

# ONE MORE TIME



*A film by* **ALAN D. BOYD**

*Starring* **DONOVAN · SIR CLIFF RICHARD · TONY VISCONTI · HANS ZIMMER & MORE**

*Produced by* **CHRISTINE COWIN** *Director of Photography* **CONOR CONNOLLY**

*Music Supervisor* **TOBY SLADE-BAKER**

Genre: Feature documentary

Pitch: Wrecking Crew | 20 Feet from Stardom | Standing on the Shoulders of Motown | Buena Vista Social Club

How did a bunch of working class boys with homemade instruments beat the odds to become the hidden hit makers of Britain's golden era of popular music? From the earliest days of rock and roll through to the end of the sessions in the early 80's, they transformed American music into the unique sound from London that defined a generation. ONE MORE TIME goes behind the scenes of sessions for artists such as Bowie, Elton John, Jimi Hendrix, The Rolling Stones, Dusty Springfield, John Lennon, Tina Turner, Phil Collins and many more to tell the definitive story behind the hits.

**TRAILER PASSWORD: LSPguest**



Serge Gainsbourg & Alan Hawkshaw at Philips Recording Studio



L-R: Lulu, Dusty Springfield, Elton John, Madeline Bell



Clem Cattini & The Tornados in Paris



Mo Foster and Phil Collins

After the Second World War, the country was on its knees. Emerging blinking into the daylight were a generation of young people – mostly men – who faced the challenge of finding work. Becoming a musician seemed then as viable as any other possible profession.

After the big band jazz sound of the 30's and 40's and before The Beatles, there was Lonnie Donegan, The Shadows, Cliff Richard and Johnny Kidd & The Pirates. This is where our story starts, in the late 1950's with musicians such as CLEM CATTINI, HERBIE FLOWERS, BRIAN BENNETT and DAVE RICHMOND. Ravenously listening to Radio Caroline, anything from America and teaching themselves skiffle on washboards, tea chest basses and 'bitzakit' (drum kits made of bits), these teenagers with nothing to lose and everything to gain rapidly found themselves at the centre of the music scene in London.

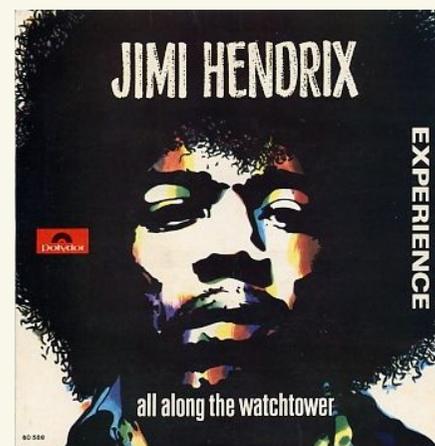
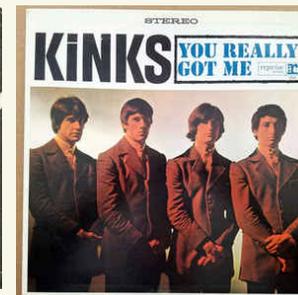
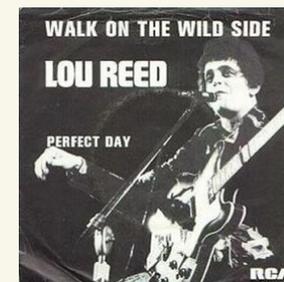


Top  
L-R Brian Bennett Mo Foster and  
& The Wildcats Gil Evans

Bottom  
L-R Clem Cattini John Barry  
in session Orchestra

The scene was hungry for a new type of playing and the old jazzers found themselves being replaced by self-taught kids, some underage, who had absorbed the rock and roll sound and were prepared to seize the moment. Within no time, they were in hot demand and flying by the seat of their pants, often times they had to 'fake it to make it', pretending to sight read and learning on the job. Success came quick, and they found themselves playing on early ground breaking hits like APACHE, SHAKIN' ALL OVER and TELSTAR. Most importantly, they were earning real money and not working in a bank, the family café or in a factory. ALAN PARKER was even lucky enough to escape from the KRAYS' pub band aged 15. None of them could have foreseen then what their futures held.

Into the 1960s, and especially once The Beatles had cemented the new rock and roll sound into mainstream public consciousness, London's session and live music scene really exploded. Music was everywhere, experimentation abounded, musicians were taken seriously and flooded with work. It was a hugely exciting time. Often playing from 7am to midnight or later in sessions, at radio and TV broadcasts and live gigs, the feted session players worked, played and drank hard, relentlessly, sometimes 6 or 7 days a week. Each day they dashed from one studio to another – often skipping lunch – with an hour to pack up, get across London and set back up again each time, usually with no knowledge of what they were about to walk into and no preparation. It might be a film score for JAMES BOND or HENRY MANCINI, an ad jingle, some obscure B-side or library music, a late night album session for THE ROLLING STONES or JOHN LENNON or coming up with something new that would launch BOWIE'S career, but the stress of meeting every expectation, the long days and late nights and relentless travel took their toll at times. Personal and private lives were also sacrificed in the pursuit of doing something they loved, and occasionally opportunities missed as a result such as when CLEM CATTINI was too busy to meet LED ZEPPELIN'S future manager, Peter Grant, for lunch about becoming their drummer in his 'new project'.



These relentlessly varied demands coupled with their early diversity in music listening resulted in uniquely adaptable and therefore sought-after musicians who could play rock and roll, jazz, jingles, Motown, film scores and anything inbetween in contrast to many of the genre driven studios in the USA. It was also in response to the stress that their true nature was both revealed and required: a sheer love of playing, deep camaraderie and teamwork coupled with an enormous sense of fun. The recurring theme across the board are the pranks and quips, some quite elaborate - 'steam powered mixing desks', 'crushed' priceless Stradivarius', rustling sweet wrappers in the mics – all amid the odd session that backfired...the singer who needed 90 takes, the fires and a witty riposte to an unimpressed MARVIN GAYE.

There was also money to be made. In 1965 when the average weekly wage was about £27, some musicians were earning 10 times that, a small fortune – ALAN PARKER earnt enough to buy his parents a house at the tender age of 19 enabling them to move from the grim East End of London. From rags to riches! However, a lack of interest, awareness, or simply time to engage in the business side meant that they missed out on a lot more earning potential and were also denied their share of the PPL collections amounting to millions of pounds due to poor administration and management by the MU. It was also the case that due to the unions, the American session players were earning triple, a fact that came to light by accident during one particular session organised by renowned fixer CHARLIE KATZ. Charlie Katz being the same fixer who admonished JIMMY PAGE and JOHN PAUL JONES for giving up their session careers to launch LED ZEPPELIN telling Jimmy 'silly boy, giving up a career to be in a band'.



Money aside, even more importantly, was the issue of credits. In the frenetic world of sessions, the paperwork wasn't always spot on – although not so for producers such as TONY VISCONTI or Artists such as BOWIE. Multiple recordings with different artists, musicians replacing other musician's parts, the grey and murky area between playing and composing and downright misappropriation were all factors contributing to this leaky history. Whomever is the front man or woman is often assumed to be the writer, composer, creator – but this is to overlook and oversimplify the process of recording a track, and most importantly the significance of an egalitarian team ethic. Perhaps this is the real source of the hurt, that these fundamentally decent, team oriented, ego-less musicians who gave their all and did not expect to be paid for 'going beyond the call of duty' mostly did not even receive the courtesy of an acknowledgement. Some took it on the chin, for others it was more of a bug bear, but all felt a credit at least would be fair recompense in lieu of financial rewards for writing key riffs, basslines or melodies - effectively composing some of the biggest selling hits of the era.

As it turns out, the scene they first thought would never last and then would never come to an end, eventually started to change. With advances in technology and record companies focussing solely on investing in sessions for only the biggest acts, the industry became more money oriented. By the early 80's many of the 90+ London studios had closed their doors and live sessions were dwindling. A different sort of process and sound was emerging, one less reliant on human interaction, multiple musicians and one that took advantage of the ability to cut and paste music. Occasionally though, there were still magical moments, like RAY RUSSELL'S inspired 3am guitar playing that helped re-launch TINA TURNER as a solo Artist, earning her album PRIVATE DANCER a Grammy nomination.

In the end though, those that hadn't already adapted had their worlds adapted for them. Some still successfully compose, there are remote MP3 jobs, teaching and writing books, their own virtuoso bands - everyone still enjoys playing music and wherever possible, together. This time with their own compositions and fully credited. Looking back on what was an unexpected career in music, it's not meeting and playing with the stars or writing some of the worlds' biggest hits that really surface as their greatest memories. It is having spent a lifetime playing music with talented and respected musicians who today remain some of their best friends.



Interviews filmed to date: Tony Visconti | Sir Cliff Richard | Donovan | Clem Cattini | Ray Russell | Mo Foster | Brian Bennett | Alan Parker | Alan Hawkshaw | Herbie Flowers | Martyn Ware | Greg Walsh | David Mindel | Bob Henrit | Dougie Wright | John Altman | Maggie Rodford | Dave Richmond | Madeline Bell | Vic Flick | Graham Preskett | David McKay



**CLEM CATTINI** ▶

Clem is an English rock'n'roll drummer. He is one of the most prolific drummers in UK recording history, appearing on hundreds of recordings by artists as diverse as The Kinks, Donovan, Bee Gees, Lou Reed & Tom Jones.



**MO FOSTER** ▶

As a sideman Mo has toured the world and as a studio session musician Mo has played on over 350 albums by artists as varied as: Phil Collins, Jeff Beck, Gerry Rafferty, Brian May, Ringo Starr, Gil Evans, Cher, Scott Walker, Kenny Rogers, The Royal Philharmonic Orchestra, and The London Symphony Orchestra.



**BRIAN BENNETT** ▶

Brian was born in London in 1940 and by the late 1950s was one of the most sought-after percussionists around. He was drummer in residence at the legendary 21's in Soho and a regular on Jack Good's ground breaking TV show Oh Boy. In 1961, he joined Cliff Richard and The Shadows. He's also played for Ella Fitzgerald, The Walker Brothers and Labi Siffre.



**ALAN PARKER** ▶

Alan is an English guitarist who escaped the Kray's pub band aged 15 to pursue a life in sessions. He worked closely with many musicians including The Walker Brothers, Bowie, Serge Gainsbourg and many more. Both George Harrison and Jimi Hendrix gifted him instruments in gratitude to his services.



**HERBIE FLOWERS** ▶

Herbie Flowers is an English musician specializing in bass guitar, double-bass and tuba. He is regarded as one of Britain's most accomplished session players. As a player he contributed to recordings by Elton John, David Bowie, Cat Stevens, Serge Gainsbourg and George Harrison.



**GREG WALSH** ▶

Greg has won numerous Platinum sales awards as well as a Grammy nomination for Tina Turner's album Private Dancer and a Latin Grammy win for Miguel Bose album 'Serenó'. His name has appeared on over 50 million records for artists as diverse as Tina Turner, Luciano Pavarotti, Pink Floyd and Kate Bush.



**RAY RUSSELL** ▶

Ray became a professional guitarist at the age of 16 with The John Barry 7. This led to playing in and out of the studio on some of music's most notable recordings. He has played on recordings for artists such as David Bowie, Tina Turner, Van Morrison, Dionne Warwick, Bryan Ferry, Cat Stevens, Phil Collins and Robert Plant.



**TONY VISCONTI** ▶

Tony is a veteran producer / arranger from New York who came to London in 1967 and worked prolifically with David Bowie and T Rex as well as many more including Iggy Pop, Thin Lizzy and The Stranglers.

## DIRECTOR'S STATEMENT

Ever since I met Mo Foster and heard his anecdotes of being a session musician I was struck that this was a story that needed to be told. Not only because of the great tales of great music but because this is about the people who found themselves at a unique point in time; rising from the ashes of the second world war to becoming some of the greatest players on the planet. The connections that I have made with the musicians over the years of interviews and filming has placed me in a unique position where I have been able to gain both the access and their trust. My background as a musician has meant that we share an understanding of what being a music maker is and therefore they have opened up to me about that process. Each of these people have their own story to tell of as well as that of their studio careers and these insights bring their humanity to this picture. There is the drama of lives lived; sacrifices made to family and friends; pitfalls of the music industry and how that still has an impact on them today. There is also the real joy of friendships that were made. ONE MORE TIME is a film that has to be made and it has to be made now. Many people who were part of this scene are no longer with us and the unique story that they can tell is in danger of being lost. The legacy of the British session players is one that plays part of a greater cultural legacy that firmly cemented the UK as a world leader in popular music as well as being a story of a group of incredible people who lived in an incredible time.

**Alan D Boyd, Director**



## PRODUCER

Christine worked across different areas of the music industry before landing at boutique production company Blink TV where she set up their distribution division primarily focused on music and documentary content. At Blink TV she was also an Associate Producer of BLUR: HONG KONG TO HYDE PARK and Producer of BUENA VISTA SOCIAL CLUB: ADIOS (Executive Producer Wim Wenders) which was selected to Premier at Sundance. She now works as an independent producer and is close to completion on a documentary about The Darkness with director Simon Emmett and is Executive Producer of CREATION STORIES (Danny Boyle, Irvine Welsh, Nick Moran, Ewan Bremner).

**Christine Cowin, Producer**



# **APPENDIX**

## **FURTHER INFORMATION**

## LIVE RECORDINGS

Recorded Live by ONE MORE TIME at Air Edel during a multi-camera shoot December 2019 with:  
Clem Cattini, Brian Bennett, Ray Russell, Mo Foster, Dave Richmond, Ralph Salmins, Bob Henrit, Ray Fenwick, Mike Moran, Madeline Bell, Graham Preskett  
and produced by Greg Walsh.

Shakin All Over (Johnny Kidd and the Pirates) - [https://www.youtube.com/watch?v=n327ncoU\\_ZU](https://www.youtube.com/watch?v=n327ncoU_ZU)

Little Help from my Friends (The Beatles) - <https://www.youtube.com/watch?v=0C58ttB2-Qg>

In The Middle of Nowhere (Dusty Springfield) - <https://www.youtube.com/watch?v=dhtuQIcipEM>

Didn't See It Coming – Alan D Boyd (Director own composition, vocals Cliff Richard)



# FURTHER OPPORTUNITIES TO BE EXPLORED

## Scripted TV Series

MADMEN meets NASHVILLE. We have amassed a valuable stock of original interviews with people who were actually there from all sides which could be developed into a fascinating and authentic scripted series chronicling the best of the 60s, 70s and 80s scene, led by the hits of the era.

## Live Events

Appearances, performance and Q+A as event cinema screenings as well as live performances and speaking tour.

## Historic music tour of London

Whether delivered via an App and / or in partnership with a tour company, we have access to original voices and interviews to create a legacy that will appeal to lovers of the British Music of the 60s and 70s.

## Museum of Memorabilia

Between them the players have amassed an incredible collection of rock, pop and film sound track memorabilia from guitars and sitars to posters, diaries and audio recordings. Our dream would be to curate an exhibition displaying these incredible pieces of music history.

## PR capability

We have support from the film's talent and will also approach key star contributors to participate in supporting press opportunities as well as PR stunts, performances and pop-ups.

## Recognisable soundtrack

The soundtrack to ONE MORE TIME is based around best-selling songs of the era and any soundtrack and surrounding marketing material would have instant recognition.

## Exclusive merchandising

Opportunity to create ONE MORE TIME merchandise.

## Radio / Podcast

The stories and recordings we have could also easily be developed into a podcast or radio series.



## SELECTED SESSION MUSICIANS FILMED TO DATE & SOME OF THEIR ASSOCIATED ARTISTS:

**Ray Russell (guitar)** *David Bowie | Andy Williams | Tina Turner | Andrew Lloyd Webber | Phil Spector | Robert Plant & The Honey Drippers | Gilbert O'Sullivan | Freddie Mercury | Paul McCartney | Lulu | Marvin Gaye | Art Garfunkel | Bryan Ferry | Phil Collins | John Barry Bond Theme Tunes*

**Mo Foster (bass)** *Joan Armatrading | Jeff Beck | Jane Birkin & Serge Gainsbourg | Elki Brooks | Chris de Burgh | Jose Carreras | Cher | Phil Collins | Ray Davies | Deep Purple | Gil Evans | The Drifters | Marianne Faithfull | Peter Green | Dr John | Cleo Laine | Andrew Lloyd Webber | Meatfload | Gerry Rafferty | Cliff Richard | Roxy Music | Michael Schenker | Feargal Sharkey | Labi Siffre | Sister Sledge | The Walker Brothers | Ringo Starr | Sarah Brightman*

**Brian Bennett OBE (drums)** *Labi Siffre | Ella Fitzgerald | Olivia Newton John | Sir Cliff Richard | The Walker Brothers | Peter Frampton | Mick Wilson*

**Clem Cattini (drums)** *Johnny Kidd and the Pirates | Joe Meek | Lou Reed | The Tornados | The Kinks | Hermans Hermits | Dusty Springfield | Bee Gees | Sir Tom Jones | Nirvana | The Yard Birds | Marc Bolan | Engelbirt Humperdinck | Joe Cocker | Paul McCartney | Hank Marvin | Jeff Beck | Marianne Faithfull | Donovan*

**Alan Parker (guitar)** *Serge Gainsbourg | Donovan | David Bowie | The Walker Brothers | Jimi Hendrix | Elton John | Jane Birkin | Kate Bush*

**Herbie Flowers (bassist)** *Paul McCartney | David Bowie | T-Rex | Lou Reed | Pink Panther – Henry Mancini | Bing Crosby | Ringo Starr | George Harrison & Jools Holland | Quincey Jones | Jeff Wayne | Dusty Springfield*

**Graham Preskett (multi-instrumentalist)** *Cher | Paul McCartney | Tom Jones | Jon Bon Jovi | Deep Purple | John Williams | Hans Zimmer \*

**Dougie Wright (drums/percussion)** *Jeff Beck | John Barry Seven | David Bowie | Hermans Hermits | Petula Clark | Paul McCartney | The Walker Brothers | Van Morrison | Tom Jones | The Hollies | Mat Monro*

**Madeline Bell (vocals)** *Dusty Springfield | John Lennon | The Rolling Stones | Blue Mink | Cliff Richard | Tom Jones | Scott Walker | Long John Baldry | Joe Cocker | Elton John | John Paul Jones | James Last | Rod Stewart | Giorgio Moroder*

**John Altman (composer/arranger/saxophone)** *Bob Marley | Jimi Hendrix | Eric Clapton | Phil Collins | Little Richard | Van Morrison | Muddy Waters | Nick Drake | Jimmy Page | Bjork | George Michael | Chet Baker*

**Dave Richmond (bass)** *Manfred Mann (founder) | Elton John | Serge Gainsbourg | Dusty Springfield | Cilla Black | Labi Siffre | John Barry Seven*

**Chris Spedding (guitar/singer songwriter)** *Elton John | Paul McCartney | Bay City Rollers | Johnny Hallyday | Roxy Music | Dusty Springfield | Gilbert O'Sullivan | Nilsson | turned down Mick Jagger | Joan Armatrading | Marc Almond*

**Vic Flick (guitarist)** *James Bond Theme | The Beatles (Help! Soundtrack) | Herman's Hermits | Nancy Sinatra | Sir Tom Jones | Cliff Richard | Engelbert Humperdinck | Shirley Bassey | Burt Bacharach | Eric Clapton | Jimmy Page | John Williams | Petula Clark | Dusty Springfield*

**Simon Phillips (drummer)** *Toto | The Who | Jeff Beck | Jon Lord | Mike Oldfield | Judas Priest | Mike Rutherford | Tears for Fears | Mick Jagger | Peter Gabriel | Roxy Music | Michael Schenker | Dave Gilmour | Robert Palmer*

**Bob Henrit (drummer)** *Roger Daltrey | The Kinks | Phil Collins | Leo Sayer | Don McLean | Ray Davies |*

**Ralph Salmis (drums)** *ABBA | Aretha Franklin | The Four Tops | Lady Gaga | Tori Amos | David Arnold | PP Arnold | Shirley Bassey | Macy Gray | Cliff Richard | Jeff Beck | Diana Ross | Bjork | Jack Black | Mick Jagger | James Brown | Tony Christie | Elton John | Roger Daltrey | Ray Davies | Paul McCartney | Madonna | Hans Zimmer | James Brown*

A black and white photograph of a person's hands writing musical notation on a sheet of music. The person is wearing a patterned sweater. The background is dark and out of focus.

## One More Time

### Contact

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