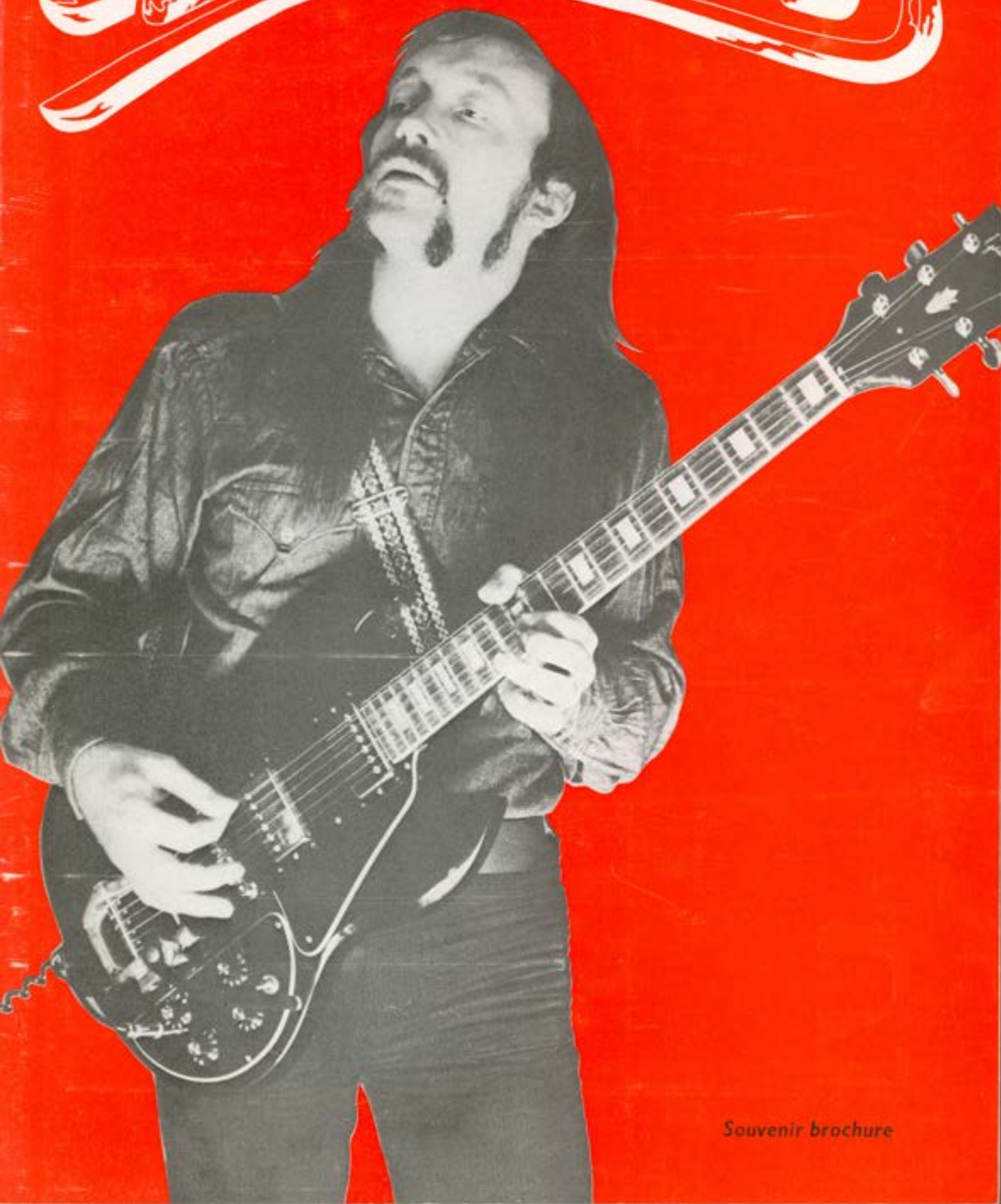


# THE GROWING HOGS



*Souvenir brochure*

TOWN HALL, BIRMINGHAM

CHRYSALIS present

**GROUNDHOGS**

FRIDAY, 17th NOVEMBER, 1972,  
at 1930 hours

UPPER GALLERY 70p

J 23

PLEASE RETAIN  
LATECOMERS will not be admitted until a convenient  
break in the programme. Tickets cannot be exchanged or  
money refunded.

# groundhogs

*in concert with*

**gentle giant**

*with special guests*

**\* stray**

\* stray do not appear at chatham

IN ACCORDANCE WITH THE REQUIREMENTS OF THE LOCAL AUTHORITY, THE FOLLOWING  
CONDITIONS MUST BE OBSERVED:—

1. The public may leave at the end of the performance by all exits and entrance doors and such doors must at that time be open.
2. All gangways, corridors staircases and external passageways intended for exits shall be kept entirely free from obstruction whether permanent or temporary.
3. Persons shall not be permitted to stand or sit in any of the gangways intersecting the seating, or to sit in any of the other gangways or any unseated space in the Auditorium, unless standing in such space has been specially allowed by the Watch Committee. If standing be permitted in the gangways at the sides and the rear of the seating it shall be limited to the numbers indicated in notices exhibited in those positions.



THE GROUNDHOGS reformed in October '68 to play the music they all knew something about—namely 'Blues'. On their first album, 'Scratching The Surface', they were joined by Steve Rye on vocals and harp, but he left after a few months.

After the release of the second album, 'Blues Obituary' in September '69 the threesome began to feel limited by the confinement of the blues structure and felt they had accomplished all possible aspects of blues music. So for the third album 'Thank Christ For The Bomb' released in Britain in May '70 Tony McPhee concentrated on writing his own original material, moving away from the confines of blues but still leaving the arrangement flexible so that the individual freedom that there is in blues was not lost when recording. 'Thank Christ For The Bomb' was an enormous success in Britain and reached number 9 in the B.B.C. album charts. The title track of 'Thank Christ For The Bomb' involves some political thoughts and the second side of the album,

# groundhogs

subtitled 'Eccentric Man' involves an individual's attitude toward his social life and his final denial of it.

1970 was the Groundhogs' make or break year which brought them wider recognition and a lot of success. Among their busy schedule of 'live' and television appearances in the U.K. including the Isle of Wight Festival in August followed by the Canned Heat British tour, the Groundhogs appeared in all the major festivals throughout Europe.

Individually, the musical ideas of the Groundhogs coincide well. Pete Cruickshank on bass has been playing with Tony for a number of years and he can always rely on him to give the necessary approach for his songs. On recordings they use over-dubbed guitar and bass to achieve the fullness of sound, as the thinness on record of a three-piece sound cannot captivate the atmosphere of a live performance. As far as live performances are concerned, the basic three-piece sound remains the same but has developed the

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**Tony McPhee**

Lead guitar and Vocals

**Peter Cruickshank**

Bass Guitar

**Clive Colin Brooks**

Drums

use of the drums and bass in far more complex structures rather than simply using them as a basic backing for the lead guitar. Performing on stage the group find that the earlier blues material is still best for live performances because of its excitement and freedom for improvisation.

Over-dubbing was also on the fourth album 'Split' which narrates on one side the happenings and thoughts of Tony McPhee in one night early in 1970 when he thought he had gone insane and began to experience the unreality that is felt by the 'Schizophrenic'. This lasted for several weeks and it wasn't until he discovered that Ken Pustelnik and many other people were experiencing a similar thing that the feeling of being on the brink of madness could be accepted and dealt with.

Side Two is a mixture: 'Cherry Red' is a simple song of man-woman relationships, 'A Year In The Life' makes an analogy between the year and the life of man, 'Junk Man' calls for food reform and

'Groundhog' is a blues number for solo singer and guitar using about ten microphones to get an authentic sound.

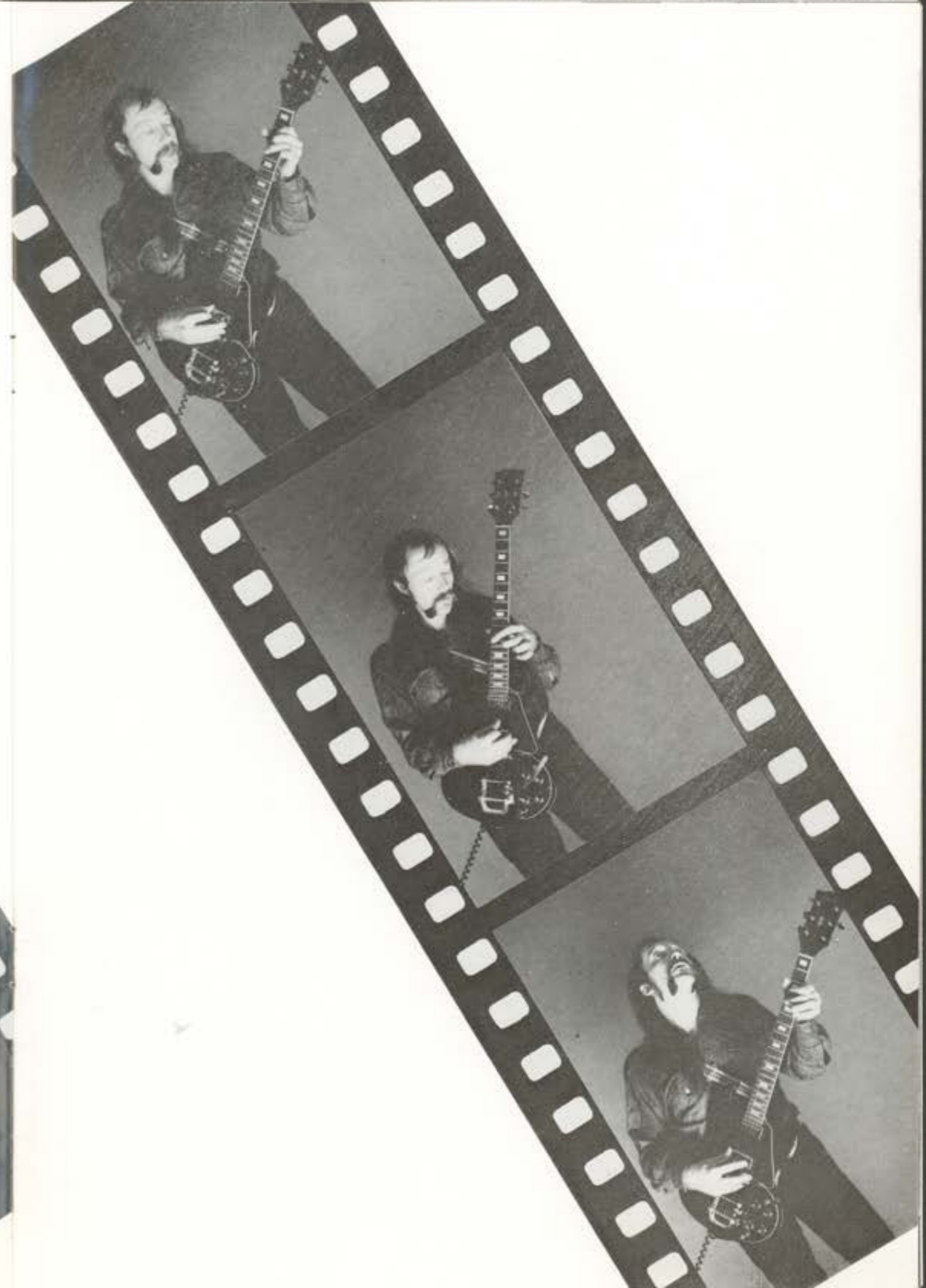
'Who Will Save The World? The Mighty Groundhogs' was the Groundhog's fifth album, the third in their 'new' period since 'Thank Christ For The Bomb'. The last L.P. 'Split' remained in the album charts for almost six months, during which period the Groundhogs established themselves as one of Britain's heaviest attractions.

'Who Will Save The World? The Mighty Groundhogs' is probably more comparable to 'Thank Christ' as an album than it is to 'Split'. In 'Who Will Save The World?' Tony McPhee explores the threat that pollution is posing to our planet and attacks the polluters and politicians who support them in the imaginative concept of a strip cartoon in which 'Devil Pollution', 'Mother Population', 'War', 'Pig Business' and 'Sacred Cow' are confronted by The Mighty Groundhogs—Powerful Pustelnik, Quickshank and the enchanted mystic sceptre of The Wizard McPhee.

But it is not only the concept behind this L.P. which makes it so outstanding. The playing of the Groundhogs as a group and of Tony McPhee as a soloist goes from strength to strength. On 'Who Will Save The World?' Mac adds mellotron and harmonium to his electrifying guitar, and because of what seems to be essentially a guitarist's approach to these instruments he adds a new di-

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## groundhogs

*continued from page four*

mension to their usage. McPhee's mellotron comes wailing out of the speakers like a demented ethereal guitar, and he uses his harmonium like a synthesised Wurlitzer concert organ.

There is no need to comment on Mac's guitar playing. He has always been great and original. He remains so.

All in all, *Who Will Save The World?* The Mighty Groundhogs' must be one of the great albums of 1972.

A change of management following *'Who Will Save The World'* helped the Groundhogs to make that final leap—they've become a heavy, 'world' group. Their first tour of the U.S.A., playing second to the big touring acts like Edgar Winter, Humble Pie and Free, through June and July 1972 was a huge success, and has been followed by the group being re-booked for its own tour later

in the year. A new L.P. is planned for September, and of course, the 'Hogs will return to Britain to continue their tight schedule of touring.

Maybe the world will need saving now Mac and the boys are back from the U.S.A. They have learnt a lot, and Mac is playing even better. On their return Ken Pustelnik decided to leave the band, and he was replaced by an old friend of the group, Clive Brooks from Egg.

Also on their return Mac had a broken wrist, collected somehow, somewhere in the States. That delayed the album two months, and the British tour. But it did give Mac time to get into his new synthesiser, and mellotron he used on *'Who Will Save The World'*. Fortunately, the injury was not too bad, and he'd recovered in six weeks, his guitar playing unimpaired.

The new L.P. is now ready, and the November/December tour plans seem to be taking shape.

The Mighty Groundhogs, now with super-Mac on synthesiser and mellotron as well as his whining, wheeling guitar are very heavy, very heavy indeed.

## stray

THE invitation for STRAY to appear on this tour has come at the end of their most successful year to date. With three albums already to their credit, they now have plans to release a fourth early in the new year, to coincide with proposed tours of America, Europe, and again, Great Britain. In Europe, recently, they shared the bill with Ten Years After, and added many new fans to their ever increasing following.

The current album, *'Saturday Morning Pictures'*, reflects what a fine recording band STRAY are, and this coupled with their excellent and renowned stage show accounts for the wide acclaim accorded the group since their formation.

Del Bromham, who writes the majority of the group's material, is featured on Lead Guitar, Organ and Vocals. Del was born in London, in 1951, and recalls that his earliest musical escapades were made with his brother's group, although it was not until his later school years that he met Gary and Steve. Together they formed

STRAY and after parting company with the original drummer, Ritchie was asked to join.

Steve Gadd, born in 1952 became the lead vocalist with the original group in 1968. Steve has written many songs, of which some have been released on their previous albums. The experience he has gained, since the formation of STRAY, can be seen in his unique, if somewhat controversial, stage performance. On record, however, his adaptable vocal abilities come through with true feeling, which is particularly noticeable on *'Our Song'*.

Gary G. Giles was also born in 1952, and started to play bass guitar whilst at school. He found great difficulty in obtaining a left handed guitar, and consequently settled for learning to play right handed. When he had mastered this style of playing, he was able to perfect fast runs with either hand, but fortunately his knowledge taught him when to stay basic.

Ritchie Cole was born in 1951, and was the last member to join STRAY. It proved to be a worthwhile union, as he now forms the very foundations of the group. His powerful style blends well with the flowing bass lines laid down by Gary, and the driving rhythms achieved by this partnership are an integral part of STRAY's success.

ALBUMS available on the TRANSATLANTIC Record Label are:- STRAY TRA 216; SUICIDE TRA 233; SATURDAY MORNING PICTURES TRA 248.

**STRAY**

STRAY

TRA 216 STRAY

SUICIDE  
TRA 233

TRA 233 'SUICIDE'

STRAY

TRA 248 'SATURDAY  
MORNING PICTURES'

TRANSATLANTIC  
RECORDS







# GENTLE GIANT



"octopus"



VERTIGO

6360 080

## gentle giant

GENTLE GIANT is the musical conception and realisation of five dedicated musicians. Early in 1970 Phil, Derek and Ray Shulman three rock musicians of some experience and repute, through a mutual friend, met and teamed-up with Kerry Minnear, newly graduated from the Royal Academy of Music, to form the nucleus of the yet unnamed Gentle Giant.

The brothers Shulman were restless and frustrated with the rock music scene at this time and wanted to experiment within their idiom and with the other music forms deep-rooted in their personal backgrounds. Kerry too, at this time, with his profound tuition and thence knowledge, was looking for players and writers of his own outlook, ambitious to widen the horizons of then quite limited and blandly accepted rock music. The four agreed to form a six piece band and soon acquired Gary Green, a young but accomplished guitar player, as a fifth member. These five have been together now for two years developing an all-encompassing understanding of each other. The sixth member of the band is John Weathers who has been with Gentle Giant since April 1972.

The Shulman Brothers come from a musical background. Their father Louis was, until his death, a professional musician and teacher of the trumpet of some renown. Within a home musical environment—music and musicians of all kinds playing and rehearsing—it was natural for the boys to play together at the earliest opportunity. Phil had been taught trumpet and saxophone by his father; Derek developed on guitar and also alto saxophone and Ray became over a period of years, accomplished on violin to the standard of the English National Youth Orchestra. At the same time the Shulmans had been captivated by the early R & B and Soul sounds emerging from the States and managed to acquire sufficient electric instruments and equipment to form their first bands. Phil by then had graduated as a teacher and brothers Derek and Ray were at the stage of deciding what studies to pursue at university. Meanwhile, their band had attracted a large following in the South of England, playing semi-professionally in many clubs. This, and attractive

offers from management and record companies induced the band to become fully professional. For some years they had their successes, with hit records in Great Britain and Europe but eventually they realised they were not fulfilling their musical ambitions and decided to look for other musical experiences.

**Kerry Minnear**, is the first musician in the last ten years to graduate from the Royal Academy of Music with a Licentiate in Composition and Orchestra. Studying under Corneilius Cardew, the famed English composer, he developed the knowledge and skills which are an intrinsic part of the music of Gentle Giant. A first study percussionist his musical abilities naturally extend to the playing of all percussion instruments including vibrapones and xylophone; a piano player since early boyhood he plays all keyboard instruments; on stage he even plays his second study—cello—and occasionally bass and guitar. Kerry has introduced into the rock canvas harmonies, tempos, and colours up till now unemployed. Together with Ray Shulman, he composes and arranges all Giant compositions and with Derek and Phil Shulman the lyricists and sometimes composers, forms a writing team of unique proportions. He has attracted the attention and acclaim of many of the 'avant-garde' critics in Europe as a writer of individualism and stature and as a player of the highest quality.

**Gary Green** the guitarist in the band, although only 21 years old, has been playing for 8 years now in bands ranging from deep blues to the more free-form styles of recent years. He has advanced to the technique demanded in Giant's music through playing and listening with and to the greats of jazz and rock, but has nevertheless evolved an essentially individual style. Again, Gary's background is immersed in music and together with his brother Geoffrey—now with Elton Dean (ex Soft Machine) new band—make two of the most highly respected guitarists on the scene. He has helped greatly to stylise Gentle Giant's music through the distinctive quality of his guitar playing.

**John Weathers** completes the personnel of the band on drums and percussion instruments. Basically a 'funky player' this ex-Greaseband drummer has given the band another dimension in which to perform and write. His steadiness and swing enables the often complicated arrangements to sound natural and healthy, and his innate humour adds an endearing quality to the band. John has played with many of the top musicians and groups in Great Britain. Suffice to say that when asked, John jumped at the opportunity to join Gentle Giant, which in a back-handed way is a compliment to the band. With John's inclusion Gentle Giant is now a whole thing.

M+M July 2007/01