



THIS HEAT

1972. Charles Bullen (guitar, clarinet, voice, tapes, etc.) and Charles Hayward (drums, keyboards, voice, tapes, etc.) play together for the first time in the Roddier Favourites. Charles Bullen came from Liverpool and Charles Hayward had been playing in Quiet Sun (1968-1970), Amazing Band (1970-1972), and Gong (1972).

1974. February: The two Charles form Dolphin Logic, mostly described as « a living room duet ».

1975. Charles Hayward is involved in the Quiet Sun reunion, which made the L.P. « Mainstream ».

1976. January: Charles Bullen, Charles Hayward, and Gareth Williams form This Heat. Gareth Williams had not played keyboards before. Playing with him changed the musical attitudes and the instrumental approach of Charles Bullen and Charles Hayward. Three-weeks rehearsals. The rhythm track of « The fall of Saigon » is recorded.

1976. Friday, February 13th: First gig of This Heat, in London. A piece of it, « Rainforest », will be used on the first L.P. Statement from these times: « This Heat was formed from the collective desires of its individual members not to be in other people's groups. Possible explanation for the name This Heat: different levels of intensity. Charles Bullen: « If it wasn't the three of us anymore then we probably wouldn't use the name This Heat anymore » (interview with Kenneth Ansell, Impetus).

1976-1977. Rehearsals, recordings at Charles Hayward's parents house. The repertoire expands with « Horizontal hold », « Makeshift swahili », « Not waving », « Romp » will become later a part of « Greenhangers », « Rough with the smooth » remains unreleased.

1977. This Heat meets Mario Boyer Diekuurch and work with him from time to time. He is a Ghanaian percussionist and his influence on This Heat music was immense. This Heat played with him for a few long studio sessions, and also for a few concerts (London, Manchester, etc.), the gig at Manchester Factory was maybe the height of the collaboration, but both copies of the recording were stolen in two separate incidents. Mario Boyer Diekuurch came from Chandu at the end of 1976 with a dance troupe and he stayed in London. His family had been musician for generations.

End of 1977. This Heat move to Cold Storage in Brixton.

1977-1978. Intensive studio work. Rare concerts, mostly in London, and two radio broadcasts for the John Peel show. About the I.C.A. gig (January 78). K. Ansell wrote in Impetus: « Exciting and compelling. This Heat played in near darkness, they can have barely said more than two sentences to us (the audience). Their stance bore traces of that arrogance of manner that was associated with some of the punk bands blossoming at the time, and the air was taut with that brittle sense of adventure I had felt all too rarely since the mid-to-late sixties when everyone flew hammer and tongs (and often so-

Gareth Williams
Charles Hayward
Charles Bullen

The two Charles

Photo Lesley Evans



AUDIENCE REACTION REPORT

RECORD COMPANY: ROUGH TRADE

NAME OF RECORD: Various

D.J.: MIKE APPROXIMATI DATE: 8/1

Name of Record: _____ Audience Reaction _____ Comments _____

THIS HEAT REHEAT.	VERY GOOD	'SLICE P 11 IS THE OUT I RAY THE NEXT - SHANE TAT BEST OF THE L.P. - IS UP TO STREATCH
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SIGNED: A. Kowen

DATE: ND-81

THIS HEAT
 ICA Sunday 28 October at 8.00

THIS HEAT
 Blue and yellow like smoke and cigarettes
 Blue and yellow like pencil and butter
 Blue and yellow like ink and sun
 Blue and yellow like coffee and orange
 Blue and yellow like sky and canary
 Blue and yellow like television and car

THIS HEAT
 Blue and yellow like police car and mellow
 Blue and yellow like folk music and jaundice
 Blue and yellow like ink and cornfield
 Blue and yellow like film and cost effective beer
 Blue and yellow like cat and mellow
 Blue and yellow like folk music and jaundice
 Blue and yellow like ink and cornfield
 Blue and yellow like film and cost effective beer

THIS HEAT
 494 part 1 on 9/10/82
 faded photograph

THIS HEAT
 routine enquiries
 Rough Trade, 202 Kensington Park Road, London W11

THIS HEAT
 Blue and yellow like police car and mellow
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newhat indiscriminately) into the arms of experi-
 mentation. Not that there was anything indiscri-
 minate in the music of This Heat. It was evident that
 they were masters of the music they produced.
 Slabs of sound were built up within which all
 manner of detail hiccattered, they set drumming
 vocal melodies matched with hauntingly toned,
 transparent arrangements. They ranged from freely
 improvised music on toy instruments to a song
 which they mimed to a taped soundtrack.
1979, September. The first L.P. is released. It was
 finished in 78 and focuses ideas from the first three
 years. About the piece '24 track loop' : 'It is an
 explanation of the studio' (C. Hayward). 'The
 actual performance of the piece happened on the
 mixing desk rather than on the instruments' (G.
 Williams). 'Obviously there was a large debt to
 dub' (C. Bullen). A different mix of this piece will
 appear in 1982 on the Recommended Records
 sampler.
1979, October. This Heat starts touring abroad. Gig
 in Rotterdam.
1979, December. Just after Christmas, highback gig
 in Brixton. Extreme audience reactions.
1980, January 1st. Gig in Brussels.
1980, April. Tour in Scandinavia, Germany, Hol-
 land, and France. In Reims, concert at the Festival
 des musiques nouvelles. Berroyer wrote in Liberté
 ion : 'Comme il n'y avait pas de rideau on les a vu
 insidier leur matériel. Ces trois types ont des
 physiques et des allures particulières. Pendant
 cette installation, on peut dire que c'était comme-
 ce. De les voir faire comme ça, tranquillement,
 s'éloignant, on sentait qu'il allait se passer
 quelque chose. C'est ce plus difficile à expliquer.
 Toujours est-il que dès le début du concert, tout le
 monde a été pris, que les gens n'ont pas décroché
 une seconde et qu'à la fin ils en ont redonné et
 que This Heat ne leur en a pas redonné. Palliatif
 voir à la sortie ça ne baillait pas, ça s'interpellait :
 « Alors, 'ca va ça ! ' Tout le monde d'accord. Enfin,
 ça s'était passé, on pourrait dire « on y était ».
1980, July. Concert in London (Clarendon Hotel,
 Hammersmith). This Heat were intense in the
 extreme. By the time they were done on, the
 Clarendon resembled a sauna. Three blurred fi-
 gures walked on into the coloured glare and
 plunged into the first number with such force that I
 literally jumped. Their drummer intently thrashed
 the ball out his kit, it made my head throb in time to
 the beat. Frenzied wasn't the word for the other two.
 One evil-looking keyboard player and a guitarist
 who looked like an escaped warlock doing so-
 mething nasty to us, poor defenceless audience.
 Their sound has the effect of withering all in its
 path, and at one point I was so overcome by the
 intensity and the heat, I had to get out for a minute,
 but still the assault didn't stop. Never mind the
 band on the Titanic, this lot should've been playing
 at Hiroshima. They were simply superb. (Gill
 Smith in the Melody Maker).
1980, September. 'Health and efficiency' is re-
 leased. It had been recorded in May.
1981, January. Charles Hayward records the L.P.
 'Odysseys' for the Raincoats.
1981, July 17th. Last concert (Action Space, London).
 with Gareth Williams, who stopped playing with
 This Heat a few months later.

Photo Lesley Evans

1981, September. Charles Hayward plays the
 drums for the Raincoats until February of 1982. Lora
 Logic and Phil Legg (Essential Logic) move their 8
 track equipment into Cold Storage, hereby giving
 facilities for future recordings. Recording of the
 Lora Logic L.P., 'Pedigree charm', with Charles
 Hayward on drums. Charles Bullen starts recording
 in Cold Storage.
1981, October. Release of the second L.P., 'De-
 cell'. Most of the recordings were made from April
 to August.
1981, November. Gareth Williams leaves England
 for India (via Germany) to study bhakti.
1981, November/December. Recording of 'Green-
 hangers' in Cold Storage.
1982, January. Charles Bullen starts working in
 Cold Storage, recording and engineering for him-
 self and others, learning to play the studio.
1982, April. Trevor Gornow (Boss/Vocal) and Ian
 Hill (keyboards/vocal) join This Heat. Tour in
 Holland, Germany, Czechoslovakia, and Switzer-
 land.

1982, May 22th. This Heat play at the Festival
 'Musiques de Traverses' in Reims. Evelyn Peil-
 ler wrote in Révolution : 'This Heat chante comme
 il se doit. C'est très bruyant, très brutal, les
 percussions sont en train, la base pulse comme le
 sang, et ça ne ressemble à rien. Il faut qu'on
 invente, c'est ça qui fait du bien aux habitudes.
 Musique de transe, violente, dissonante, qui joue
 les répétitions, les voix pédalant, circulant en
 parallèle à la musique, la guitare circule, méli-
 que et claire, c'est une musique à la fois austère et
 excitante, qui évoque une cérémonie lointaine, ou
 plutôt un cérémonial futur, mélange de fête tribale
 réinventée, 'révée, et d'exagération tout à fait
 contemporaine, nerts et paysage urbain. C'est là
 une musique très théâtrale, même si le concert ne
 l'est absolument pas. Les voix divergent, qui
 glissent du chuchotement blanc au cri répété, les
 chants sont longs, lents, exodés, on nous fait
 aucun cadeau, et nous de percevoir la matrice de
 ce chaos qui peu à peu devient très réjouissant, très
 tendu, dansant, les punkles dansent devant la
 scène, on comprend peu à peu comment cette
 musique de mutants n'est pas si radicalement
 coupée de tout ce qu'on a pu entendre avant, des
 Beatles aux Talking Heads, comment les mélodies
 pop et le funk jouent à leur façon, laminés, réduits
 à ce qu'ils peuvent amener d'énergie, on est
 contents d'écouter un des créateurs du rock'n'roll.
 After their concert, This Heat will come back on
 stage for the encore of the Raincoats.
1982, May 28th. Last concert for a long time
 (London, King's College). At a time when standards
 are generally low (my old shit can get a support
 slot in London). This Heat's performance was a
 blissful restatement of such simple notions as
 beauty and emotional depth. (Lynden Barber,
 Melody Maker).
This Heat discography. L.P. 'This Heat' (Piano
 Records). 12" 'Health and efficiency' (Graphic-
 varispeed) (Piano Records/Rough Trade). L.P.
 'Decell' (Rough Trade). Track 'The pool' on the
 Recommended Records sampler (Recommended
 Records). 7" 'Greenhangers/Aerial photography' (Rough Trade). 12" 'Greenhangers/Aerial photogra-
 phy/Health in efficiency' (Rough Trade).

This Heat
 + DEATH IN JUNE
 King's College 5 U
 Merchand Building
 Surrey St, WC2
 Tel: 338 7132
 8.00pm
 Friday, 28th May
 E2 00

An acquaintance said
 'You cannot pick and
 choose, you must take
 the rough with the smooth
 Take whatever comes
 along, like it or not,
 right or wrong.
 I don't believe it,
 I know it isn't true,
 We can choose happy
 we can choose sad.