

Appendices

01

The Birth Of The Blues

One of the singles Scott and Stewart were involved with around this time was Margie Day's 'Have I Lost My Touch' / 'Tell Me In The Sunlight.' This very Spector-sounding single credits Engel and Stuart (sic) as both producers and writers.

In addition, 'Tell Me In The Sunlight' is also the title of an obscure movie from the mid-sixties. It stars one Steve Cochran, (after whom Steven Morrissey was apparently christened) who

also wrote, directed, and produced the film. Although completed in 1964 its release was delayed until '67 following Cochran's death in mysterious circumstances during the summer of '65.

Cochran had set out that June on his 40ft yacht to scout film locations, accompanied only by three female assistants aged between 14 and 25. When the yacht drifted into port almost two weeks later on June 25, Cochran had been dead 10 days. Despite rumours of poisoning, the official cause of death was given as a lung infection. Scott: 'I worked for Steve Cochran who was a good-looking heavy in the 40s and 50s. And I used to clean his swimming pool and clean his house in Hollywood, work generally as a janitor for him. And he did make that movie *Come Next Spring* so that probably did influence me later when I came to record that song.'

02

LA Tango

There is a wonderful first person account of The Whiskey at its height by Peter Bogdanovich in his *On The Movies* book (George Allen & Unwin, 1973).



PJ Proby on the origin of long hair on men in LA

'They didn't have long hair! I was the only one with long hair. I was the only one who was unusual. That's why Jack Good noticed me when he saw me... he didn't even say anything he just walked over to me and pulled me by the hair and said, "By God it's real!! You're hired dear boy!" That's how I met Jack Good. The Beatles had just

barely come out in '64. But I had long hair simply because I had had an argument with Liberty Records and Metric Music because "I Only Came To Dance With You" - which Liberty turned down - so I went over to another record label and rehearsed the song with a group called The Ribbons, a coloured girl group and they put it out and they were having a hit with it in the LA area. And Liberty called me down and said they were gonna' sue that record company because I was signed as a writer to them and I had no right to give it to 'em. I said "But yeah, you turned it down, you didn't want it..." Liberty said "Did you get a written release from us?" I said "What the fuck is that?" They said, "You have to have a written release to say we didn't want it." I said "I took you at your word!" And so they said "We're gonna' sue that little company and we want you to stand up against 'em too." I said "Fuck you! You didn't want my song so I gave 'em to someone else and uh... I'm gonna' stand up for the little company." So Liberty put me on suspension and wouldn't pay me any more, so when I met Jack Good I had gone at least 5 or 6 months with no money and couldn't afford a haircut. I had just had my car repossessed, all the electricity turned off, my wife and I were eating tacos by candlelight... and that's why I had long hair because I couldn't afford a haircut.'

Gary and Elvis

'My father used to play the trumpet and we used to go and see Harry James and a lot of the time the drummer was Buddy Rich. And I'd be standing right next to his kit watching him play, and that did it for me. I knew I could play the drums, I just knew. I used to go and see my grandmother in Los Angeles and at two in the morning, when I was about 14, I would climb out of her window and walk up the boulevard and stand in front of the drum shop and look in the window and say, "One day I'll have a set of drums just like those." The first set I ever had was a wooden set. No famous name, and the first time I set 'em up wrong. Would have been fine if I were left handed... the next set I got was Gretsch.'

Gary would even play with Presley, for one night only, when Elvis' usual drummer, DJ Fontana missed a flight.

'Elvis was playing at the Hollywood Palladium. PJ Proby used to do the demos for Elvis, and he would play football with Elvis in a park in Beverly Hills near his house. Anyway, I just happened to be in the right place and the songs were easy enough... it could have been anybody but I happened to be there. Anyway, it was only for one and a half songs and then the drummer showed up.'

PJ Proby on the summer of '64

'Me and Gary first lived in Earls Court together, broke... and Kim Fowley came up with the idea, "Why don't you call up Decca and see how much money they have for you from (Proby's big hit) 'Hold me,'" and I called 'em up and they said "Oh we got an awful lot of money for you here. We'll give it all to you right now if you come down and sign an indemnity." I said "What the fuck is that?" They said "Just come down here and we'll tell ya." So we went down there and they had their lawyer waiting... me and Gary went down there and it was, apparently, I didn't know it - but they had been sued by Liberty Records because I was already signed to Liberty. And I'd

signed with Decca illegally. And so Decca put "Hold Me" out and it was... it had done fantastic. But they were sued. And they wanted, uh, me to take the responsibility. So they said "We'll give you all the money immediately if you'll take the responsibility and if you're willing to say that you're to blame for everything."

'So I signed that piece of paper and Gary and I, we had literally walked in there with £10 between us... and we came out with a quarter to half a million pounds. So much money it was in sacks. We looked like pregnant elephants walking out with so much money all over us.

'I was 25. First thing we did was we got in a cab and I said "Gary, tell this son of a bitch to drive to an estate agent. And now Gary, you go inside while I sit outside in the cab, hold it, and drink some beer, and you tell them we want the nicest fucking house in England! And I want it by this afternoon. We're not going back to Earls Court." And so he came out and said "They'll show us a house at 5 o'clock." So I said, "You tell 'em I wanted the best?" He said "Yep, I told 'em. They're gonna' get you one in Knightsbridge."

'I said "Ok." So we drove around in the cab, paid him for a full day just driving around, drinkin', sightseeing, and everything. It gets toward five so we drive toward the house. We go down a side street into what I call an alley. I had never heard of a "mews." And so here we go down this fucking cobblestone alleyway and stop outside and I said, "Woah! What the shit is this! Goddammit Leeds! I said a beautiful mansion, not something in a fucking alley!"

'The agent said "Oh, this isn't an alley, this is called a 'mews.'" I said "this is not a-mewsing at all! And I ain't interested! In this piece of shit!" So she said "Well, will you just look on the inside. I think you will be surprised." So I said "I'll take a look, but I ain't taking this house. I ain't living in no alley."

'So I went in and it was huge! It was unbelievable! Just beautiful. Crystal chandeliers, beautiful big fireplaces, big stairs, unbelievable... a bathroom with a sunken tub and everything.

'Seems it used to belong to Rogers and Hart. The songwriters. And they had given it to their niece. Who turned out to be a madwoman.

She painted weird pictures that were hanging all over the house, and she ran down the Mews once and committed suicide.

And the house was just so beautiful I just took it right there and then. I paid about a year's rent. Gary and I just moved in, lock, stock and barrel... right then and there. 'Cos we didn't have anything left over at Earls Court anyway. So, we moved into the place that day. Then Kim Fowley moved in with us. And then uh... I just started gathering people... even George Chikiras moved in for a while. The guy who got an Oscar for dancing in *West Side Story*.

He stayed for a while 'cos he wanted my advice on... they were trying to make him do stunts. In a picture. And he didn't want to ride a horse, and they were demanding it, so I got him a lawyer and everything, and found out he didn't have to do his own stunts... but of course a mews is supposed to be very quiet and I had loud music going on all the time, and uh, I bought my band a tour bus, for the band to go to show to show... and of course a touring bus comes down a mews, it sounds like a railroad train. And so all the people got a petition up to throw me out. And I wouldn't leave. But at the end of the year, they just wouldn't renew my tenancy. This was the

late summer of '64.'

The *Beach Ball* movie

Anyone looking for an insight to the young John and Scott needn't bother with this film. It's a movie made to last one summer and in that, it's wholly successful. There is little to recommend it today; it has the feel of a live action cartoon, of an overlong *Batman* episode without the wit. John and Scott do appear singing 'Do The Jerk' but their performance is spliced and intercut with action and slapstick scenes from the main film. The drummer is neither Tiny or Gary but a stand-in borrowed from one of the other groups in the film.

03

The Bedsitters

Gary, then a keen amateur photographer, took photos of everything from their departure from LAX to the early days at Onslow Gardens. All now lost, sadly.

Onslow Gardens had been infamous decades earlier for hosting a Victorian mass murder. Walt Disney also stayed here in the forties. The Walkers rented the flat for £6 a week.



04

To Love Somebody

David Bowie

Since the early 1990s, David Bowie has been most vocal about his admiration for Scott's work. He would cover 'Nite Flights' to stirring effect on his 1993 *Black Tie White Noise* album and contribute

a portrait of the Walkers for the reissue of their *Images* album in 1997. In the long form video that accompanied the album, Bowie recalls learning to love Scott's voice after hearing his albums again and again courtesy of a girl he once dated. ('She never played any of mine,' he quips in mock indignation.) He also states that the girl used to be a girlfriend of Scott. (Possibly Irene Dunford.) However, no mention can be found of Scott or the Walkers in any pre-1991 Bowie interview, although Eno and Bowie were impressed enough

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at the time by 1978's *Nite Flights* LP to approach Engel through his label at the time, GTO, regarding the production of his next LP. This was mentioned in the March 17th, 1979 issue of *Melody Maker*, although no direct Bowie quotes were used. Eno eventually met Scott at the Hilton tearooms in 1981: 'We talked too fast and too much,' Eno would recall.

An early art movie starring Bowie (with a very Scott Walker haircut)

exists called *The Image*. Shot in '67, it is credited as a 'Negus-Fancey production.' Scott's producer since the late 80s has been Charles Negus-Fancey. Around the time of *The Image*, Ken Pitt managed Bowie; a gentleman professional still rooted in the old school showbiz traditions of cabaret and music hall. Much of Scott's 60s career was managed by men with similar roots to Pitt and it's intriguing to wonder where Bowie would have ended up had he not had the sudden insight that led him to move on to the more 'modern' management of Tony Defries' Mainman. It's perhaps testament to Scott's 50s roots that he was not equipped with the vision to instigate such a progressive move.

Bowie apparently attended the London production of the musical *Jacques Brel Is Alive And Well And Living In Paris* at the end of the 60s, inspired by his appreciation of Scott's Brel interpretations. This show in itself inspired Bowie to tackle similar superficially 'Brelesque' themes - abortion, child murder, paedophilia - in his own songs during his Deram period.

But all through the 60s, 70s and 80s, despite the occasional stylistic references; a Brel song here, a mannered vocal there, there's little to suggest that Bowie was much of a Walkers fan. He does lapse into an improvised snatch of 'No Regrets' during an 1987 press conference, but that's about it.

Yet, his admiration is sincere. Backstage at an Ed Harcourt gig in 2005, I was talking to Mary Ann-Hobbs, the DJ who hosted Bowie's 50th anniversary special on Radio 1. She told me that when Scott's birthday message was played to Bowie, the effect was total. The segment would ultimately have to be edited for broadcast to eliminate the 'dead air' that resulted from Bowie's reaction: 'He was crying,' Hobbs told me. On recovering, Bowie quipped, 'I can see God in the window.'



Muppeteer

Ronnie Verall would also ghost as Muppet master drummer 'Animal' in the hugely popular TV series *The Muppet Show*. The series launched several spin-off Muppet movies. Co-starring beside Animal as 'frog killer' in the 1979 Muppet movie was a little known American actor called - Scott Walker.

Jingles

I did check the original master tapes from this session and could not locate any jingles.

05

Loving Her

My mother, Margaret, was and is a huge fan of Scott's voice. (Circa 64- 84, at least).

She

saw them twice at Cardiff's Capital Theatre and would recount the image of Scott's skinny legs repeatedly as I was growing up. The

father of my once best friend, Louis Donofrio was also at one of these shows and took chase on his motorbike after The Walker Brothers' car as they left the venue. He was rewarded with a smile and a wave before they powered off into the night.

As a child, I remember well the soundtrack of my parents' poker games. Aunties and uncles would come over and while bottles were emptied, I was allowed to stay up late as the room filled with loud voices and cigarette smoke. Although Scott and his brothers were far from the only scratched vinyl to be played at these gatherings, they were among the most vivid. I can still see my happily intoxicated mother singing gleefully along to Scott's 'Next,' revelling in the colourful translation of Brel's lyric. My father would groan in mock admonishment: 'Keep it down Marg, for Gawds sake.'

As my own musical fanaticisms bloomed during my early teens, my mother and I would compare favourites, playing each other choice tracks from revered albums. Naturally, I thought The Walker Brothers were a load of old rubbish, music for old folks, a time gone



by. It wasn't until I had been living away from home for a few years that I fell in love with The Walker Brothers on my own terms. I was 18 in 1990 and going to Paris by coach with two friends. The soundtrack on my headphones was the then recently released *Boychild* compilation; it was perfect synchronicity.

American TV

Although some claim to recall seeing the Walkers on US TV around the time of 'The Sun...' I can find no evidence of this. It's possible that UK TV appearances were syndicated. The Walkers definitely did turn down one major opportunity.

Gary: 'Ed Sullivan asked us over... and we said "We want three shows, just like The Beatles, or we won't do it," and he said "No, we'll give you two and that's it." Nobody would back down so we didn't do it.'

1966

Contradicting Scott's account, Gary remembers the recording of 'The Sun...' as being incredibly uncomplicated. 'They brought all the crowd in, the orchestra, and they did their thing. And then Scott went out and sang it. Then John went out and did the harmony, and it was all done in one take. And then we went out to the Chinese restaurant. It was bizarre. So straightforward.'



Dennis Weinreich (*Nite Flights* producer) on the politics of 60s touring 'Back in the 60s the only way musicians could make quick money was touring. Everything else took so long to come through, if at all. If you had a hit and you wanted money today, and you didn't want to wait 10 months to start spending your money, the only way you could have money today was to tour. And touring, you were generally paid in cash. And the tour manager was usually a heavy and that's because he looked after the cash. And while the band was on, the tour manager would go to the promoter and say "OK, give us the money." And it would be in cash and if you'd count it and if it wasn't right, you'd take the band off stage. And let the promoter worry about it. And the promoter wouldn't pay until the band were on because where was his guarantee that they would play? So there was this mutually agreed point, five, or six songs into the set when the tour manager would ask for the money. Cash. And this was how it worked for everybody, including, I presume, for the Walkers.' Gary: 'We never did any ballads live, it was all rock'n'roll. And you couldn't touch us 'cos we were movin' so much; James Brown would have to watch out, we had some incredible moves...'

07

Final images

Scott and Father Dean

Ralph Gurnett: 'When he heard that the music master had a heart attack or something, and was in hospital in Liverpool, he dropped everything. We got up to Liverpool and we went into this private room where this monk was... in bed with tubes and everything, and I thought "This is not Scott," you know, what I knew of him, but Scott was so receptive to the whole situation and he was talking to him when the nurse called me and said "I'm sorry but there's a young teenager here who's a very great fan of Scott... could we fetch her in to say hello to Scott?" And I said "Well, I'd better ask him first." And he said ok, so they rolled this young teenager into

the private ward and she was just overcome with joy to meet Scott, and Scott took his tie off, he had one of those big kipper ties on and he gave it to her. And it really made this girl's day. And this is a wonderful thing, another side of Scott Engel that people don't see or know.'

Wages

Gary: 'All I remember is, they said "We'll put you on a retainer and pay your flats and that," and they gave us about £40 a week. And everyone else was making about £8 a week! So I thought, "We're alright."'



Gary and John on the break up and why they should have followed the Beatles' example

Gary: 'If the record companies would have ever let you, like if Scott had done an album on his own and John did one... that would have gotten rid of a problem. Scott wanted to do something and John something else. They (Philips) suppressed a lot of this because they wanted a formula.'

John: 'You never heard a lot of George Harrison's work in The Beatles until the later years when they got involved with Alan Klein who had the sense to know that to keep the band more together they would have to expand with some of George's work. And Ringo. I recorded one of Ringo's songs (this would be at the Honky Tonk Chateau in the early 70s). And I didn't even know that Ringo wrote songs!'



08

Solo John Solo Scott

John on Scott's Brel infatuation

'What he (Scott) wanted to do was, he wanted to use the fact that he was such a popular personality to bring that music (Brel) that was very different, to the public arena. And as he continued making solo records, his real desire was to find things that were very different and present that to the public. To many people the Brel thing came as a surprise, but not if you knew Scott well enough; it was part of his personality.'

09

The Fall And Rise Of John And Scott

John on Brel

'No one mentioned Jacques Brel to me in the pop business before Scott did the Brel songs. And funnily enough, I didn't even realise that Jacques Brel wrote one of the most beautiful songs, "If You Go Away." I didn't know he wrote that. He was just an obscure person.'



10

Joanna And The Jazz Life

11

A Loner

Scott's TV show: *This Is Scott Walker*

That Scott Walker had his own series on a mainstream TV channel is now considered bordering on the surreal. However, the show was, at the time, very successful, getting good ratings to the extent that it overshadowed its ITV rival, *The Tom Jones Show* by a considerable margin. Scott was no fan of 'Jones the voice' and in a moment of self-indulgence, Scott may have allowed himself a perverse smirk at trumping the Valley's boy's ratings. It was BBC policy at the time to re-use video tape for the sake of storage space and as a result none of these shows now exist in the

BBC vaults. All were efficiently recycled. There is also an unsubstantiated rumour that Scott himself was involved in a romantic relationship with a member of BBC staff during the 70s and that this person illicitly wiped the tapes at Scott's request.

While engagingly tempting - it adds to the 'myth' of the eccentric, perverse purist after all - this rumour is unlikely to be anything but just that; rumour.

When I asked the BBC archival department for an official explanation to the fate of the tapes I was assured that no such recordings exist in the vault and was referred to their 'paper' record archive at Caversham. During something approaching a conversation, I was told in monosyllabic terms that there would be no record of when or why the shows were wiped, as this was merely standard procedure at the time and not worth noting. I was also told that the BBC would not have even considered repeating the shows because they could have just 'Booked someone like Scott Walker to do it again.' However, hope springs eternal. The BBC frequently copied and licensed their TV shows abroad (no records of where or when exist, apparently), and as a result, whole shows, previously thought forever wiped have resurfaced in such locales as New Zealand and South Africa. Booty also exists in private collections although it is often under-appreciated. I found various unseen clips listed amongst the hundreds of pages of an American collector's catalogue whose interest was just TV. His passion was accumulating basic TV footage, hours and hours and hours of it. As such, he had long ago traded primitive video with an employee of a German regional TV station. To both of them, 'Scott Walker' and 'The Walker Brothers' meant nothing in particular, and as a result, these clips lay dormant on his shelves for decades.

At time of writing, all that exists of many of the Scott shows and Walker appearances are audio recordings, albeit of occasionally excellent quality. Of Scott's TV series, these latest recordings to surface will probably remain the definitive article until someone unearths video. Recorded directly from the TV via a reel to reel two-track, originally as a favour to a Scott-mad daughter by a dotting dad who just happened to be a sound engineer, these recordings are surprisingly hi-fidelity.

Along with the yellowing clippings from ancient editions of the *Radio Times* and the fading recollections of ageing fans, little else exists. These are all that remain as a window into those long gone British evenings when rapt teenage faces were lit in the lunar light of one of the most unlikely TV shows ever. A pocket of time at the tail-end of the 60s, when for a while, every Tuesday evening saw the family TV held hostage by lovesick daughters on behalf of one of the most contradictory pop stars ever. A pop star who was, unbeknown to them even as they watched, using that most revealing of mediums in which to disappear before their very eyes.

Chris Pountain (fan): 'In 1968, I was fortunate enough to secure tickets to one of Scott's BBC TV shows. Memories do tend to fade or become enhanced with time, but I hope these recollections are reasonably accurate.'

'At the outset, the audience was given a talk about the giant prompt cards, which the crew would periodically display to give instructions at the appropriate times, to applaud or otherwise. These

orders were superfluous, as the audience appreciated Scott's suave and professional performance throughout the show, and needed no prompting to show their enjoyment.

'It was most memorable to me because what was happening could actually be heard, unlike The Walker Brothers' concerts I had attended at Hammersmith Odeon and Finsbury Park Astoria, when the screaming was sometimes deafening; the BBC audience was hushed unless responding to the clapboards. There were overhead TV screens interspersed throughout the auditorium, which afforded us an excellent view of close-ups as the cameras zoomed in.

'On screen it seemed that Scott descended some rather splendid-looking stairs in the opening sequence to the tune of "Joanna" but in reality the staircase was far less grand. It appeared to consist of wooden crates covered with white and blue crepe paper. As Scott bounded down the steps like a young gazelle, one of them gave way under him - but the trouper that he was, he was unfazed and did another "take" - his rather large feet, avoiding further mishap.

'It is a well-known fact that Scott guarded his privacy zealously, and as a result, acquired an ill-deserved reputation with the press for being enigmatic and aloof. It was even reported that he snubbed other celebrities. However, when I saw him on the BBC show he gave no indication that he considered himself to be a superstar. On the contrary, when his guest, Kiki Dee, was due on set he looked genuinely excited to be witnessing her performance. With almost boyish enthusiasm, he even pushed up his sleeves and started hauling the grand piano Johnnie Franz had just played, off centre stage, well before the stagehands arrived. During the show Scott performed a duet with Kiki Dee, the Billy Eckstine and Sarah Vaughan number "Passing Strangers."

'Scott lingered on stage once the show was complete, talking to musicians or technicians and was deep in conversation when he suddenly looked up, shielded his eyes, and frowned as realisation dawned upon him that he was in the spotlight. He moved away into the shadows, still intent in conversation, the spotlight operator once more swung the light on Scott, who again stepped into the darkness. Once more the spotlight followed him and Scott laughed, seeing the joke the operator was playing on him. He started to fool around, much to the appreciation of the audience, running to dodge the spotlight for a few moments before chasing off to the wings. Scott then stuck out his arm from offstage and the spotlight illuminated his final gesture; a wave goodbye to the audience.'

The shows were 'tele-recorded' at the Golders Green TV Theatre and were routinely broadcast a fortnight later in most UK regions with the exception of Scotland, where a local quiz show was shown instead. (Cue furious letter-writing to the *NME*)

The format of the programmes were pretty typical for a M.O.R. light entertainment show of this period and often incorporated visual effects that were at the time, no doubt state of the art. The material swung between standards, a good helping of Brel and Scott's own compositions, the former performed both by Scott and his guests, some of whom were obviously chosen by Scott personally.

This duality inherent in such a choice of material lends each show an almost slightly schizophrenic edge at times. At one point we are treated to the liquid melancholy and atonal strings of Engel's own

'It's Raining Today' following immediately after an endearingly schmaltzy arrangement of Aznavour's 'Who (Will Take My Place).' This is in part a symptom of the friction between the star of the show and its sometime producer, BBC veteran Johnnie Stewart. Johnnie Stewart: 'My reaction was mixed. The thing is that I question the material he used in the series. I would like to hear him sing some good standards as well as his own particular style of songs, like Brel's and his own compositions. I think he is a good singer, but he could be even better if he only sang a wider range of material. Some of the songs on his *Scott 3* album are great, but they're not really box office material. They've got limited appeal. His songs really are a bit samey, I suppose. If you're going to be a name artiste, you can't stay with "in the mind" songs all the time. You have got to do ballads and up-tempo stuff, the lot, much in the same way as stars like Tony Bennett and Frank Sinatra. They are great because they have such tremendous scope.'

Scott does not come across as a 'natural' TV host and the idiosyncrasies of such a personality in such a context sometimes manifest as him coming across as awkward and flip, sometimes even as vaguely arrogant. Nevertheless, this is a common complaint among the terminally shy and he is clearly making an effort; the overall effect is beguiling. The spots that feature Scott and Johnny Franz alone together are quietly touching, the mutual affection and respect between them is obvious.

Ultimately, the show may be seen as a record of a man in transition, unsure as to how to leave the showbiz expectations placed upon him behind whilst pursuing the purity of his own destiny. Johnnie Stewart: 'He (Scott) is such an interesting and intelligent person and I'd like to get to know him better and know what makes him tick. I've worked with him since the early days of The Walker Brothers when I was producing *Top Of The Pops* and he has changed a lot from those days. He is much more of a person, much more mature. And although he has this supposed image of being a moody difficult person, he seems to be much more friendly these days which I like very much. It's true that you can be discussing things with him and he'll seem miles away, but I found him very co-operative. Mind you, he should be, since he is completely inexperienced as far as a TV series goes. He has an awful lot to learn.

But he got better with every show he did. At first, he said he was scared stiff of having his own show, but as the series went along he got more and more relaxed. His speech too, was very natural, for he doesn't put on airs and graces.'

Each show began and ended on a variation of the 'Joanna' theme. The introduction was usually in a big band style, the outro affecting a more 'lounge' feel. Scott would dress formally for the first part of the show, in suit and tie, slipping into something more casual and comfortable for the latter segments.

Prior to Scott's appearance, a portentous voice, impeccably BBC accented, would intone emphatically: 'Ladies and gentlemen... *this* is Scott Walker!'



Episode guide

Pilot Show 1: *The Scott Walker BBC Special*

Recorded 12th August, broadcast 16th August, 1968

34-piece orchestra conducted by Peter Knight

Follow Me

Days of Love

Mathilde

O C Smith - Work Song

I'll Be Around

Genevieve

Kiki Dee - Up, Up and Away

Passing Strangers (Duet with Kiki Dee)

If You Go Away

Pilot Show 2 recorded 13th August broadcast 30th Dec 1968

33 - piece orchestra conducted by Peter Knight

Gotta Travel On

And We Were Lovers

Salena Jones - You Stepped Out, A Dream ,For Once in My Life

Tender is the Night

Montague Terrace (In Blue)

Blossom Dearie - Long Daddy Green

Joanna

Episode 1 – 11th March 1969

In The Still of The Night

Someone To Light Up My Life

Why Did I choose You?

Salena Jones - The Moment of Truth

Winter Night

Dudley Moore Trio - Pop and Circumstance

Dudley Moore Trio - Romantic Notion

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We Came Through

The Impossible Dream

Show 2 – 18th March 1969

There Will Never Be Another You

Who (Will Take My Place)

It's Raining Today

Jackie Trent - I'll be There

Jackie Trent & Tony Hatch - Love Story

The Girls and the Dogs

We're Alone

Show 3 – Recorded 11th March, broadcast 25th March 1969

Don't Rain on My Parade

The Look of Love

Scott: 'Good evening and welcome to show number 3 - that's 3! - right? (Laughs.) I'm sure you all remember the gentleman who was with us on the first week. Unfortunately he couldn't be with us last week because he had flu and this week he's given it to me. Nevertheless, I'm here and so is he: Johnny Franz! (Applause.) Yes!

Our song this evening was written by Johnny Mercer and Gerard Philippe. It's one of those songs we wish we would have written.'

When the World was Young

'Ladies and gentlemen, one of the greatest living musicians in the world today, the poet laureate of the classical guitar, Mr John Williams.'

John Williams - Mateo Alebiz Sonata for Guitar

'This is from my new LP and I wrote it for a spinster who's constantly haunted by the one fleeting love affair that she knew. And the frightening reality that she can never break away from her domineering mother.'

Rosemary

(Accompanied by visual effects incorporating a revolving antique clock, a Victorian photograph, and tea set and frosted windows.)

Gene Pitney - Maria Elena (Scott on backing vocals)



Lost In The Stars

Show 4 – recorded 18th March, broadcast 1st April 1969

My Shining Hour

This is All I Ask

The Lady's In Love With You

Noel Harrison - The Windmills of your Mind

Big Louise

Maynard Ferguson - Girl Talk

Funeral Tango

Country Girl

Show 5 – recorded 25th March, broadcast 8th April 1969

The Song Is You

I Have Dreamed

Only The Young

Scott: 'Thank you. A few months ago I did a couple of television shows for the BBC and on one of them, I invited along someone who I considered a sensational singer. We're not doing a duet tonight but I had her choose one of her own tunes and she's on anyway so... she's someone I could sing with for 24 hours a day. It'd be my great honour to sing with miss... Kiki Dee!'

Kiki Dee - Games People Play

'This is a song I wrote for one of my favourite cities, in fact it is my favourite city... and someone I met there a few years ago.'

Copenhagen (Visual accompaniment of a toy carasouel.)

Billy Preston - Medley incl. Yesterday & Satisfaction

Sons of

Show 6 – Recorded 1st April, broadcast 15th April 1969

Will You Still Be Mine

Scott: 'Thank you... welcome to the last show of the series... and it's been a particularly pleasant one for me. We have two tremendous guests for you tonight and of course, as always, someone you all know, my very, very dear friend, Mr Johnny Franz... right over here... one more time.'

336 The Walker Brothers

If She Walked into My Life

Jon Hendricks - Medley - Motherless Child, Goin' Home

Butterfly

Ivry Gitlis - Violin Solo

If You Go Away

John and Phil Collins

John: 'I guess it was just before I did the Spanish tour. I wanted to put a band together and play some shows again and just do some music that was, like, some of the stuff I had written and things like that. I put this band together (Flaming Youth), and it's kind of interesting because the drummer was Phil Collins. So, we put this musical thing together. Phil was an exceptional drummer - well he is an exceptional drummer - and he was like dynamite in this band and the rest of the people weren't quite as good as he was. They were good in their own right but I mean Phil was exceptionally good. That always kind of changes the bar of measurement when you're in musicianship. We did that for a while and that was a whole lot of fun.'

Decades later, in the mid-80s, when John was attempting to reestablish his career, he attempted to contact Phil via his mother. Phil did not respond.

Andrew Loog Oldham

Andrew Loog Oldham would work with John Maus in the 80s, producing 'Dark Angel' / 'Midnight Morning.'

ALO: 'We met in LA and neither of us were at the top of our game but he was a polite, enthusiastic and gracious host.'

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So Low Seventies

Although they never met up during this period, Scott may have shared a bar or two with Bobby Graham, the drummer on two of Scott's biggest hits. Graham was at this time adrift in Amsterdam, ravaged by an alcohol problem. By the early seventies, he would be back in Blighty and in successful recovery.

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Old Grandad

Scott: 'I was making records to pay off bills. I'd bought a big flat and all this kind of stuff. I get so annoyed, because I should have figured out another way, but I was just very vulnerable after the fourth album. The place was crawling with... hippies.'

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No Regrets?

The Bolan / Walker jam happened sometime in the late summer of 1975 at Bolan's home, 25 Holemead Road, Fulham, London.



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Regrets

Other apparent outtakes

'The Long And Winding Road;' 'Baby Don't You Tell On Me;' 'People Get Ready.'

Gary: 'They did another version of it when they went to Nashville. Scott and John. After "No Regrets," somewhere around then. I remember them playing it to Dick Leahy but I don't know what happened to it.'

Gary on the 'comeback' album

'We were doing it almost to make a "copy" of The Walker Brothers; but we were missing the key ingredient; The Walker Brothers.'

Geoff Calver: 'I worked again with them when Scott was producing a single with John, for Rough Trade, 'Dark Angel.' It was a bit like the old days. It was enjoyable for me to see them again. John had teamed up with a lady called Brandy. Which amused us no end. I remember John saying, "Yeah, it all adds up to booze - John and Brandy being J&B, Johnny Walker and Brandy."

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Long Day's Journey Into Nite

Scott's nihilism

Scott: 'I began imbibing and just went into this abyss... I hated myself so much for all the years of bad faith, I still do. I'm very wary of it. It bothers me that I wasted all that time, you know?'



The Brotherhood

Weinreich: 'Because I was from LA it seemed as though I was kind of "part of the club," it was like I was one of them, an honorary member of some kind of inner clique. The Walker Brothers were a very cliquey kind of thing, you were either in it or not in it. And what I found interesting was that I felt like the new boy in town and when the musicians came in, guys like Jim Sullivan and stuff, there had been so much history between them, I felt like I had to make space for myself within that relationship. Obviously, people are there to perform and I'm quite a dominant personality in the studio but you can't let that take any kind of priority over the relationships that are already there. If they've hired a guitar player, they've hired him to do what he does.

'And the fact that Jim and Mo don't remember much about that album proves that those relationships probably weren't as strong as I imagined them to be. To me, it seemed like they were fast friends who seemed like they had lots of history together, which I didn't share in.'

Recording Scott's vocal, Weinreich used a 'Shure SM-53 microphone, which is a very high quality stage mic. We had two Eleven Seventy-Six compressors in the studio. And what happens with compression is that it attacks and releases, and when people talk, you can hear it sucking, so I got this idea of him sitting very, very compressed on top of the record without a huge amount of dynamic... I told Scott that once we had found a vocal sound, we'd keep it for the album and when we're ready to go! And then I'd modify it for the song. I said "But when you're ready to go, I'll be ready to go."

'I seem to recall that I asked him to sing a song a couple of times so I could try something so that when he was ready to sing it I was ready for it. You know, "Go out and give me a quick track of this 'cos I have an idea I wanna' try."

'So I got him to sing the song right up to the mic, cupping his hand as if he were yelling at somebody and I recorded it like that. And then I put the mic real high so you got this kind of head tone out of it. And so, we were ready. Scott was an incredible vocalist.'

FX

Weinreich : 'There was something else we used on Scott's voice too, and that was called a Cooper Time Cube, which was an acoustic delay. It lived in a room with all the other echo plates and it was a box about 2ft wide and 2ft high and I was told that there was a piece of tubing in there. This piece of tubing had... stuff in it... and you put something in one end and a couple of milliseconds later it came out the other end. And they used it for double tracking a lot and we used it on his voice a little bit. Remember in those days there was no digital stuff, no such thing as eventide... you didn't have the same kind of accessibility. You couldn't just go over to a box of tricks, open it up, and say, "I'll have that effect." You had very little in terms of dialled up FX. You had banks of quarterinch tape machines and some speakers and microphones and in the case of Scorpio, the parking garage downstairs... we would haul a big Lockwood Tannoy down into the underground garage in the middle of the night. We'd play stuff down there and with a couple of KM-84's record it and that would give you this big 12-second reverb on things.

'I've nothing against FX boxes, they're great but when you have

to create the FX from scratch, you have to start with a vision and you have to say “I want this to sound this way.” And you have to hear it in your mind and then you have to construct it. These days you usually do it the other way round. Place an already existing effect onto something. A very different mindset. Scott didn’t have much patience for this shit. When you recorded it that was how it was going to go into the mix.’

Recording ‘The Electrician’

Weinreich: ‘We used the same compressor on the bass as we did on the vocal because we wanted to get that bass to sustain for as long as possible. The compressors on the bass... you have one decaying at one tempo and the other decaying at another, slower tempo, so you get the attack on the note and a bit of distortion. But you can hear it recovering really really slowly over a long time... that long slow release is from using two compressors. If you used just one then A: In order to get that amount of compression you’d go way into distortion and B: As it recovered you’d hear the distortion change. The idea was to get those notes to last as long as ever. I would have done it slightly different but... I’m real emotional about that song. I really love it.’

Outtakes

Apart from the alternative vocal version of ‘Den Hague’ and the alternative version of ‘The Electrician,’ the following tracks also exist.

Weinreich: ‘During the sessions, we also recorded a version of “Make It Easy On Yourself” called “Make It Sleazy On Your Elf.”

It was just one of those things that you did in the afternoon. Dave on piano and Scott singing. No idea where the tape is! Scott was sending himself up, it was really funny. We had it on tape and when people came in and said “OK! Let’s hear the new album,” I’d put this on, and they’d go “Wha!?”

‘In those days you always had a quarter-inch tape running continually just to catch anything interesting that might come up inadvertently... the monitor mix would always go straight to the quarter inch so if someone said “Hey! What was that thing you just played?” you could just stop the tape and play it back to them.’

‘The Ballad Of Ty And Jerome’ (Maus)

One of the best things Maus ever wrote. Mistitled due to an admin error, the title actually belongs to another track altogether (a reggae song). This was finally released on the *Can You Hear Me* compilation CD in 1998. Maus also re-recorded it as ‘The Ballad’ in 2005. Although a higher standard of anything else by Maus on the album, this smooth A.O.R. ballad would have not sat comfortably on the finished record.

Weinreich : ‘Yeah. I remember that. The “country” song. We used two (fretless) basses on that, playing the same part but an octave apart.’

Tokyo Rimshot (Engel)

This futuristic, ARP heavy instrumental owes more to Jeff Wayne’s *War Of The Worlds* than anything from *Heroes*. Released as an instrumental on *Can You Hear Me* although a vocal version was apparently recorded.

Weinreich: ‘I also think we finished “Tokyo Rimshot.” I remember

it being there, with vocal. Maybe we never mixed it. But that's the actual title. Not a reference tag.'

Weinreich on the experience

'It was a fun album to make. There were no jerks in it, the record company left us alone, Scott was great, John was great, Gary was... great. Musicians were great. Studio was performing well. Sometimes the studio isn't cool and you don't enjoy the session at all. Y'know, people say "Oh! You worked on 'Bohemian Rhapsody!'" That's fantastic." Well, yeah, it was fantastic but I spent the whole time trying to keep the fucking studio working. So, I got no pleasure out of that session at all.'

Gary on why the album was never released in America

'If it wasn't country, blues, rock'n'roll... they had to have a category. And of course, there was no category for this. They didn't know where to put something that was this extreme.'