



→ 22A

ILFORD



23 → 23A

HP 5



24 → 24A



25 → 25A

ILFORD



→ 28A

ILFORD



29 → 29A

HP 6



30 → 30A



31 → 31A

ILFORD



→ 34A

ILFORD



35 → 35A



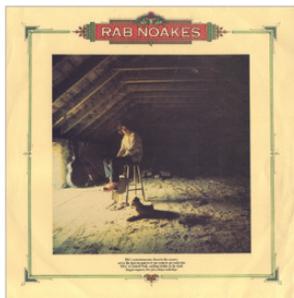
36 → 36A



37 → 37A

RAB NOAKES

BRIDGING the GAPS



These two CDs fill existing gaps in my back-catalogue and mean all my officially-recorded albums are now available on CD. All but 1975's *Never too late* are on Neon Records.

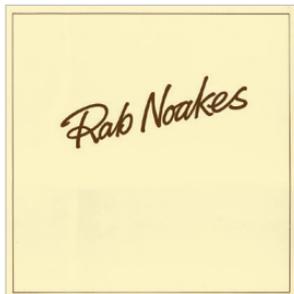
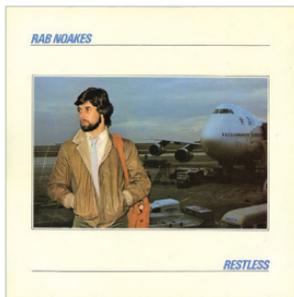
The tracks are laid out in chronological order by date of recording/release.

The first album here is the A&M Records album called *Rab Noakes*. The record was made in London, in the summer of 1972, at Basing Street Studios in the Portobello Road area. The studio is now known as SARM-West but back then it belonged to Island. The producer was Bob Johnston who had played a key role on the Bob Dylan Nashville albums. He was ably assisted in the studio by Bob Potter, the house-engineer. The musicians were friends of mine with whom I'd worked, together and individually, for many years. There was Robin McKidd on guitars and harmonica, Davie Craig on fiddle and Sid Cairns on bass. They all worked as a band at the time called High Speed Grass. Bob Johnston invited a young drummer from Nashville by the name of Karl Himmel. It was all done live in the studio in a few days. Gerry Rafferty and Joe Egan joined us for some backing vocals.

A couple of extra tracks are included here which didn't make it onto the album. One is *Miles away* which appeared on the b-side of the first single, *Drunk again*. There is also an alternative version of *Wait a minute* which was released as a single. That recording was made at the end of the October 1972 Lindisfarne/Genesis tour I was part of. Robin McKidd and I played the acoustic guitars with Phil Collins on drums. Robin overdubbed the slide guitar, the electric guitar and the harmonica. I overdubbed the bass guitar and the vocal parts. I'm not fully certain which studio it was but I think it might have been Landsdowne.

No hits ensued so when Larry Yaskiel, who had signed me to A&M, moved to a new job at Warner Brothers he took me with him. The records which followed were *Red Pump Special* in 1974 and *Never too late* in 1975 on WB. *Red Pump Special* is available in a 40th anniversary CD release on Neon Records NEONCD015.

The second album here is *Restless* from 1978. This came out on Ringo Starr's label, Ring O'Records. It was made at Startling Studios, Tittenhurst Park, Sunningdale near Ascot. That's the house John and Yoko stayed in and Ringo bought it when they moved to the USA. The studio, designed by Eddie Veale,



was a part of the house and essentially the same one as used in the film about *Imagine*, which was made there.

The producer on this record was Terry Melcher. I had found out from a friend of mine, Charlie Dore, that Terry was in London and I got in touch with him. An interesting project ensued. Many of the songs on this record had been demos recorded at Kilmacolm with Gerry Rafferty in 1976 (now released on *Demos and Rarities Vol2* NEONCD014). Startling Studios was residential so we were there for a week or two, a few days at a time. The musicians were a combination of people Terry wanted, alongside some people I'd been working with. The house-engineer was a guy called Dave Tickle. Terry brought an engineer over from USA, Chris Hinshaw, but it was Dave who completed the project. Some final mixing took place at Gerry Bron's Roundhouse studio in Chalk Farm. Much of the sound on the record was created by the, at the time, reasonably new piece of gear the Apex Aural Exciter.

Musicians were Richard Brunton – guitars, John Perry – bass, Ricky Fataar and Jeff Allen – drums and percussion, Mel Collins – saxophone, Terry Melcher – keyboard, Tommy McCarthy – Uilleann pipes, Aly Bain – fiddle, Barbara Dickson, Charlie Dore, Barry St John, Suzanne Lynch, Gerry Rafferty, Joe Egan, John Perry, Terry Melcher and Roger Brown – backing vocals.

There are two extra tracks from these sessions. One is an outtake, *Same old place* and the other a rehearsal recording of Doc Pomus and Mort Shuman's *Save the last dance for me*.

Some other tracks to be found on the *Demos and Rarities Vol2* CD led to a deal in 1979 with MCA records via Artie Mogull. This became what is the third album here. I put together the musicians and recorded at SARM Studios in London's East End with Julian Mendelsohn who I'd worked with before at a demo studio in Fulham called Milner Sound. Here, I dealt with Jill Sinclair, one of the studio's founders

over the booking arrangements. Jill married Trevor Horn, who used the studio from The Buggles onwards. They went on to establish ZTT Records and the SPZ Group with all those tremendously innovative Horn productions steered by Jill's keen business sense. I remember her well with respect and fondness.

To add to the list of interesting music business people involved in this project Artie Mogull had Ben Nisbet oversee the recording process and administer the budget. One of the best aspects of the whole thing was meeting, and getting to know, Ben. He had joined the music business at the end of the Second World War working for publishers Box & Cox in Denmark Street. At one time he ran Feldman's publishing company and that'll be how he came to know Mogull. Feldman's published a lot of his catalogues including many Bob Dylan songs. For a while Ben had the UK licence for Dylan's songs under Big Ben Music. He lived a successful life in Denham and even once owned J M Barrie's house in Kirriemuir.

Musicians were Richard Brunton – guitars, Rod Clements – bass, Tommy Eyre – piano, keyboards, Liam Genockey – drums, Mel Collins – saxophone, Paul Jones – harmonica, Danny Cummings – percussion and Gaye & Tony Sadler – backing vocals. This album was released as *Rab Noakes* on MCA Records in 1980.

There is one extra track in this bit as *I can't get enough of you* was edited and remixed to be released as a single.

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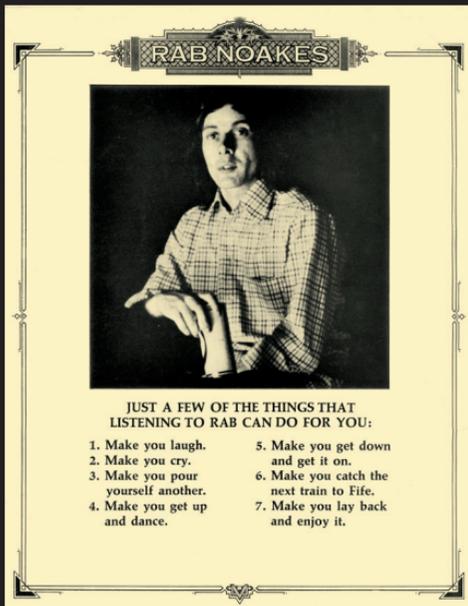
Thanks to: Olivia Brown at Universal; Richard Brunton for turning up *Save the last dance for me*; John Cavanagh for providing listening facilities; Denis Blackham for mastering at Skye Mastering.

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Licensed courtesy of Universal Music Group Limited.

- CD1**
- 1 Drunk again
 - 2 Jugglers
 - 3 The way you know
 - 4 Wait a minute
 - 5 The Goodnight Loving trail
 - 6 One bed, one purse
 - 7 Just away
 - 8 Half a mile from nowhere
 - 9 Patter merchant
 - 10 Everywhere you look
 - 11 Hard on you
 - 12 Travel sickness
 - 13 Miles away (b-side of single Drunk again)
 - 14 Wait a minute (single version)
 - 15 She's all I see
 - 16 Restless
 - 17 Don't stop now
 - 18 I won't let you down
 - 19 Waiting here for you

- CD2**
- 1 Fallen ones
 - 2 Somebody counts on me
 - 3 Lonely boy tonight
 - 4 Long dark night
 - 5 Get away from here
 - 6 Same old place (out-take)
 - 7 Save the last dance for me (rehearsal)
 - 8 I can't get enough of you
 - 9 Don't let your heart break down
 - 10 Feeling your way
 - 11 Call it a day
 - 12 Moment to moment
 - 13 Come back home
 - 14 Liberty's ledge
 - 15 Memories
 - 16 Shine a light
 - 17 See me again
 - 18 I can't get enough of you (single mix/edit)



JUST A FEW OF THE THINGS THAT
LISTENING TO RAB CAN DO FOR YOU:

- | | |
|---------------------------------------|--|
| 1. Make you laugh. | 5. Make you get down
and get it on. |
| 2. Make you cry. | 6. Make you catch the
next train to Fife. |
| 3. Make you pour
yourself another. | 7. Make you lay back
and enjoy it. |
| 4. Make you get up
and dance. | |

CD1 tracks 1–14 are from *Rab Noakes* on A&M Records 1972

CD1 tracks 15–19 plus **CD2** tracks 1–7 are from *Restless* on
Ring O'Records 1978

CD2 tracks 8–18 are from *Rab Noakes* on MCA Records 1980

www.rabnoakes.com

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