



Pictures and notes from a London rock photographer 1968-1973 plus some in 2009/10

Michael Hasted

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By the same author

Thespians

The Cheltenham Book of Days

A Theatre for All Seasons

Foreword

got into photographing rock bands and singers almost by accident. I had started out working in the theatre but by the late 1960s had teamed up with a couple of illustrators in London doing book jackets and record sleeves. Although brilliant, they were unreliable and that didn't suit me so I went out on my own. I had already started taking and processing pictures, photographing actor friends and drama students.

While working with the illustrators I had already made some useful contacts. The main one was Andrew Lauder at the newly established London office of Liberty Records. I went to see him on my own behalf in August 1968 and showed him the few bits and pieces I had. He straightaway gave me two record sleeves to design and a photo session for an upcoming album of British blues singers called *Me and the Devil*. In those days you could do that phone a record company, go and see them with your work and get a commission with no hassles. You couldn't do that now.

Over the next four or five years I went on to work for other London record companies and managements, notably United Artists, A&M, Polydor, Island, Transatlantic and DJM. I also worked freelance for magazines and the music press, mainly the *Melody Maker* and for the very early issues of *Time Out*.

At the time I was using a Pentax S1a SLR 35mm camera with a standard 50mm lens, plus 28mm and 135mm lenses along with a Weston Master V exposure meter. I later had a Russian Zenit 80 6x6 camera which was a copy of a Hasselblad, but a quarter of the price. I replaced that with a Mamiya C220. I only employed those two large format cameras for studio work, but that was not very often, I preferred to work on location. I usually used Ilford FP4 or Kodak Tri-X film, and Ilford HP5 if I needed something a bit faster.

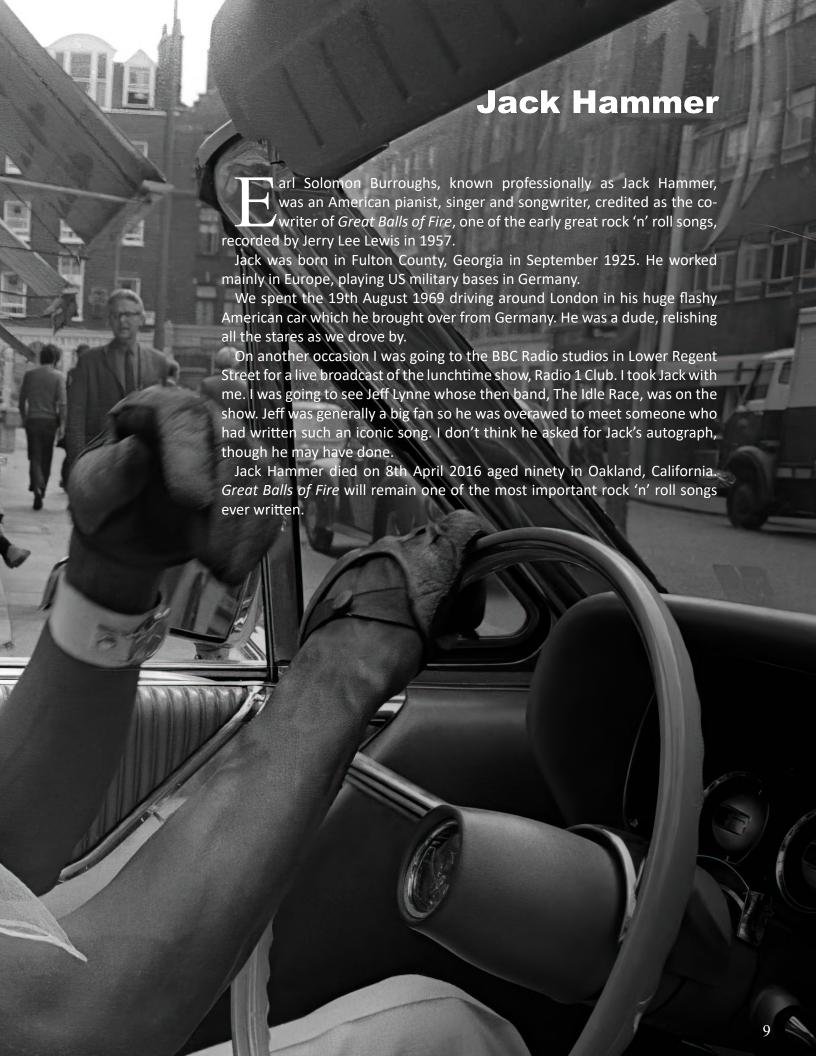
Many of the pictures in this book have never been published before and, sadly, an alarming number of them accompany what is, effectively, an obituary.

I always retained the copyright of the photos and the negatives. If I shot a roll of colour it was usually given to the client for processing and I often didn't see it.

I still have my diaries from those years and have all the original contact sheets which is how I have been able to accurately date and place the pictures. Most of the photos were taken between 1968 and 1973 after which I worked more on designing book jackets and doing magazine illustrations. The second set of photos was taken as part of a project, started in 2009, to photograph ageing rock stars, but was never completed. The proposed title for that book I have used for this one.

Michael HASTED July 2023



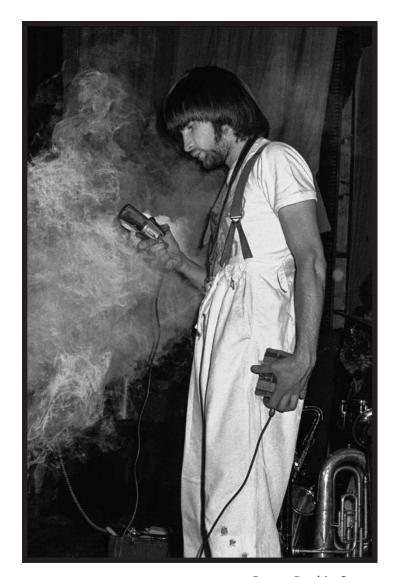












Roger Ruskin Spear

Photographed on 19th September 1969 at the Lyceum in London. I had known Viv Stanshall slightly since 1966 through mutual jazz musician friends, especially trumpeter Leon "Lenny" William, who was with the early Bonzos, and Bobby Mickleborough who had played with the Temperance Seven. Bob had a stall selling old musical instruments in the Antiques Supermarket in Barrett Street, near Selfridges, where I also had a shop for a few months.

Viv Stanshall was found dead on the morning of 6th March 1995 after an electrical fire had broken out as he slept in his top floor flat in Muswell Hill, North London. He was fifty-one.





"Legs" Larry Smith in the mood, out from behind his drum kit

Neil Innes prepares for the show by putting on his trousers. He died in December 2019 in Toulouse, France aged seventy-five.



Arthur Crudup

rthur "Big Boy" Crudup was brought over to London by Roy Fisher of the National Blues Federation to make an album and play a few gigs. Fisher managed The Groundhogs and some other British blues singers.

Although born in Mississippi in 1905, Crudup is mostly associated with Chicago blues. His song *That's All Right* was Elvis Presley's debut single recorded at Sun Studios in Memphis and released on 19th July1954. It is considered to be the first rock 'n' roll record.

Elvis acknowledged Crudup's importance when he said, "If I had any ambition, it was to be as good as Arthur Crudup."

A 2004 article in *The Guardian* argued that rather than Presley's version being one of the first records of rock 'n' roll, it was simply one of, "the first white artists' interpretations of a sound already well-established by black musicians almost a decade before [...] a raucous, driving, unnamed variant of rhythm and blues".

Crudup's songs have also been recorded by Elton John and Rod Stewart, among many others.

This photo was taken in Tottenham Court Road in London, near the Regent "A" Studios, on 26th February 1970. In the background is The Roebuck, now known as The Court. Earlier that day the pub had refused to serve Crudup – this in London in 1970! Consequently, he named the album, for which I designed the sleeve, *Roebuck Man*. Musicians on that session included Tony McPhee, Tom McGuinness and Hughie Flint.

Crudup never made any money from his music, often working as a labourer to keep his family. His clothes were old and his jacket stained. He was a polite, self-effacing kindly gentleman, but the overall impression I had was one of sadness.

Arthur Crudup, the father of rock 'n' roll, died of complications of a heart disease and diabetes in the Nassawadox hospital in Northampton County, Virginia on 28th March 1974 aged 68.













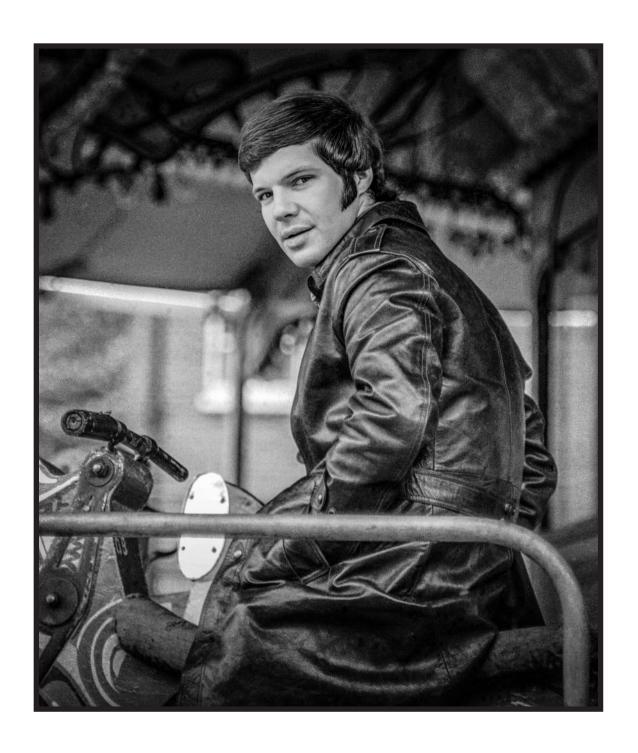




Ian Fraser Kilmister, known as Lemmy

Hawkwind was formed in November 1969 in Ladbroke Grove which became the heart of alternative, hippy London. The group had a very fluid line-up but the constants were Nik Turner and Dave Brock (second from left on both previous pages). Lemmy, who had been in the original band, left in 1975 and formed Motorhead which was to become the seminal heavy-metal band over the next four decades. Both these head-shots were from the 1971 session.

Lemmy died in Los Angeles in December 2015 and is buried there in Forest Lawn. He was seventy-years-old. Nik Turner died in Wales in December 2022 at the age of eighty-two.



Bobby Vee

ccording to Billboard magazine, clean-cut American Bobby Vee (real name Robert Thomas Velline) had thirty-eight Hot 100 chart hits, ten of which reached the Top Twenty. He had six gold singles in his career. He was one of the dominant pre-Beatles artists on both sides of the Atlantic. He was only seventeen when he had his first hit.

This picture was taken on 5th June 1969 in the old fairground on Hampstead Heath, a location I used more than once, as you will see.

I think the first ever record sleeve I designed was the UK re-release of Bobby Vee's *A Forever Kind of Love* for Sunset Records. One of the photos from this 1969 session was used on the sleeve of a re-issued album, *I Remember Buddy Holly*.

In 2012 Bobby Vee was diagnosed with Alzheimer's and died from complications on 24th October 2016 aged 73.

Mike Batt We first met in 1968 when he had just been appointed the youngest A&R man in London at the age of nineteen. Liberty Records' London office had just been set up in Albermarle Street in Mayfair and they advertised for talent in the Melody Maker. They signed up the Bonzos but turned away Elton

John.

I was friends with Mike over the next few years and I even went on his honeymoon with him — a rowing boat on The Serpentine in Hyde Park. My pictures were used on his first solo album, *Schizophonia*, in 1977 for which he was backed by the London Symphony Orchestra. This photo was taken in London on 4th April 1969.





Mike Raven

Raven, real name Austin Churton Fairman, was an strange guy. A renaissance man who, in his time, had been an actor, sculptor, sheep farmer, writer, TV presenter and producer, ballet dancer, flamenco guitarist and photographer, all after serving as a soldier in WW2. But his main claim to fame was as a BBC Radio 1 disc jockey. The Mike Raven Blues Show debuted on the first day of Radio 1 in September 1967 and was a regular feature, usually on Sunday evenings, until November 1971, eventually expanding to a two-hour slot.

He later made a handful of awful horror films, playing pseudo-Dracula characters or something similar. Although he looked the part, he couldn't act his way out of a paper bag. So bad was he that for one of his films they had to dub on a real actor's voice. Mr Raven/Fairman died in Cornwall on 4th April 1997 aged 72.

This picture was taken on 4th December 1968 in the upstairs kitchen, which also served as the band room, of a pub in South London. Mike and I were both there to see blues singer Jo Ann Kelly . The only light source was a naked 40w bulb hanging from the ceiling, hence the rather Rembrandt-like feel to the picture, which I really like.

Peter Sarstedt

his photograph was taken at the rehearsal for *Top of the Pops* at BBC studios in London on 20th February 1969. I had taken his first promo shots for the record company a week or two before.

Peter had spent time busking around Europe with his guitar but when he was discovered and taken up by managers and record companies they marketed him as something he wasn't. They dressed him in suits and designer clothes in which he felt ill at ease.

His most successful record was Where Do You Go To (My Lovely)? which was one of the biggest hits of 1969, claiming the Number 1 spot for four weeks in the UK and topping the charts in fourteen other countries.

He died on 8th January 2017 of progressive supranuclear palsy (PSP) which had been diagnosed two years earlier. He was seventy-five.



Blackfoot Sue

Blackfoot Sue from Birmingham were discovered and produced by Noel Walker. Noel, while a staff A&R man at Decca had, in addition to hits for Amen Corner, also produced chart entries for The Bachelors and the Big Three. After Decca he became head of A&R at Liberty/UA Records.

Blackfoot Sue was formed in 1970, built around identical twin brothers Tom and David Farmer. *Their Standing in the Road*, released in August 1972 on the Jam label, reached Number 4 on the UK Singles Chart. That was their only hit and a last one for Noel Walker. This picture was taken on 8th March 1972 somewhere in West London.







Mike D'Abo

ike D'Abo replaced Paul Jones as lead singer of chart-topping band Manfred Mann in 1966. Contrary to the belief that pop singers made a lot of money, D'Abo was paid a weekly wage of £25 – only just above the national average at the time. However, his 1967 song Handbags and Gladrags probably made up for that. He also wrote Build Me Up Buttercup, a huge hit for The Foundations in 1968/9.

This photo was taken on 20th July 1972 outside the Scotch of St. James night club in London's Mayfair where D'Abo's new band was rehearsing. In its day the tartan-clad Scotch club was the most fashionable watering hole in Swinging London with regulars including The Beatles and The Rolling Stones.





Big Joe Williams

ike Batt phoned me one Sunday morning, asking if I was free and could I get into the West End straightaway. It was 27th October 1968. Mike, with Andrew Lauder of Liberty Records, had just set up an impromptu recording session with Big Joe Williams, another old American blues man, who was in England for a tour organized by Roy Fisher. Mike was going to produce an album and they needed some photos and a sleeve.

The pictures were taken during the recording at Spot Studios on the first floor of 64 South Molton Street in London's Mayfair. I did the exterior photos in the street outside. They were used on the sleeve of the resulting LP, Hand Me Down My Old Walking Stick. The whole album, including the sleeve, with notes by Tony McPhee, was in the bag in a few hours.

The sleeve photos had a very blueish tint because the only colour film I had on me was for interiors, i.e artificial light. In spite of that, the pictures were perfectly acceptable and gave a very urban twilight feel. In those days shops were closed on Sundays so I could not buy a daylight colour film. Photography was much more complicated in those days.

Big Joe Williams was born in Mississippi in October 1903. He played a battered nine-string guitar and the walking stick in question was a piece of three by one timber with a round hole cut in one end. Like Arthur Crudup , he wrote a song that became a huge commercial hit. Baby Please Don't Go, which Williams had written in 1935, was a Top Five hit in 1964 for an Irish band called Them whose lead singer was a young Van Morrison.

Big Joe Williams died in Macon, Mississippi on 17th December 1982 aged 79.





Arrival

rrival was a seven-piece Liverpool vocal group in the late Sixties, formed by Dyan Birch (in the front with the long black coat). Dyan had worked in Brian Epstein's NEMS record shop in Liverpool. The group had two UK hits in 1970, *Friends* and *I Will Survive*. This photo was taken on 20th November 1969 at one of my favourite and often used locations behind London's Kings Cross station. This jetty is part of a lock on the Regent Canal.





Stuart Henry

tuart Henry and I first met when we were working on a play together at the Traverse Theater in Edinburgh in December 1964. He was an actor but in 1966 got a job as a disc jockey on Radio Scotland, one of the pirate stations broadcasting from ships in the North Sea.

He was one of the original DJs on BBC's Radio 1 when it opened in September 1967, eventually presenting its flag-ship Sunday afternoon programme. At the peak of his career with the station, in the early Seventies, his show regularly attracted audiences of more than 11 million.

He was on the rota of presenters of *Top of the Pops* from 1967 to 1969. At the time he had a large, droopy Viva Zapatta moustache which he decided to shave off, live on TOTP. He did it in two steps. Halfway through the show he appeared after having shaved off one side of the moustache. After the next act he appeared again, with the second half gone.

We bumped into each other again in 1969 in London and he asked me to do some photos. This picture was taken on 17th December in my small Islington flat/studio. Stuart arrived with two large suitcases full of clothes and we ended up shooting nine rolls of film.

He contracted multiple sclerosis and was forced to leave Radio 1 in 1974 when his speech became slurred. He then worked for Radio Luxembourg until shortly before his death, in Luxembourg, on 24th November 1995 at the age of fifty-three.













hese photos were commissioned for Island Records by the then press officer, Vivien Holgate who I knew from her time at Liberty Records. As far as I know, this was the first photo session for Free soon after they signed to Island and a year before their huge worldwide hit *All Right Now* which was released in May 1970.

I spent the 24th May the previous year with them *en route* to a gig at Romford Technical School. We came across this abandoned house in the woods which is where the pictures were taken. I also spent some time with them a few days later at the Morgan recording studio in London, but did not take any pictures on that occasion.

The Free Appreciation Society considers these were the best pictures ever taken of the band and some were used in a Sky Arts TV documentary in 2009.





Groundhogs/Tony McPhee

This photo was taken on 5th May 1971 at a disused railway station in Highgate, London, as was the headshot of McPhee on the next page.

I photographed the Groundhogs on many occasions and knew Tony McPhee quite well. I did the sleeve for their first album *Scratchin'* the *Surface* in November 1968, produced on the Liberty label by a nineteen-year-old Mike Batt. The Groundhogs became a three-piece after Steve Rye left shortly after the release of the record.

I had first met McPhee when I did the photos and sleeve for the album *Me and the Devil*, which also featured Jo Ann Kelly.

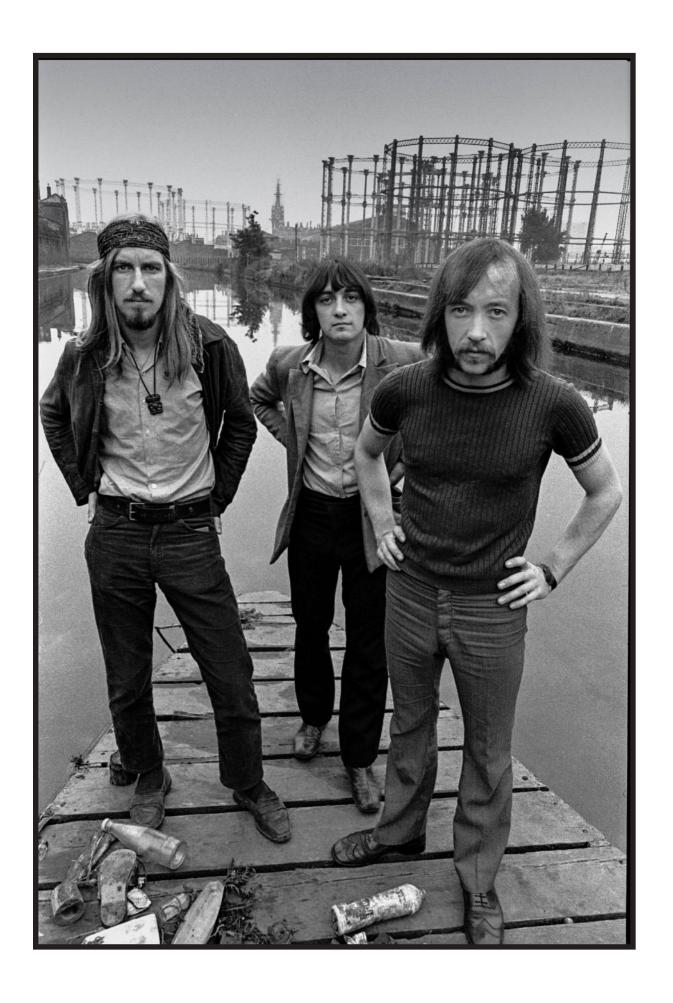
The picture on the right over-leaf was taken on 12th September 1969 on the famous jetty of the Regent Canal behind Kings Cross Station - the spire of St. Pancras Station is visible between the gasholders. One of the pictures from this session was used in a *Rolling Stone* article on McPhee.

Tony McPhee was considered one of the best guitarists in Britain around 1970 and was regularly in the top five in lists voted for by readers of *Melody Maker*.

He died while I was preparing this book, on 6th June 2023, of complications following a fall that had occurred the previous year. He was seventy-nine.











Canned Heat

his is from the first photo session I had with Canned Heat featuring the classic line-up with Al Wilson (second from left). Photographed in Hyde Park on 19th January 1970.

When I went to pick them up at the Royal Garden Hotel, next to Kensington Gardens, half of them were still in bed and an open drawer in a cupboard in the room was full of hash. I also photographed them at an invitation-only gig at Ronnie Scott's Club in Frith Street in Soho the following night.

The band was back in London in September that year and over-page is a photo taken on the 21st with the subsequent line-up following the death of Wilson only two weeks earlier.

Far right in that picture is Henry Vestine who had been kicked out of Frank Zappa's Mothers of Invention for smoking pot. This was obviously not going to be a problem with Canned Heat.

I became quite friendly with drummer Adolfo "Fito" de la Parra (far right) who was a big football fan and wanted to see Arsenal. We never made it to Highbury.







Tom Paxton

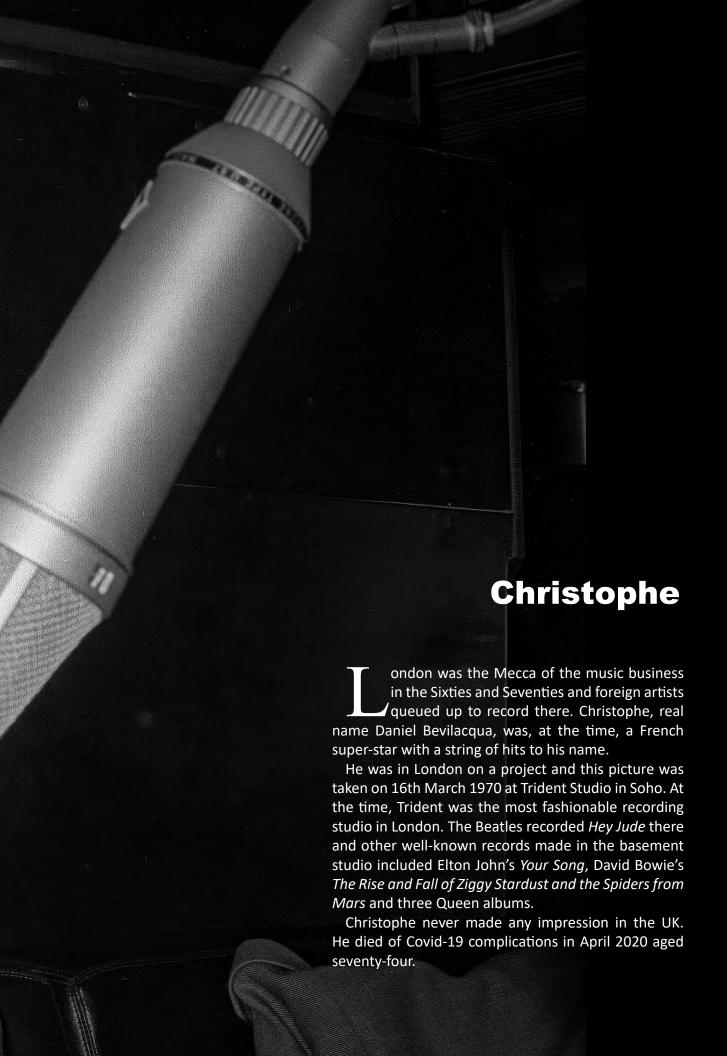
ollowing in the folk tradition of Pete Seeger and Woody Guthrie, several new singer-songwriters arrived in Greenwich Village in New York In the early 1960s. Leading them was Bob Dylan, but very close behind was Tom Paxton. They were very similar in many ways, both had a hobo persona with a uniform of cap, denims and a battered guitar case. In the English folk clubs in the mid-Sixties Paxton's songs were performed as often as Dylan's. But Dylan was more charismatic, wrote more aggressive songs and went electric, and we all know what happened to him.

Tom Paxton, born on 31st October 1937 in Chicago, is now largely forgotten by the wider public, although he did receive a Grammy Lifetime Achievement Award in 2009.

I had known and liked his songs for some years and when I first met him in London I was surprised and disappointed when he turned up wearing grey flannel trousers, a navy-blue blazer and a rather foppish cravat – a hobo no more, although he was a bit more informal for these photos.

He was working on an album with Ed Welch who was a house composer for publishers United Artists Music. The album, called *Clowns*, was released in September 1971 and I designed the sleeve. This photo was taken on 3rd May 1971 in an alley behind the UA offices in Mortimer Street in London.









Jo Ann Kelly

his photo was taken on 20th September 1968 for Liberty Records. It was only the first or second session I did as a professional photographer. The pictures were for a compilation album called *Me and the Devil* for which I also designed the sleeve, again, one of the first I did.

The album also included Jo Ann's brother Dave and Tony McPhee. She was championed by Mike Raven on his Radio 1 R&B show and was considered, along with Sandy Denny, one of the best British female vocalists in the early Seventies. While on a UK tour, Canned Heat tried to recruit her for the band but she preferred to stay in England. Her amazing voice and strong guitar playing defied her small stature, long blond hair and gentle demeanour.

Jo Ann Kelly died on 21st October 1990, a couple of years after an operation for a brain tumour; she was just 46. The obituary in *The Independent* remarked, "To many American performers Jo Ann Kelly was the only British singer to earn their respect for her development of what they would be justified in thinking as 'their' genre".



Stealers Wheel

Paisley near Glasgow in Scotland by Joe Egan (far right) and Gerry Rafferty in 1972. Their first album for A&M, produced by Leiber and Stoller, was released in October that year. By the time I took this photo on 9th November Rafferty had left the band. The hit single from the album was *Stuck in the Middle With You* and was famously featured in the Quentin Tarantino film *Reservoir Dogs*.

I can't remember exactly where the photo was taken but it was somewhere north of Hampstead Heath in London, near Kenwood House.

Creedence Clearwater Revival

reedence Clearwater Revival was the biggest band in the world in 1970/71. This was taken on their first trip to London when they played two nights at the Royal Albert Hall, on 14th and 15th April 1970. The photograph on this page was taken at the first of those gigs. I also went on the 15th just to watch the concert.

The photo on the next page was taken at a reception for the band which took the form of a cruise down the River Thames the previous week, on 9th April. I got the impression the band was a bit overawed, behaving like tourists with cameras dangling from their necks. All the office girls from Liberty Records were acting as hostesses, dressed in white sailor suits.











Jimmy Savile

lso on the Creedence Clearwater boat trip of 9th April 1970, hence the balaclava, was Jimmy Savile. He was, over a period of four decades, one of the most famous and recognisable personalities in the UK with his own radio and television shows. He also worked as a volunteer in hospitals and raised huge amounts of money for charity. He held the status of national treasure. He was knighted in 1990 by The Queen.

A year after his death on 29th October 2011, aged 84, stories and accusations began to appear of rape and abuse and a Scotland Yard investigation dubbed him a sexual predator. Over a period of nearly fifty years he had abused hundreds of children and adults of all ages, including hospital patients in his care. He also sexually abused fans on BBC premises. He believed himself to be untouchable. Because the stories took so long to emerge there were suggestions of cover-ups and people turning a blind eye because of his high profile. As a result of the scandal some of the honours that Savile had been awarded during his career, including his knighthood, were posthumously revoked and episodes of *Top of the Pops* presented by him are no longer repeated on the BBC.

I met Savile on several occasions and always found him to be a most unpleasant, obnoxious person, only interested in himself, always attempting to upstage everyone around him. His only connection with other people was to (ab)use them if he could or dismiss them if he couldn't.







knew the Idle Race and Jeff Lynne quite well. I photographed them several times, designed the sleeve for their second album and I even sang as a backing singer on a couple of its tracks. They were based in Birmingham and when they were in London would sometimes pop into my Islington flat for a cup of tea before going off to a gig.

The picture on the previous page was taken on Hampstead Heath on 30th May 1969 and was used in the BBC TV documentary *Mr Blue Sky: The Story of Jeff Lynne and ELO* in 2012.

element as a producer.

Lynne and ELO in 2012.

This picture was taken at Trident Studios the following week, on 2nd June 1969, where Jeff Lynne was in his

Idle Race had been championed by many influential people in the music business. Their records were often played on BBC's Radio 1 by Kenny Everett and John Peel who tipped them for stardom. But when Lynne left the group to join the highly successful Move in January 1970, and then the Electric Light Orchestra, the fire went out and although the Idle Race continued for several years, success eluded them. Jeff Lynne, as we know, went on to greater things.

Dada

short lived band, originally signed to Island Records but their only album was released by Atco, an imprint of Atlantic Records. The band soon metamorphosed into the much more successful Vinegar Joe.

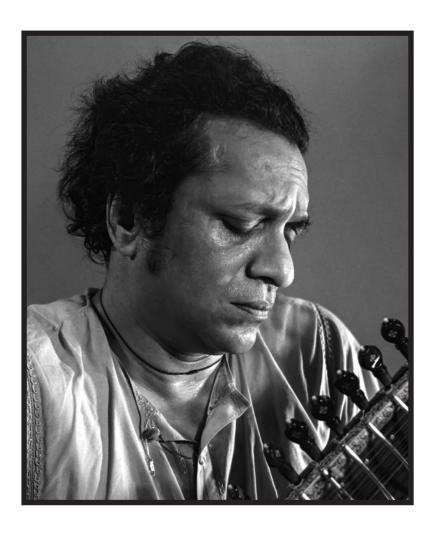
Dada's main claim to fame was its two singers, Elkie Brooks and Robert Palmer (second from right, leaning on the tree). This photograph was taken in Holland Park in London on 1st October 1970. Robert Palmer died in Paris in September 2003 aged forty-three. Elkie Brooks still performs occasionally.











Ravi Shankar

By late 1969, I had already begun to establish myselfas a photographer in the music business and was able to ask for some favours. There were two artists I really wanted to photograph, Tiny Tim and Ravi Shankar. Through my contacts I managed to arrange sessions with both musicians within a month of each other.

Ravi Shankar, after his connection to The Beatles, was a well-respected musician, held in a certain amount of awe. I picked him up in a limo from the Savoy Hotel on Sunday, 26th October 1969 and, rather disappointingly, the first thing he said was to ask if I did any porno and did I have any pictures.

I was to photograph him in a friend's studio directly opposite my flat in St. Peter's Street in Islington, London. I had got everything ready, including lighting a few joss sticks. He was to use the photo session as an opportunity for some practice and had brought his sitar with him.

When we arrived he laid a colourful Indian cloth on the floor on which to sit and unceremoniously pushed aside my joss sticks, producing his own from his bag. Next out of the bag came a beautiful, small silver box, like a snuff box. He placed this on the cloth beside him, next to his joss stick. He was ready to go. The little box contained a liquid into which he dipped the tips of his left-hand fingers before starting to play. I imagined it to be some magic eastern elixir made from exotic sweet-smelling ingredients. Fascinated, I asked him what the secret potion was. "Johnson's Baby Oil", he replied.

Ravi Shankar died aged ninety-two in December 2012 in California.



oudon was very popular in the early Seventies but was later somewhat overshadowed by his son Rufus. I preferred father to son and Loudon's eponymous 1970 album was rarely off my turntable. This picture was taken at London Heathrow on 7th October 1971. I was there in a limo to collect him and take him into town but he had just had an unpleasant altercation. The friend he was travelling with had been detained by immigration and Loudon had to leave without him. He was not in a good mood.



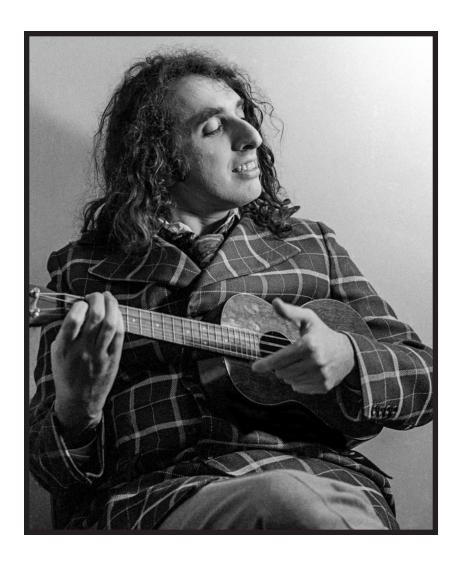


Focus

Pocus was, as far as I know, the only Dutch band to have any real success in the UK. This picture was taken on 25th February 1972 on Primrose Hill in North London.

They had their own private joke for photographers. They would ask, "Are you going to foc us?"





Tiny Tim

This session was not commissioned. I set it up because Tiny Tim was someone I really wanted to photograph.

Born Herbert Butros Khaury in New York to immigrant parents, Tiny Tim was famous for his eccentric looks and behaviour. He played the ukulele and sang in a falsetto voice. His most famous song was *Tiptoe Through the Tulips*. There was a great debate about whether he was genuine or just an act. I spent an evening with him and he was exactly the same off as he was on. There was also a debate whether he was run by the mob. Judging by his two burley minders I would be inclined to believe that he was.

I had arranged to photograph him in Birmingham on 26th November 1969, where he had a gig at a chicken-

in-a-basket night club. Before going to the venue I met up with Roger Spencer, the Idle Race drummer — he is second from the right in the photo on page seventy-six. I went to Roger's house and had tea with him and his parents. His father ran a hearing aid shop in the city and there was a family joke that Roger, with his drumming, was supplying customers for his father's business.

Roger knew everyone on the Birmingham club scene so was a useful guide as we went off later that evening to meet Tiny Tim. One picture from the session was used in *Vogue*, the only time I ever had a photo printed in that august magazine.

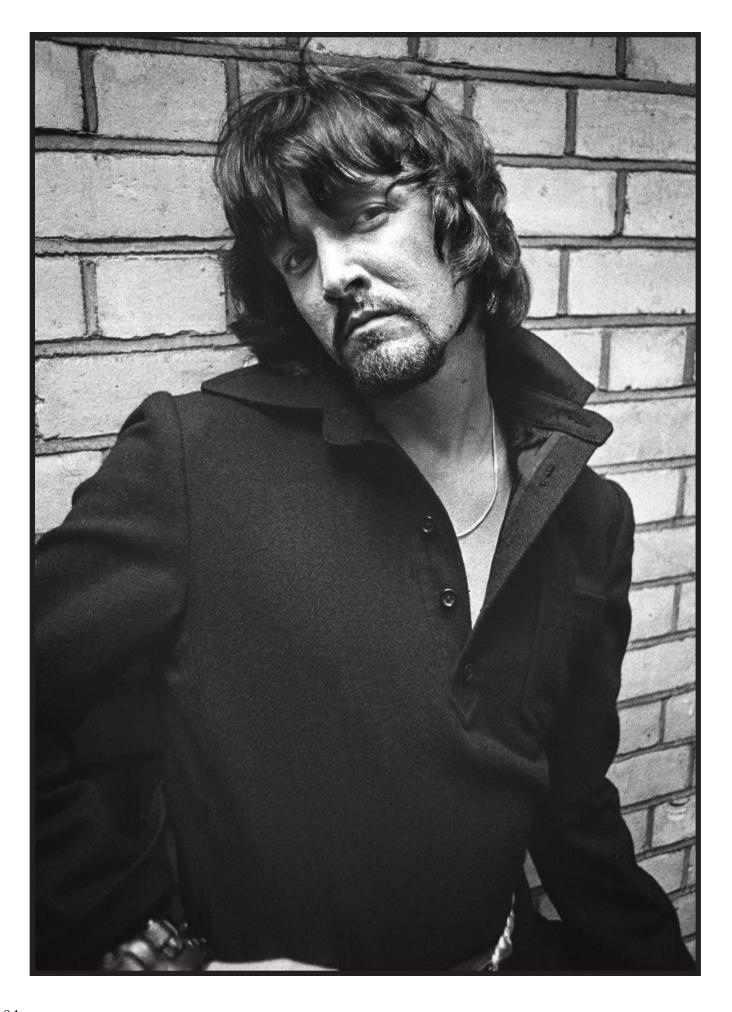
Tiny Tim died in Minneapolis on 30th November, 1996 aged 64.



Hapshash and the Coloured Coat

Tery much a band of the alternative Swinging Sixties in London, though really much more than that. Hapshash was essentially a graphic design team consisting of Nigel Waymouth (on the left) and Michael English. They designed dozens of psychedelic posters and record sleeves and Waymouth co-owned the iconic Granny Takes a Trip boutique in Chelsea's King's Road.

After their first LP Michael English left the band and Mike Batt (in the middle) became involved to supervise the music and production. I don't know who the guy on the right was. Batt produced their second and final album, *Western Flier*, for Liberty Records in 1969. This picture was taken on 6th September 1968 at the disused fairground on Hampstead Heath. It was used to promote the album and was also used on the sleeve of the single release from it which was called *Colinda*. I photographed them again in January 1969.





P J Proby

im Proby (James Marcus Smith) was a larger than life character. He was an American from Texas, living and working almost exclusively in England from the early 1960s onwards. He had UK Top Ten hits in 1964/5 with Hold Me, Together, Somewhere and Maria, the last two songs being from the musical West Side Story. He was older than many of the acts around at the time, having been born in 1938.

He had an incredible, almost operatic, baritone voice but he is best remembered for being banned from many venues because he had a habit of splitting his velvet trousers on stage.

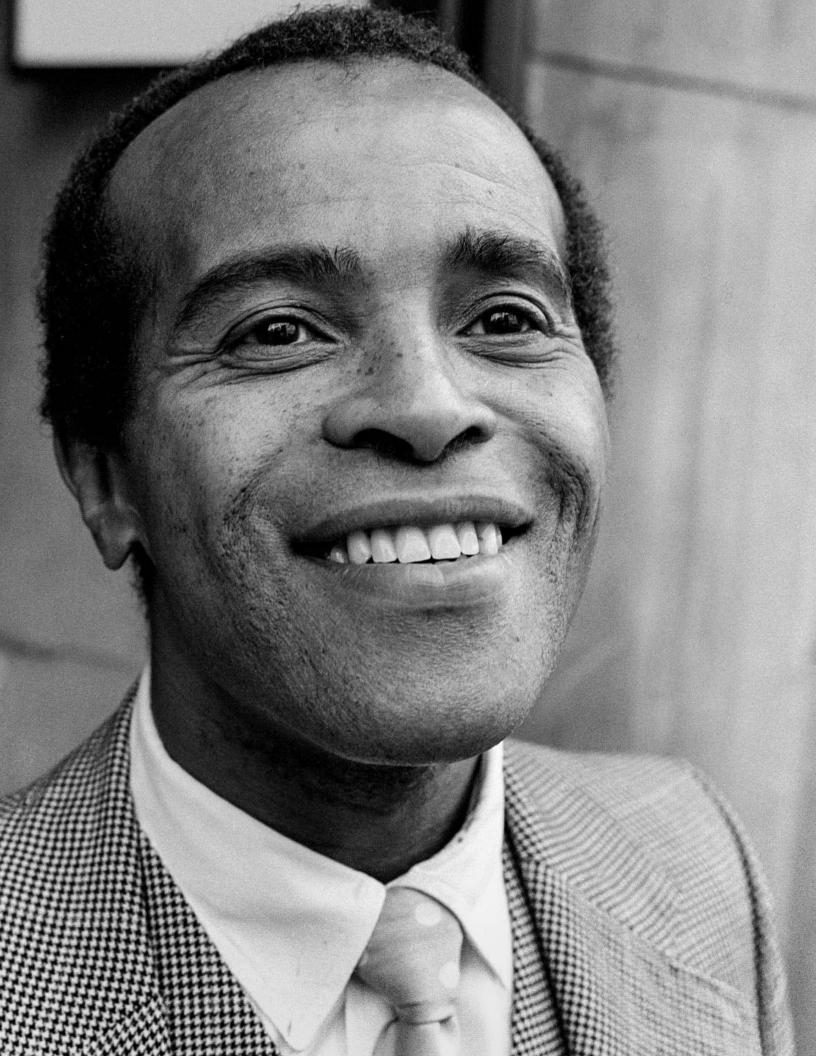
These pictures were taken in Sackville Street in London on 18th September 1969, outside designer Tom Gilbey's shop. Jim looked very smart in Gilbey's outfit. The designer's trousers were made of stronger stuff and were returned intact after the shoot.

Gilbey was one of the top male couturiers in London and had designed the stage outfits for The Kinks and the capes for The Beatles in the film *Help*.

PJ Proby's career, and life, had its ups and downs and at one point he was declared bankrupt after having failed to pay his UK taxes.

He was once arrested in Texas for vagrancy. In 1973 he was jailed for firing an illegally owned gun after threatening his partner Claudia Martin, daughter of Dean Martin.

He has occasionally appeared in Sixties revival tours and when last heard of was living in Evesham, a small town in Worcestershire.



Jon Hendricks

Jon Hendricks was one of the leading jazz vocalists of his time. He was born in 1921 in Newark, Ohio, one of fifteen children. He took part in the D-Day landings in Normandy in WW2. He sang and recorded with many legendary figures such as Art Blakey, Dave Brubeck, Neil Diamond and Georgie Fame. This picture was taken on 1st December 1971 outside the offices of United Artists in London's Mortimer Street.

Jon Hendricks died on 22nd November 2017 in New York City at the age of 96.

Doris Troy

nother American working mainly in London. I photographed her for Polydor Records on 10th September 1971.

Doris Elaine Higginsen, born January 1937 in The Bronx, was a respected singer and songwriter. Her most successful song was *Just One Look* with which she had a hit in 1963. The cover version by The Hollies was more successful, reaching Number 2 in the UK charts in February 1964.

Doris Troy continued working in London as a backing singer for The Rolling Stones, Pink Floyd and many others. She returned to the States in 1974 where she played casinos and clubs. She died on 16th February 2004 in Las Vegas aged 67.







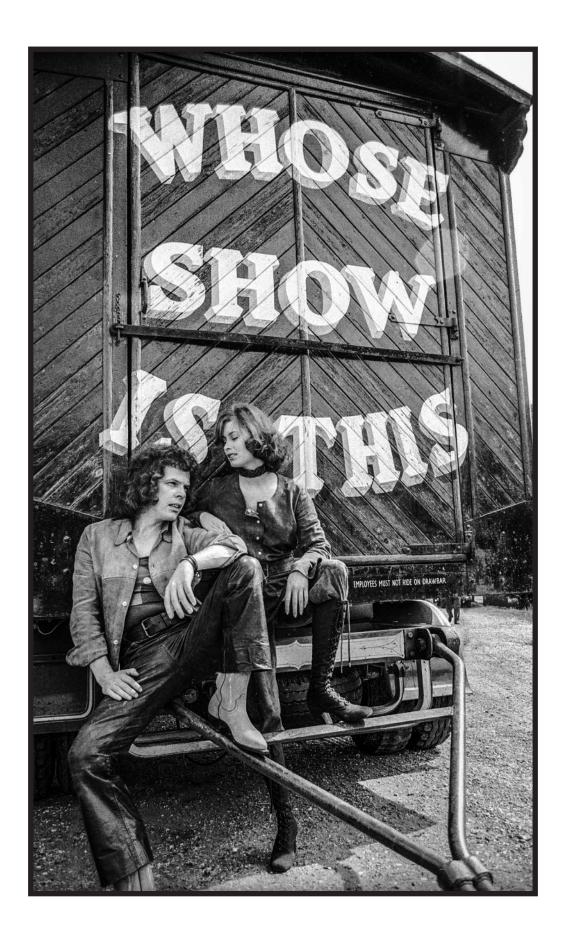
John Christian Dee

n addition to the preceding American artists who successfully worked in London there were many more who were keen to try their luck.

John Christian Dee was born in 1944 in Buffalo, New York. He had had considerable success in Germany in the mid-1960s as half of a singing duo known as Adam & Eve. He was a real pretty-boy hustler, desperately trying to make it in London, but with no success.

In 1968 he married the infamous Janie Jones, another aspiring singer, though her talents lay elsewhere. She ran a brothel from her small terraced house in Camden Hill Road in London's fashionable Kensington and bribed BBC radio producers and DJs to play certain records in return for sex. She was prosecuted, along with Mr Dee, in a very high-profile trial in July 1973 and she was sentenced to seven years in jail. I visited the house on one occasion but was not considered worthy of a bribe.

This picture was taken on 10th April 1970 in nearby Holland Park. John Christian Dee died in London on 18th August 2004.



Mike Walker

ike Walker was another wannabe American who was trying hard to break into the music business in London. After failing, he returned to the States where he became the gossip columnist for *The National Enquirer* and hosted the magazine's news show, *National Enquirer TV* from 1999–2001. For fourteen years he was a regular contributor to Howard Stern's famous radio show.

This picture was taken with his then girlfriend, a very pretty American model called Pendry, at the old fairground on Hampstead Heath on 22nd September 1970.

I knew Mike quite well and was involved in one or two of his projects. I was in touch with him a couple of years before he died, in California in 2018, aged seventy-two.

Frank Aiello

rancesco Aiello was a fine singer fronting many groups and in demand as a session singer. His band, The Truth, had a Top Ten hit in 1966 with *Girl*, a cover of The Beatles song from the *Rubber Soul* album. He later sang with among others, Bedlam, Cozy Powell's Hammer and appeared in the very short lived West End musical *Isabel's a Jezebel* in 1970. The show was the work of Galt MacDermot who had written the phenomenal *Hair* three years earlier. *Isabel* was not so successful, running for only sixty-one performances. I did some of the production photos.

I had known Frank slightly two or three years before because we used to occasionally find ourselves standing at the same bus stop in Highbury in North London, waiting for a number 19 to take us into the West End. This picture was taken in my studio/flat in St. Peters Street, Islington on 9th March 1971







Phil Cordell

hil, using the name Springwater, had a huge international hit with his one-man instrumental tune *I Will Return* in 1971. It reached Number 1 in Switzerland and spent ten weeks in the Dutch charts, reaching Number 3. It peaked at Number 5 in the LIK

Phil played all the instruments himself, dubbing and multi-tracking – this was long before computers and sequencers. It was also long before *Photoshop* so I put together the picture above using a scalpel, scissors and a pot of glue. The pictures for the collage were taken at Phil's family home near Eastbourne in Sussex on 18th November 1971. The photo opposite was taken in the Orangery in London's Holland Park on 1st October, before the record had been released.

Despite several attempts, Springwater never charted again although a couple of years later Phil did have a Number 1 in Germany as Dan the Banjo Man, with a song of the same name, wearing a clown's costume and make-up. Sadly Phil Cordell died in 2007 aged fiftynine.

Gladys Clarke

his is Mrs. Gladys Clarke. She is not a rock star and never was, but she became a star for a day.

Liberty Records was producing a compilation album of old rock 'n' roll tracks from their back catalogue to be called *From the Vaults* and they needed a sleeve. I came up with the idea of dressing up an old lady as a Hell's Angel and I went off with art director Pierre Tubbs to find a suitable model. In an old peoples' day centre in Camden Town we found Gladys Clarke who agreed to do it. She was a widow and lived alone in a block of council flats off Albany Street, north of Marylebone Road in London.

We took her to film and theatre costumiers Bermans, when they still had premises in Leicester Square, and kitted her out with jeans, boots, chains and a leather jacket. We borrowed a bike and these photos were taken on 28th January 1970, I think somewhere in Kilburn. Gladys had her fifteen minutes of fame and this picture was used as a centre-page spread in the *Daily Mirror*, a UK daily newspaper.





and, 40 years later . . .

round 2009 I met Mark Wynter who had several pre-Beatles hits as a solo singer. He was then, and had been for some years, a successful actor, all but giving up singing. Chatting to him about the old days and what he was doing now gave me the idea to track down old singers and band members from the Sixties, photograph and interview them and perhaps produce a book. I was only interested in those who were still working and touring, even though most of them would be rapidly approaching, or already in their seventies.

I would have needed at least one hundred subjects to make the project worthwhile and, logistically, that would have meant travelling all over the country, which was not feasible. So, the project was abandoned.

Technically, things had moved on. I was now using a Nikon digital camera and flash. Here are some of the pictures I managed to take before I gave up . . .



Bill Wyman

THE ROLLING STONES

ass player for the Rolling Stones for more than thirty years, I imagine Mr Wyman needs no introduction. The now eighty-sixty year-old left the Stones in 1993 to follow a solo career as both performer and composer. This picture was taken on 22nd November 2009 when he was on tour with his band, Bill Wyman's Rhythm Kings.



John McNally and Frank Allen

THE SEARCHERS

he Searchers were one of the most successful bands in the mid-Sixties with a string of Top 5 hit singles, including three Number 1s, to their name. They had a Number 3 hit in the US with *Love Potion Number 9* in 1964.

Originally a skiffle group, The Searchers was formed in Liverpool in 1959 by John McNally and Mike Pinder. Frank Allen (right) joined the band as bass player in 1964 and Pinder left in 1985. Allen and McNally have been touring as The Searchers with various lead singers/guitarists and drummers ever since, still wearing smart dark two-piece suits, white shirts and ties on stage. This picture was taken on 5th November 2009.

Georgie Fame

orn in Lancashire in 1943, Clive Powell arrived in London aged 16 and was signed up by Larry Parnes who had a stable of pretty-boy singers like Billy Fury, Marty Wilde, Tommy Steele and Joe Brown. Parnes changed Clive's name, in line with his other acts, to the teen-appealing Georgie Fame.

But Clive was a serious and talented musician and never fitted into that milieu. He soon formed his own band, The Blue Flames, which, with him on Hammond organ, had a very strong jazz bias and had a couple of Top 10 hits. With fellow keyboard player Alan Price, late of The Animals, he had his own Saturday night BBC television show in 1969 called *The Price of Fame*.

He has since worked with, among others, Van Morrison and this picture was taken on 22nd November 2009 when he was on tour with Bill Wyman's Rhythm Kings. I had previously met him in 1966 at the old Rediffusion Wembley television studios when I was at the seminal TV pop show, *Ready Steady Go*, with an actress girlfriend called Bernice.





Mark Wynter

ark Wynter was a teen idol in the pre-Beatles era. Real name Terence Sidney Lewis, he was born on 29th January 1943 in London. He had two Top Ten hits in 1962 with *Venus in Blue Jeans* and *Go Away Little Girl*.

He made the transition into acting through appearing in musicals, his debut being in 1969 with *The Golden Years*. His first straight acting role soon followed with *Conduct Unbecoming* at the Queen's Theatre in London's West End. He has been working steadily as an actor ever since. Recently he has occasionally guested in Sixties revival shows.

This picture was taken in his dressing room at the Everyman Theatre in Cheltenham on 4th February 2010 when he was appearing in a tour of *Witness for the Prosecution*.

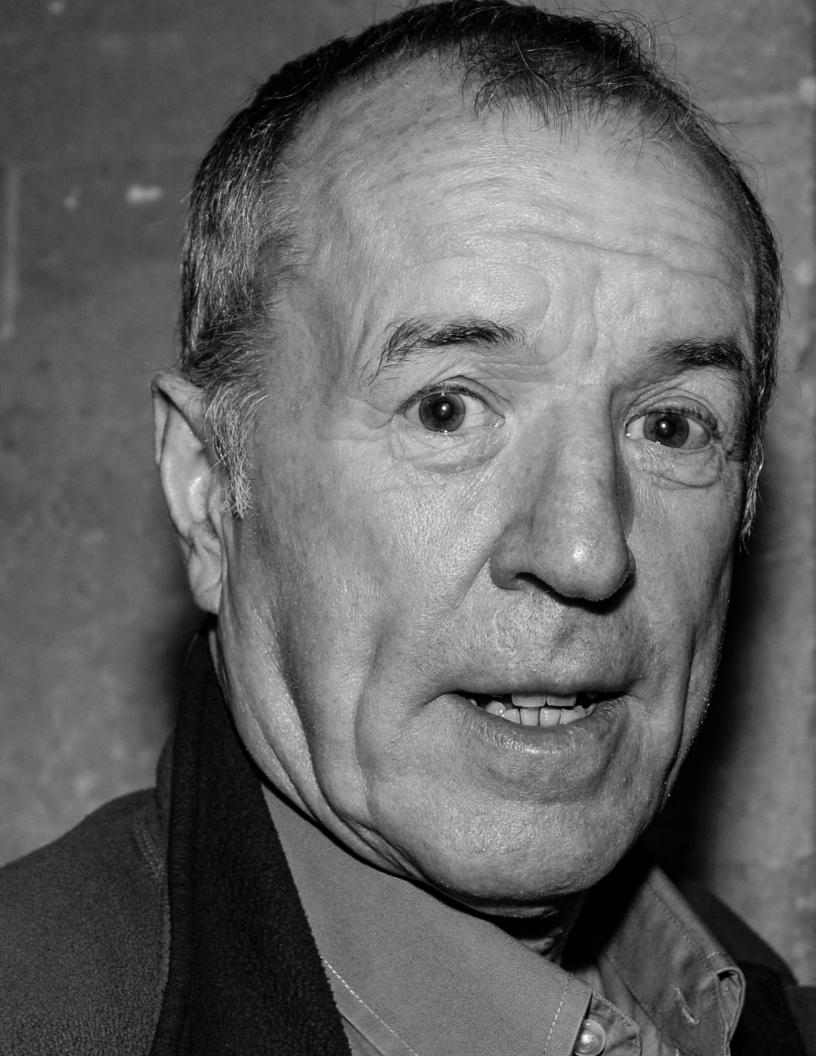
John Steel

THE ANIMALS

John Steel was the drummer with Newcastle based The Animals. The band was formed in 1962/63 when singer Eric Burdon joined the Alan Price Rhythm and Blues Combo. The Animals had a huge worldwide hit with *The House of the Rising Sun* in 1964. Most original members left the band over the next few years. Chas Chandler, the bass player, went on to discover and manage Jimi Hendrix.

In 2008, an adjudicator determined that John Steel owned "The Animals" name in the UK because he had filed the original trademark registration. Eric Burdon had objected, arguing that he personally embodied any goodwill associated with "The Animals" name. Burdon's argument was rejected, in part because he had billed himself as "Eric Burdon and the Animals" as early as 1967, thus separating the goodwill associated with his own name from that of the band. On 9th September 2013, Burdon's appeal was allowed, and he is now permitted to use the name "The Animals".

This photo was taken on 17th September 2009 while Steel was on tour with what he could still call The Animals, even though he was the sole original member.



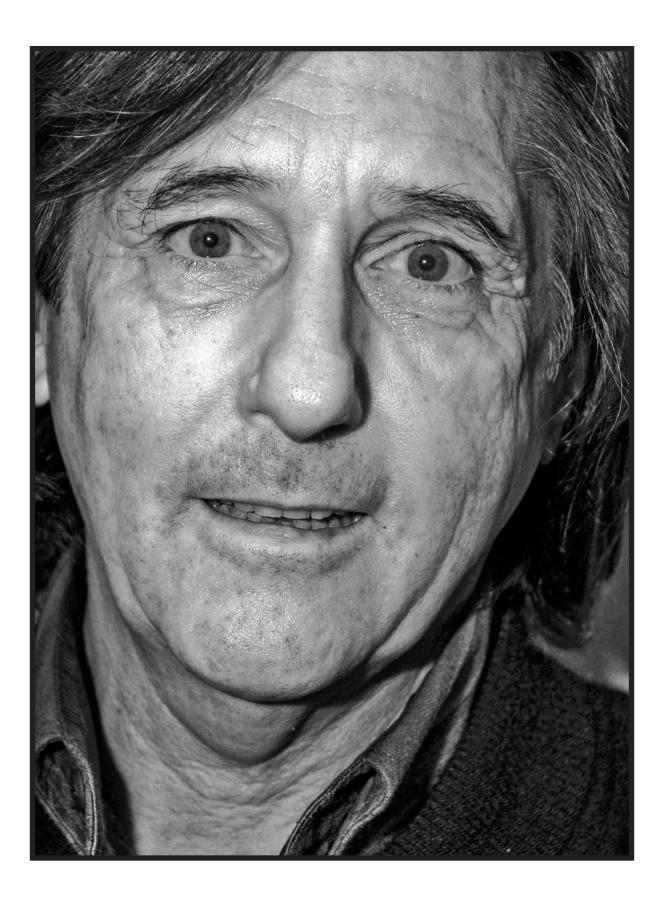
Gerry Marsden

GERRY AND THE PACEMAKERS

erry and The Pacemakers was the second group to be signed by Brian Epstein after The Beatles and like them, they were recorded by George Martin. The two bands were creators what became known as the Mersey Beat. Gerry and the Pacemakers was the first act ever to reach Number 1 in the UK Singles Chart with their first three single releases - How Do You Do It?, I Like It and You'll Never Walk Alone.

Formed in 1956 the band had a long career and Gerry was still performing when this photo was taken on 20th October 2011. Sadly he died on 3rd January 2021 aged 78.





Chip Hawkes

THE TREMELOES

Leonard "Chip" Hawkes joined The Tremeloes in 1966 after they had already achieved success as Brian Poole and The Tremeloes with the 1963 hit *Do You Love Me?*

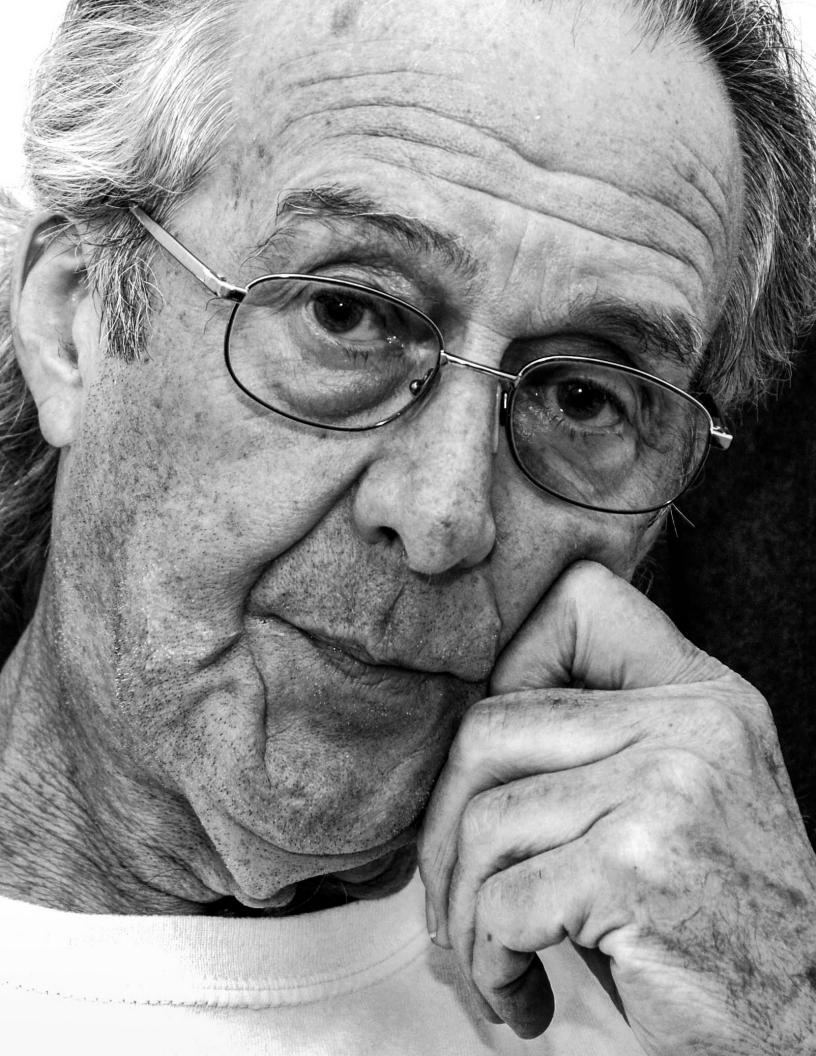
The Tremeloes, without Mr Poole, had their first Top 5 hit with the Cat Stevens song *Here Comes My Baby* in 1967. Their next single, *Silence is Golden*, reached Number 1. Many more hits followed.

Chip left the Tremeloes to focus on managing his son, Chesney, who had a huge Number 1 hit entitled *The One and Only* in 1991. By the following year Chip was touring once again as a solo artist and this photo was taken on 20th October 2011 when he was on the same bill as Gerry Marsden.

Spencer Davis

SPENCER DAVIS GROUP

pencer David Nelson Davis was born in Swansea in 1939. He founded the Spencer Davis Group, a band that had several hits in the 1960s, including *Keep On Running, Gimme Some Lovin'* and *I'm a Man*, all sung by Steve Winwood who went on to create Traffic. Davis subsequently enjoyed success as an A&R executive with Island Records. This picture was taken on 17th September 2009. Spencer Davis died in Los Angeles in 2020 aged 81.





Paul Nicholas

Paul Nicholas, born Paul Oscar Beuselinck in Peterborough on 3rd December 1944, has been pop singer, West End musical star, actor and producer.

He started his career with rock novelty act Screaming Lord Sutch in the very early Sixties, later appearing as a solo singer under the name of Oscar. He went on to star in the West End musicals *Hair, Jesus Christ Superstar* and *Evita*. In 1976/7 he had a go at being a pop singer with a couple of minor hits. He performed them on television but never sang live and never toured. From 1983-86 he co-starred in the BBC TV sitcom *Just Good Friends*.

In recent years Paul Nicholas has concentrated on acting and has also produced a string of West End and touring hit shows, mainly musicals.

This picture was taken on 9th November 2010 in his dressing room, also at the Everyman Theatre in Cheltenham, where he was appearing in a play called *The Haunting*.



Albert Lee

lbert Lee is one of the least acknowledged and nicest guys in British rock 'n' roll, always happy to stand at the back, out of the lime-light. He has played guitar with dozens of bands and was, most significantly, guitarist for the Everly Brothers for over twenty years. He was responsible for their 1983 reunion concert and was its musical director. Although frequently receiving awards and rated in polls, he never became well-known outside the business.

This picture was taken on 22nd November 2009 when Albert was on tour with Bill Wyman's Rhythm Kings.

Michael Hasted



1973 on a train to Munich



waiting for a tram in Holland

