





**HEADBAND** was formed in February, 1971, and was into original music from the start. "But we had to do all sorts of gigs to survive," says Peter. "We did modern jazz at nightclubs, rock 'n' roll for discos, J.S. Bach for pleasure, barbershop quartet stuff for laughs, electronic music at jam sessions, blues when feelin' low, and country and folk for interest. A combination of these influences comes out in our original material."

Mauri does most of the band's compositions, with Peter, Chris, and Joff helping out on arrangements. They produced a song each week in their most prolific periods. Early in their partnership they began "group indoctrination" in all types of music – even attending chamber music concerts together. Their dedication to musicianship, and creative work won the admiration of many fellow musicians. They put down three singles, and recently toured with the Rolling Stones, and Mainline, but regard this album, "A Song For Tooley," as their real beginning.

Where will Headband go from here?

Mauri: I think if we can get to play our own stuff properly, in concert, with orchestras and the full treatment, that will be the ultimate."

Peter: "We have to work overseas, and mainly do concerts.

Chris: "I think we are dedicated enough, or stupid enough, to believe a band which sticks together can make it. I want to make it, because I want to be part of something that has contributed to history. A recognised band can change the course of music, the people, or even the whole world."

Joff: "I want to make enough money to buy a ravioli factory."





**CHRIS BAILEY, bass guitar, and lead vocals.**

When I was at school in a “very exclusive” college about six of us used to spend lunchtimes, and recesses, belting away on guitars in a tiny locker room. We had a ball. But I didn’t get organised until I was about 16, and ran into a guy who had a bass guitar. About four months later we got together five guys at school. The band used to practise on weekends and whatever spare time we could get. And we started playing for friends at parties and dances. On Saturday nights, instead of going to the movies like good little college kids, we would sneak off and play rock and roll. The others all left school, but I spent another year there to matriculate – I wanted to do dentistry. I went through all sorts of scenes in the final 12 months. Eventually I rented a place for weekends, and pissed off from school late on Fridays to turn into a instant hippie. I was going in two directions at once – it was pretty funny.

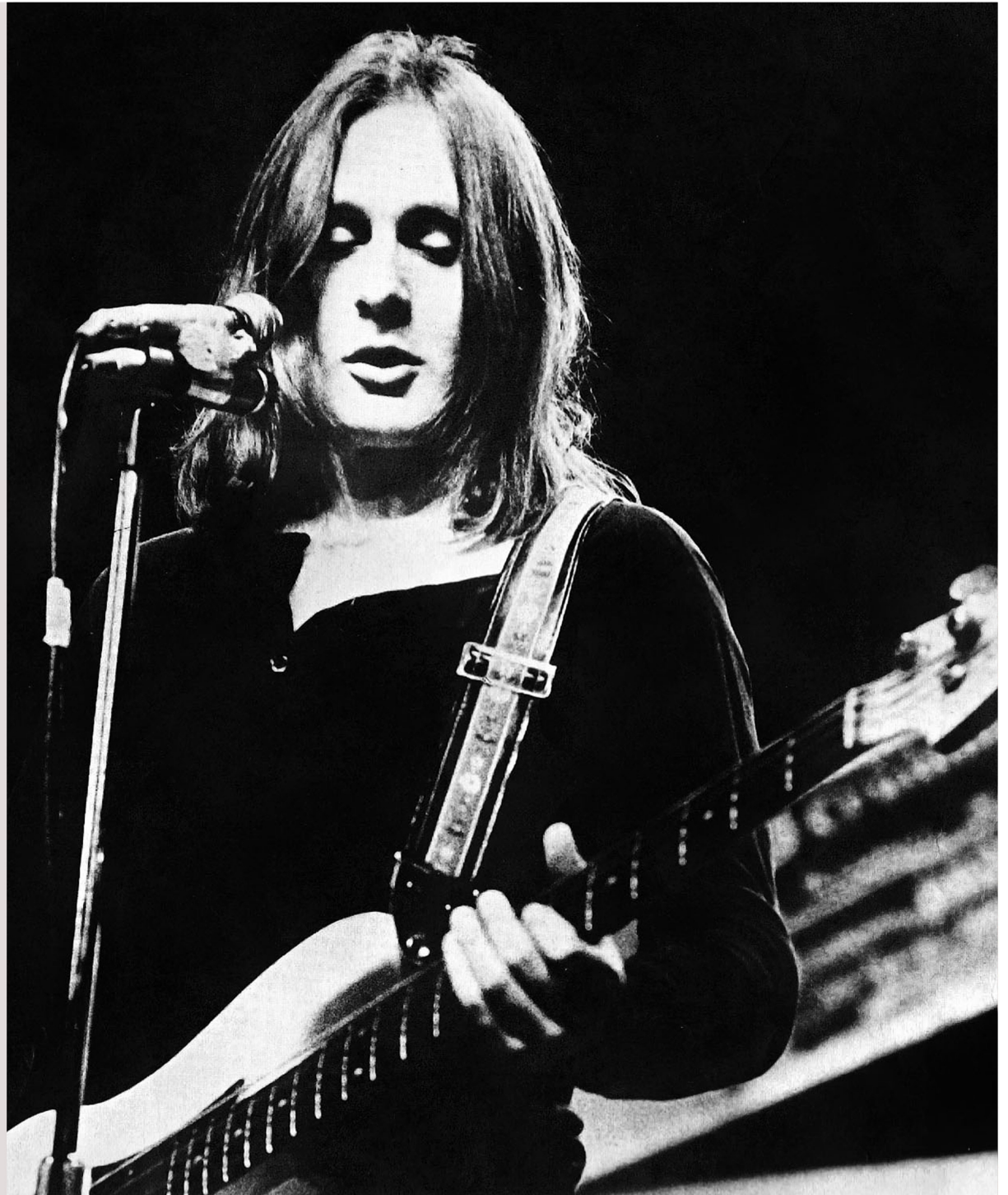
I flunked my first year at university, and by this stage we were calling the band Red Angel Panic. I was getting more into the band, and less into university.

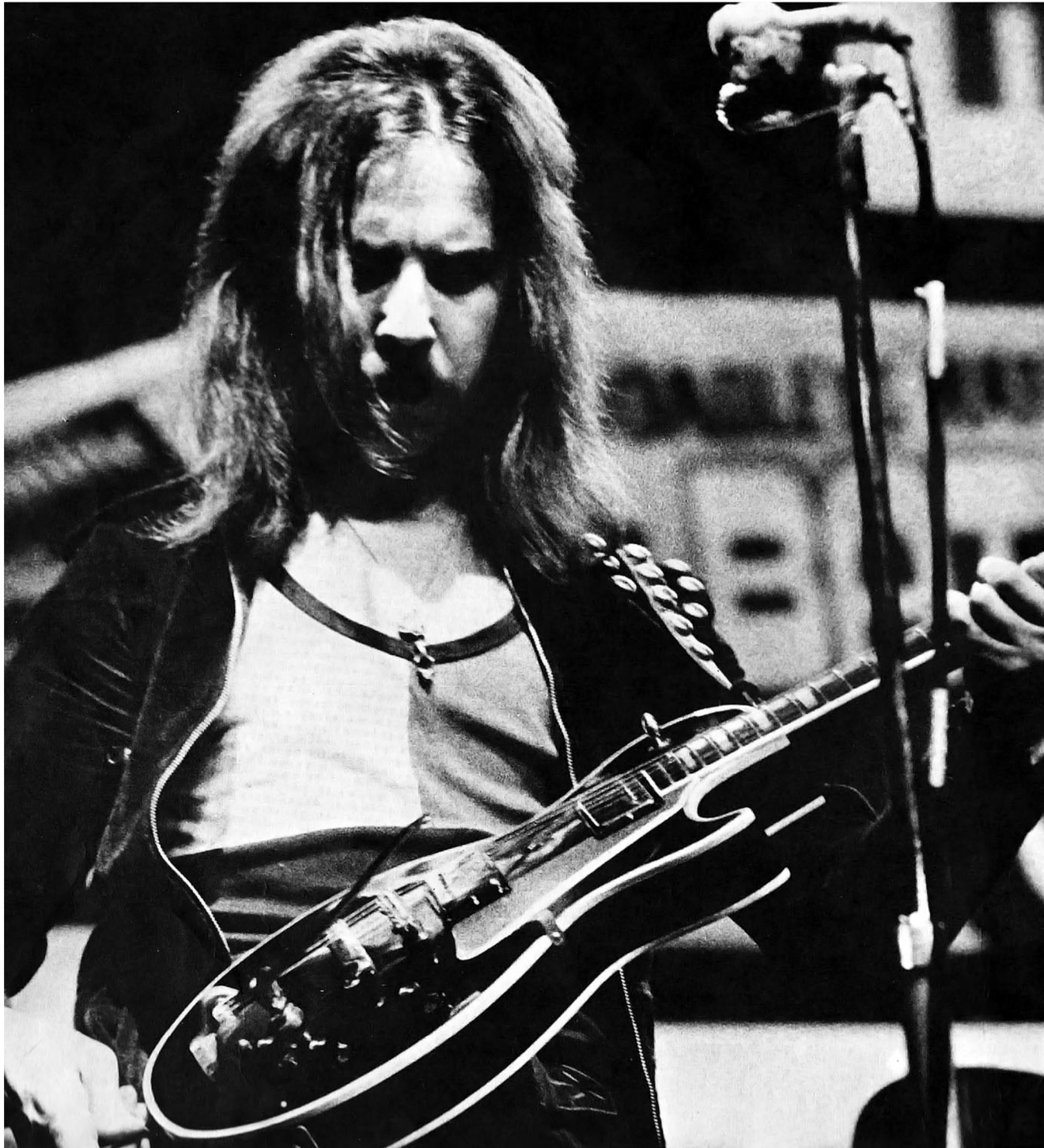
In the second year of Panic, and my second at uni, we lost our drummer, and got Peter McCormick, an incredible drummer and an incredible guy. He used to go through scenes every few weeks. Once he was a Buddhist monk, then a vegetarian. The most incredible transition I ever knew him to make was from Nazi to Jew.

Politics was just fun to me at this stage, but McCormick and the others thought Vietnam stank, and I didn’t dig it because I was being called up. We got involved with unions, and did a gig at a demonstration on the steps of State Parliament. All the leftwingers and anti-Vietnamers were on the steps with us, and all the RSL and national servicemen were on the street screaming abuse. We played on, dodging sticks and bottles.

We played at a lot of demonstrations, and made a record called “Viet Rock,” which radio stations wouldn’t play because it was anti-Vietnam and anti-American.

I split from the Panic, and McCormick and I formed a band to go on “The Incredible Bus Trip” with Russell Morris. We had four rehearsed numbers. I got a bit close with Mauri and Joff, who were also on the tour. When our bands broke up after the tour we got together, but we needed an organist. I had heard of Peter as a good organist with an incredibly straight band, and one night I bumped into him wandering around at a disco. His band had broken up too...





**MAURI BERG, guitar, harmonica, and vocals.**

I was brought up on a tiny farm in Finland. For a while my father was a sniper who used to shoot at Russians, but I don't know whether he got any. We had a cow and a couple of acres. Then my father started a small trucking business, and that didn't work too well, so he brought my family to Australia when I was 14.

I started playing harmonica when I was about five years old, and there was a farmers' meeting in Finland once where there was an accordion player. I really liked the sound of it, but I couldn't afford to buy one until years later when I got out here. I didn't like pop music, and I didn't even know what a guitar was. The first guitar I ever saw was made by the father of a friend of mine, who was in jail for shooting a fire chief at a party.

Then when I got to South Australia, a friend of mine had a guitar with two strings. I didn't know anything about electric guitars in those days. Then one day I was passing in the street while some guy was practising in his house. So I bought a Japanese electric guitar, with a seven-and-a-half watt amplifier, for about \$60. And I wrote away for a correspondence guitar course of 20 lessons. I did three of them.

My first band was The Silhouettes in 1963. We played mostly Shadows stuff.

There were a few other bands, but then there was one called Ides Of March in 1966, when it all began to happen. We played blues, stuff like John Mayall, and blues was really advanced music then. We caused a riot at a pop contest because the crowd thought we should have won. A few hundred of them went wild, and a couple of the judges got a bit knocked around.

In the Ides Of March I first started getting really interested in writing. I never really had the patience to spend on other people's material anyway.

Resurrection followed, with Joff playing drums. That lasted about eight months, and then we advertised for another bass player, and formed W.G. Berg. We met a tycoon who wanted to buy us new gear and set us up. He gave us a new name, War Machine, and we practised for a month and went on "The Incredible Bus Trip" with Russell Morris. After that we came back to Adelaide and played with Black Sabbath at the Myponga Pop Festival.

Then we disbanded, and Headband was formed.

**PETER BEAGLEY, keyboards.**

When I was 11 I started learning piano from a little old lady, playing things like "Roll Out The Barrel." In 1959, when I was 13, I started with the first rock and roll band in Adelaide – Johnny Mac and the Macmen. I was playing three to four nights a week while at school. I was top of the class before my parents bought me a piano, and then I progressively got lower and lower until I was at the bottom of my class, and I failed my Leaving.

At 16 I decided I hated pop, and I became a jazz nut and a musical snob. That was the start of the Peter Beagley Trio. One of its members was Peter McCormick, who was later in one of Chris's bands. At that stage he was on his Nazi to Jew kick.

1965, got married. 1966, had a son. 1967, went to England, arriving in London with \$20 in my pocket. I had answered an ad from a guy who wanted to form a band for an ocean liner going to England. He told me he was a good bass player and had played with Count Basie. 10

We didn't rehearse until the first night at sea, and then we found he couldn't play. His job had been looking after the monkeys in Adelaide Zoo. He just wanted to get to England.

It was six weeks before I got my first job in London. A few months later I joined a Jewish band, and we toured Austria and Germany. They got a bit of a fright when in a place called Kirchdorf-in-Tyrol we were in the middle of German Army manoeuvres.

Back in London I joined a black band, playing blues, soul and pop. Then we reformed the band with the same Jamaican singer, who said he used to sing with The Foundations. Later I found he had been their roadie.

The band was called Boz. It turned out they were all registered addicts, but they were tremendous musicians. We stayed in England a year, and just before we starved my wife's father brought us home.

Then in 1968 I did a year as musical direct of Red Legs Football Club, living like a king on \$100 a week, playing in a trio and a ballroom orchestra. I'd also go out with a trio and play avant-garde jazz. When we were playing a concert, I met Mauri, whose band was on the same show,

I saw him play guitar with a violin bow, and from then on I was really sold on him as a musician. Joff was in his band, and Chris was in another, appearing on the same night.

When my job at the club finished, I joined them in Headband.



**JOFF BATEMAN**, drums, and vocals.

My first instrument was harmonica. I used to play things like "She'll Be Comin' Round The Mountain" and "Danny Boy" when I was 11 or 12.

I was about eight when I saw a guitar for the first time on a bus. I didn't know what a plectrum was, but I soon found out it was a thing that went on your finger. When I was about 13, I decided to play drums, because a friend of mine played guitar. I borrowed a snare drum. I was terrible.

So I went along to the Adelaide College of Music to enrol in a drum course. They said: "All you have to do is come back with your mummy, sign on the dotted line, and you get ten free lessons – but you have to buy a drum kit." A drum kit cost about \$400, which in those days was \$1 million, so that put me off. For the next few years I didn't want to know about playing drums. I played basketball, a bit of football, and a bit of squash.

When I was about 17, I went back to the College of Music with my mum, signed on the dotted line, and got a drum kit. I used to play old Shadows stuff in the kitchen with a friend who had a guitar and a 35-watt amplifier.

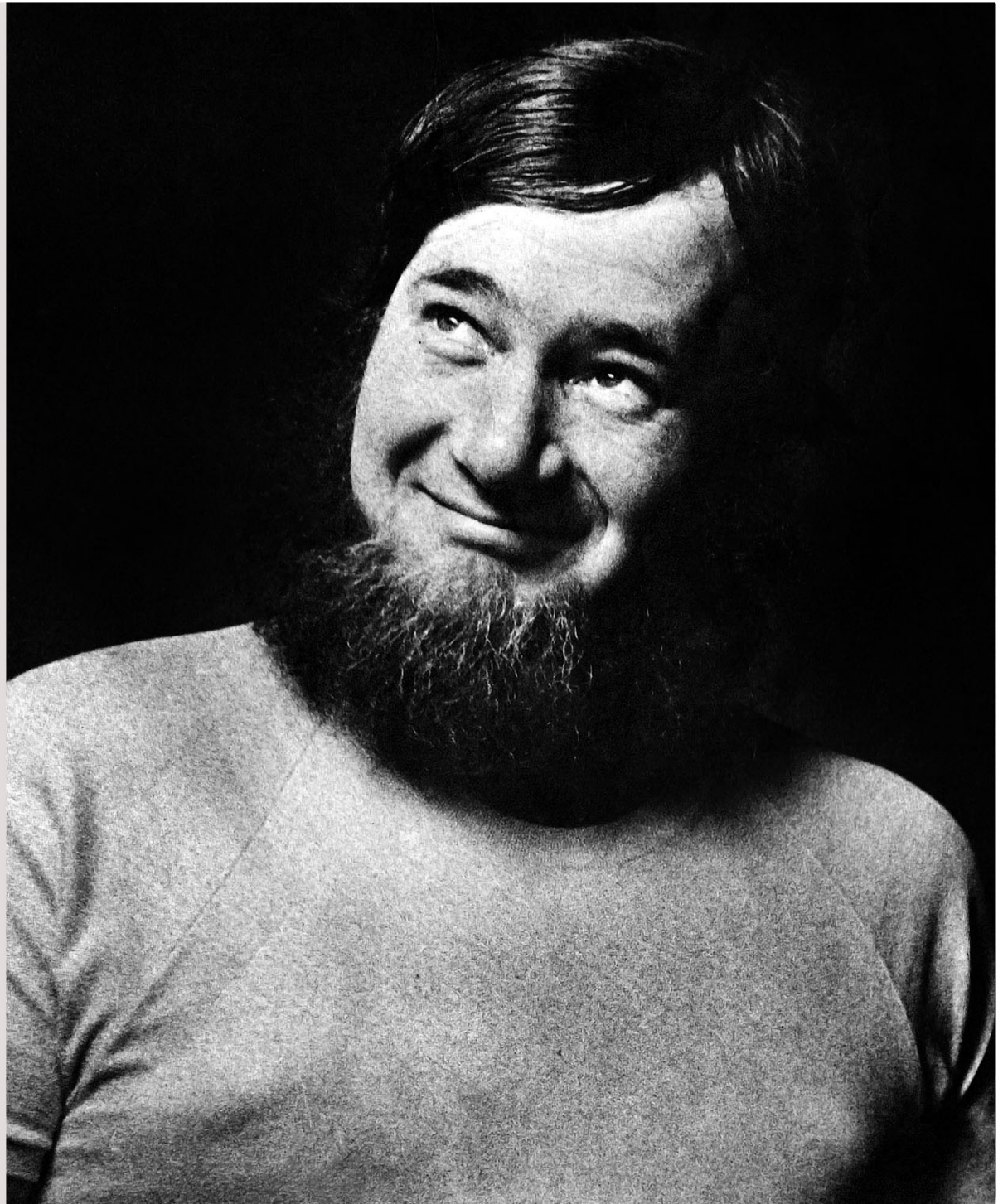
About this time I met the Beach Boys, on tour, and this made me even keener to be a drummer.

Then I joined my first band, Wally Bolt And The Nuts, which used to play at a dance called The Ringspanner Club. We used to practise at my house, and we had complaints every night from the cops and the people around. We gave that up because the cops came around and said: "If you practise again, we're going to take all your gear and lock you up."

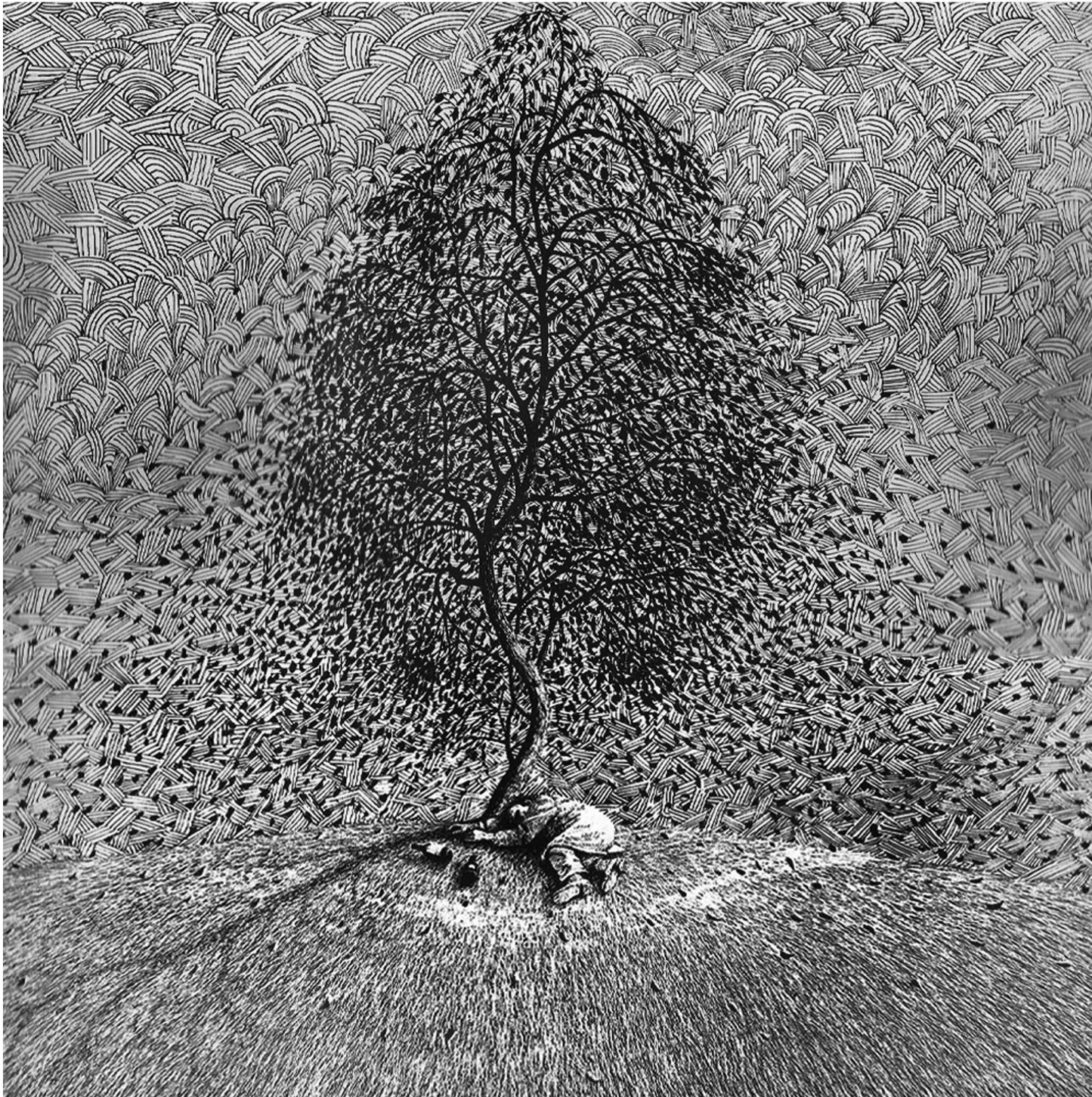
I was in and out of at least 50 bands, maybe even 100 bands, from the time I was 16 to when I was 22. I used to answer almost every advertisement for drummers. I had a job that gave me a balck FJ and my drum kit – so I was cool.

I met a big drum shop owner, and on Saturday mornings all the boys used to rock around to the shop and have a bas. Eventually I became a drums teacher there, and I was teaching jazz types and old guys who had been playing for 15 to 20 years.

Then I saw Mauri's band, the Ides Of March, liked it, and got together with Mauri in Resurrection. Then we had W. G. Berg, War Machine, and finally, Headband was born.







# HEADBAND

## A SONG FOR TOOLEY

### Side One

1. A Song For Tooley (Mauri Berg) 5:05
2. Land Of Supercars (Mauri Berg) 5:43
3. Stay With Me (Mauri Berg) 3:32
4. My Young Friend (Mauri Berg-Peter Beagley) 2:53
5. Headsong (Mauri Berg-Peter Beagley) 1:20

### Side Two

1. Country Lady (Mauri Berg) 2:18
2. Children's Dreams (Mauri Berg) 6:25
3. Wait Until Tomorrow (Mauri Berg) 4:12
4. Brand New Morning (Mauri Berg-Peter Beagley) 2:27
5. Goodbye Mother Nature (Mauri Berg) 4:33

All songs are Australian Compositions .

Produced and arranged by David Fookes.  
Engineered by Paul Goodwin.  
Orchestral and choral arrangements by John Robinson,  
conducting members of the Sydney Symphony  
Orchestra and the 116 voices of the Ashcroft Primary  
School Choir.  
Sitar on 'A Song For Tooley' by David Fookes.  
Flute solo on 'Children's Dreams' by Errol Buddle.  
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