

As Paul Witzig's eagerly awaited follow-up to *THE HOT GENERATION*, *EVOLUTION* was a further development of the same theme in both surfing and music of his previous cinematic efforts. Again, it showcased the "home movie" style of its maker, an aspect of Witzig's productions that made them easily accessible. The lack of any narration also added to the "grass roots" homeliness of the 80-minute cel-luloid narrative.

Chosen to supply the music score was Tamam Shud, the new name adopted by The Sunsets in their attempt to overcome any preconceived image that the earlier group name may have still conjured up for many. It was also a result of the frustrations experienced by the group over certain booking agents' indifference to them and reluctance to book the act. For many, the name "The Sunsets" still invoked an outdated image of the group both personnel-wise and musically.

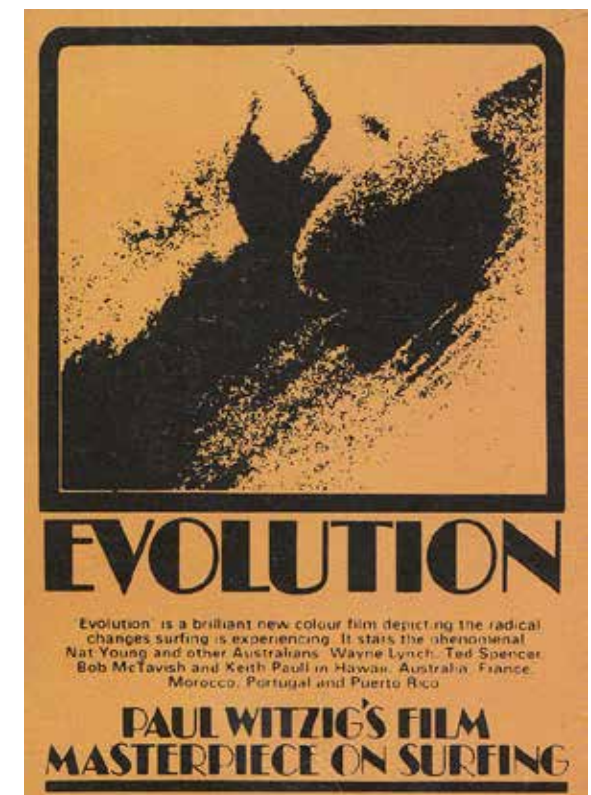
"We had all changed," admitted group leader Lindsay Bjerre, "and I was writing bulk by that stage." Lindsay Bjerre was still out front wailing away on lead vocals, yet there now seemed to be more depth to their music. The other group members of "The Shud" were drummer Dannie Davidson, guitarist Zac Zytnik and a new bass player Peter Barron, a replacement for Eric Connell who had left to pursue a career in education.

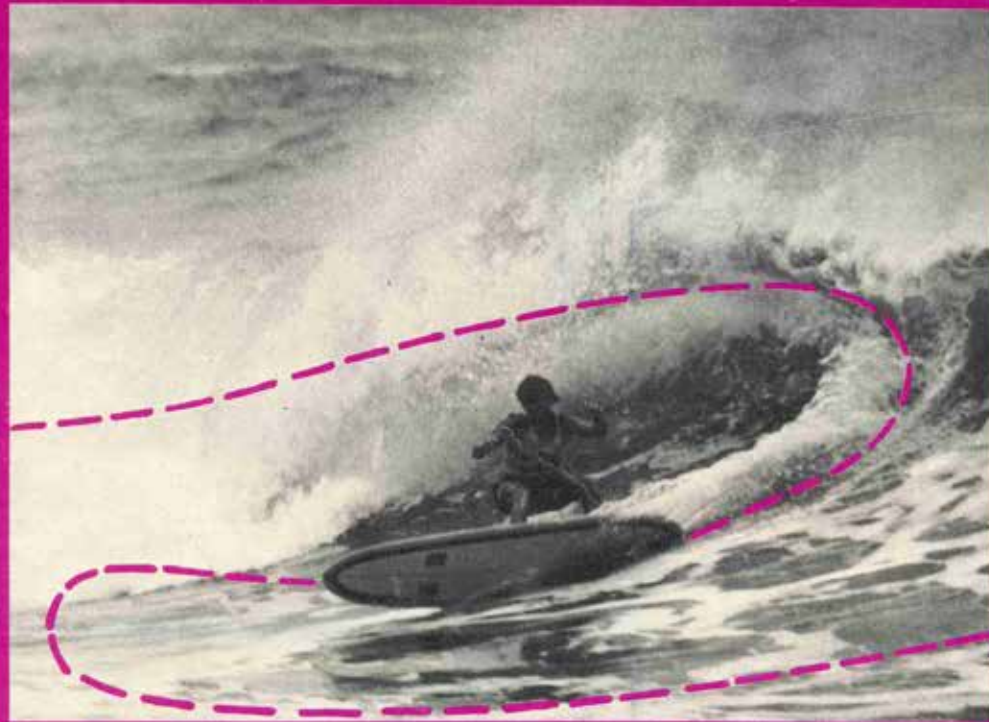
"*EVOLUTION* was really a very successful film at the time," explained Witzig, "and was definitely the first surfing film where narration was dispensed with altogether and it just became a visual and musical experience. This of course made the music a lot more important and gave it greater prominence. Once again I worked with Lindsay Bjerre, because I did have a good working relationship with him and the group (now called Tamam Shud). He was certainly pleasant to be with and easy to communicate with and I liked his music a lot."

"Tamam Shud had started with only a few originals," explained Bjerre, "and the turning point was a dance at the University of New South Wales. We were doing Creedence, The Doors, a group called Love and all those tricky timing things and playing as loud as we could get our amplifiers to. Anyhow, I had written a couple of songs and the guys gave me a lot of

encouragement and said, 'Come on, let's play them tonight.' We were getting quite an okay reception at that stage, but when we played the two originals, we got this incredible response and I didn't even think that much of the songs! I think that after that night, we barely played the two songs again, but the fact that they were applauded and were received better than all the top rating covers that we were doing, really spoke for itself. It was the time to go original. People were digging us for ourselves than for anything we could play by Hendrix or Cream or whatever else was around. That was when I wrote all the material for *EVOLUTION*."

The sessions for the *EVOLUTION* soundtrack were recorded at United Sound in Pymont (an inner Sydney suburb) at Witzig's expense. It was the same arrangement as his previous work with The Sunsets; that being that he (Witzig) would pay for the sessions and use the group's music for free while the group could do with the music whatever they liked, free of charge.





EVOLUTION

EVOLUTION IS A NATURAL CHANGE, AN UNFOLDING.
WAYNE LYNCH, NAT YOUNG, TED SPENCER AND MANY OTHER GREAT
SURFERS ARE PART OF THIS EVOLUTION.
JOIN THE EVOLUTION AS IT TRAVELS AROUND THE WORLD EXPLORING
SURFING'S UNKNOWN TERRITORY.

"The way we recorded that soundtrack," revealed Witzig, "was also very interesting because essentially what we did was to project the film onto the studio wall and just go for it. It was very loose, free and very creative. I certainly never did another soundtrack like that again. And in that way I think it was very unique. I remember the actual recording session very well. It was done at Pymont and the engineer was Spencer Lee. He was really getting off on the session."

"We all just played to whatever we saw on the screen," confirmed Bjerre. "It was a complete free-form type of thing and then after that we recorded tracks I had written, such as "Lady Sunshine," "Evolution", etc. and we slotted those in to all the nice parts where they fitted and all the rest we left the jamming on."

Also present at the session (held at Unisound aka United Sound) were Richard Lockwood and Michael Carlos, two members of the group Tully. It is Lockwood on flute accompanying Bjerre on the short "A Song About Love" heard about half an hour into the film; a song that was not re-recorded for the *EVOLUTION* LP, nor for any other purpose.

"They joined the group for the recording session and that added a lot to the soundtrack," noted Witzig about Lockwood and Carlos' involvement in the *EVOLUTION* soundtrack. "There was a lot of depth there that Tamam Shud (and The Sunsets) had been unable to get before. They [the group] didn't have the instruments or the range of talent to produce a sound like that on their own."

"The movie music was stretched out and a few extra things thrown in," explained Shud bass player Peter Barron. "We were making up sounds to match the film being shown, just to get the right mood. We'd put down a bit of mood music and then when the surfing got a bit up-tempo, we'd break into a song." The end product was a mixture of rock and jazz, a fusion that was sometimes dry, yet brightened by the occasional vocal.

According to the group's drummer Davidson, except for a few songs, 95% of the music was improvised, a joint collaborative effort between all the group members, including surfer Kevin Platt who also contributed as a lyricist when necessary. Platt's family owned

Platt's Surfwear, located at Dee Why, one of Sydney's Northern Beaches. Platt also provided (uncredited) lyrical contributions to the *EVOLUTION* LP songs "Jesus Guide Me" and "Mr. Strange."

As previously explained, the material was recorded freeform while the film was projected onto a screen in the studio, the same process undertaken by the band during the screening of the film at the Union Theatre on Parramatta Road, Glebe, where they simply played in front of the screen to the images projected thereon.

The end-result produced quite a deal of incidental and thematic music, custom-composed to fit scenes as diverse as Bilgola Beach on Sydney's Northside, surfing breaks as exotic as Biarritz, Hendaye and Geuthary in France, and also in Morocco, Algeria, Portugal, Puerto Rico, and California's Rincon. Michael Carlos' organ work and Richard Lockwood's flute and sax solos were dominant features of much of the music subsequently utilized for the soundtrack.

For the soundtrack of *EVOLUTION*, Tamam Shud supplied four songs aside from the title tune "Evolution": "Lady Sunshine," "Mr. Strange," "I'm No One," and "A Song About Love." However, not all of this material - particularly the "free-form music sections" (and Bjerre's brief solo with Lockwood - "A Song About Love") found its way onto the *EVOLUTION* album that eventually surfaced on CBS Records, a deal reputedly brokered by David Elfick, then working as Sydney office manager and writer for the weekly (Melbourne-based) pop magazine *Go-Set*, a position he held from 1967-71. The material from the film that was subsequently included on the *EVOLUTION* album was re-recorded at a different session with a slew of additional Bjerre originals. Indeed, they are quite different in sound and performance.

"We started to do the album at Pymont," explained Barron. "We were doing it on the cheap, sort of the midnight to dawn shift and it was just going too slow. By the time we all got set up and got ready to put something down, it tended to fall apart. This happened about three or four nights in a row and everyone was getting quite sick and tired of it. So it was Spencer Lee who eventually came up with the idea to record live in the studio. He just said, 'Look, you're a live band, so why not do a live session?' Therefore, one night we just set up all the gear at one end of the studio and

from that came the material for the album.”
 “The LP was badly produced,” conceded Bjerre, noting the problem with his amplifier and explaining the eventual live approach was adopted to save money. As payment for recording his soundtrack, Witzig told the group that “he’d let us record for nothing and put out an album at his expense.” The group told the filmmaker that they would “just walk into the studio, set up like it was a live gig and play and get it on tape that way.” An example of this “live” recording experience can be found at the start of the tune “Feel Free” where the start is botched and bass player Barron is admonished for not turning his amp on!

As explained on the liner notes accompanying the subsequent “soundtrack” longplayer, the tracks included in the collection that were not featured in the film were nonetheless developed from the *EVOLUTION* idea. All (including the actual soundtrack material) were Bjerre originals, although Kevin Platt in particular is given “Special Thanks” on the LP cover. Likewise, drummer Davidson maintains that the songs were largely joint collaborations with the end product worked out in the studio, via on-the-spot arrangements etc.

“We did two sessions,” confirmed Lindsay Bjerre. “One with Richard Lockwood and Michael Carlos (which produced the actual soundtrack), and then we went in later and did one session live; straight onto tape for the record. Both sessions were done at the same studio.”

Unfortunately, the result from this hastily recorded second session was a muted performance by the group, largely due to a fault in Bjerre’s amplifier (through which his vocals were fed instead of through the recording console). This caused the power and excitement of the actual group’s live sound to be dissipated. As undisciplined as the actual soundtrack recordings were, they ended up as the better of the two recordings.

On both occasions, the overall recording procedure was a joint production by the band. Spencer Lee handled the technical side while the group themselves made the necessary creative decisions. “I mean, singing through a PA in the studio is ridiculous,” conceded Bjerre. The only way the album worked was to turn it up full bore! However, I don’t

think it did any real damage because the album sold incredibly well. It just got the band from being a totally unknown group (from the doldrums of being labeled ‘surf-Sunsets’) to being a cult thing that we were at the time. I mean, three of Tamam Shud were three of The Sunsets and The 4 Strangers [Bjerre’s original surf instrumental band from Newcastle, 100 miles north of Sydney] anyway. Just by changing our name we finally fooled everybody. Nobody thought the two were the same. Our hair had grown longer and I had gone from clean-shaven to wearing a moustache because I was finally old enough to grow one! Our clothes hadn’t really changed. Our stage appearance was the same. It was great. The Unis [universities] were the first to accept us and it went from there.”

“The soundtrack for *EVOLUTION* sold very well,” revealed Witzig, “and I think the group did financially far better out of that film than any of the others. The film itself also went on to be successful here and in the USA. It probably broke away from the accepted formula for surfing film soundtracks and the music was great.”

“By producing the album ourselves,” added Peter Barron, “we ended up getting more money for it. Instead of two and a half per cent, we got five! CBS virtually bought the finished product off us. We had the artwork done, the album cut and so we just handed it to them.”

The *EVOLUTION* longplayer (CBS SBP 233761) was issued on the CBS record label in November 1969, but not marketed as a soundtrack longplayer as such. “Lady Sunshine” and “Evolution” were also lifted off the LP as a single (CBS BA-221706) at the same time. Neither side of the single noted any relationship with Witzig’s film, although the LP itself did include a small poster of the film on the back cover and pointed out that four of the songs were featured in the film; those songs being noted with an asterisk. Interestingly, one of those songs, “I’m No One”, is no longer in the DVD version of the film, sourced from a “re-cut” copy of the film held in the National Screen And Sound Archives. After the film’s initial first screening in May 1969, Witzig changed the ending of the film by adding the 1969 Australian Titles held at Margaret River during May which he soundtracked to Ravel’s classical piece “Bolero.” In doing so, it appears that “I’m No One” and its accompanying scenes were jettisoned...

ALL DIS HEAVY SURF ACTION HAS GOT ME HYPED!!!!!!
-DREW KAMPION SYNDICATED MOVIE CRITIC

BEST AUSSIE SURFING EVER.
-DRU HARRISON

GREAT SURFERS IN ACTION.
-JOHN SEVERSON PHIL. SURFER MAGAZINE

IT'S GOOD... A FILM TO BE SEEN.
-DUKE BOYD SURFING MAGAZINE

STOKA BOKA!!!
-MARK MARTINSON

BEST SURFING.
-RENO ABELLURA

GREAT!!
-DAVID NUUHIWA GREAT SURFER

NOTE: WE DID NOT TAKE A PHOTO OF DUKE BOYD. SORRY DUKE! & DUKE BOYD IS DUKE BOYD. THANKS FOR YOUR MEMOS.

PHOTO: SURFER MAGAZINE, MACGILLIVRAY-FREEMAN AND SOME BOARDS MAGAZINE.

EVOLUTION

A PAUL WITZIG FILM

FEBRUARY		FEBRUARY cont'd	
6	Fri	28	Sat
LAGUNA BEACH High School Aud.		NEWPORT BEACH High School Aud.	
7	Sat	MARCH	
LONG BEACH City College Aud.		7	Sat
UNIVERSITY HIGH West Los Angeles		SAN DIEGO Hoover High Aud.	
20	Fri	APRIL	
MANHATTAN BEACH Mira Costa High		10	Fri
		SANTA BARBARA San Marcos High	

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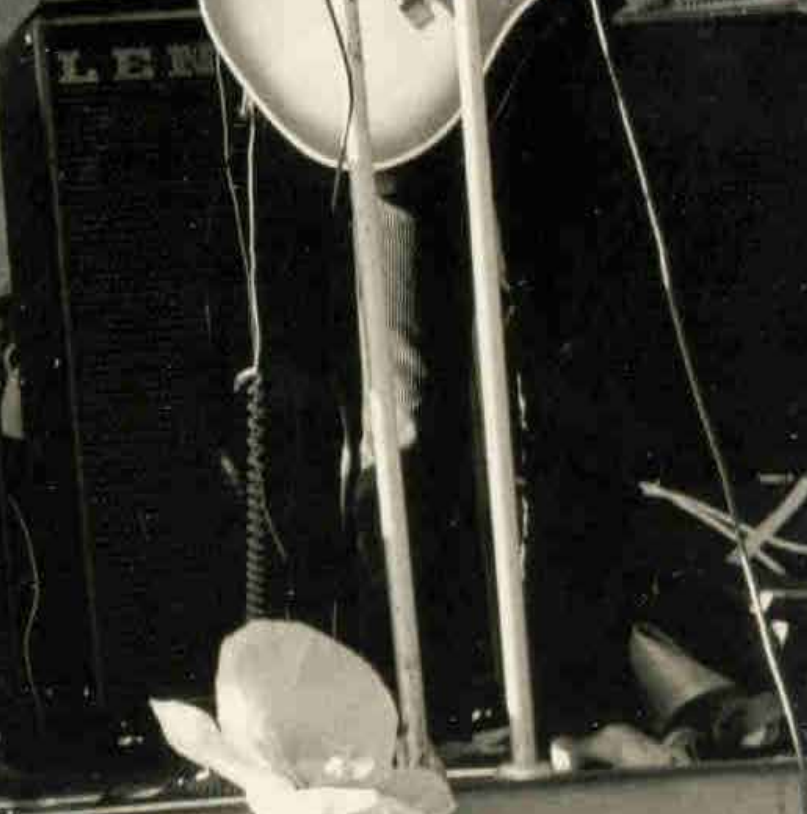
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EVOLUTION

"Evolution" is a surprising new color film depicting the natural change surfing is experiencing. It stars the phenomenal Wayne Lynch and other Australians: Nat Young, Bob McTavish, Keith Paull and Ted Spencer in Hawaii, Australia, France, Portugal, Morocco and Puerto Rico.

A PAUL WITZIG FILM

Friday, June 20
MANHATTAN MIRA COSTA AUD.
Peck and Arbutus, Manhattan Beach

Saturday, June 21
LONG BEACH CITY COLLEGE AUD.
4901 E. Carson St., Long Beach

Sunday, June 22
VAN NUYS HIGH SCHOOL AUD.
6070 Camino Van Nuys

SCREENTIMES 8:30 P.M.

ADMISSION \$2.00

"We got no airplay at all," noted Bjerre. "We were always more of a cult band than a commercial band. I don't think we got off as a commercial band at all. Tamam Shud never had a single played!"

Although the single was ignored, the *EVOLUTION* LP proved to be quite successful (reputedly selling 500 copies in the first two days). David Elfick helped with the marketing. In fact, RCA Records in America also expressed an interest, impressed by the group's earlier work (as The Sunsets) on *THE HOT GENERATION*, a very successful film in the States. Unfortunately, a deal with US based RCA did not eventually materialize.

The *EVOLUTION* LP was nominated for the Major Network Award as the "Best Australian LP" of the year, the sole entry by the Australian Record Company (CBS), the local distributor and parent company of the CBS label in Australia. It did not win the award, but opened many doors for the group and broadened their demographic geographically.

Unlike *THE HOT GENERATION* (which featured a narration by 2UW disc jockey John Thompson) and Witzig's cinematic debut *A LIFE IN THE SUN*, there was no narration in *EVOLUTION*. Instead, it was decided to let the music and the visuals tell the story. *EVOLUTION* was to be the archetype for many surfing films to follow.

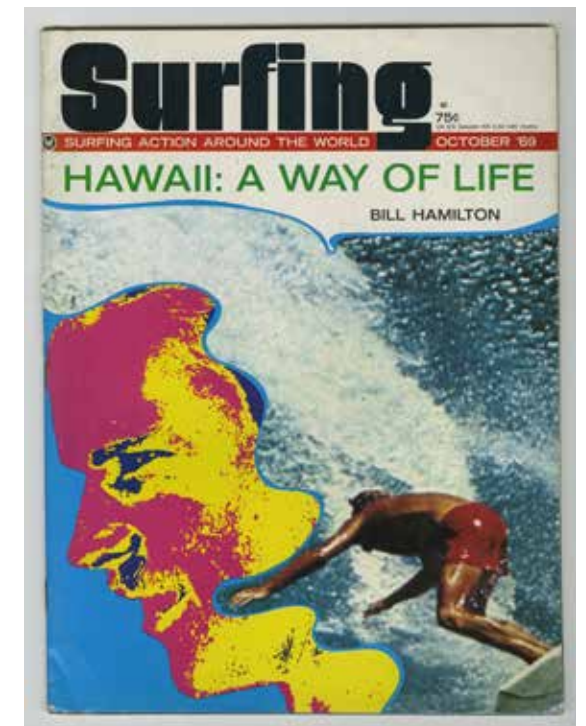
The TAMAM SHUD responsible for these recordings comprised Lindsay Bjerre (guitar, vocals); Peter Barron (bass); Dannie Davidson (drums) and Zac Zytnik (lead guitar).

EVOLUTION also produced a number of different posters, both locally and overseas. The more well-known orange poster (featured on the back cover of this LP) was designed by John Witzig and featured surfer Wayne Lynch performing a cutback. This too was printed in a number of slightly different formats (always with the same photo) as a handbill and poster. Another, again with Wayne Lynch performing a cutback, surrounded by an orange and yellow frame and printed on white paper was also another Witzig offering. Two other adverts for the film were featured on the inside of the front cover of two early 1969 issues of Surf magazine; one a variation on the Wayne

Lynch cutback poster in frame, but with accompanying spiel, found its way into Vol.2 No.2, while the second, with a blue background and four surf photos - two of Wayne Lynch (at La Barre, France) and two of Nat Young (at Kenitra, Morocco) with accompanying spiels (plus the credit of "Paul Witzig Sportfilms") - was included in Vol.2. No.4.

Stephen McParland – September, 2015

Below: cover of Surfing Magazine with review of *Evolution*, October 1969





CINEMA

Nat Young



Cinematographer Paul Witzig has produced a film which details the progress of surfing in the last revolutionary two years. "Evolution" represents more than a Darwinian struggle for survival of the fittest, at least in the surfing world, and SM's cinema review outlines this successful new film.

It has been a long time since a serious surf movie for serious surfers has been produced. Maybe there hasn't ever been one. In the past, the Brown-Severson-Bud-McGillivray-Davis era of 16mm surf film always attempted to fill a dual purpose: that of pleasing the non-surfers in the audience as well as the ardent surfers. The films suffered or succeeded according to the producers talent.

The usual extra footage placed in the film for the sake of breaking up the monotony of surfing went something like this — Let's drive a car off a cliff, have a race around Kaena Point, throw a surfboard off a cliff, have a spaghetti eating contest, show a girl with big jugs, a fat lady, a fat man, and when everything else fails, let's take a trip around the world.

These early surf films have been likened to the early days of Hollywood, always with the fast film Keystone cops footage thrown in to get the unsophisticated laugh. Also, the early films depended upon the narrator to carry the movie through those "extra" spots and so the success of the film depended in part on the glibness of the narrator. Needless to say, there were some sad flicks coming through at \$2.00 a head. In all fairness, the early era films were fun even though a real creative cinema was lacking.

Formula film makers (all those films using the similar pattern of plot, e.g. big waves come last) should take a hard look at Paul Witzig's (brother of John Witzig, Editor of Aussie SURF INTERNATIONAL magazine) new film "Evolution." It's different and it's good.

The film depends entirely on the creative surfing talents of Nat Young and Wayne Lynch and success comes mainly from that source. The narrator is absent and in his place are drop-in subtitles telling only location changes and who is



Wayne Lynch



surfing. From then on it's hot shortboard surfing and far out music . . . good music with much soul and far out creativity.

Witzig, Aussie fashion, underplays everything, leaving such details of interpretation up to the audience. The gimmick footage is at a minimum and only once does the contrived situation creep in. (A surf bunny turns her back and unhooks her bra to give the audience a side shot of her mammary gland.)

Paul uses the Keystone cop routine twice — first with some Aussie surf bunnies, which gets the required chuckle, and again during the Puerto Rico World Contest tandem event. Here the speed film does the job and is hilarious. Before, films have shown the tandem under desirable conditions but "Evolution" gets belly laughs with the fumbling, awkwardness and strain of the event.

It goes without saying that Nat and Lynch are beautiful to watch, especially since they, for the most part, have some surf to challenge their skill.

Two major areas are lacking. First, "Evolution" is technically poor film quality wise and secondly, at least for American audiences, there is very little local hero worship footage. In fact, if one needed to complain, this would be the main point. "Evolution" is sadly lacking in star variety. Joey Cabell, Keith Paul, Midget Farrelly, Skip Frye, and David Nuhiwa come and go off the screen without notice or time to get stoked.

Witzig could have made his film at this point because he had all the talent he needed at the World Contest, and the waves were there on the last day. Again, Witzig went to Hawaii where his camera didn't pick up the necessary climax footage. When at last he's home in Australia, Paul ended the film with fifteen minutes of Lynch doing his best in uninspiring surf.

"Evolution" is a film to be seen. It's a new era film made without the long, extra bull sequences and with plenty of surfing. If you don't like surfing, don't see it. If you're interested in the sport, you'll dig it, for the beauty of the liquid art form is there to be witnessed and consumed.



We were a group of surfers who also found time to engage in our other passion, rock! Our previous existence the Sunsets had performed some original tracks for Paul Witzig's movies *A LIFE IN THE SUN* and *HOT GENERATION*. *HOT GENERATION* is still my favorite especially the Pandoras version on YouTube.

Paul called us regarding *EVOLUTION* just at the time we had put together a whole bunch of new original music. It was decided to add Richard Lockwood and Michael Carlos of Tully to add flute, reeds and a Hammond B3 organ for the soundtrack. The Tully guys convinced us to ad lib to what we saw on the screen and the result became the final product. This approach made things move along a lot faster than what we had originally planned. There was still an hour of studio time left so Paul suggested we use that time to do what the hell we wanted to do. Just enjoy.

We had no idea what our new material sounded like to an audience. So we set up as we would at a live gig (vocal PA as well). Recorded each song in just one take then Spencer Lee gave it a quick mix and - hey presto - our first demo. I'm not sure how, but the demo went to CBS Records and was released under a leasing deal with the band. It sold around 10,000 copies in a few weeks. At this point we knew we were on to something.

Lindsay Bjerre – September, 2015

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Mastering: Wayne Baptist at Sony Music Mastering, Australia

Reissue Producer/A&R: Keith Abrahamsson
Project Coordinator: Jesper Eklow
Production: Warren Konigsmark
Booklet Design: Keegan Mills Cooke

Special Thanks: Paul Witzig, Andrew Kidman, Chris Gentile

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