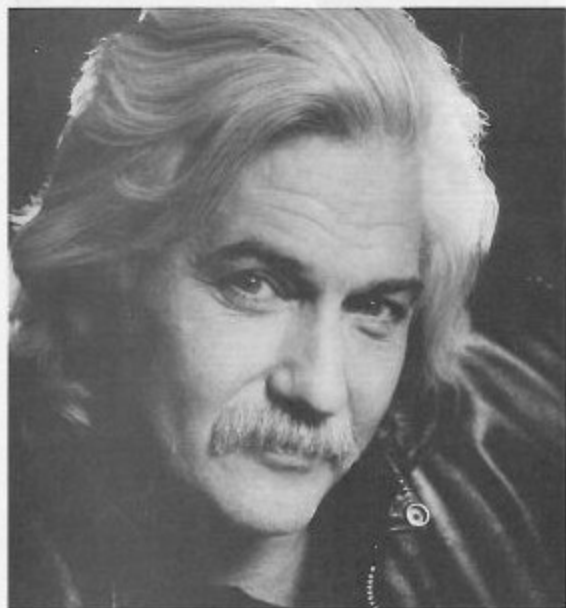


JIMMY MILLER

THE STONES'

GREATEST PRODUCER?

AS AN INTERLUDE TO OUR STONES SERIES, WHICH CONTINUES NEXT MONTH, NINA ANTONIA MEETS THE MAN WHO PRODUCED A RUN OF CLASSIC LPs FOR THE BAND



There he was: big frame, long silver Custer hair and moustache, and 88 gold records to his credit — Mr Jimmy Miller, a decorated general in tired blue jeans. He first entered the production field in the early 60s, already displaying his customary flair for choosing artists that mattered by working with the likes of Quincy Jones and George Clinton. Those are the kind of names one would never associate with the talent-contest tag of "unknown hopefuls" but back then that's exactly what they were.

Then, in the late Sixties and early Seventies, he made the records for which he's still best-known — a succession of magnificent Rolling Stones albums from "Beggar's Banquet" onwards, three LPs with Traffic, the one and

only album by Blind Faith, and much more besides. A decade or more later he worked with Johnny Thunders, and then — after a period in which he decided to quit the music business all together — he returned with another set of exciting productions. Among his more recent work are two tracks on Primal Scream's fireworking "Seraunadelica" album, "Dumaged" and the highly acclaimed hit single "New! On Up", with a background percussion appearance by Miller, playing a glass and comb!

Generally legendary producers are few, and those with any real longevity in the business are even scarcer. A perfect case history is the tubular but spooky Phil Spector, who locked himself away in the vaults of pop history, refusing almost all offers of resurrection, as the music world steamed by like a showboat. Unlike Spector, Miller is still very

much at the helm. Having steered through what he describes as his "jaded" period, he's now back on course, in a career that has spanned almost 30 years. He understands the alchemy of rock'n'roll, and was kind enough to tell me the secrets behind some of his golden formulas. **RECORD COLLECTOR: I find it quite surprising that someone as creative and motivated as yourself could become jaded with music. What happened and how did you get back into working?**

JIMMY MILLER: During that period earlier in the 1980s, most of the records I heard were techno-jazz recorded by a computer person or an engineer with no real hand to speak of, and my speciality had been working with real human bonds. But I started to feel the pendulum swing a couple of years ago. Labels started saying, "We've finished with the techno-pop thing, it's peaked and we're now signing bands that remind us of the late 60s/early 70s groups that you used to work with, and we think you'd be perfect to produce them." In a way, I'm back in vogue without having had to change.

RC: You have done some work with programmers: what does that involve?
JM: Programmers are the guys who come in with their computers and help you mix a track if you want to rearrange it or do a dance version. You can take one section and repeat it instead of having to make copies of it and actually splice tape and edit. Computers can programme the song, enabling them to restructure it. That can come in very handy.

RC: What I like about your work is when I listen to Primal Scream, for instance, is that you still have the classic Jimmy Miller rock'n'roll feel without utilising some of the newer technologies.

JM: I only put down new technology when it totally replaces the human factor. I think there are certain areas where it's useful and Primal Scream are a good example. They gave me a lot of MIDI work, stuff that had been done on computer. I took it and put on some live acoustic guitars, percussion and backing vocals. The result is a nice mix of the organic and techno.

RC: Did you enjoy working with Primal Scream?

JM: Yes, very much. The two songs they gave me are very much my alley. For each track, Primal Scream found the people who would be best to work on it. They are very eclectic, they go from an organic base to a techno base to an aedy base and everything in between. There's a wide range of music on their LP and I thought the songs I was given were exactly right for me. Whenever they've got new things like that, I'd be happy to work with them again.

RC: How did you begin as a producer?
JM: I was about 22, Chris Blackwell was starting Island Records and he brought me over to

England. I was a struggling record producer who had managed to cut two or three masters by artists that I believed in. I showed them around and Chris Blackwell liked them, took me back to England and did very well with it. It was a record called "Incentive" by a black band from Newark, New Jersey. One of the other records I was shopping around was by George Clinton — in fact that was the first record I ever produced.

According to George Clinton, "Jimmy Miller and I wrote songs together back in '59. He'll tell you that he ran the studio but I say it was the other way round." It was Eugene Stone's Studio, New York. Jackie Wilson covered one of our songs... "Now that I want it, I can't have it...". Chris Blackwell came and took him away in 1962."

Back in the early 60s, before the good rock groups started, there was all this really poppy stuff around — Bobby Vee, Lesley Gore, Fabian, Frankie Avalon. But when I listened to the black stations, they were playing James Brown and early Motown.

I started to work with black acts because they were funkier than the pop stuff. I felt that Steve Winwood always had a touch of Ray Charles about him and Chris Blackwell thought it might work for me to come over and do something with Steve and the Spencer Davis Group on "Gimme Some Lovin'". It changed my life and it was their first hit in America.

RC: I read something about you playing the drums early in your career.

JM: When I was a teenage record producer I played drums in a standards/jazz band. It paid the rent. To this day, I'll still join in with a percussion instrument and I occasionally play drums — as on "You Can't Always Get What You Want", if you want to pick a Stones song. I felt a rhythm figure that everybody liked but Charlie didn't feel it. I sat down and played it again and Charlie, who was lovely and humble, said, "Vim, that sounds great, you play it." I said, "Let's get the fucking thing, you play it." I played it. The next night, when I went into the studio, Charlie had the figure down perfectly, but I had already put the basic track down.

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JM: I'd already run into Mick briefly a couple of times but what eventually happened was,

I was in Studio B in Olympic Studios and the Stones were in Studio A. We met in the kitchen and invited each other to drop by our sessions. As luck would have it, I suppose, Traffic and I had just finished working on a really basic, smoking track, which sounded really good. Mick and Keith walked in as we were having a very loud playback, and the vibe was extremely positive. We visited their session later and nothing was happening; they were just sitting around. Mick told me how much he liked what I'd done with Spencer Davis and Traffic.

A day or two later, my wife said I'd had a call from Mick Jagger. He's funny but it crossed my mind that he was going to ask me to produce them. He asked me to come by that night, to his house on Chester Square in Chelsea. Sure enough, he asked if I'd produce their next album, which was "Beggars Banquet" and the first single was "Jumpin' Jack Flash". I brought them back to rock after their "Satanic Majesties". I got a lot of credit for having brought it back but quite honestly, "Jumpin' Jack Flash" was already there, they were ready to go back. We did have some very exciting sessions, the chemistry was right and I made some good positive contributions. It lasted seven more years and seven albums.

I didn't know what to expect, I was a little bit in awe. They were big stars before I had made it as a producer. The Stones had split from Andrew Oldham and had got lost, direction-wise. For all they knew, they may have had their run, like a lot of bands do. They weren't aware they were on 25, 30 years like they have. It was an important stage for them. I just thinking "My God, I'm going to be working with the Stones!" It was a lovely period, and I'm very proud of the records and projects made during that time.

RC: Did the Stones compose in the studio or did they come in with their homework already done?

JM: I remember Mick coming over to my flat to play me a cassette he and Keith had made. It was a rough version of "Jumpin' Jack Flash". He was excited about it, and said, "I think this could be the next single". There were occasional times like that, but for the most part they composed in the studio. It would take a studio to get them together. In fact, I remember starting one album, it could have been "Sticky Fingers", which we began in May 1970 and the first night, Mick said to Charlie, "Did you take the family to Kenya again, this Christmas?" I said, "No, it's a minute, you're just getting the spoken words the tour ended in December". For six months they hadn't spoken, let alone played together, and now they were in the studio to make an album. The first weeks were spent jamming. At one point, early on in my relationship with them, I did try to have pre-production sessions. They had an ideal place, too, in Bernerswood, which was mostly used for storage, but it was a little four-track facility. So I called for a just-together and only Bill and Charlie showed up. I figured out and only saw them all three then to book the studio proper and say, "This is a session, you getcha show up now, we're paying a hundred pounds an hour".

RC: Is there any truth to the old story about "Street Fighting Man" being recorded through a cassette?

JM: Keith played me a version he had done acoustically on a little more Philips cassette, one of the first generation cassette players with the five little keys at the bottom. He said, "Listen to how the acoustic sounds when you play it back through the machine. It sounds so electrified. I wish we could get that sound in the studio." The only way I thought we could do it

was to record an acoustic onto a 4-track. We tried it through a main lead, I batteries, so speedwise it would be constant. Then we transferred it onto a multi-track tape and did overdubs there. Charlie played on a child's toy that song.

RC: I've seen Jean-Luc Godard's "One Plus One", featuring the rock "Sympathy For The Devil". The film seems a little difficult around Brian. What was going on?

JM: Jean-Luc Godard explained that what was construction and decon. That's why it intercuts with those off I never did quite understand the I guess he did show a construction — being built from the early stages. The lar record did go through a lot of work until the third night that we with the idea of giving it a kind of latin a little percussion session. It started acoustic song and we just had to figure to approach it, but it wasn't too difficult.

RC: I meant in relation to Brian who looks as if he's being decons.

JM: Well, Brian was deconstructing days. He would turn up on occasion sessions, when he felt like it. I remember he showed up at the studio after he'd been to come to the previous day. He had a solar and he was giving a bit of it may have been "No Expectations", no way a star was going to fit but I've that he had shown up. Mick and I came up to me and say, "Just tell him he hasn't been here for days", and I v "Yeah but he has shown up tonight, got problems, don't you think we responsibility to encourage him to sh not just tell him to piss off when he here?" Their reply was, "You're not scene, we've been putting up with B for the last two years".

In those days we were only workin track, so there was no way I could whole track to Brian; but there was would share a track. I had to put h separate track which the engineer o ant knew about and on playback simultaneously start both machines. him down really low and he would so can you being the siter up a little b

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ear in." Unless they're linked chronologically, two machines don't stay in perfect sync — so as the song went along, his part would get more and more out of sync with the real multi-track. He wouldn't really notice it, he was pretty out of it at that point.

Ironically, just before his death when it had been announced that he'd left, he got a new band together. He called me up — 'I'd never heard him sound so together — and said, 'I'm clean, I haven't been doing any drugs. I've been down here with these young musicians who are wonderful, we're going to do an album and I'd like you to produce it.' I said, 'Brian, I haven't heard you sound this good since I've known you. I'd love to help out, when can I hear the stuff?' Brian said, 'Why don't you give us another week, then you can come down, and we'll do a set for you. Bring your family, maybe spend the weekend. I've got a barbecue and a swimming pool.' It never happened, 'cos he died about four days later. That was my last conversation with him.

RC: How much did Brian owe to "Let It Be"?

JM: Very little at all. That album was done before the announcement that Brian had left but Keith was pretty much playing all the guitar parts.

RC: How did the Stones change when Mick Taylor joined?

JM: I always liked the period when Mick Taylor was there, nothing against Ron Wood, but Ron's playing, to me, is so similar to Keith's. They sounded like two or three people — Paul Kossoff came down for a session. In fact, I was the one who brought Mick Taylor. Mick joined when there one night and I thought it worked fine because Mick's style was very different from Keith's. He would play those nice solo and was very bluesy. I think the problem which eventually led to Mick Taylor leaving was that he wanted to contribute more and Mick and Keith had a kind of lock on all the writing. Mick Taylor felt he was a sideman and he wasn't really developing. They'd just throw him a solo now and then. I drove him home a couple of nights and he'd complain that he had those songs but he couldn't get Mick and Keith to listen to them. I think he left out of frustration.

RC: Were you involved in the recording of "Cocksucker Blues"?

JM: I engineered it. That session came about because they had left Allen Klein and they were going to form a band. Because of the deal they had with Klein, he owned the rights to all the unused material that they had recorded during their time with him, and he had requested that we make up a reel of all the tracks. Mick said, "I know what he's going to do, he's going to put them out. The reason why we didn't finish them was they weren't good enough. We don't want him releasing them to make every penny he can. Legally we've got to let him hear it, so we want to do session mixes, but it's not meant to sound good." I asked him who was going to engineer it: 'You are.' I said, "But I'm not an engineer." Mick gave me that look: 'I know, that's why I want you to do it. In fact, I want there to be dropout, I want there to be a time changing for a few seconds, as it's unusual. There are a joke at the end of the night.' Mick said, "I've got this track that would be the piece de resistance. Can you fix up a mixer, I'm going to try an acoustic." We mixed him up and he recorded "Cocksucker Blues".

RC: Why did you split from the Stones?

JM: There was never a point when I said "I quit" as they said "You're fired". There was just this feeling, through the last album I did with them, which was "Goats Head Soup", that the whole thing was falling to pieces. A lot of it had to do with Mick and Keith's relationship which had started to go astray. I think Mick's marriage to Bianca had a lot to do with that because Anita and Bianca didn't get along. When the ladies of the gentlemen don't get along, it means the gentlemen don't spend as much time together. It was no longer Mick and Keith's song; it was Mick's singer Keith's song. A lot of drugs were being done; that had started in the "Exile" period and was still going on through "Goats Head Soup". I knew as we were doing it that it wasn't going to be a wonderful album.

After that, they had booked some time in Munich, at a studio called Meisland, to work on live tapes from their most recent tour. It should have been 1973 or '74. I never had anything to do with their live albums because quite honestly there's not much a producer can do, although sometimes they would ask me to help out on the mix. Anyway, apparently Allen Klein had phoned them and told them that they couldn't use any songs that they had done while they were with him because he owned the rights to them. The band realised that the only songs they had performed which Klein didn't control were exactly the same as those on their

last album. It took the wind out of the sails of putting out a live album. They had studio time booked and faced a heavy cancellation fee. So they started to work on new things and I was busy in California. The new material became "It's Only Rock 'n' Roll", which was the first album in a lot of years that I didn't do with them. I started to think that perhaps it had run its course.

I still see them — when I'm in New York, I call Keith up and if he's about and not busy, I'll go over. I hung out with them on the last tour. The next tour is meant to be the last but somehow they keep doing another one. It'll have to be without Bill this time, though.

RC: From all of the acts you've worked with, who would you pick out as being particularly rewarding?

JM: Certainly Steve Winwood in all his periods. He's a natural music writer. I worked with him through Spencer Davis and Traffic. Bill Faith had worked for months without a producer, but I was called in at the eleventh hour and we ended up recording probably 80% of the album in four days before they had to go on tour. That to mix the album in two days. I was an absolute zombie by the time we finished. I was disappointed with it because I know all the months and money they'd spent without a producer and realised that nobody had been in charge. Eric (Clapton) had too much respect for Steve to tell him what to do. Steve had too much respect for Eric to order him around and both of them were in mortal fear of Ginger (Baker). They've realised at the end that they needed somebody else. I only agreed to do it on the promise that I got to do the next one on the premise, but it never happened. I don't like taking something over at the last minute and trying to salvage it.

RC: Did you produce "Hole In My Shoe"?

JM: Yes I did. I like it too, it's different, a bit acerbic. That was Dave Mason's son, Traffic had two distinct strands. It managed to work because they yielded to each other. Steve actually felt that he wanted to record things that weren't too removed from what he could duplicate live. He didn't want to take too much advantage of effects in the studio, whereas Dave Mason loved all kinds of effects; anything technological that was available, he felt should be used. There was no right and wrong, just two different philosophies. If it was a song of Dave's, then everybody would do their

best to help him and if it was Steve's song, they would approach it the way he saw it. "Hole In My Shoe" was very much a Dave Mason song. It was reduced a few years ago by Neil with a backing track that sounded so much like the original that I worry when I first heard it that someone had gotten hold of the actual tapes. That advert on TV that used the intro of "Gimme Shelter" but did a pretty good job of duplicating it and you can tell.

RC: Would you ever consider writing your autobiography?

JM: I'm thinking about it. I've worked with some very interesting people and my manager suggested that I ought to document all the great stories I know into a book. I thought, why not, as long as it's not noisy and I'm not milking another Stones book. There have been so many. The Stones will be a part of our life but it will hardly cover all the acts I've worked with from George Clinton to the present.

RC: Have you ever been back to Olympic Studios, where you did so much of that production work in the Sixties, since Richard Branson had it refurbished?

JM: I was curious to see it, so when Tony Visconti was doing a session there, I dropped by. It had been preserved and not been turned into a shopping mall. I have good memories of it. I'm waiting for a project I can do there for old times' sake but I believe it's terribly expensive, unless it's a Virgin album. Incidentally, thinking about Olympic, there's the "Sympathy For The Devil" story, which I should save for my book, but I'll give you a glimpse of it. "Sympathy" had some kind of jinx on it because not only did the guy (Merle Haggard) get killed at Alamo when he was performing it (not quite; it was "Under My Thumb" — ed.) but when we were recording it, a fire broke out in the studio. From where I was sitting in the booth, I couldn't see the ceiling, which was very high. The film crew had to put up special lights and had put paper in front of them to soften the effect. From my vantage point through the glass, all I could see was the band. In the middle of the take I saw them suddenly pull their guitars off and run. Just after they had cleared out, this blazing sheet of material fell down where they had been playing. I ran out and the whole ceiling was ablaze, smoke was filling the place. There were fire extinguishers but they couldn't reach. Do you know why there is something on film about it? The camera man were the first one out. It was such a missed opportunity — my instincts would have been to keep the camera running.

Anyway, we had to clear out because it was getting pretty serious. We were standing across the street, the fire brigade had pulled up and I said, "My God, I've got the rest of this album, all the multi-tracks and a Traffic album that I'm working on in there." There was six months' work I didn't want to burn up. The fire brigade sent someone with me and I went down to the library to gather the multi-tracks. The next day the damage looked far less serious than the night before. There was a patch about five foot radius that had burned because one of the bulbs had exploded and ignited the paper.

RC: What do you think of CDs?

JM: I miss vinyl. Vinyl is friendly, you can appreciate the artwork. CDs are unfriendly, even aesthetically. I remember digitally and I also ran an analog half-inch tape when I do a mix. The tape always has something, kind of in the lower middle, just where the bellows of rock and roll are, and a CD sounds a little too clean and clinical. I like tape congeal, the natural thing that happens gives you. I'm not going to run around and tell everybody to buy CDs. The companies aren't giving you a choice. It's a sad

state to be in, in a way. I'll be fifty in March and I've had case to forty years buying vinyl.

RC: I believe that you worked with Motorhead. The concept of Motorhead on CD sounds quite superb to me.

JM: Motorhead are great but I can't imagine them being digitally recorded. They ought to be recorded on a cheap machine in a basement. I don't believe rock 'n' roll sounds as good on CD.

RC: How did you get involved in producing Johnny Thunders?

JM: I guess I knew Walter Larue and Billy Rath. Well, he shreds, more by way of an intuition than as an instinct. It's only Bob (Jimmy Miller) who is currently Acting As Shannon O'Shea at SOS Management



Three of the classic albums produced by Jimmy Miller during his thirty years in the business. From top to bottom: "Exile On Main Street", "Traffic", the second LP by Steve Winwood and Dave Mason's band, and Primal Scream's avant-garde-sounding "Screamadelica".

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said me that I had to see the New York Dolls playing there called the New York Dolls. It was really good rock'n' quite honestly there weren't a lot of A bands that I liked in those days. I like Dolls a lot but I never got to meet them.

Then later, through Walter and Bill to know Johnny and Jerry Nolan. I don't know if it happened that Johnny asked me to work with him, but the Heartbreakers had been there and I knew his manager and he told me I'd go to the studio with Johnny. I always cosy; any excuse and he'd die mean, if the headlamps went and we change them. I'd ask Johnny to give me a and he'd be gone. It was very difficult. I never really caught up at the best to we did a couple of records.

RC: I've read all these compa between Johnny Thunders and Richards — were there any still given that you've worked with both?

JM: Oh yes, they both have that but that shows up in their music. The age the rhythm, even Johnny's style. I although he was a very young Keith in a Each one of them has the heart and a rock'n'roll is about, rather than just copy of somebody else. They were both able to drop up in a way both had a vul it. I guess if anybody ever asked me, w you ever known and worked with it would really relate to Keith Richards from Ron Way, because he is so influ Keith — would say Johnny Thunders

RC: Very recently, you produced Colour Scene, didn't you?

JM: They are a band from Birmingham. They're very 60s orientated, quite Be. Actually I've worked with another ba had Beatles overtones, the Real Real Liverpool. Though the music they are a singing was made before they were the best. I've done have been long term ones s develop a real understanding and you become an extra member of the band work out a formula: it's not right for a band into the studio for four or five c the single, then move on to the rest that's not the way I work. I like to b what's there in the longer term. I don just do singles, though of course with Scream I did just two tracks, and I a mix or two along the way, as w Hypnotics because I liked their zen thought I could do a better mix than he had. Right now, I have to meet b which ones I go with and try and dove With some of the new bands that I tioneed, they've listened to the record I tell them they're a little bit out of m to copy but to draw influences from a it with today's market and technology

At the end of the interview, I asked if he'd sign one of the Johnny Thunders he produced. "Sure, let's do this in the Johnny", he smirks beneath his mustache, "he travels 'Go Back to My Roots' Well, he shreds, more by way of an intuition than as an instinct. It's only Bob (Jimmy Miller) who is currently Acting As Shannon O'Shea at SOS Management

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JM: I'd already run into Mick briefly a couple of times but what eventually happened was,

I was in Studio B in Olympic Studios and the Stones were in Studio A. We met in the kitchen and invited each other to drop by our sessions. As luck would have it, I suppose, Traffic and I had just finished working on a really basic, smoking track, which sounded really good. Mick and Keith walked in as we were having a very loud playback, and the vibe was extremely positive. We visited their session later and nothing was happening, they were just sitting around. Mick told me how much he liked what I'd done with Spenser Davis and Traffic.

A day or two later, my wife said I'd had a call from Mick Jagger. It's funny but it crossed my mind that he was going to ask me to produce them. He asked me to come by that night, to his house on Chester Square in Chelsea. Sure enough, he asked if I'd produce their next album, which was "Beggers Banquet" and the first single was "Jumpin' Jack Flash." It brought them back to rock after "Their Satanic Majesties". I got a lot of credit for having brought it back but quite honestly, "Jumpin' Jack Flash" was already there, they were ready to go back. We did have some very exciting sessions, the chemistry was right and I made some good positive contributions. It lasted seven more years and seven albums.

I didn't know what to expect, I was a little bit in awe. They were big stars before I had made it as a producer. The Stones had split from Andrew Oldham and had got lost, directionless. For all they knew, they may have had their run, like a lot of bands do. They weren't assured of going on 25, 30 years, like they have. It was an important stage for them. I kept thinking "My God, I'm going to be working with the Stones! It was a lovely period, and I'm very proud of the records and projects made during that time.

RC: Did the Stones compose in the studio or did they come in with their homework already done?

JM: I remember Mick coming over to my flat to play me a cassette he and Keith had made the previous night. It was a rough version of "Jumpin' Jack Flash". He was excited about it, and said, "I think this could be the next single". There were occasional times like that, but for the most part they composed in the studio. It would take a studio to get them together. In fact, I remember starting one album, it could have been "Sticky Fingers", which we began in May (1970) and the first night, Mick said to Charlie, "Did you take the family to Kenya again, this Christmas?" I said, "Wait a minute, you guys haven't spoken since the tour ended in December!" For six months they hadn't spoken, let alone played together, and now they were in the studio to make an album. The first weeks were spent jamming. At one point, early on in my relationship with them, I did try to have pre-production sessions. They had an ideal place, too, in Broomfield, which was mostly used for storage, but it had a little four-track facility. So I called for a get-together and only Bill and Charlie showed up. I figured the only way to get them all there was to book the studio proper and say, "This is a session, you gotta show up now, we're paying a hundred pounds an hour".

RC: Is there any truth to the old story about "Street Fighting Man" being recorded through a cassette?

JM: Keith played me a version he had done acoustically on a little mono Philips cassette, one of the first generation cassette players with the five little keys at the bottom. He said, "Listen to how the acoustic sounds when you play it back through the machine. It sounds so electrified. I wish we could get that sound in the studio." The only way I thought we could do it

was to record an acoustic into a case. We tried it through a mains lead inside batteries, so speedwise it would stay constant. Then we transferred it onto one of our multi-track tape and did overdubs there. Charlie played on a child's toy kit that song.

RC: I've seen Jean-Luc Godard's "One Plus One", featuring the records "Sympathy For The Devil". The atmosphere seems a little difficult around Brian. What was going on?

JM: Jean-Luc Godard explained that the whole idea was construction and deconstruction. That's why it interests with those other films. I never did quite understand the film so I guess he did show a construction — a re-build built from the early stages. That particular record did go through a lot of changes until the third night that we came with the idea of giving it a kind of latin feel, a little percussion section. It started out as a acoustic song and we just had to figure out to approach it, but it wasn't particularly difficult.

RC: I meant in relation to Brian. Who looks as if he's being deconstructed?

JM: Well, Brian was deconstructing in days. He would turn up occasionally sessions, when he felt like it. I remember night he showed up at the studio after he'd bothered to come to the previous four sessions. He had a sitar and we were doing a blues. It may have been "No Expectations". There was no way a sitar was going to fit but I was h that he had shown up. Mick and Keith v come up to me and say, "Just tell him to fu he hasn't been here for days", and I would "Yeah but he has shown up tonight, the got problems, don't you think we have responsibility to encourage him to show u not just tell him to piss off when he des here?" Their reply was, "You're new a scene, we've been putting up with Brian' for the last two years".

In those days we were only working on track, so there was no way I could dev whole track to Brian; but there was no v could share a track. I had to put him o separate track which the engineer and a ant knew about and on playback we simultaneously start both machines. We' him down really low and he would ask, "I can you bring the sitar up a little bit? I

INFINITY		NOVEMBER	
		Record & Cd Fairs	
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Sat 6th	CARDIFF		
PANAMA JOE'S (Queen St)			
SAT 13th	PORT		
Aberavon Centre TALBOT			
Sat 20th	NEATH		
Castle Hotel (The Parade)			
Sat 27th	PONTYPRIDD		
Historical Centre (opposite West Street)			
ENQUIRIES: Mal or Ben 0455 388134			

RECORD FAIR	
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