



DAYS OF FUTURE PASSED THE MOODY BLUES

DERRAM

With
THE LONDON FESTIVAL ORCHESTRA
conducted by PETER KNIGHT

THE DAY BEGINS • DAWN: Dawn is a feeling • THE MORNING: Another morning • LUNCH BREAK: Peak hour
THE AFTERNOON • Forever afternoon (Tuesday?): Time to get away • EVENING: The sun set: Twilight time • THE NIGHT: Nights in white satin





D
DYNAMIC SOUND SYSTEM
SS

DAYS OF FUTURE PASSED THE MOODY BLUES

With
THE LONDON FESTIVAL ORCHESTRA
conducted by PETER KNIGHT



A pre-recording meeting between the Moody Blues and some of Deram's production team.

*'Cold hearted orb that rules the night,
Removes the colours from our sight.
Red is grey and yellow white,
But we decide which is right.
And which is an illusion?
Pinprick holes in a colourless sky,
Let insipid figures of light pass by,
The mighty light of ten thousand suns,
Challenges infinity and is soon gone.
Night time, to some a brief interlude,
To others the fear of solitude.
Brave Helios wake up your steeds,
Bring the warmth the countryside needs.*

*Breathe deep the gathering gloom,
Watch lights fade from every room.
Bedsitter people look back and lament,
Another day's useless energy spent.
Impassioned lovers wrestle as one,
Lonely man cries for love and has none.
New mother picks up and suckles her son,
Senior citizens wish they were young.
Cold hearted orb that rules the night,
Removes the colours from our sight.
Red is grey and yellow white,
But we decide which is right.
And which is an illusion???*

AUGUST 1966 was a momentous month in the story of British popular music. The Beatles, whose music had spearheaded a momentous explosion of creativity by other groups following in their wake, had completed their masterpiece "Revolver" which heralded a new era of studio experimentation, culminating in the groundbreaking "Sergeant Pepper's Lonely Hearts Club Band" and the end of their career as a live act.

The exceptional achievements and musical shift of The Beatles did not go un-noticed within the British music industry, with many other artists now eager to push the boundaries of popular music into territory previously uncharted. Artists with a background of Rhythm and Blues and Beat music soon began to undergo a rapid stylistic change. The Moody Blues were no exception, and like The Beatles, their music would be a huge influence on a generation of musicians who would pioneer so-called "progressive" rock.

The roots of the group lay in the healthy Birmingham R&B scene of the early 1960s where the line-up of Ray Thomas (harmonica, percussion, vocals), Mike Pinder (keyboards, vocals), Graeme Edge (drums), Denny Laine (guitar, vocals) and Clint Warwick (bass, vocals) evolved into one of the most popular local attractions. Formed in March 1964 the group had signed to Decca records and had scored a British number one hit with their cover of Bessie Banks' "Go Now". With the single having such champions as Paul McCartney, the record scaled the charts throughout the world, including the USA where it reached number 10.

Despite such an auspicious start to their career, by the late summer of 1966 the group were at a crossroads. Follow up singles failed to match the success of "Go Now" in Britain, and although the Moody Blues were still a popular live attraction in Europe, their fortunes were at a low ebb. Denny Laine and Clint Warwick had both departed the group and new members Justin Hayward (guitar, vocals) and John Lodge (bass, vocals) had been recruited.

Lodge had performed with Ray Thomas in the band El Riot and the Rebels, prior to forsaking a career in music to study metallurgy at college. Upon qualifying from college, he resumed his musical acquaintance with Thomas and accepted a role in the Moody Blues. Swindon-born Justin Hayward had previously performed with British Rock and Roll pioneer Marty Wilde and had also recorded two solo singles for EMI's Parlophone label. His application to join Eric Burdon and the Animals had arrived too late for consideration, as a suitable guitarist had been found by Burdon, but Burdon passed his details on to Mike Pinder with an enthusiastic recommendation. Obligated to fulfil a series of cabaret dates, The Moody Blues embarked on a potentially soul destroying short tour of clubs in England, still performing their R&B based set.

The tour had the lasting effect of inspiring the band to abandon their R&B material and to strive to create a unique sound of their own. Justin Hayward later recalled; "We had been playing music that wasn't suited to our characters. We were lower



middle class English boys singing about life in the deep south of the USA and it just wasn't honest. As soon as we began to express our own feelings and to create our own music our fortunes changed".

Perhaps the most dramatic change in the sound of the Moody Blues came with the purchase of a Mellotron. The Mellotron was a keyboard that had been developed by a West Midlands based company, Streetly Electronics, in the early 1960s. A precursor of sampling keyboards, the instrument was based on a similar instrument, the Chamberlin. Both instruments were unique in that under each key was a loop of tape featuring a recording of a real instrument such as a violin or flute. Tapes could be pre-selected to provide orchestral or choral sounds and each time a key was depressed a playback head would engage with a tape loop to provide the desired sound.

Whilst plying his trade as a semi-professional musician, Mike Pinder had worked at Streetly Electronics and had manufactured the instrument. Aware of the potential of the keyboard, Pinder was keen to acquire a Mellotron from the earliest days of the group. Following the UK club shows Mike received a phone call that would change the sound of The Moody Blues and ultimately would change the history of popular music. "Les Bradley of Streetly electronics gave me a call and told me that he had found me a suitable instrument at the Dunlop tyre factory social club. I went to see it and I just had to have it. At three hundred pounds, instead of the usual three thousand pounds, the instrument was a steal".

A much needed series of concerts in Belgium had been arranged and in October 1966 the band relocated themselves in the town of Mucron, which served as a base whilst the Moody Blues wrote a host of new material (which utilised the Mellotron to great effect) and embarked on a series of Belgian concerts. The band's concerts around this time generally consisted of two forty five minute sets. The first comprising the bands old act, including "Go Now" and the second incorporating newly written material that featured the Mellotron and the flute playing of Ray Thomas. A series of concerts in Paris at the end of 1966 supporting Tom Jones were the first indication that The Moody Blues were on the right path. The self-written compositions won greater ovations than the older cover versions still in the band's set.

Upon returning to England, the Moody Blues had contractual obligations to fulfil with Decca records. Being £5000 in debt to their record company, Decca appointed staff producer Tony Clarke to enter the studio to record a new single. On March 30th 1967 the band entered Decca studios in West Hampstead to record the single "Fly Me High" b/w "Really Haven't Got the Time". Released as Decca F 12607 on May 5th 1967, the single failed to chart, but did gain much airplay. To coincide with the release of the single the band recorded a session for the BBC Light Programme show "Saturday Club", recording an interesting cover version of the Benjamin / Caldwell / Marcus composition "Don't Let Me Be Misunderstood" and a new Justin Hayward composition "Nights in White Satin".

Sufficiently enthused, Decca urged a series of follow up sessions. On 19th May a Justin Hayward composition, "Long



"Summer Days" was recorded but was destined to languish in the vaults until 1977 when it appeared on the album "Caught Live + 5" (Decca MB 3 / 4). On 29th June 1967, another session resulted in "Leave This Man Alone" and Mike Pinder's "Please Think About It" (which also remained unreleased until 1977). Latterly, on 17th July 1967, "Cities" and "Love and Beauty" were committed to tape, the latter song being first use of a Mellotron on a Moody Blues Decca session. The recordings revealed that the band had left their old R&B influenced style behind them and were now producing music of a truly unique and original style. "Love and Beauty" b/w "Leave This Man Alone" was released as Decca F 12670 in September 1967. To promote its release, a further BBC session was recorded for "Easybeat" on the 20th which featured the composition, "Peak Hour", and both sides of their new single. "Peak Hour" was taken from the continually evolving song cycle that the band had been performing and developing in concert for some months. The song was a taste of things to come, as around this time fate played its hand in beginning the transformation of the Moody Blues fortunes.

In September 1966, Decca had established the Deram label with the intention of establishing an imprint for the release of innovative popular music. The company were also eager to promote a newly devised method of stereo recording with greater channel separation. With the sonic advancements taking place in the world of rock music, Decca saw an opportunity to promote stereo recordings to a rock audience on the Deram label and gave their innovation the unwieldy name of the "Deramic Sound System". Decca A&R boss Hugh Mendl approached the Moody Blues in September 1967 with the idea of them recording a rock version of Dvorak's 9th Symphony with an orchestra, as a means to promote their new stereo recording system. The band agreed on the condition that they would be given the freedom to record with producer Tony Clarke and engineer Derek Varnals without any interference from Decca executives. Thus in October 1967 the Moody Blues returned to Decca's recording centre in West Hampstead to begin work.

Once ensconced behind the closed doors of the recording studio, The Moody Blues lost no time in persuading Tony Clarke and orchestral arranger Peter



FLY ME HIGH
(really haven't) **GOT THE TIME**
THE MOODY BLUES

NET PARADE 11.2017
DECCA



Knight to abandon the idea of reworking Dvorak and to record their carefully crafted cycle of songs instead. Peter Knight had been particularly keen to orchestrate the Moody Blues recent compositions and in just three weeks Knight had written orchestral arrangements and a new album was recorded and mixed, with sessions conducted at a frantic pace utilising two studios as the band and orchestra recorded their parts separately.

All of the material on the album that would become known as "Days of Future Passed" (a title conceived by Decca records and not the band themselves), had been extensively performed on the road. As a result, the standard of the performances was consistently high and the band exuded a confidence gained by familiarity with the music recorded. The songs the band had accumulated were arranged to form a loose concept of a working day. The album began with an opening orchestral arrangement by Peter Knight, "The Day Begins", which included melodic references to all the songs comprising the conceptual work and included a Graeme Edge poem. This led into the first song, "Dawn is a Feeling" composed by Mike Pinder and featuring the magical combination of shared lead vocals by Mike and Justin Hayward.

"Another Morning" was a whimsical Ray Thomas piece in keeping with the mood of the summer of 1967, reflecting on the world as perceived by a child. John Lodge's strident "Peak Hour" had been an early stage favourite in the bands revised live set and had first been recorded as part of a 20th September 1967 session for BBC radio. Justin Hayward's "Tuesday Afternoon" opened the "Afternoon" opening section of the albums second side. Credited as "Forever Afternoon (Tuesday?)", the song was considered a potential single release before being set aside in favour of "Nights in White Satin". In America, the situation was later reversed when "Tuesday Afternoon" was released with "Another Morning" in July 1968, reaching number 24 on the Billboard chart. "Tuesday Afternoon" segued into John Lodge's powerful "(Evening) Time to Get Away", which demonstrated The Moody Blues splendid use of harmony which had been perfected in their days as an R&B influenced group.

Mike Pinder's "The Sun Set", an Indian influenced piece that demonstrated

Pinder's ability at manipulating a Mellotron, began the "Evening" section of the album. This led into the urgent Ray Thomas' psychedelic opus "Twilight Time", another powerful on-stage number. The closing section of the concept was its greatest tour de force. The superb "Nights in White Satin" had been written at the beginning of 1967 by Justin Hayward. First recorded for BBC radio in May 1967, the song became regarded as one of the crowning moments of the Moody Blues career and that of its writer. Graeme Edge later recalled; "I think the first indication that "Nights" was something extraordinary was when recorded the song for the BBC. When we recorded the song for Decca we all felt we had created something marvellous. It was quite an emotional experience to hear the finished mix of the song for the first time". Indeed, the innovative use of double tracked Mellotron, memorable flute solo and orchestral arrangement resulted in a fusion of rock, folk and classical music that had previously been unheard of. The influence of "Nights in White Satin" on other musicians would prove to be far reaching over the ensuing years.

The "Evening" section and the album closed with the Graeme Edge poem "Late Lament". "I'd written both those pieces of verse because the "Morning" section appeared rather empty when we first heard it. The latter part of the poem seemed a perfect end to the record. I'd originally written the words as lyrics for someone else to put some music to, but poetry has a rhythmic structure that makes it difficult to turn into a song, so Tony Clarke suggested recording it as a spoken word piece"

A playback session was arranged at the recording centre for Decca executives to hear the results of much time, effort and money. The assembled Decca executives, band members, wives and associates listened to the album in a dimly lit recording studio. John Lodge later recalled; "After that playback session finished and the studio lights came on once more the smiles on our faces said it all. We knew we had been right to stick to our principles and record our own music". However, faced with a recording that bore no resemblance to a rock influenced recording of Dvorak's "New World" symphony, reaction to the album among the assembled executives was mixed.





Decca's managing director was less than impressed, declaring that "You can't dance to it; you can't play this at a party". However, thanks to the championing of Hugh Mendl and the head of London records in the USA, Walt McGuire, "Days of Future Passed" was released in Britain on November 11th 1967 as Deram SML 707. It was preceded a day earlier by the release of "Nights in White Satin" b/w "Cities" as Deram DM 161.

The evocative mixture of symphonic rock music, orchestral arrangements and spoken word struck an immediate chord with the music buying public in Britain, with the album gaining extensive airplay on the newly established BBC Radio One. Both album and single entered the UK chart on 27th December 1967, with the album reaching number 27. Justin Hayward's beautifully evocative "Nights in White Satin" reached a height of number 19, although this classic song would return to the UK top twenty on two further occasions over the next twelve years. Throughout Europe, both album and single made a huge commercial impact. In the USA the albums impact would prove to be greater although over a longer period of time. "Days of Future Passed" entered the Billboard chart on 4th May 1968 and spent an incredible 103 weeks on the listings over the next five years, eventually attaining a height of number 3 in 1972. In August 1972, "Nights in White Satin" was released as a single in the USA and became a number two hit.

The Moody Blues undertook a series of European concerts, including a special performance of their latest masterwork on the Eurovision television network in February 1968. However, by this time they had already embarked on the recording of their next opus at Decca studios, "In Search of the Lost Chord", with Tony Clarke assuming production duties once more. The impact of "Days of Future Passed" was to prove both immense and long lasting. Its influence on musicians destined to take their place in rock's hierarchy such as Genesis and King Crimson is undeniable, whilst its impact on the world's listening public is incalculable. Viewed over thirty five years later, the album is a remarkable achievement.



DAYS OF FUTURE PASSED

The Digitally Remastered Original Stereo album and
5.1 Surround Sound mix

1. **The Day Begins: inc. Morning Glory** 5.51
(The Day Begins: Peter Knight/Morning Glory: Graeme Edge)
Essex Music Int. Inc./EMI Music Publishing Ltd.
2. **Dawn: Dawn Is A Feeling** 3.49
(Michael Pinder) Sparta Florida Music Group Ltd.
3. **The Morning: Another Morning** 3.56
(Ray Thomas) Westminster Music Ltd.
4. **Lunch Break: Peak Hour** 5.29
(John Lodge) Johnsongs Administered by Universal MCA Ltd.
5. **The Afternoon** 8.23
 - a) **Forever Afternoon (Tuesday?)**
(Justin Hayward) Tyler Music Ltd.
 - b) **Time to Get Away**
(John Lodge) Johnsongs Administered by Universal MCA Ltd.
6. **Evening** 6.40
 - a) **The Sun Set**
(Michael Pinder) Sparta Florida Music Group Ltd.
 - b) **Twilight Time**
(Ray Thomas) Essex Music International Ltd, Westminster Music Ltd.
7. **The Night: Nights in White Satin** 7.26
(Justin Hayward) Tyler Music Ltd.



DAYS OF FUTURE PASSED THE MOODY BLUES

With
THE LONDON FESTIVAL ORCHESTRA
conducted by PETER KNIGHT

*Red is grey and yellow white,
But we decide which is right.
And which is an illusion?
Pinprick holes in a colourless sky,
Let insipid figures of light pass by,
The mighty light of ten thousand suns,
Challenges infinity and is soon gone.
Night time, to some a brief interlude,
To others the fear of solitude.
Brave Helios wake up your steeds,
Bring the warmth the countryside needs.*

THE DAY BEGINS

DAWN : Dawn Is A Feeling

THE MORNING : Another Morning

LUNCH BREAK : Peak Hour

THE AFTERNOON : Forever Afternoon (Tuesday?)

: Time to get away

EVENING : The Sun Set : Twilight Time

THE NIGHT : Nights In White Satin

*Breathe deep the gathering gloom,
Watch lights fade from every room.
Bedsitter people look back and lament,
Another day's useless energy spent.
Impassioned lovers wrestle as one,
Lonely man cries for love and has none.
New mother picks up and suckles her son,
Senior citizens wish they were young.
Cold hearted orb that rules the night,
Removes the colours from our sight.
Red is grey and yellow white,
But we decide which is right.
And which is an illusion???*



In *Days of Future Passed* the Moody Blues have at last done what many others have dreamed of and talked about: they have extended the range of pop music, and found the point where it becomes one with the world of the classics.

Here, where emotion and creativity blend - where poetry, the beat group and the symphony orchestra feed on each other's inspiration - the Moodys have chosen to paint their picture of everyman's day, which takes nothing from the nostalgia for the past - and adds nothing to the probabilities of the future.

For such a fusion of pop composition and classical writing, it seemed obvious that the *Deramic Sound System* would be the ideal recording technique. And here in DSS's deep, wide spectrum of "all-round sound" it has, we believe, become more possible than in any other way to be totally submerged - and hence totally committed to such a deeply emotional statement of the human condition today.

Hugh Mendil