

**TTM IDIOT FOR MAY 2012.  
WHITESTRAT.**

***This month it is Mungbean's (one of our oldest members) choice for Whitestrat (one of our newest members). Though I found out that Whitestrat has been around quite a while having been a lurking member of the Kristal forum. Welcome to Two Track Music Whitestrat, we hope you won't lurk too much here.***

***Q.1 What is your real name (optional) or the name you would like to be called?***

My real name is Tadeusz, but from the beginning I've been called Ted, until I came to Spain where they call me Tadeo, which I kind of like. Someone once wanted to argue that because my nickname is Ted, I must be Edward, go figure.

***Q.2 What is your age group? 20 - 30. 30 - 40. 40 - 50. 50 - 60. Over 60.***

The last one lately, though I go through phases of thinking I'm in the first one, until I a/ Look in a mirror, b/ run out of steam c/ Get called 'Sir' by the pretty sales girl.

***Q.3 How did you get started in music?***

Phew, stop me if I start rambling (maybe that should be 'd/' above).

I grew up in an area of London inhabited by all types of artists, actors, painters, writers, directors, TV people, musicians, etc, in the 60s. So, I went to school with their kids and had these influences floating all around and, of course, the 60s experienced an explosion in this area as in many others. One of my neighbours was Peter Zinovieff (he lived opposite me), for example, then there was Edna O'Brien, Nell Dunn, all living doors away from me.

So, it wasn't unusual to bump into all kinds of people in the normal course of a day.

My brother had left a copy of Django Reinhardt, Steffan Grappeli and the Hot Club of Paris laying around and I was amazed that someone could do that with a guitar and wanted to have a go myself! LOL.

When I was about 13, I started helping a drummer, who lived nearby, to load his gear up for gigs, etc, he was a mate of my older brother, and he kindly gave me an old Spanish guitar. Then the next door neighbour, another mate of my brother's, showed me, how to tune, play the major scale, 3 chords, E, A, B7 and how to play, Kansas City Blues. The only lessons I ever had unfortunately.

Although my father and stepmother constantly threw it in the dustbin, I constantly retrieved the guitar and kept at it (it had a lovely butterfly inlaid on the soundboard). I bought a book, 5000 guitar chords and Beatles complete (even though they hadn't finished yet) and off I went.

And then along came 'Flower Power'..... LOL.

I'll stop there but they are wonderful memories of a golden period of my life.

***Q4. Why stop at 'Flower Power' Ted? Does it hold bad memories or .....can't you remember the sixties...you know the saying of course?***

He, he, he, Yes, I remember most of that period, it's what I did yesterday I have a problem with :) And no bad memories, just the occasional 'iffy' trip ;) I remember seeing a poster outside the police station in Saville Row, in '69, it said, 'Take the right gear on every trip!'. It referred to Helmets on scooters, but I found it funny for other reasons.

Wow, there were good times to be had in the 60s.

I never have seemed to get away from music, any time in my life, even when I have wanted to!

I managed, by total accident, to get myself a job at NEMS in 1970. Met the Beatles, Bee Gees, Marc Bolan, Pink Floyd, Donovan, Alexis Korner, and endless list of artists. I even met Eric Clapton backstage at a Pentangle concert and Jimi Hendrix backstage at Middle Earth club, Covent Garden.

At, what 17-18, I was living a lot of peoples idea of a dream life.

Later, in the mid 70s I got to jam with guys in dark basement clubs playing Carribean music, later at an African community club I played with some amazing african musicians. Actually, they asked me to join their band, which I did.

Had a laugh in Bristol, the year before the race riots there. We played the main Rasta club there, black as night inside, except for the white eyes, teeth and red glow of , well, you can guess. The crowd looked at us very suspiciously (there were two of us white guys in the band of 6), as we began the set, starting with an electric number, written by me :) After a few comments from the crowd, along the lines of, "where da roots man?", we moved to the second part of the act. That is where we, one by one, put down the electric instruments and grabbed a drum or a shaker and moved into a traditional African folk tune. We got a little interest from the crowd then, but it was when the 12 dancers, dressed in authentic tribal gear, came out and shimmied around the club that the real shocked faces appeared in the audience. You don't get much more 'roots' than that! Man, I was treated like a king in the St Pauls area of Bristol the rest of my time there.

I'll add, that while I was playing with these guys, I was holding down a job as shop manager, selling exclusive Hi-Fi gear!

Later, I managed an effect lighting workshop for Illusion Lighting, quite big in the 70s. That's when I had to go to Earls Court, London, and operate the rope lights for The Rolling Stones. I know it sounds crazy, but these things just keep happening to me!

**Q.5 Can you list your top 3 music genres?**

That's hard, 'cos I like most styles of 'music', not the factory produced stuff, but I digress. Leaving Classical aside, I'd have to say Blues (including R+B and Soul), Jazz (but not too much weird stuff) and Rock from the 60s early 70s.

**Q.6 Of the three, which do you associate with mostly?**

Probably the blues.

**Q.7 What is your talent? Don't be modest.**

Well, lately I'm having to accept that I'm not bad at playing guitar (after 45 years I should be better), since lots of people who see me play say so! Also, they say I have a nice voice (I don't like it, but there you go). Maybe, my main talent is being able to jam along to just about anything, out of the blue! Throughout my life I have had the opportunity to jam with lots of people, from 'yer average Joe' to some quite remarkable musicians, either in private or on stage, so being able to sort out keys, chords and phrases quickly was something I learned early on.

**Q8. When you say 'quite remarkable musicians' are there any big names or names we might know and have you any little anecdotes about any of them?**

In 1974ish, I was working in a store (next to Virgin's first store) in Notting Hill Gate, and made friends with a guy running a music and PA hire shop around the corner, Bob. Now he used to be a bass player, giving that up to be roadie for a 60s band called The Move (one of my favourites at the time). Naturally when that band morphed into ELO and Wizzard, he supplied their PAs too. Many is the afternoon I spent jamming with those guys in the shop, plus others guys I can't remember. That's where I bought my Strat. The Strat was pre owned for 6 months by Ariel Bender (Luther Grosvenor) while he was with Mott The Hoople. He was also in Greg's bands Art and Spooky Tooth, but I'm jumping forward a little.

When I ran a small hi-fi shop in N. London, mid 80s, one Saturday a neighbour asked me to copy some of her demo tapes for her. I did so and she noticed the guitar at the back of the shop. On Sunday I was rehearsing with her ready to go to Decca, W. Hampstead on the Monday to record a single. She is Nola York, who, with Riss Chantelle runs the Chantelles, very big in early 60s UK. The recording went fine and we became great friends. She even started teaching my oldest daughter piano..... I mean where do these things come from?

When I came to Spain, on a quick visit, to sus out if I should move here with my family, I stayed in a bed and breakfast villa and met this guy, who was into martial arts, like myself (Jiu Jitsu shodan). Turns out he was also a pro drummer, Geoff Britton (Wings, Manfred Mann, etc...). Didn't expect that one either! Then Geoff introduced me to Greg Ridley, when he moved out here. Of course, when I needed a band, I had some pretty neat mates to call on. In fact Greg and I went off to play a couple of dates in Madrid, with a Spanish friend of mine. The day we arrived, after 5 hours travelling with our guitars on the train, we had to go to a tiny studio and put down a couple of tracks for my friend, then it was off to sort the first nights gig. Gigs very often don't start until midnight or later here in Spain, so by about 2:00 am, Greg was nudging me, telling me he was tired and we should stop and go get some sleep! After I'd packed up Greg's and my gear, half an hour later, some guy got on stage with our drummer and started playing some amazing Arabic rhythms on one of those little morrocan drums. Well, I asked my Spanish friend where Greg was, so we could get away and I couldn't find him. Turns out he was on stage, frantically trying to get his bass out of it's case. We stayed jamming 'til about 4;30, then it took us at least an hour to escape all the invites to this studio or that rehearsal room and several instant parties. We got back to my friend's place at 6:00 am! We were just soooo pooped! What do you expect from a couple of oldies?

One night I was playing in a little night bar in Denia with Enriqu  (my Spanish mate), also on guitar, Geoff on drums and Greg on bass. It was a very quiet night, with just a dozen or so clients, so we just jammed around and had fun. When it came time to sort out the fee with the club owner, I told him if he pays enough for Greg and Geoff, since it's been quiet, Enriqu  and I would wave our fee. He wouldn't have any of it! Turns out one guy, sat in a corner with a couple of very hot females, was owner of half a dozen girly clubs 'en la caraterra' and had gotten through several bottles of good champagne and left a big tip for us! You just never know.....

Then there is the time, while waiting to pick my young daughters up from dance class, a guy approached and asked me if I was a musician, 'cos I looked like one....LOL. He turned out to be one of the guys who formed a 'Doo Wop' band, back in England, called darts! I got him in my garage singing a couple of my songs on my Yamaha multitrack cassette recorder. Amazing voice! Lovely guy and a lovely family. Sadly,

he went back to UK and started Darts 2.

While I was renting my Casita de Campo (villa) out for the summer, I used to clean the pool and look after the garden. So, one week, I discover a family, looking like a bunch of hippies, lolling about in the garden. After introducing myself, I discover the father of the family is Bernie Frost, long time writing partner of Francis Rossi, of Status Quo. I ended up taking him to a guitar maker in Gata, nearby, and spending most nights of the rest of their holiday jamming and boozing....

Can I stop now....it always freaks me a little, when I think about all this stuff? LOL

**Q.9 Of the talents you have not listed, which would you like to do most?**

Earn some decent money! Seriously! I guess that living in the honey pot, I never felt the need to go looking for sweet things, until the pot was empty. I'd like to be able to capitalise, a little, in some of the talents I have, not just in the music field either.

**Q.10. I'm interested in hearing about the music scene in Spain as I see it's where you live and, presumably work. Would you call yourself a professional musician? Can you tell us something about working the 'live music' circuit in Spain?**

Well, actually, I came to Spain as a builder! SO I don't actually see myself as a pro musician. It wasn't until 10 years after arriving here, when my 2nd wife and I parted company, that, yes, you guessed it, by accident I stumbled into a bar where there was a guitar.

What started out as just the occasional jam with the bar owner turned into an R+B covers band, mainly Stones stuff. Later, I started a 60s soul cover band with some other guys and started gigging 3 or 4 times a week. I discovered that just about everyone loves good soul music, from the youngsters to the grandads, all nationalities, too!

The last five or six years the local live music thing here is suffering from a dearth of singers going out with their backing tapes and charging much less than a band. I call it kareoke, but whatever. It makes it hard to charge 300-400 euros for 3 - 5 musicians when 1 person will go out for 100-150 euros and bring along the band in a computer! Don't know why they don't hook up with a guitarist or pianist and do a real music job.

I've been lucky, having integrated somewhat into the Spanish scene, so I'm not usually looking for work in the same bars. Plus, of course, I have 2 big guns in my band that people are happy to pay to see. Did I mention the guy who usually plays bass with me, lately, Tommy Duffy. He played with a well known English band called Lindisfarne from 1973 until, I think, the early 80s. He's played with many bands and in fact holds a degree in music among other titles. An excellent bass player.

I believe that Geoff and Tommy, as did Greg, enjoy my band because I manage to get some very unusual and relaxed gigs, for mainly Spanish crowds. It is great fun. The last 2 years I've had summer gigs in a chiringuito near Moraira. At least 200 strong crowd, totally mixed nationalities, just looking to chill out overlooking the sea, eat a meal of excellent tapas and hear some cool music. The boss, Xelo, lets me do whatever I want, music wise, pays me and feeds me beers and supper! It doesn't get much better than that!

Currently, I have a very good friend, Venturo, who has been learning guitar for maybe 4/5 years, who is inviting me and another drummer friend of mine, Peter, to his house to rehearse. Rehearse for what, I don't know, but it's good fun. he has a soundproofed, large room under his house with several good amps and a Yamaha drum kit, so we don't have to carry much in, always good! He also owns a large restaurant in the port of Javea, so maybe we will end up with a gig or two there.

The bassist, from Argentina, is excellent, and next time a girl singer is coming along. Don't ask me where this is going.....

Oh, the live music circuit..... Well, there is the 'Brit thing' (sounds terrible, sorry), which I don't get much involved in, mostly playing in Brit pubs and bars, probably in Benidorm as well as the larger of the small towns up and down the coast. Mostly cover bands, often covering the big hits of the recent past. Most of the bands are playing heavier rock stuff, you know, the pin them to the wall kind of thing. Seems the crowds like that. I've always had a problem convincing my bands that we should play less known tunes, less heavy and more listenable stuff. The Spanish love it. Mind you, I am proud that I rarely have to ask around for gigs, the gigs usually come to me, out of the blue.

**Q.11. You play in a band? Any of the other members into recording from a DAW at home or is it just you? How do you find the recording process using whatever it is you use. tell us a little about that please?**

As far as I know, none of the guys I play with are recording stuff at home. Well, Tommy did say he was trying to get his head around a DAW, maybe it was Pro Tools, or something like that. The others have wives around, also, so they have their time pretty much sorted for them, I guess. Mind you, Geoff couldn't be doing with any of that DAW stuff, anyway. He spends hours everyday practicing drums. He's quite an amazing player, I'm lucky to know him.

Currently, I'm using Sonar 8 Producer. I tried Logic, a few years ago, but for me, ironically, it didn't suit my logic, LOL, I just didn't get it at all!

After failing with Logic, I discovered, first Audacity and then Krystal. What a gift the Krystal DAW is! I joined the forum when I found Krystal, must have been around 2003/4, maybe before that. Since then I haven't looked back. You guys on that forum back then should hold yourselves responsible for all those sleepless nights I spent hunched over the computer trying to make music! Honestly though, I learned a hell of a lot from those early days.

When I got Sonar, a friend, who writes classical pieces, showed me the basic stuff, although based around the midi/sound font functions and away I went. Now, I have a Tapco Link Firewire interface connected to my PA mixer, an old Peavey.

My work process is probably similar to most peoples. I start with a basic hh as metronome and lay a guitar down. Then add some accents to the drums to suit the tune and maybe add the bass next. From there I bounce from one track to the other adding and augmenting as the tune takes shape. I really wish I played drums, though. Although, I have studied Geoff playing on many occasions, just for insight, I have to spend a long time laying out the drum track. But that's the beauty of a good DAW, it allows you so much leeway to go back and forth messing, until you get it as good as you can.

***Q.12 From the list of members you know, who interests you most and why? (doesn't have to be because you think they own the best talent)***

Well, I have to say, all of you! (I guess I'm something of a people watcher anyway). You all have some excellent talents and ideas and appear to be a very 'open' and friendly bunch! This is one of the best forums I have ever been in (I joined the original forum several years ago, but kept pretty quiet). Hopefully, I'll be able to meet some of you, someday.

***Q.13. Which 'original forum' do you mean and in which year. Was it Two Track Music Forum?***

No, it was at the KAE forum. I was figuring out that I probably joined that around 2003/4.

***Q.14. Have you ever collaborated with another member or members on a recording.***

No, but it is something I'm very much interested in.

***Q.15. Have you a favourite mix from our band room? (Could be one of your own.)***

There is such a diversity of music/production styles here, I don't think I could ever choose a favourite.

***Q.16. What is your ambition both musically and personally?***

Musically, to be able to truly express my thoughts and/or feelings in a way that others might be moved. Personally, to be at peace, both spiritually and financially.

***Q.17. Do you belong to any other indie websites and will you name them?***

No. Are there others like this?

***Q.19 Who is your next choice for the IDIOT?***

Well, I guess Jahva seems like a likely candidate.