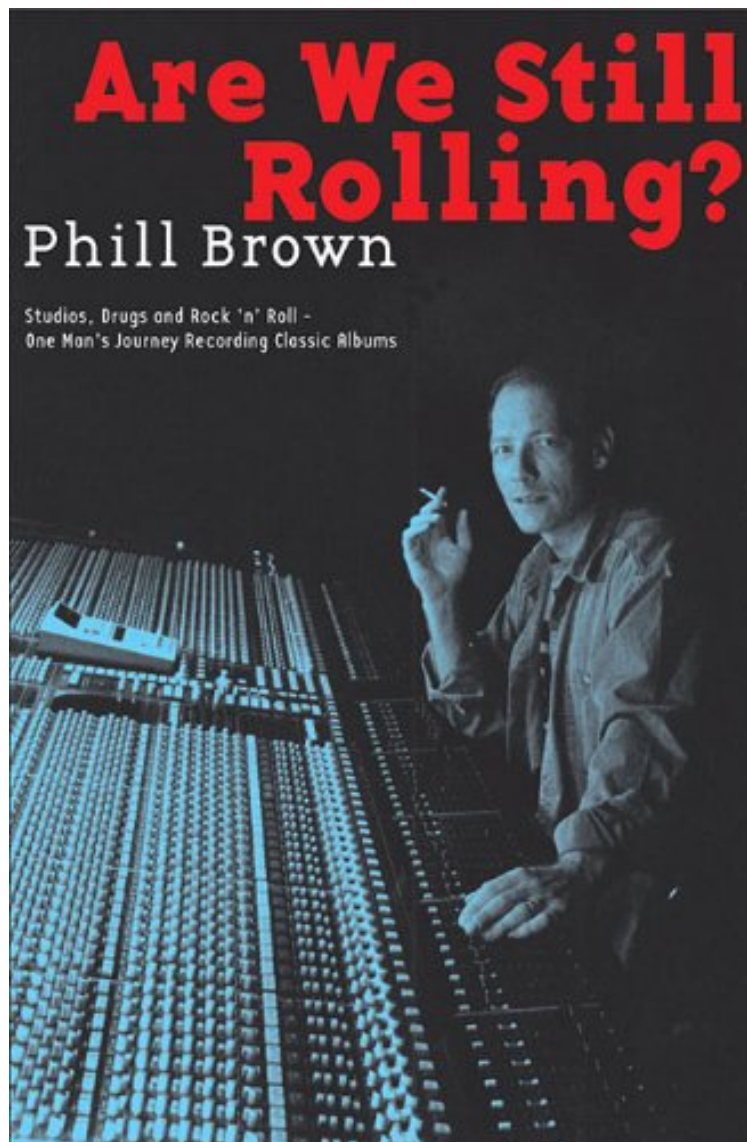


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## Are We Still Rolling?: Studios, Drugs and Rock 'n' Roll - One Man's Journey Recording Classic Albums

*Phill Brown*

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#369842 in Books Hal Leonard 2011-01-01 Original language: English PDF # 1 8.00 x .89 x 5.251, 1.04 #File Name: 0977990311368 pages Are We Still Rolling Studios Drugs and Rock n Roll One Man s Journey Recording Classic Albums | File size: 18.Mb

**Phill Brown : Are We Still Rolling?: Studios, Drugs and Rock 'n' Roll - One Man's Journey Recording Classic Albums** before purchasing it in order to gage whether or not it would be worth my time, and all praised Are We Still Rolling?: Studios, Drugs and Rock 'n' Roll - One Man's Journey Recording Classic Albums:

2 of 2 people found the following review helpful. A Very Classy Interesting Book, Deserves to Be Bought Just For The Talk Talk / Mark Hollis Parts By Yael Bolender I bought it for the Talk Talk / Mark Hollis parts and I've not been disappointed! There is a lot of technical information about the gears, tools, SSL and microphones used for the recording of Spirit of Eden, Laughing Stock and the Mark Hollis Album, and it does interest me because I am always curious about these things, even though I didn't use them all myself, but I know a few of them. Beside that, there is also the psychological aspect, without being indiscreet, and also the way Mark Hollis and Tim Frieze-Greene did their work, how perfectionist they are, it is a true lesson about the creation process, it is fascinating! It may look quirky but to me it has a lot of sense and logic, even if it was probably not easy at all. It is also how I discovered that the Mark Hollis could have never been released, the crazy and twisted way of the records companies, worst than I knew or imagined! This part made me very upset when I realized that we could have never heard this Mark Hollis Album. This business world is definitely far from being "Fuzzy Land"... I find this book rather well written as we are not bored, and easy to read. I would have appreciated that Phil Brown gives even more details, but he has so much to talk about, that his book could have become an encyclopedia! I also read about O' Rang of course, which is a very slightly sad episode. I will also read the rest because there are a lot of bands in it that I like or even love. If you expect to find gossips in it, forget it, Phil Brown is classy enough to remain very correct in his way of telling the stories, and I really do appreciate that. I certainly don't regret my expense, even if I was only interested in a part of this book when I bought it. I recommend it highly and I say thank you to the person who recommended it to me.

0 of 0 people found the following review helpful. Interesting book by a guy that worked on some amazing albums and we didn't even know it! By Michael J. Coleman I am still working my way through this book, but some of this I had read years ago when excerpts were published in Tape Op magazine and I found Mr. Brown's stories captivating. I had no idea this book had finally been released and was so happy to find it. Engineers are often overlooked for the glamour of the artist and the producer, but they play a big part in how an album "sounds". Mr. Brown was really in the trenches pulling long hours splicing tape and sometimes accidentally melting it! I really hope he gets his due from this book and hopefully any recording enthusiast will pick it up. At a minimum, reading this book will turn some people on to some amazing music. Years ago, from reading his excerpts in Tape Op, I picked up "Pressure Drop" by Robert Palmer. A great under appreciated album that blew me away by an artist that most only sadly remember for his 80's commercial output (Addicted to Love/Power Station). As with some other reviewers I was very intrigued by the stories about the making of "Nigel Lived" by Murray Head. All I can say upon purchasing that records is "Wow!" An amazing sounding album with lots of sonic experimentation and beautiful sounds. Mr. Brown worked his ass off on these records, doing weird field recordings, experimenting with mic placements and all while doing copious amounts of mind altering substances and with sometimes very substandard compensation for his labor. The stories about partying and hanging with legends are somewhat interesting, but it is the technical meat and potatoes side of making these records and the creative drive that are the most fascinating and rewarding about this book.

12 of 12 people found the following review helpful. Buy this book for the Talk Talk chapters. By Robert Daniel Johnson Phill Brown is not much of a writer, but as a recordist he is on par with the greats. The last two Talk Talk records, which he helped create and the making of which are detailed in his book, are still game-changers. Recording or classic rock geeks will get a lot of detail in this book that other readers will probably not appreciate. There is a clunky, no frills diary tone in the writing which some may take issue with. I personally appreciated the perspective his 40+ years of record-making gave him of the changes in the music industry. As a read, there have been better books on the same subject matter. As a document of some of the most brilliant music ever made (including Bob Marley, Led Zep, etc.), it's fascinating.

(Book). From the author's first glimpse of a magical recording studio in the mid-1960s up through a busy career that continues to the present day, this rollicking story can only be told by those that were there. As the young tape operator on sessions for the Rolling Stones, Jimi Hendrix, and Joe Cocker at the famed Olympic Sound Studios in London, Phill learned the ropes from experienced engineers and producers such as Glyn Johns and Eddie Kramer. Phill soon worked his way up engineering sessions for Mott the Hoople, David Bowie, Led Zeppelin, Bob Marley and many other lendarary rockers. He eventually became a freelance engineer/producer and worked with Roxy Music, Go West, Talk Talk, and Robert Plant. But more than a recollection of participating in some of the most treasured music of the past 40 years, this is a man's journey through life as Phill struggles to balance his home and family with a job where drug abuse, chaos, rampant egos, greed, lies and the increasingly invasive record business take their toll. It's also a cautionary tale, where long workdays and what once seemed like harmless indulgences become health risks, yet eventually offer a time to reflect back on.