

ERLE MONTAIGUE 40 YEARS

CD Disc1

1. Can't Wait For September
2. Let Me Be Yours
3. Pasadena
4. Send Susanna Home
5. Celebrate
6. Fisherman
7. Candy
8. Teach Me How To Fly
9. Dreams
10. Daylight
11. Island
12. Friends
13. Let 'em Know You're Here
14. Searching me For You
15. Stand On What You Say
16. Street Minstrel
17. We Were Life
18. Why Did You Go
19. Who Is That Man

CD Disc 2

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8. Strange Thing Mystifying
9. Last Supper
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11. Feeling The Fire
12. Forever
13. Ghost
14. Questions
15. Silver Linings
16. Strangers When We Meet
17. Written In Stone
18. Everlasting Love



(Front cover Erl Dalby publicity shot from 1971)

Erl Dalby (now Erle Montague) began his music career in 1965 and had his first chart topping record in 1970, 'Can't Wait For September', a Vanda/Young composition. In 1972 Erl sang the Judas part on the first Australian EMI recording of *Jesus Christ Superstar*. After a few more mild successes, he disappeared from the music scene when he decided to leave Australia for the UK to get into acting in 1973. Since his departure Glenn A Baker has called him the "mystery man of Aussie rock".

Glenn A Baker wrote:

"Erl Dalby is the possessor of an absolutely amazing voice. He left the group Pyramid in 1971, recorded 3 solo singles and then disappeared as quickly as he came? When I sat in Erl's dining room one rainy day last week and listened to Can't Wait For September, I was stunned by the richness of his voice. It wasn't hard to see how this song, written by the famous team of Harry Vanda and George Young had made it to No. 2 on the Australian charts. Considering that Erl was only 19 at the time, it was quite frankly, quite astonishing."

An eclectic and colourful character who has never allowed himself to be pigeonholed into any one art, pursuit, or career, Erle still remains an avid musician. He has always "marched to the beat of a different drummer," and his somewhat rebellious nature can be traced back at least as far as 1966, when he was expelled from school for painting the building yellow, among other "small" things.

In 1967 he took a telephone maintenance course. By the late sixties, Erle was married to **Cheryl Hidasi** with two children, **Erl and Kristian** and was working on telephones, was performing in stage plays and with his band Earl's Court. **Erle : "Back in those days all the gear was packed in a Mini Minor and the rest of the band would take the bus to gigs. No roadies back then. The largest amp was a 30W Lennard which we called Big Boy"**.

When he was "expelled" from his telephone duties for dyeing his hair green and singing on the job, he took up music as a profession and became a rock-'n'-roll star, with several hit records and albums by the early seventies.



Erl Dalby 1972

CD Disc Two: Bonus tracks

16 Erle Montaigue - Everlasting Love

Erle : Written originally for accoustic guitar and double bass, this one became the screaming rock song that it is today over time. It also has a large vocal range.

17 Erle Montaigue - Ghost

Erle: This one was written with all of those hidden memories that we all harbour about the girls that we once knew and who are very special to us but must be brought into the real world.

18 Erle Montaigue - Strangers When We Meet

Erle: Just a simple song about normal relationships and how we must grow with our loved ones to really know them often finding that they, and we, are totally different given hindsight.

19 Erle Montaigue - Silver Linings

Erle : Every cloud has one.

20 Erle Montaigue – Feel The Fire

Erle : That one was written back when my wife and I were courting and one morning the sun was just glowing through the bedroom window in Elizabeth Bay where we had a flat overlooking Sydney Harbour. She was like a little angel lying there and at that moment I thought that she had been my saviour, saving me from myself!

21 Erle Montaigue - Questions

Erle: Many of my songs are based upon my own relationship with my beautiful and much loved wife, Sandra.

22 Erle Montaigue - Written In Stone

Erle: About our decision to pack our whole family of five, two dogs and our publishing business and move from Aussie to the UK.

Earl's Court 1966



Back L to R: Steve McDonald, Mark Searle, Andy Gollop
Front: Erl Dalby (Erle Montaigue)



Erle teaching Taiji in Berlin 2005



Moontagu Blues Band.2001

CD Disc Two
Musicals : Man Of Sorrow (Desmond-Mortimer-Toppano) 1970
AKA Jesus Christ Revolution

Another Australian rock musical that was popular at the time and the cast took it to New Zealand as well.

Erle: This album was recorded at the old Armstrong studios in Melbourne. Lorrae Desmond was one of the writers of the songs of this Jesus musical, the others were Peggy Mortimer and Enzo Toppano.
There were some good singers on it, like Kerry Biddell.

Lorrae: The promoter misleadingly advertised Jesus Christ Revolution as an American play, but it was definitely Australian, then he disappeared throwing everything into chaos. Luckily other backers stepped in, allowing the play a successful run.

Singers:
Steve Watson
Erl Dalby
Kerrie Biddell
The Flanagans

Track:
15 Erl Dalby - Jesus Man

Erle: This song was the first one that I was given at rehearsal and I was quite young and tried initially to sing it like Steve Watson, the chap playing Jesus who had a lovely operatic voice. It didn't quite work, so I went home and with my huge vocal range, was able to take it up an octave and sang it as a screaming rock number which turned out to be an excellent contrast to Steve.

CD Disc Two

Musicals : Jesus Christ Superstar (cont)

Singers:

Judas – Erl Dalby
Jesus Christ – Terry Kaff
Mary Magdalene – Shauna Jensen
Mick Leyton – Herod
Annas – Terry Walker
Apostles – Marty Rhone, Paul Flanagan, Peter Flanagan

Musicians:

Dave Donovan – all electric guitars, 12 string, 6 string and banjo
Valda Hammick – 6 string and 4 string electric bass
Doug Gallacher - drums
Mike Perjanik – piano, organ, electric piano, harpsichord, celeste
John Sangster - percussion
Michael Carlos - Moog

Tracks:

- 9 Judas - Heaven On Their Minds
- 10 Judas - Strange Thing Mystifying
- 11 Mary Magdalene & Judas - Everything's Alright
- 12 Judas - Damned For All Time/Blood Money
- 13 Jesus, Apostles & Judas - The Last Supper
- 14 Judas - Superstar

In 1974, Erle went to England, and continued his acting career while in London, performing in several plays, musicals, and films before returning to Australia at the end of 1977.

Erle has become one of the world's most well respected Martial Arts instructors with 25 books published in the UK and the USA and many video productions all selling worldwide. He began his martial arts instruction at the age of 11, training in karate and judo at the local police Boys' Clubs in Australia. His forte in these early years, however, was wrestling, which later led to a stint as a professional wrestler. Erle serves as head of the World Taiji Boxing Association (WTBA), which has schools in more than 30 countries. He met his first teacher of Taijiquan, Mr. Wong Eog, in 1967 while doing his telephone maintenance course and since then he has become an expert in the discipline. In 1982, he began teaching Taiji in Sydney and became the Chief of Therapeutic Movement at the NSW College of Natural Therapies and opened his own Taiji school in Sydney in 1983. In his "spare time", Erle writes his own column for the prestigious British martial arts magazine Fighting Arts International and for Australasian Fighting Arts Magazine, one of the longest-running quality martial arts magazines.

Today Erle still maintains his music roots. He heads the **Moontagu Band**, a family band comprising of *Ben Montaigne* (Piano/Keyboard), *Eli Montaigne* (Drums/Percussion), *Kathleen Montaigne* (Vocals/Percussion) and *Erle Montaigne* (vocals and guitar). Erle is also songwriter for the band. Ben Montaigne gained honors at the Lismore Conservatorium of Music in 2000. Eli Montaigne was chosen from hundreds to drum at the Australian Federation festival and has studied at the Sydney Conservatorium of Music. Kathleen has been studying piano and singing since she was only 6 years of age. Mum of the family is **Sandra Montaigne** who is the real backbone of the band!

**CD Disc One:
Duck Lands On Water 1979**

Album done with Rolly Brown who has been a US Fingerpicking Champion on acoustic guitar. Rumour has it that many guitarists have been shamed into quitting playing after watching Rolly's work.

1 Street Minstrel

Erle: This one was written when I finally had a hit record (Can't Wait For September). I was busking trying to make living hence the song's title 'Street Minstrel'.

2 Just My Friend

Erle: Written about my sister-in-law Ruth who was and still is a great friend.

3 Island (Australia)

Erle: My eco-writing time about how my home Australia was being totally stuffed by Governments and money etc.

4 Stand

Erle: Written, as many of my songs are, about my wife Sandra.

5 Why Did You Go

Erle: About my ex-wife when we eloped when I was 18 and she only 15!

6 Who Is That Man

Erle: My religious phase, about Jesus Christ.

7 Searching Me For You

Erle: When I began traveling the world teaching martial arts, I had to be away from home and family for long periods, hence this song.

8 Let 'Em Know You're Here

Erle: Using music to voice your opinions and tell people that you are here on this earth.

9 Dreams

Erle: Again, about my wife Sandra as well as some philopastry (philosophy on life).

**CD Disc Two
Musicals: Jesus Christ Superstar (Lloyd Webber-Rice) 1972 EMI SOELP.9916**

Review: "The fact that none of the vocalists get any credit whatsoever on this album is an outrage! The vocalists were the very best that Australia had to offer. This is a muso's record – the band are the stars, not the singers - and indeed they are stellar in their efforts. It looks like this record was made in Australia by a combo assembled by producer and organist Mike Perjanik, and obviously proved so good that EMI gave it a British release on their cheapie Starline label. Its really good stuff – the vocals are effective, but not over-edged, and the meat is left for the musicians to deliver, with much multi-tracked guitar and organ meaning that this shapes up to be a far more hard rock experience than even the original version, with wailing fuzz-toned solos chucked in the mix at random, just because they could. This strategy gives a genuine rock edge to the likes of 'The Temple' and 'Gethsemane' – tracks that are often poor in the hands of others. Killer takes on the usual winners too, so that means 'Heaven...', '...Buzz' and 'Superstar' all deliver."

Erle: EMI wanted to beat the Australian cast version of JCS so they hired a whole bunch of great singers and Brian King as musical director to put down the first Australian recording of JCS. I was Judas and Terry Kaff was Jesus. I had heard of Terry as he was in a good band called the Mike Perjanik Complex while I was in Pyramid and our paths would cross now and again. Terry was an accountant and came into the studio for our first meeting wearing a black suit and an umbrella! I thought that he was one of the executives and asked when Terry would arrive! What a voice he had, even wearing that black suit! The singers were paid an outright fee, I think I received \$400 which was huge to a starving muso back then, but no names were ever printed on the record.

Mick Leyton (Herod) was a good singer as were all of them. Mick was lead singer on Pastoral Symphony's Love Machine. When that song came out, they needed a band to perform it as it was such a huge hit. I was asked to front the band that they would just make up as none of the session musos wanted to go on the road to perform. It was a toss up between myself and Graeme Willington, the great singer from Heart 'n' Soul. It didn't come off though. And what a talent Shauna Jensen (Mary Magdalene) was?

CD Disc Two:

Musicals : Nuclear (Rod Stewart) 1972 OCSD7700

This ill-fated rock opera is an anti-nuclear musical.

Comments:

“In 1971 Rodney Stewart bought his script to the Sydney Experimental Theatre Group and by the end of the year they were giving a public performance of the play. A group of business men bought the rights and in 1972 an LP was made and set for world release with an all Australian cast. Rikky Rikky is the best song with Dalby singing a slow, emotive piano based, almost dirge-like soul number with some neat deep voiced harmonies.”

Erle: I don't remember much about this one. It was directed by Brian King (keyboard player with The Executives). I didn't go into the stage play but rather sang in the choir for the play. Mike Furber, the pop singer of the time, was in the leading role and when he was replaced, he committed suicide! Jonne Sands, a very good singer with a huge voice (for his tender age) took over. I also sang in the Choir for the stage play and took over when Jon was ill.

Singers on the record were Erl Dalby and Carol King from The Executives.
Musicians: Alan Turnbull, Dave Ellis, Alan Oloman, Brian King, Brian McGuinness, John Mitchell, Bob Evans.

- 1 Erl Dalby - Rikky Rikky
- 2 Erl Dalby - Rikky's Lament
- 3 Carole King & Erl - Praise The Bomb

CD Disc One:

Singles

10 A side Erl Dalby & Pyramid - Can't Wait For September 1970 Du Monde SDM325
11 B side Erl Dalby & Pyramid - Let Me Be Yours Until Tomorrow (Goffin-King)

**Erle: The A side was written by Harry Vanda & George Young as well as Stevie Wright and recorded at United Sound Studios in Ultimo Sydney in the wee small hours. I remember getting to the studio at 12 am, and leaving in the daylight. We had a full string orchestra. No synthesizers back then. Backing band was my band Earl's Court. Later, my manager at that time, Dal Myles decided that they weren't good enough so I was forced to leave that band and join a group that became known as Pyramid. The song was released as "Erl Dalby & Pyramid", however, none of Pyramid other than myself actually played on the single. Some people put it about that September was re-recorded using the Pyramid band but this is untrue. And if you listen very carefully, you can hear one bad bass note near the end, proving that this was Earl's Court doing the backing as Andy Gollop, the bassist for Earl's Court made that wee mistake and it was decided to leave it in as it was not noticeable only to those who knew!
Don Kosta was on drums (now deceased), Andy Gollop on bass (a metallurgist in Wollongong), Mark Searle on rhythm guitar (a boat builder), Gary Vicary on lead guitar, (still playing and teaching and is quite famous in Australia). And Rory Thomas (Ex-Doug Parkinson IN Focus and now has his own big band) on piano. Rory was also the director of the single. Spencer Lee was the engineer. I was a telephone technician and running the telephone exchange in Unanderra near Wollongong when I had the hit record and although it was played just about every hour, and I would listen to it while climbing the main frame to do soldering etc., I never received a cent from royalties.
Let Me Be Yours Until Tomorrow was also recorded at United Sound, Earl's Court backed me with Rory on piano.**

**CD Disc One:
Singles**

12 A side Pyramid - Fisherman (Tom) 1971 Steady BK4481

13 B side Pyramid – Celebrate (Bonner-Gordon)

Pyramid were George Kent (Backing Vocals) Jimmy Squadrito (Backing Vocals), Bob Lounder (Drums) Russell Bayne (Guitar) Roy Giles (Bass, now deceased)

.Erle: Fisherman, Teach Me How To Fly & Celebrate were the only singles actually recorded by my band Pyramid. Done at the time when the royalty ban was in place in NSW. We recorded it at Du-Monde's World Of Sound studios in Ramsgate, Sydney.

14 A side Erl Dalby - Send Susanna Home (Simpson-Noble) 1971 Banner BNK4336

17 B side Erl Dalby – Pasadena (Vanda-Young)

Erle: Send Susanna Home was one of those songs that would have been a hit five years earlier but in his wisdom, my manager put it on the A side and it flopped as big ballads were really out by then. My manager in his 'wisdom' put Susanna, (a big voice ballad) on the A side and Pasadena on the B side but it

was a big flop. I don't know who backed me on it for I just went in and recorded the vocal. Rory Thomas was on piano and he was the director for it. It was taped at United Sound Studios in Ultimo with Spencer Lee as engineer. Pasadena was recorded at Du- Monde's World of Sound Studios. Backing musos were Pyramid, Roy Giles (bass), Russell Bayne (guitar), Bob Lounder (drums) and Jimmy Squadrito and George Kent on backing vocals.

Later, John Paul Young (whose band used to back me at concerts) recorded Pasadena while we were working together on a Musical called Jesus Christ Revolution (AKA Man Of Sorrow) at the Comedy Theatre in Melbourne. It was a huge hit for JPY and the rest is history. Even today when JPY does concerts he tells the story about how he recorded it about one year after I did. I just wasn't meant to be a continuing pop star!

**CD Disc One:
Singles**

16 A side Erl Dalby - Candy (Vanda-Young) 1972 Banner BNK4564

Mainly session musicians with Rory Thomas on piano.

15 B side Erl Dalby - Teach Me How To Fly (Sidney Barnes)

Erle: My manager in his 'wisdom' put Candy (a big voice ballad) on the A side and Teach me How To Fly on the B side but it was a big flop. Candy was recorded at Armstrongs in Melbourne with all session musicians including a whole orchestra. I know that Jim Kelly (very famous guitarist once with Kerry Biddell's first band) was on guitar. Ted Mulry was doing an album at the same time and they used those same musicians for Candy. It was all done and ready for my vocal by the time I got there from Sydney. There was a long and a short version of Candy made. No digital back then so sound engineer Spencer Lee used his wizardry to just cut the tape for the short version. If you listen really carefully to the short version you can just barely hear the glitch.

We had recorded Teach Me How To Fly at Du-Monde about 6 months, I think, before Jeff St John released it. My version was relegated to a B side but Jeff St John had a huge hit with it! Backing musos for TMHTF were the actual band members of Pyramid, Roy Giles (bass), Russell Bayne (guitar), Bob Lounder (drums) and Jimmy Squadrito and George Kent on backing vocals.

18 A side Erle Montaigne - We Were Life (E Montaigne) 1979 EMI Ethereal 13157

19 B side Erle Montaigne – Daylight (E Montaigne)

Erle on guitar, Rigel Best on double bass and Michael Rene on percussion.

Erle: Both songs were recorded at Tin Pan Alley studio in North Sydney. A large Dutchman called Steve Penning owned it and kept telling us "more balls, more balls" while we were recording. He engineered the songs. We Were Life was written about a friend Rigel Best who played on this song. He was breaking up with his girlfriend at the time. She had a 3 month old daughter and moved into our shared terrace in Potts Point and they fell in love. The break up was devastating for the bassist hence this song. Many years later when I was performing with my children at a concert in Murwillumbah, we were playing this exact song and in walked the girl about whom this song was written, with her now 25 year old daughter! What a small world.