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coming down the stairs interrupting us. But I told Jimi that a couple of weeks ago I took some pictures of Eric. "Oh man. He's my hero." And Eric was saying exactly the same thing about Jimi.

From an English point of view, anybody from the States was a legend already, from years earlier. Elvis Presley, Gene Vincent. And, the blues, Willie Dixon, Muddy Waters, Howlin' Wolf. We found out later that Americans were listening to them.

An English producer in 1963 invited Bob Dylan to come over and do a TV show play *Madhouse on Castle Street*. There was only one channel on a Sunday night back then [January 13, 1963], and everybody watched the play and there was Bob Dylan singing one of his songs. "What!" Overnight sensation, you know. I think the same with Hendrix.

Q: Talk to me about the early days shooting music on stage or in portrait sessions.

I did a lot of color shooting. There were times where I shot the Kinks and Cat Stevens sent them over and never got them back. You could judge a date by color. Black and white was timeless as it could be now or could have been 30, 50 years ago. There was no different technique, just a different film.

I started in 1964 and went to jazz and folk clubs. And I was the only person with a camera. And the lesson you learn is that you gotta know the door man. In the early days you could sneak a camera into the Royal Albert Hall. You could say *Melody Maker* and you could get in most anywhere. There was hardly any trouble in the beginning but the lighting was always so bad.

To get a picture was the first challenge. Early days it was come on in at the photo pit. And you could move around. By the time there was a David Bowie concert, Ziggy Stardust, there were 20 fuckin' photographers. I was interested in "Click, and got that."

I looked at live as a sharp shooter. You gotta be so ready. Usually I'd be hanging around at the bar or backstage whatever, walk around for the first three numbers and then you'd sort of get the feeling. And sometimes I'd get ready for the moment. You don't think about it. Just comes together. If you think you've lost it. It's intuitive. It worked. But you really get into it. You are in a zone.

You can take pictures and be trans-

ported at the same time. Jimi Hendrix told me that. I remember asking him "sometimes I see you play and the guitar is playing you." "Yeah. Sometimes when you're in the groove as they call it, I'm not playing the guitar. It's the guitar playing me."

It's like being inspired by a different dimension or a different aspect of yourself to do that. It's infectious. And people get it. You're really into it. Not out of it. It's a magical bliss I guess like sex. That's what music can bring to life.

Q: Who were some of your favorite photography subjects?



Sonja Kristine of Curved Air and Dave Cousins of The Strawbs

Pete Townshend, intelligent, always great in conversations. Frank Zappa. You'd talk to him and he'd spend hours speaking about each track. You could have a long chat. He was the most intelligent right on person. He only smoked cigarettes and drank lots of coffee. He hated drugs and he was refreshing.

You'd see them at gigs or interviews, and then run into them at clubs like the Speakeasy. So you'd have additional conversation.

Q: Talk to me about participating in Leslie Ann's movie.

When I was approached for the movie I said, "Well, Look. You just need a bigger picture. I was part of a group, a team at *Melody Maker*. It would be great to hear from some of them and some of the musicians while they're still on the planet. 'Cause we're all getting older. Just capture stuff."

I learned a lot. It started out with my snaps. And she was doing it on a shoe string and bloody good, 'cause you couldn't stop her. She had the tenacity. Well done. And it is whatever it is. It may entertain some or horrify others, but at least when I hear from others who have

seen it. "Wow. I wish we could have had that much fun." It was a happy time, which they don't have now and maybe that's why nostalgia ain't what it used to be. But wasn't it better when you could go down and buy a 12 inch LP? Sit 'round and listen to it. Maybe have a joint. Share it with friends.

I saw it for the first time and tried to watch it objectively. The pictures work all right. That's cool, and she interviewed all the characters which I hadn't heard before. It was like a team coming back together and these were the best days, lots of fun. It wasn't about the money. That was a great buzz and the musicians speaking. I wish there could have been kind a proper budget. It is what it is. I didn't expect it to be that much. No one booed. Some were stunned. "Wow man. That was fun." That's positive in this day and age. Good luck to her for that. The message got through.

The music continued and still works today, looking back at pictures. That's really cool. It worked back then and then it works now. Like Traffic's "Hole In My Shoe" or Hendrix's "Purple Haze." It still is like the first time you heard it. It's become a classical thing. It's a form that brings everybody together. It started back with caveman hollering out to play the flute or the drum. That's culture. And it has a history and if it's personal it works. When it's impersonal and mechanical it's forgettable. The song is a poem. They're indelible. That's why it works.

Trailers: www.https://vimeo.com/237763187
www.https://vimeo.com/205545861

Official website: <http://www.melodymaker-smovie.com/>

Harvey Kubernik is the author of 16 books. His literary music anthology *Inside Cave Hollywood: The Harvey Kubernik Music InnerViews and InterViews Collection Vol. 1*, was published in December 2017, by Cave Hollywood. Kubernik's *The Doors Summer's Gone* was published by Other World Cottage Industries in February 2018. It was nominated for the 2019 Association for Recorded Sound Collections Awards for Excellence in Historical Recorded Sound Research.

During November 2018, Sterling/Barnes and Noble published Kubernik's *The Story of The Band From Big Pink to the Last Waltz*. In last quarter 2020, Sterling/Barnes and Noble will publish a Kubernik title on Jimi Hendrix.

For 2019 Kubernik penned a guest essay for The National Recording Registry at the Library of Congress in Washington, D.C. on the landmark album *The Band*. In November of 2006.