





1. FLASH  
 2. BATHHOUSE  
 3. SYMPATHY  
 4. STROY CAT  
 5. In the...  
 6. TROGICAL  
 7. IN BOTH...  
 8. ZERO FLOWERS  
 9. DOUBLE...  
 10. SWEETER...  
 11. LIVE WITH ME  
 12. LET IT FOLK  
 13. QUEBEC  
 14. BROWN SUGAR  
 15. MONKY...  
 16. STREET FIGHTING  
 Steve Schaffner

TOP LEFT: EDWARD CONFERENCE, WICK & CHOP WITHIN LIFE WICK & ZYNY TURKEY THIS CENTRE, USA THE WARRIOR OCT OCT 1970

Chip Woodcock is the most famous lighting and stage designer in the history of rock'n'roll. His reputation for performance space like the most technical lighting and stage technician in popular music.

He worked with everyone from John Coltrane to John Zappa, Bob Dylan to Roger Daltrey. He was in charge of lighting at Woodstock and Monterey Pop, the two most important outdoor rock festivals of all time. He worked at venues with the Stones.

That's in addition to nearly two years with Newport, Rhode Island folk and jazz festival, on Broadway lighting design from the Rocky Horror Show to Harry Belafonte, his lighting from The Star to Grease 20th.

Woodcock moved to Australia in 1966 with his Australian wife Corinne. He is currently living in Melbourne and working as a consultant on small lighting design for the Collette Group, among other assignments.

The Chip Woodcock Collection of photos of the Stones' 1970 European tour was exhibited at the Adelaide Festival in 2002, and in Melbourne at Mater's (2003) and the Continental (2005).

He spoke with Billy Pennell for MySpace.

What led to your first encounter with the Rolling Stones, professionally?

I went to London with a couple of friends, and that was in October '64. And talk about rough as gigs. It was just two hours apart... just two hours, two days. And I decided, after seeing that, that something should be done. That was it [laughs].

Then, as of '65, I'd finished Woodstock in August and I was working from about April to August, seven and a half years from St. Augustine at the Rolling Stones office. And I had to take who this was, I thought it was just a job. I thought it was just down the road making me little savings. But I should mention the office. Well, I never did and I just continued doing what

I was doing, and I did Woodstock and as of about the middle of August after Woodstock, I did Crosby, Mills and Nash with Neil Mitchell, opening at the Greek Theatre in LA. And in the audience was Jagger...

It was M&A Jagger's secretary, right?

Actually his personal assistant, but she had come over to hang out with her friends in LA. You see she was American. And one day she called me afterwards and said, "You will be doing Stone '67". And I said, "I beg your pardon? Oh, you're in England, what a delight!"

And she's about as small as you be, I mean you can disappear but over the gripover with us other whippersnappers [laughs].

So I first spoke to Mick in September, when he was in New South Wales filming that film. And our first meeting was in London having just finished [laughs] at the Fillmore. I went to LA and rehearsal place, that was October '67, and November '67 they moved again.

TOP MIDDLE: TOTO, '70; BOTTOM MIDDLE: WICK, '70; RIGHT: LIGHTING FOR THE STONES

Tell me if this is correct. When Woodstock was an immensely successful, Mick Jagger wanted to film the Rolling Stones in concert, because they were hot as a plant, there were people turning up to the live shows in dozens. He wanted to make a film of these performing live at a live concert and release the movie, before the Woodstock movie came out. How is that pretty much what Allmond was about?

For all reasons and purposes, yeah. Allmond was December deals. And Woodstock was August of that year.

And the Woodstock movie was going to be released during 1970, so M&A thought he would get his movie out first.

Absolutely, and he had the Mayfield location there, and any number of different pick-up companies who were exceptional. But we had a little problem on the

Yeah, well as about that. Allmond wasn't the first choice was it?

No, the previous choice was a property that was, I believe, owned by a major New

York/LA consortium that had to do with Warner Brothers films. And the location people were negotiating the site and it fell through. The site at that time was on an island, up a hill, on which the stage would be placed. So the stage that was ordered all the audience would be looking slightly up. It was more than sufficient. When these negotiations fell through, they went to Allmond, and the stage, unfortunately, was now at the bottom of a hill, in a narrow amphitheatre. Everybody thought this was magnificent - we had no time there we had a day to move, to come in with another stage.

So Allmond was a stock car racing arena. That's the center there's about lots of open, you obviously the crowd has to go around something, so in the middle we were.

So how far was that from San Francisco to something distant?

Three and a half hours.

Now, how did you possibly get Allmond made to work a short space of time? It was about a day and a half [laughs].

It was very quickly arranged. Because the folks Jagger were to be security, and they would be paid with a truck full of beer and numerous hundreds of pills. Now that doesn't necessarily work the same for outdoor production.

Was Mick Jagger at fault for not wanting to pay for professional security, being the little fucker himself?

I wouldn't have said so. What he probably would have done would have been to have this over to management. They would have decided where to live. In this instance the audience decided little heights, beer and pills were the answer - but there. That decision was made by John Jaynes, security manager, Ernest George Stone San Francisco's group (the Diggers) and Frank Kelly (another local manager), all equipped to do it.



TOP: 'DOWN' SISTER 'THEY', 'WIP' NIGHT: STACEY JAMES, 1976. MIDDLE: 'THE ANGELS' STAGE, 1976. BOTTOM: 'THE ANGELS' STAGE, 1976.

was the concert when it was daylight, before the Stones were coming on — if you realize that there were going to address later?

Andy: And there's not a thing you'd do.

at were the problems?

essentially, three aspects, just coming up on the public, with loaded past speech runs that have had proved to up. And they pack quite a wallop, as most look very well known tonight... were as that.

I see this as all of my time with a good which, I'd explain the whole when afterwards, but one there was before problems. From the very first that went on [the Stones featured Jefferson Airplane they did their two sets things down too did nothing I then everyone and simply [the band]. And somewhere in the middle of, Marshall Marra was called.

to did you go to talk Jagger or the Stones people, prior to their being killed, to say, 'Look, it looks like there may be possible trouble tonight, in case of 9/7'?

No. That was not my job. It should have been but it wasn't. All I was doing is fortifying the area in the best of our ability, and lighting it.

to did the Stones have any input with you, did they just leave you to do everything?

No input whatsoever, in any area at all. From '69 through '73, I was to go completely. I had absolute design autonomy, doing whatever I wanted to do. The only time we argued to get into difficulty was what they considered to be overexpenditure on set or on lighting.

Now, just out the scene for people who have heard about Alamo, by the time the Stones come on, the Hell's Angels were totally out of control, is that right?

Yes, that's quite true.

And there was violence happening consistently with confrontations between members of the audience and the Hell's Angels.

Alamo, and practically the same confrontation with acts who spoke up and called for some reason to prevail. [Blurry Radio from Jefferson Airplane was broadcast out.]

OK, the Stones come on stage, there are Hell's Angels on the stage, surrounding the stage, and a number of the audience, Marshall Marra, is stabbed to death by a Hell's Angel, who claims Marra had a gun pointing at the stage. Now, were you aware of anything of what had just happened?

Oh, no, only that I had heard very clearly after that there had been a stabbing. And the concert was therefore then cut short after 'Street Fighting Man' used to be started three times, and then Jagger's famous plea, "I believe, children, I'm out". They get back to the helicopter and fly.



TOP: 'WICK' WITH, 'THEY', 'WIP' NIGHT: STACEY JAMES, 1976. MIDDLE: 'THE ANGELS' STAGE, 1976. BOTTOM: 'THE ANGELS' STAGE, 1976.

to where were you when they left? Did you have to stay and clear the stage and do all the things that someone in your position has to do?

Oh, absolutely.

Is that when the confrontation with one of the Hell's Angels occurred?

What happened was, the stage rig was the last thing to leave, because all the other equipment had to be taken off of the rig. Which is the grand people rig with the big white net which you're aware.

the stage during the performance...

Now, I went to sleep to a trailer about two o'clock in the morning, and I woke up at seven, and went back to complete our duties, and there's the rig on a jerry-rig track, with half of it on the road, and the rest of it leaning over the back. And there's two choppers in the track. And the track starts to turn, so I grab the back of the rig, and the track leaves...

Who was driving the track?

One of the Angels. And I'm hanging on to the rig, and unfortunately, one of the Hell's Angels the track as well. I had 15 minutes of reasonable conversation with someone who was equally as good as I was, and then I got whisked with a good out. The next day, without major denial assistance, I took a case of beer, and I appeared at Kenny Rogers's live show, and I was the rig back.

It was the last Angel in the 'San Francisco area.

to what happened?

Yeah, I got the rig back. Then I went to the hospital.

All right. Now, the Alamo concert got terrible publicity because there's a death, and it's probably the end of the dream.

Yeah, because that was the beginning, then Woodstock was the culmination, and the next successful, unfortunately that ain't nothing to do with money, because it

ended up being totally free. And then Alamo was the pull of the plug.

Now, after Alamo, the show just called on after a short break.

As of March 26, 1970, we started at the Vancouver city hall, called 'Suzanne' from 1970, which was 19 locations, and 20 shows. From August 29 to the end of October. And we did a 'jazz' on March 26, we did George in August, and we did 118 in March. So they just called right on.

to Alamo because just another show for them. Think of the show, but something they just got while it continues what they do.

They were there, were in another country, they felt reasonably well isolated, the depression was so early, somebody was going to get something for something, and they went on doing what they do best, which is we were really cheating up after themselves.



**MIKE LEPE: CHOP & COOKING, AIRPORT DEPARTURE LINGER, 1970. MICKY LIFE WAS EXCITED, COOPERATED, '70S  
BAND 'WILD HORSES' LYRICS.**

is what was it like on the road with a band as huge as the Rolling Stones?

Yes of the problems is, you begin about real low and make. And you're almost in a kitchen where you're about the low.

You have to be very careful when you make your team that you bring yourself only to some sort of middle. Because if you continue to eat there you and hang there over the edge of what happens, I didn't work well with your personal things.

Is that why there are so many tragic tales of musicians who are part of huge rock'n'roll bands that never get back to my personal sort of existence, really to be that some moments away from the rock'n'roll scene?

Yes, because. And if you don't have a center or you don't have structure or you don't have experience or talk who really bring you back and release you a center you that you're doing to get it, that you're, well, bring back either

contemplating another road or ready to make a living in another way, or being a community-in-community in which you live and making the appropriate contributions, or if someone hasn't released you of that, you can be in deep shit. And many people have been.

Now, after the success of the UK and European tours, you then worked with the Stones on their Pacific tour in '73. Was that another huge success? Had things changed much, in your point of view, from doing ill-fated in US, to that Pacific tour?

Oh yeah, but what you must understand is that it was my last tour. I did that tour in '73 and then the Madison Square benefit for Nicaragua.

That was the one that was organized by Gloria, right? There was a terrible earthquake there. It was like a pretty good about those things...

Yeah, when your partner has decided it would be a nice idea to the city of New York,

you as much as they possibly could to Nicaragua, you might as well follow suit. And he was headed by her. He probably thought she was the best thing going. She was a lovely lady. We did that benefit for 1976, 1977 at Madison Square Garden, and then 21st and 22nd of Jan, we went to Honolulu in preparation for Australia, New Zealand and on to Japan. We were directed exclusively to Honolulu because of visa problems.

If wasn't a state of America there, was it? No, had a genuine conviction of mine to Canada, or Vietnam, or France, because of Australia being a Commonwealth country where I was treated with maximum precision, while receiving, after Monterey Pop, into Canada. I haven't been forbidden entry. But what I had done prior to that time was, after the American tour I had done the advance for Paul McCartney, so all the Australian tour had been properly advanced and diagnosed done. All the visas had been checked out, all the



**MIKE LEPE: THAT WAS THE TOUR, MICKY LIFE THOUGHT YOU WERE EXCITED, 'WASTON' 'SUCKER' 'COOPER', 1970.  
BAND: SAN MCCARDLAND OFFENSE (FORMER) AND OFFENSE BY JOHN PEARSON, DESIGN CONCEPT BY BRIAN CLIFT & CHOP MONKEY.**

alternatives had been programmed. But by the time I got to Honolulu, because of my conviction and my over-exposure with the set, which cost forty thousand dollars [laughs], I found a layup in the accounting firm, and all I did was present them with evidence that I was going to hold the set. And that was an expenditure they thought was excessive, and then argued with my inability to get a visa, because they would only give me otherwise a visa, so they gave it to Keith, and I couldn't understand why I wasn't chosen [laughs]. As a result, I didn't make the tour.

How did you feel about not being able to make the Australian trip, and having your services covered at the time? [Laughs] Well, I did hold my elbow out, as I normally would have when I was writing on the edge of the piano, because I always worked on stage right with Nicky Hopkins or whoever the pianist was. That was my sort of lighting control, because there were many other duties to be performed during

the performance. So I used my arm out to indicate, and I had my head on and [laughed] took my picture and they had it show up and when you get to Honolulu, I was still there with my elbow on the piano, and navigation came and started my photograph [laughs].

Yeah, I was pissed off. I really wanted to do it, I mean I'd set it up.

Those four years, '69 to '73, were they four of your most responsible years, working with rock'n'roll bands?

Yeah, the big world was over here because we were always in the same place. Traveling with that amount of equipment at that time with the Stones was very tiring, because it was an exorbitance to show for that period in production development. But the reason they left in '73, I ended up convincing to Peter Cobble, I went to work with Stephen Stills. I didn't have much trouble getting other work. In '74 I was contacted from United States Artists, which meant I was a member of the union for

design, then I ended up in Paris to do the 60 European tour. And then Ricky Stone came in '74 to LA.

Which you got a huge construction for. Yeah, and they ran for some Michel in the Western States.

So, when you were on the road with the Stones, were they accessible? Were they the sort of people you enjoyed spending time with?

I used to hang out with Charlie and Bill. You see, these people had a job to do, and their job of touring, performing and doing of all promoting for their affairs, when the money was really made because no one made much from touring at that time, that was their primary responsibility. All of my stuff from the UK who traveled with me on all the same years, my specific instruction to them was that we would be compensated by our albums. Unless you were invited, there was no way we would start hanging up in the middle of something, and that is that is the principal or one of the



TOP: DENISE WICK, TOP RIGHT: DENISE WICK, BOTTOM RIGHT: WICK & YOUNG, TOP LEFT: DENISE WICK

... They had things to do, I was in a room where they [communication] and it would... good idea to have them... wanted to hang out, they'd [laugh].

**Was a [handwritten] sketch of Seattle Main?**

... absolutely delighted. Quite a... a man love was just. Shirley... his daughter was one... didn't love out. Just a real...

... extremely difficult man to... love, his wife at that time... liked.

... thing, good plays, even a... I understood his departure... was and Denise Wick's... a major blow for him, and... y was after that. But there... it's not negative I could... be to him.

**Kath Richards?**

A lot of a man. Keith's influence with the Stones is astounding when you go to play. It's to be a victim. But, I would imagine, all the other shit he had to put up with in order to play at these shows outweighed his benefit. Hence a problem for us, because all we were was the support group, and our problem was, if you don't like them, what your love [laugh].

**Bill Wyman?**

They liked. He always traveled with his partner Anna and her sons (two, two grandchildren before). Fantastic family, but rarely hanging out.

**Sam Brown?**

A lovely man. He really had love for me, because he was the original travel driver, both out of London, and he would buy the hamburgers and chuck them in the back, and everyone would go off to the gig with what looked like a picnic. We thought that all this production was just shit, this was really unnecessary.

**Mick Jagger?**

I enjoyed him. I had to read a broad apology to him for bending his finger by showing a photographer at him in the office [laugh]. The US Circuit at Allen Berkman had to read an apology to Michael Phillips for bending his finger, and yammer never to allow the same system to do that again [laugh].

**Why are they still one of the most successful [sic] bands in the world, and why have they maintained the enormous popularity that they enjoy today?**

Because the energy as a performing entity is amazing. And the music is exquisite. Mick knows how to arrange. Whether it's a Jagger/Richards or just a Jagger, he knows the sound that sets the hook, and when the hook is to you, because of the simplicity of the music and the stability of many of the live sets and things like that, you will not be misled.

For info about the San Francisco Diggins - [www.diggins.org](http://www.diggins.org)

## CHIPMONCK HIGHLIGHTS OF CAREER

### PRODUCTION & STAGE DESIGN/LIGHTING DESIGN & DIRECTION

Seaport Rhode Island Folk Festival (9 years)

Seaport Rhode Island Jazz Festival (9 years)

Wendover Pop Festival

Woodstock Music & Art Fair-Live NYC

Concert for Bangladesh with George Harrison & Bob Dylan (concert & film)

One to One Concert with John Lennon & Yoko Ono (concert & film)

Ladies & Gentlemen, the Rolling Stones (concert & film)

The Rose (film starring Bette Midler)

Shine Madness (film starring Bette Midler)

### ON-BROADWAY LIGHTING DESIGN

The Rocky Horror Show

Bette Midler's Divine Madness

Harry Belafonte

Neil Diamond

### OTHER NOTABLE LARGE EVENTS

Abolition Fight in Kitchawan, Lake

Carole King in Central Park

Frank Sinatra at the Hollywood Bowl

Master of Ceremonies

Texas Pop Festival

Atlanta Pop Festival

Louisiana Pop Festival

Las Vegas Showrooms (lighting design & director)

Paul Anka

Susan Anton

Tanya Tichter

Edie Sedgwick

Vin DiMarco

### TOURING EXPERIENCE

#### THE ROLLING STONES

5 years as production designer, tour co-ordinator, lighting designer & director

#### BETTE MIDLER

3 years as production designer, lighting designer & director

#### NEIL YOUNG

2 European tours and 1 Japanese tour as production designer, tour co-ordinator, lighting designer & director, tour & travel director

#### GEORGE BENSON

Japanese tour as lighting designer & director, tour & travel director

#### CROSBY, STILLS & NASH

European tour and 1 Japanese tour as lighting designer & director, production & tour & director

#### MIRIAM MAKEBA

Africa, Europe, Asia, Israel, Australia

#### PETER, PAUL & MARY

Europe, Australia, USA

The Byrds

Janet Joynt

The Doors

Jim Henson's

Just Minded

Laura Nyro

Patsy Cline

Wick Springfield

### STAGING & SCENICS

1984 Olympic Games - Los Angeles

Michael Jackson

George Michael

The Beach Boys

Pope John Paul II's pastoral visit to Los Angeles

David Byrne - Glass Tendon tour

Kenny Loggins & Michael McDonald

Neil Diamond

John Cougar Mellencamp

Frank Sinatra, Atlantic City

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## CHIP FISHES OUT TREASURES

"It's never been sold" Chip Monck himself as he appeared in the *Shogun* journey.

He had produced or was manager of his time with the Stones. Images that hadn't been seen before, just that hadn't appeared in his exhibitions in Melbourne and Adelaide.

Exhibition he unveiled his personal DVD and pulled out envelopes, photo albums and photo diaries. His jaw dropped as he revealed a hand-written set list from 1970, complete with stage-glassing. "White noise, I believe," he interrupted him for viewing necessary.

Mid is a hellacious production starting with Chip, lighting rig, Fink and Anka and Malin on the line.

Since building his own photo, film and video studio, he's been shooting a wide range of social stage shots. The content for *Shogun*, Communications (filling extra-curricular time at the Shogun Club when Keith was first known for a referendum gig. With others at beach, festival and gig settings.

We had to do three parties. So we gave them the space they deserve.

Midler presents from a unique collection of memorabilia, all brought from the original tour photos on from Chip's private framed collection. Some are from his collection, others from his collection.

We hope you like them as much as we do. Eddie Cash



**CHIPMONCK**