* CLIVE HICKS
Percussion DENNIS LOPEZ

F

irst Episode at Hienton

I was one as you were one
And we were two so much in love forever
I loved the white socks that you wore
But you don't wear white socks no more
Now you're a woman.

I joked about your turned-up nose
And criticised your school girl clothes
But would I then have paced these roads to love you.

For seasons come and seasons go
Bring forth the rain the sun and snow
Make Valerie a woman
And Valerie is lonely.

No more to roam on the snow hills of Hienton
Undecided with the guardians of the older generation
A doormat was a sign of welcome
In the winter months to come
And in the summer laughing
Through the castle ruins we'd run.

For the quadrangle sang to the sun,
And the grace of our feeling
And the candle burned low as we talked of the future
Underneath the ceiling.

There were tears in the sky
And the clouds in your eyes were just cover
For your thighs were the cushions
Of my love and yours for each other.

For seasons come and seasons go
Bring forth the rain the sun and snow
Make Valerie a woman
And Valerie is lonely.

The songs still are sung
It was fun to be young
But please don't be sad where'er you are
I am who I am
You are who you are
Now Valerie's a woman
Now Valerie's a woman
Now Valerie's a woman.

Moog Synthesizer DIANA LEWIS
Lead Guitar CALEB QUAYE†

Sixty Years on

Who'll walk me down to church when I'm sixty years of age
When the ragged dog they gave me has been ten years in the grave
And senorita play guitar, play it just for you
My rosary has broken, and my beads have all slipped through.

You've hung up your great coat and you've laid down your gun
You know the war you fought in wasn't too much fun.

And the future you're giving me holds nothing for a gun
I've no wish to be living sixty years on.

Yes I'll sit with you and talk, let your eyes relive again
I know my vintage prayers would be very much the same
And Magdalena plays the organ, plays it just for you
Your choral lamp that burns so low when you are passing through.

And the future you're giving me holds nothing for a gun
I've no wish to be living sixty years on.

Organ BRIAN DEE Spanish Guitar COLIN GREEN

B order Song

Holy Moses, I have been removed,
I have seen the spectre, he has been here too,
Distant cousin from down the line
Brand of people who ain't my kind
Holy Moses, I have been removed.

Holy Moses, I have been deceived,
Now the wind has changed direction and I'll have to leave
Won't you please excuse my frankness but it's not my cup of tea
Holy Moses, I have been deceived.

I'm going back to the border
Where my affairs, my affairs ain't abused.
I can't take any more bad water
I've been poisoned from my head down to my shoes.

Holy Moses I have been deceived.

Holy Moses let us live in peace
Let us strive to find a way to make all hatred cease
There's a man over there, what's his colour I don't care
He's my brother let us live in peace
He's my brother let us live in peace
He's my brother let us live in peace

Drums BARRY MORGAN *Bass Guitar* DAVE RICHMOND
Guitar CLIVE HICKS *Guitar* COLIN GREEN
Organ BRIAN DEE *Choir lead by* BARBARA MOORE*

The Greatest Discovery

Peering out of tiny eyes
The grubby hands that gripped the rail
Wiped the window clean of frost
As the morning air laid on the latch
A whistle awakened someone there
Next door to the nursery just down the hall
A strange new sound you never heard before
A strange new sound that makes boys explore
Tread neat so small those little feet
Amid the morning his small heart beats
So much excitement yesterday
That must be rewarded, must be displayed.

Large hands lift him through the air
Excited eyes contain him there
The eyes of those he loves and knows
But what's this extra bed just here
His puzzled head tipped to one side
Amazement swims in those bright green eyes
Glancing down upon this thing
That makes strange sounds, strange sounds that sing
In those silent happy seconds
That surround the sound of this event
A parent smile is made in moments
They have made for you a friend
And all you ever learned from them
Until you grew much older
Did not compare with when they said
This is your brand new brother
This is your brand new brother.

Drums TERRY COX *Bass Guitar* DAVE RICHMOND
Guitar CLIVE HICKS *Harp* SKAILA KANGA
Solo Cello PAUL BUCKMASTER

The Cage

Have you ever lived in a cage
Where you live to be whipped and to be tamed
For I've never loved in a cage
Or talked to a friend or just waved.

Well I walk while they talk about virtue
Just raised on my backlegs and snarled
Watched you kiss your old daddy with passion
And tell dirty jokes as he died.

But I'm damned when I really care there
For the cellar's the room in your lives
Where you lace yourself with bad whisky
And close the cage doors on your life.

Well I pray while you bathe in bad water
Sing songs that I learnt as a boy
Then break all the bones in my body
On the bars you can never destroy.

Have you ever lived in a cage
Where you live to be whipped and be tamed
For I've never loved in a cage
Or talked to a friend or just waved.

Drums BARRY MORGAN *Bass Guitar* ALAN WEIGHLL
Guitar CALEB QUAYE *Acoustic Guitar* CLIVE HICKS
Moog Synthesizer DIANA LEWIS *Percussion* TEX NAVARRA*

The King must die

No man's a jester playing Shakespeare
Round your throne room floor
While the juggler's act is danced upon
The crown that you once wore.

And sooner or later,
Everybody's kingdom must end,
And I'm so afraid your courtiers,
Cannot be called best friends.

Caesar's had your troubles
Widows had to cry
While mercenaries in cloisters sing
And the King must die.

Some men are better staying sailors
Take my word and go
But tell the ostler that his name was
The very first they chose.

And if my hands are stained forever
And the altar should refuse me
Would you let me in, would let me in,
Should I cry sanctuary.

Caesar's had your troubles
Widows had to cry
While mercenaries in cloisters sing
And the King must die.

No man's a jester playing Shakespeare
Round your throne room floor
While the juggler's act is danced upon
The crown that you once wore.

The King is dead
The King is dead
The King is dead
Long Live the King.

Drums **TERRY COX** *Bass Guitar* **LES HURDIE**
Acoustic Bass **FRANK CLARK** *Guitar* **CLIVE HICKS**
Percussion **DENNIS LOPEZ**

B order Song

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Guitar CLIVE HICKS *Harp* SKAILA KANGA
Solo Cello PAUL BUCKMASTER

GU'S DUDGEON – PRODUCER
PAUL BUCKMASTER – ARRANGER
ROBIN GEOFFREY CABLE – ENGINEER
STEVE BROWN – CO-ORDINATOR
*Backing vocals – MADELINE BELL, LESLIE DUNCAN,
KAY GARNER, TONY BURROWS, TONY HAZZARD,
ROGER COOK.

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Elton John

The 'Elton John' album represented the artist's breakthrough into the big time when it was released in 1970. It was his first LP to reach the British chart, and perhaps more importantly, his first to be released in the US, where it scored heavily in the 'Billboard' album chart.

The album (plus several other tracks, including 'Bad Side Of The Moon', 'Rock And Roll Madonna', 'Grey Seal' and 'Into The Old Man's Shoes') was recorded in January, 1970, at Trident Studios in London, and marked the first collaboration between Elton and producer Gus Dudgeon. Elton's previous album, 'Empty Sky', had been produced by Steve Brown, who had befriended Elton and Bernie Taupin when they were signed to Dick James Music as songwriters, and had encouraged them to develop their art naturally and without pressure, rather than justifying the pittance they were being paid as a retainer by churning out songs to order. Brown had overseen the recording of 'Empty Sky', an artistically respectable if commercially disappointing debut, which failed to set the charts alight when it was released by DJM Records (the label affiliated to Dick James Music) in mid-1969. When Brown first heard 'Your Song', one of the earliest tracks completed by John & Taupin for a proposed follow-up album, he decided that an experienced producer should be hired to supervise what he correctly felt would be a very important track.

Dudgeon and Brown had never previously spoken, and Dudgeon was not the first producer Brown approached. He initially asked Beatles producer George Martin, who would only consider the project if he were also contracted to write arrangements for the songs, which Brown had decided should benefit from orchestral backing. However, Brown had already chosen someone for that role, Paul Buckmaster, who had conceived the memorable arrangement for David Bowie's 'Space Oddity'. When Buckmaster was asked to suggest a suitable producer for Elton's LP, he nominated Dudgeon, who had not only produced 'Space Oddity', but had also worked as engineer or producer with notables such as Eric Clapton (in John Mayall's Bluesbreakers), The Strawbs and The Bonzo Dog Doo Dah Band.

With such a reputation, Dudgeon apparently doubted the wisdom of working with a virtual unknown, but changed his mind after hearing the demo recordings of 'Your Song' and 'The King Must Die', and started a relationship which enjoyed astonishing success during the first half of the 1970s, which in commercial terms was a purple period for Elton.

The standout track on the LP was 'Your Song', which became Elton's first major hit single, reaching the Top 10 on both sides of the Atlantic in early 1971, although it was not the first single taken from the album. 'Border Song' had been released in the spring of 1970 by DJM in Britain and by the small Congress label in America. Congress was a small subsidiary of the giant MCA corporation, which earlier in 1970 had released 'Lady Samantha', Elton's first single to create interest, but nevertheless failed to reach the chart. According to Philip Norman's book, 'Elton - The Definitive Biography', MCA were originally more interested in another act signed to DJM, and supposedly only accepted Elton provided they could also release records by the other act, which swiftly vanished without trace. MCA boss Russ Regan realised that the act regarded as a makeweight was in fact quite exceptional and represented the biggest stroke of luck imaginable, when Elton became a huge star almost overnight after his first performance in Los Angeles at the famous 'Troubadour' club. Congress swiftly withdrew 'Border Song' and Regan reissued it shortly afterwards on the far bigger Uni label, another MCA-owned company, when it became Elton's first chart single, spending over a month in the US Hot 100. Its flipside, 'Bad Side Of The Moon', was also recorded during the sessions for the album, from which it was excluded. The gospelly 'Border Song' was a US Top 40 hit for Aretha Franklin at the end of 1970, which must have meant a great deal to Elton & Bernie, who were supposedly great fans of Aretha, who would later duet with Elton on a US Top 10 hit, 'Through The Storm', in 1989. 'Border Song' has also been recorded by Jose Feliciano and by Eric Clapton, whose version appears on the 1991 tribute album celebrating the songs of Elton John & Bernie Taupin, 'Two Rooms'.

The next single released by Elton in the UK was 'Rock And Roll Madonna' /

'Grey Seal', both tracks recorded during the sessions for the album, and included on this remastered reissue CD. 'Grey Seal' was later re-recorded and included on the 'Goodbye Yellow Brick Road' album. Its appearance in 1970 on a 45 did not result in a hit, and the single was not released in the US. It was only after Elton's instant breakthrough in America in the summer of 1970 that another single was released, which was 'Take Me To The Pilot'/'Your Song'. 'Your Song' entered the 'Billboard' Hot 100 in November, 1970, and reached the US Top 10 in a three month spell in the chart; in early 1971, it was released in Britain, where it also reached the Top 10. 'Your Song' remains one of Elton's most familiar classics, and has attracted numerous cover versions, although Elton's has been the only version to become a US hit. In contrast, it has been a UK hit three times, first for Elton himself in 1971, in 1977 for 'Philly soul' star Billy Paul - as Elton remarked more recently: "I still get a kick out of the fact that 'Your Song' was the B-side to 'Me & Mrs. Jones'" (Paul's million-selling American Number One hit) - and most recently for Rod Stewart, when it was also included on the 'Two Rooms' tribute album. Perhaps the greatest accolade 'Your Song' received was supplied by John Lennon, who after hearing it, called Elton "The first new thing that's happened since we (The Beatles) happened".

Another familiar song on the 'Elton John' album is 'Take Me To The Pilot', which Elton performs in the style of Leon Russell, regarded in the early 1970s as a hero by discerning music lovers. However, the song is lyrically obtuse, as its creators admitted in the 'Two Rooms' book which shared its title with the tribute album. Elton noted: "I don't understand some of (Bernie's) lyrics, especially the early ones; 'Take Me To The Pilot', I've no idea what that's about, nor has he". The lyricist added, "I used to hear about David Bowie throwing words into a hat, picking them out and putting them together. The great revolutionary poets did that; I'm sure Baudelaire and Rimbaud were so stoned out of their minds, they just threw things together and went 'Wow ! That sounds good'. It's how they sound together, you don't have to worry about whether it rhymes or whether the meter's great. It's just how it feels here and now. The perfect example of that is 'Take Me To The Pilot'.

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Lewis

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Elton
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Caleb
Quaye

Steve
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