

SUPERTRAMP, THE FURTHER ADVENTURES OF ...

THE RESPONSIBLE PARTIES:

Roger Hodgson Vocals/keyboards/guitars
 ((Portsmouth))
 Richard Davies Vocals/keyboards
 (Swindon)
 Dougie Thomson Bass
 (Glasgow, Scotland)
 John Anthony Helliwell ... Wind instruments/vocals
 (Todmorden, Yorkshire)
 Bob C. Benberg Drums/percussion
 (Glendale, California)

In the two-and-a-half years that have passed since the release of the milestone *Crime of the Century*, Supertramp has made some significant moves: The band has said goodbye to England and has taken up quarters in Los Angeles; there's been one wedding, a couple births, and a dramatic tanning of the collective Supertramp epidermis; the fellows have toured extensively, wowing concert audiences and snapping shutters from Calgary to Kyoto, while fitting in the typically time-consuming sessions for the album, *Crisis? What Crisis?*, released in '75.

Most recently though, the band has been immersed in the construction of the sparkingly new *Even in the Quietest Moments*, the first self-produced album by the fully formed Supertramp.

As the new album makes evident, Supertramp's latterday experiences have caused the band to begin pulling back the veil of mystery that has up to now made it such an enigmatic ensemble. *Even in the Quietest Moments* displays the symphonic majesty and the Swiss-clockwork precision that so distinguished *Crime* ... and *Crisis* ... , but at the same time it resonates with—lo and behold!—engaging humor and strikingly unguarded personal expression in its songs and performances. This new merg-

ing of precision and warmth, grandeur and intimacy, makes for an utterly breathtaking recorded work that will startle even the band's most devoted followers. The 'Tramps have definitely turned a corner.

But why should I—a mere observer—continue to rave on when the band members are waiting in the green room to rave on a bit themselves? Tell us, if you will, about your new elpee, chaps ... And why not approach it track-by-track? All agreed? Fine:

Q: Can you give us a little specific background on "Give A Little Bit?"

ROGER HODGSON: *It's very simple song—"Give a little bit of your love to me and I'll give a little of my love to you." The album starts out simply and builds in intensity, and this song seemed the best opener.*

Q: How about "Lover Boy?"

RICK DAVIES: *I wrote the song so I could tell interviewers what I wrote the song about. It was inspired by advertisements in men's magazines telling you how to pick up women. You know, you send away for it and it's guaranteed not to fail. If you haven't slept with at least five women in two weeks, you can get your money back. You just can't stop the lover boy, he's guaranteed.*

Q: And the title track, "Even In The Quietest Moments"?

RICK: *It has two basic parts. It starts off in a very standard melody thing, and then it notches onto a sort of one-chord progression or perhaps we should call it digression. It's a thing where there are hundreds of sounds coming in and going out, a whole collage thing. You'll have lots of fun trying to figure out what's what.*

ROGER: *It's a kind of dual love song: it could be to a girl or it could be to God. I've left it ambiguous so that everyone can take it as they wish. Basically, it's just about a guy who's searching. I'm a seeker.*

(over please)

Biography

Q: How about "Downstream?"

RICK: The song is old but the lyrics are new. It was done in one take, piano and voice together. It's quite a step for us not to fiddle around with things.

BOB C. BENBERG: It's my favorite song on the entire album because it's so personal and so pure.

Q: "Babaji?"

JOHN HELLIWELL: "Babaji" is one of the people who is supposed to help run the earth, to run this planet we're living on.

ROGER: "Babaji" is a very high spirit a la Christ and Krishna. He's less known because he didn't have a public or a mission like Christ, he's a kind of back-room boy. Somehow talking about him lessens him. It really is fascinating.

Q: And "From Now On?"

RICK: It's a fantasy about a Mr. Average who goes off into these weird trips. He plays mental games with himself to get away from the monotony of his work. He pretends he's on TV, like a pirate, or running through the desert, and that opens up a lot of avenues for him. There's a big chorus at the end saying that he's going to live in fantasy forever, that he's resigned to living in fantasy all the time, that he can't really take the normal life he's leading. He'd sooner be lots of different characters.

Q: And the twelve-minute tour de force closing number, "Fool's Overture?"

JOHN: It came primarily from a few melodies that Roger had worked out on the string machine thing we use on stage to create string sounds. The track is a combination of a year's work.

BOB: On this album, it's the real sort of grand tune for me and for everybody in the band. It used to be called "The String Machine Epic," which fits the way the song builds and grows. It's the epic of the album this time out.

ROGER: I'd like people to make up their own minds about this one, really. I like being vague and yet saying enough to set people's imaginations running riot. So there's a lot of suggestions in there about the coming holocaust, the fall of mankind, or whatever you want to call it. It's another

searching song.

Q: What can we expect in the way of surprises on this mammoth 12-month global tour? (Editorial clarification: North America, April—July; England and Europe, August—December; Far East, January—April.)

JOHN: Glitter suits.

DOUGIE THOMSON: Flamethrowers.

RICK: We'll have a huge statue of Donald Duck at the back.

Q: For a change of pace, I'd like to point this query toward Supertramp soundman extraordinaire, Russell Pope. To get right to the point Russell, what's the secret of the sensational live Supertramp sound?

RUSSELL: Money.

Q: Really, eh?

RUSSELL: Really! A motto of ours is that it's always better to buy. But it is a costly business. It's painful. They make it, and I spend it.

Thank you, gentlemen. Oh, one more thing, Mr. Helliwell, before you don your helmet and motorbike off into the sunset. Could you provide our readers with a general statement in regard to Supertramp and the new elpee?

JOHN: "Would you settle for a catch phrase?"

BIOGRAPHER: As you wish.

JOHN: "I believe an apt description would be 'sophisto-rock'."

BIOGRAPHER: As you wish.

(Quotes drawn from an interview by Richie Yorke.)