



SCOTT GORHAM

WILLIAM SCOTT GORHAM FROM Glendale, California, has just turned 73 years old. And it's now not too far shy of 50 years since the guitarist made his massive contribution to the magnum opus that is Thin Lizzy's 'Live And Dangerous' double album, hailed by many as the greatest live rock record ever issued. That's a long time for journalists like me who are in love with the album to be asking him questions about a record that was released in 1978. And yet here Scott is, looking fitter than he has a right to, full of good humour as he always is and, most importantly, ready to give me plenty of time to discuss the record in detail.

"I never have a problem with talking about 'Live And Dangerous'," he laughs when I thank him for agreeing to do the interview. "You know, it always amazes me that more than 45 years later this is still an album that creates a hell of a lot of interest. How many other bands get that?"

He's right, of course, but not everyone feels the same way. Gorham's guitar partner on that seminal recording, the Scotsman Brian Robertson, isn't so forthcoming. Believe me, we tried hard to get the 68-year-old to give his version of events to you, the *Rock Candy Mag* readers. Sadly Robertson declined through his spokesman. "Robbo has retired, and does not do any interviews or public appearances," we were told.

"You might have a tough time with Robbo," Gorham had explained to me. "He's gone into hiding a little bit and I'm not sure why. I don't speak with him, and I'm not even quite sure where he lives. The last time I heard I think he was in Essex, but that's all I know. I've been thinking about trying to get hold of him myself, actually."

Fortunately, the other surviving member of Thin Lizzy, drummer Brian Downey, isn't as intransigent, which means that with band leader Phil Lynott sadly no longer with us, we're getting the views of two thirds of the surviving band members in this deep dive into 'Live And Dangerous'.

"They say that if you're an American football player in the NFL, your career life expectancy is three years. Rock'n'roll might be a little bit more generous, maybe 10 years, so to still be remembered for something we did 46 years ago is pretty good going," says Gorham. "Nobody should think that I'm not appreciative, because I truly am..."



Phil Lynott (left) and Scott Gorham performing live at the Sports Arena, San Diego, 5 March 1977

"WE NEVER CATEGORISED OURSELVES AS A STUDIO BAND. WE WERE ALWAYS THESE ROAD DOGS, OUT ON TOUR ALL THE TIME. THAT'S WHERE WE COULD SHOW A LOT OF PEOPLE WHAT WE WERE ABOUT STRAIGHT OFF THE BAT."

LET'S SET THE SCENE, SCOTT. WHEN YOU DECIDED TO RECORD A LIZZY SHOW AT LONDON'S HAMMERSMITH ODEON ON 14 NOVEMBER 1976 YOU'D BEEN IN THE BAND FOR LESS THAN THREE YEARS. AND YET YOU'D ALREADY RECORDED A STAGGERING FOUR STUDIO ALBUMS. THAT'S AN INCREDIBLE AMOUNT OF WORK...

"But the very last thing it felt like was being on a treadmill. I was having the time of my life. You have to remember that Lizzy was my first shot at being in a professional, international band, and I was playing with three guys who I thought were the most talented musicians ever. So I never, ever thought of it as work. I was ready for anything and everything, even to the point where I was thinking, 'I hope they throw even *more* stuff at me.' In 1976 I was 25 years old, a young guy who'd

been served up this chance on a silver salver. All I wanted to do was make the absolute most of the opportunity I'd been given, so for me there was never any pressure of work, because I was enjoying every moment. I was learning all the time; learning how to write songs with Phil, and learning about the record business. I maybe had a vague idea of how things worked when I first joined the band in 1974, but I certainly didn't

understand the nuts and bolts of anything. That point in time was a really interesting one for me because I was constantly learning, constantly absorbing, constantly soaking things up."

THE PERIOD BETWEEN THAT HAMMERSMITH SHOW IN '76 AND THE RELEASE OF 'LIVE AND DANGEROUS' IN '78 WAS PARTICULARLY VOLATILE, THOUGH. WHEN YOU FLEW TO CANADA TO RECORD LIZZY'S EIGHTH STUDIO ALBUM, 'BAD REPUTATION', WITH PRODUCER TONY VISCONTI IN THE SPRING OF 1977 THERE WAS ONLY YOU, PHIL, AND BRIAN DOWNEY ON THE PLANE...

"That's right. There had been some problems with Robbo where he broke his hand in a fight in London the night before a US tour at the end of '76. Phil had got Gary Moore to fill in. It wasn't the first issue we'd had with Robbo, and at the start of 1977 I honestly thought it was the end of the band. I said as much to Phil and he looked me straight in the eye and said 'Hell no, man, now *you're* the guy. You're going to carry the whole