

HOT WACKS 16

Kenny Rogers



SPIRIT

20p

HOT WACKS

Hello..... Well, well, the return of the Wacks. At long last I've managed to find the time and money to put a couple of issues together. If you are a subscriber, you should be holding double-issue 15 and 16 (BOMP did it with their English Invasion issue, so I'm not the first.) and a four-page album review insert. If you're not, then you're obviously not subscribing to the world's most erratic bi-monthly.

Hopefully, the Jan & Dean is of interest to you all. It's certainly an interesting comparison with the Beach Boys discography. In terms of real chart success and longevity the Beach Boys have it hands down, but there's a humour and feeling of innocence about Jan and Dean which probably adds to their appeal. I mean, at the peak (or near) of their recording success they were still basically two college kids, fitting in periods of study for their diplomas or whatever in between recording sessions. Can you imagine that today? Johnny Rotten; going to night school or technical college between bands. I thought not.

The Spirit interview must, at long last, tie up all the loose ends of their story. It's good to see them still plugging away and I look forward to catching them when they come back again this autumn.

Before then however, is the BIG one, Dylan at Earls Court. I don't know about you, but I'll be there,. I queued for 8½ hours to get my hands on a bunch of tickets. It was a strange feeling, actually queuing up for something worthwhile instead of the usual freebies arriving thru' the mail. Despite my falling asleep during the Rolling Thunder film on the Whistle Test (in all fairness to Dylan, it was Joan Baez that induced me to sleep} I have no doubts that it's gonna be a magical evening (or six magical evenings.). His new album is to be called STREET LEGAL - whatever that means - and will coincidentally tie in with the concerts. With Scotland winning the World Cup AND seeing Dylan it should be a month to remember.

What else has been happening then? Let's see ... ZigZag fans may know this by now but if not, the mag has been sold by Graham Andrews to Time Out apparently. Issue 84 will be his last one. First word is that TO will keep it in the same format for the

time being, but obviously their influence will soon be brought to bear on it. I think however, that we owe Graham a vote of thanks for rescuing it after issue 57. It's a shame that despite his increasing the sales to their present level it still wasn't financially worthwhile enough for him.

A new Omaha Rainbow popped through the letter-box the other day (issue 17 - I'm only one behind you again Omaha, but I'll be in front again by Christmas, you'll see) Featured are Delbert McLinton (with a neat new album on Capricorn). Roxy Gordon, a bit of a departure with Johnnie Allan, Carlene Carter and Ricky Scaggs of the Hot Band. As good as ever and available from Omaha's abode or via the Ezy Ryder mail order. Oh I forgot, John Stewart's in there too.

Many of the recent articles in Omaha are reprinted from an excellent American C&W paper called "PICKING UP THE TEMPO" which is available from Compendium for about 50p including postage. Worth looking out for.

I won't dwell too long on recent records as most of my current playlist is in the review supplement. They'll most certainly be out as you read this but I can't wait to hear the new Tom Petty, the new Mink De Ville, and of course Dylan and Bruce Springsteen's upcoming goodies. I think now, in the aftermath of the new wave thing the good has definitely been sorted out from the bad and the scene has settled down. It's certainly re-vitalised but the Stones as still around despite J. Rotten's boasts of a year ago. Most of the new wave fanzine entrepreneurs have used their overnight success to get recording contracts or jobs at record companies. Good luck to them - it was a pretty interesting year.

In the little space that's left can I appeal to anyone who fancies doing a bit of writing to get in touch. I can publish regularly as long as I've got enough material. So articles/discographies/label listings/interviews/overviews/appreciations/epitaphs/photographs/illustrations are all welcome as long as they fall in the HW field. All I got from my last appeal were a Redbone article and a B. W. Stevenson one (the author of which still has my "REDNECK ROCK" book. Can I get it back?)

That's it for now, keep them letters rolling in. I really appreciate them even tho' it takes a bit longer to answer them all these days.

BERT. HOT WACKS 16 JUNE 1978.

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SPIRIT

One Of The Spirits Came

And Went

Barefoot Servants Too .

I guess Spirit's sudden arrival in this country in March took most people by surprise. Certainly in my case there only seemed time to throw a few things in a case and prepare for an ordeal of eight hours of British Rail's hospitality, heading for London first and then out to Colchester, scene of the band's first gig at the University of Essex. Not an ideal gig by any means - the auditorium was originally a converted car park! Nevertheless it sold out and judging by various peoples desperate attempts to gain entry, fever was running high.

Arriving in the dressing room I found the only signs of the band are to be seen on a blackboard running the length of the room, where large chalk figures read "Welcome to the Time Coast". The only guy around is the band's tour manager Mark Leonard. Mark had previously worked with Crazy Horse and the Runaways (with whom Spirit toured the States) and was also helping out the Curtis Brothers. "You won't believe this," he says "but the first band I ever saw the the Red Roosters. That was at a little High School dance in LA. "Hey, who produced this programme?" he asks "because there's a lot of inaccuracies". (The programme price, incidentally mysteriously increased for the Rainbow gig).

It's not long before the band arrive and begin to work themselves up for the gig. Cass, dressed in his characteristic black, takes off his jacket to reveal a T-shirt bearing a thunderbolt on the front and the word "Cosmis"! across it. As is customary with him he begins practising drumroles - on a stool (which he limbers up on before every gig). Larry pumps out the bass riff for "Sunshine of Your Love" on a practise amp and Randy runs through a couple of previously unheard acoustic numbers.

It's not long before the band slip through a side door and on to the stage to wild applause from the 1,000 or so people who pack the auditorium. It's hard to believe the scene taking place before my eyes - but there it is. The band are

giving it everything - and they're tight. Their closeness isn't just musical either. After the first number Randy reaches over to Cass to shake hands and they grin at each other. The family that plays together. They played almost the same set as the Rainbow the following night. They included old favourites such as "All the Same", "Mr Skin", "Nature's Way" (naturally) and slipped in a couple of new numbers "Looking Dow From a Mountain" and "Hollywood Dream". What was most striking was the spectre of Hendrix which hung over the proceedings. "All Along The Watchtower", "Hey Joe" (and also "Stone Free" at the Rainbow) proved the most disappointing aspect of the show. Musically and visually those songs were very exciting but Randy certainly does not need to prop himself up on the Hendrix catalogue. He has enough ideas of his own and he is only cheating himself if he is going to retreat Hendrix's ground. That being said the Essex show climaxed with a dynamite version of "Wild Thing" (don't know if anyone managed to tape that night but I'd be glad of a copy, if only for this song). I found this gig the better of the two I caught mainly because it was small, cramped and hot. Somehow the Rainbow still gives the idea of being a "Show" and a smaller venue seems to be just a rock band playing for the sheer hell of it. However at both venues Randy waded out into the audience in an effort to break down barriers. Which, after all, is much of what Spirit is about. After the gig they all went out of their way to go back and talk to the fans. Before heading back for London all three of them stuffed themselves into a photobooth to take a series of horrifying photographs! This, Larry insisted, formed part of a long Spirit tradition.

The following lunchtime Ed agreed to talk to me and we met at the Hotel Metropole. Ed really is a gent. Genial and cultured, he chatted at length about the band's music and ideas, never forgetting the basic courtesies that many of today's rock musicians seem to think they are above. Here, more or less is what we chatted about and if things occasionally seem to take in a broader spectrum of topics then take that as an indication of Ed's wide-ranging ideas. Also putting Ed in the hot seat was Pero Sargeant, a long time devoted fan of the band, whose additional questions have been run together with mine in the interest of clarity.

Bakersfield to L.A.

HW. I'm interested in your initial experiences in the jazz world. I gather you began playing in Bakersfield?

EC. I spent my early years there. I was born in the SouthSide of Chicago but I moved to that area when I was around nine or ten.

HW. When did you begin playing?

EC. I first got into music when I was thirteen although I played my first professional job when I was fifteen and that was in what they call a 'pub' here - and I got paid 50 cents! I was playing polka. That would be about 1939.

HW. I believe you were in a negro big band for a while?

EC. I had played with small black groups in my home town. I enjoyed playing with them because they just seemed to have more fun. The Whites never seemed to really enjoy the music. I wanted to have fun. I didn't want to be serious. It's one thing to be schooled in classical music with a symphony orchestra...but I feel you should play music for good feelings. It shouldn't be like work...you know, when you're reading the notes and you're hating every second but you're very good! The musicians of that time that I had more fun with were musicians who played Dixieland.

HW. Was there much of a stigma in those days with having a mixed group?

EC. There weren't many mixed groups. You saw, once in a while, an all white group with one black who was very, very good who got to play. But he had to be better than everybody else. As far as the blacks were concerned, if you played good and had a good time then you were a real nice person. That's all they cared about. There was less prejudice.

HW. What was the first 'name' band you played with?

EC. That would be the big band I played with in Los Angeles in the Fifties. That was called the "Snake" What Band, "Snake" White being the leader and trumpet player. He was black but it was a mixed band. It was a lot of fun but we didn't work too much because it was a 22 piece band. It was jazz and dance music.

HW. I suppose there were a lot of famous musicians in LA at that time that you played with people like 'Cannonball' Adderley.

EC. Yeah. Dexter Gordon.. In fact when we were in Germany Dexter was playing in a club in Cologne where we were. Some friends took us out to a club one night, it was called

"The Subway" and it was Dexter playing! I hadn't seen him in over 15 years. Actually, when we were playing in Germany, in Essen, we did a television special with Dickey Betts and Mother's Pride. The show started about 11.30 and went on 'til daylight, five o' clock. There was an audience of around 5,000 people in the hall but when it was televised 25 million people saw it. That was live in colour, in stereo and went out to 7 countries.

HW. What is Spirit's status in Europe at the moment, I gather you're very popular?

EC. We've always been very surprised by the amount of popularity we have because we figured it had been a long time and people forget...but that's O.K., That's normal..... (There follows a discussion on why Spirit's music seems to have endured, and is still liked)...When I got the idea for the band a long time ago, I coined a phrase 'bridging the gap' which described what I wanted to do. I had been playing jazz for years and was very unhappy with the whole situation...

HW. In what way?

EC. Well, maybe I'm an idealist and I don't lack in my own prejudices. I think we all have them to a certain degree. Basically, I'm for the underdog and I like to see everyone get their fair share. But in jazz at that time, around '63-'64, I found in the musicians a lot of the things I don't like in people. Maybe it was the pressures of the society around them that meant they were put-upon, but in my feeling you should be individual enough and be positive. Just like, during world war 2 in the ghettos of Germany with the Jews when all those terrible things were happening, the people who survived were those who were positive and really believed they were going to survive. The ones who felt it was hopeless gave up internally and so the energy forces that can really suppress you took over. We all have our demons - fear, anger, hate, jealousy etc - and our allies are truth like, am I really a bad person? Is this really how it is with me? No, this is the way I grew up. Parents, people around, social situations of that time say "you're no good. Why can't you do something right? You're always spilling something! You're so dumb and clumsy!" They're saying this to a child and he's fighting those things. As he grows he's going to have to overcome those things.

HW. Talking of being positive, it strikes me that the band are very close, and it's much more than musicianship.

EC. I think so, but there has been a lot of times when we've slipped and when we resort to the same things we're against. It's like saying "this dumb audience they don't know anything." They don't care anyway. How come they didn't like it tonight? That's because they don't know anything". No, it's not true. It's because we weren't doing it. We may have played very well but we weren't giving it. There is no such thing as a bad audience. Anybody that pays to come and see you, or doesn't pay but just comes, does so for basically one reason. It may be that they like the other group and they're going to hiss and boo at you to make their group look good. But

if you're on and you show them that you're real and that you care about them, about yourself and your music, that they paid the pounds to come, then the people like you.

HW. Going back to the early days in LA. I gather you played with a lot of well-respected musicians.

EC. Right, not steady though, just a little bit here, a little bit there. I didn't play with Thelonius Monk. I knew him. He'd come into the same club I played and if he felt like it he would play but nobody would necessarily play with him. But sometimes with him being black in the modern jazz field...the blacks could be just as prejudiced as the whites...And Monk, if I was in this club with a lot of white and black musicians, he would not pick me because I was a white musician. He would pick a black one. He was doing the same thing that we do.

HW. It's similar to Miles Davis' attitude in discussing Hendrix. He always maintains the best band was the all-black one with Billy Cox and Buddy Miles. Whereas most people would accept that the first band with Mitch Mitchell and Noel Redding was the better.

EC. That's right. But Miles comes from the same era I told you about, of putting other people down and telling them they were nothing, whether they were black or white. Because when Miles was starting out some people would not even let him get on the stage to play. He was angry, and who's to say it was not rightfully so? It's my belief - and it's a common saying - that two wrongs don't make a right.

HW. You might say its human nature, though....

EC. Perhaps, but not necessarily. It's not necessarily human nature in every country. I know from what I've read and the people I know who study, like my wife Beverley, who has a masters degree in social sciences, and we often talk about these things, that there are people in other countries who do not react the same way. But that's some of the things that made it so difficult for musicians because the jazz musicians felt that society was against them, black or white,

and so I found that many of these musicians were very unhappy people to begin with.

beatle bones 'n' rising sons

HW. What made you set your sights on rock music? Were there any rock musicians at the time who made you feel that this was going to be your new direction?

EC. The Beatles.

HW. So would you put your change down to the early '60's climate and the beginning of the Beatles era?

EC. Well, I was playing in rhythm and blues bands in the early '60s....people like Chuck Huggins, local LA R 'n' B bands who weren't big names but played just as good....

Johnny Otis....

HW. Did you ever play with him?

EC. I played with his son, Shuggie. He was pretty young when I met him.

HW. I saw him when he was eighteen at the 100 Club with the Johnny Otis Show. He seemed to be very Hendrix influenced.

EC. I'm glad you mentioned that because when I met him, his dad whom I talked with, was very concerned about having Shuggie make it. But when I first saw Shuggie he reminded me so much of Jimi and Randy. It was like twins, they dressed the same, the hair was almost the same and his attitude - you know, hell play if he felt like it - was just the same. I almost laughed, because he had no idea, he didn't know what was happening. That was my contact with Shuggie. The main reason I got away from jazz and went to rock 'n' roll was not only The Beatles but also because of the attitudes of the jazz musicians. Prior to 1959 I had not shaved my head and I was very much disillusioned with jazz because all these good things I'd heard about jazz - that it didn't matter what you looked like just as long as you played -



just weren't true. It wasn't that way at all. I was very disillusioned with that whole idea because I saw people who would not let me play because of how I looked.

HW. You mentioned shaving your head there, is that of any particular importance?

EC. Yes, it was important because I began losing my hair when I was sixteen. In those days having a lot of hair and nice teeth was very important. If you didn't have those things you were nowhere! "I don't want you to be in my group because you don't look good". So I was losing my hair and my teeth weren't in good shape - I had cavities all those kind of things. You couldn't get on stage looking like that, they'd throw you out of the place! A friend of mine said "you're never going to do anything, man, it you're afraid to get out there and get it on. All you do is sit at home and practise". So he says "Why don't you shave your hair off, man? At least you'll be different!" So I did it,

and it was pretty scary, because in 1959 people weren't doing that! All the jazz musicians thought I was weird. I was so disillusioned with American musicians that I wanted to leave for Europe. So in '65 that was what my plan was, and a friend of mine, who was a jazz bass player, came by and said he was in a group that had just formed that played blues and rhythm and blues and needed a drummer.

HW. That was the Rising Sons?

EC. Yes, but I really wasn't all that interested but I went ahead and we got together.

HW. Had you met Ry Cooder before?

EC. No, not before the band had formed. I didn't know anyone in that area at all. The only blues people I knew were musicians who played 'jazz blues' not 'blues blues', the old time blues. There was a lady singer I played with a couple of times called 'Big Mama' Thornton.

HW. The lady who wrote "Ball and Chain"?

EC. Right. I played with her a couple of times, as I also did with an African singer called Layaiti Mabulla. That was where I met Randy. When I was playing with the Rising Sons. His mother brought him down to see the band.

HW. Did he express any interest then?

EC. He didn't think it was too hot. He was only 13 or 14 and the impression he gave was that he wasn't impressed.

HW. Were you on the first sessions for the Rising Sons Columbia album?

EC. I was on "Candy Man" and some other songs. There were two sessions recorded. One, which I played on and there was another which Kevin Kelley played on. I don't know which one was which.

HW. What was the reason Columbia didn't release the album? Presumably it was because the group had split and there would be no one to promote it?

EC. It is my feeling that the reasons were this. The Rising Sons were a very exciting musical band, very innovative, strong and different. They were very popular in Los Angeles, very popular. People would go absolutely crazy because at that time Taj was very much a sex symbol. He would jump on the stage and go crazy. He was only a young man of 22 or 23 then. And Ry, of course, was a sensational young guitarist.

HW. Did he have much of a reputation then?

EC. Yes, he was considered one of the best guitarists

around. We played electric and acoustic sets. Taj would play some things acoustically and we'd play behind him, but quietly. The band was very successful musically and the people like it very much and it could have been, I think, one of the biggest bands in the world. At that time the record business was in a certain place and the band was too controversial. The record people who were interested didn't want that kind of thing because they were afraid of it. They didn't understand it. Musical image was moving a certain way and this band would change all that and make it very difficult. The companies would have to change their ideas. They scared companies who were used to doing it a certain way. And when I left the band because I hurt my wrist, Kevin came in. He was young and a drummer more into straight rock 'n' roll. Period. What Columbia wanted to do was turn the band around and make it more rock 'n' roll. That would be easier for them to sell. There weren't all those different roads to go like there are today. They tried to change what was happening to something else and in the process of doing that took what was - and then there was nothing. There was not even good rock 'n' roll. It left bitterness, confusion and anger. It was such a shame.

HW. How long was the band together?

EC. I was with them a few months but I'm not sure how long Kevin was with them - not too long. I listened to some tapes, some playbacks of what they had done after I'd left and it was just kid's stuff. It wasn't anything lasting. No different from any other band on the street.

HW. Have you seen Taj since those days?

EC. I see him once and a while. I've had him up to my home in Colorado when he was in town playing, and Ry I

haven't seen in years. The last time I saw him was in a Hollywood studio in 1969. We were recording and he came into the studio to record with Bobby Darin, I think.

(From there we cut back to Ed's New Jazz Trio which he ran in the early sixties).

From '61 to '63, although I played with a lot of different groups, I helped form this group and played in it. It was a trio with a piano player from New York, Martin Siegal. Martin is still in rock 'n' roll and he produces, writes and plays things like jazz rock. He's a good writer and performer with a lot of potential. The biggest thing that's held Martin back, and it's always held Martin back, is Martin. If Martin can re-align himself, and I hope he does, then he'll go. Cary Marker, by the way, was on bass. Before that I had a trio with Roy Ayers, just vibes bass and drums. No, there were no records. At that time there were so many young musicians and so many new groups around you didn't think about recording. Today, many groups you haven't heard of have got records. That's because they have people who are trying to get them going and they get money together to make a record. Then, in jazz, no way did that happen. So a lot of good music and musicians went down the tubes. One group that stayed together through all this, a group that I knew, and we played in a lot of different places together (our individual bands that is) was a band that started out in the L.A. area playing San Berdino and Riverside as a rhythm and blues group to make money to survive in the '50s. That was a group called the Jazz Crusaders. And then there were certain people that we played with, like Roland Kirk. When he came to the West Coast and no one had heard of him. He was playing all these horns and, of course, we really liked that because our group really liked that avant garde stuff. We had a chance to play at an after hours session, after he'd heard our group, so we played a gig together, and that was a lot of fun. I also played with people like Zoot Sims.

Jimi and New York

HW. Can you give us some information about your first encounter with John Locke's New World Jazz Company?

EC. Well, I played with that group before John did. You see when I first met John he didn't play at all. He used to come round and watch us. The New World Jazz Company changed into a different name after I left. Gary Marker, the bass player with the Rising Sons was also in that group. We had a tenor sax player, an alto player who had a famous father - but I can't remember his name now - and a vibraphone player named Dick Turner whops a postman now. Anyway they played together a while and I left the band and they reformed I guess and that's when John played with them. They played up in Topanga Canyon in '66. After I came back from New York, that's where Randy met Jimi, I saw John again.

HW. Can you give us some details about Randy meeting Jimi. The apocryphal story is that they met in a pawn shop.....

EC. Yes, That's when he was called Jimmy James...

HW. Evidently the rhythm section of the Blue Flames wasn't too hot...

EC. Yes, I guess Jimi was friends with them and they'd come out from Texas. They didn't have much experience. I can't remember what their names were although I played with Jimi and the band a couple of times. Jimi and Randy were really the whole band.

HW. Do you know anything of John Hammond's involvement with them? (Hammond is quoted as saying the following. "When my job was through at the Gaslight, Jimi and I got together and worked out with a little group he had. There was a guy in his band named Randy Wolfe and called himself Randy California and formed this group called Spirit and he was fantastic then playing slide guitar. I was just playing harmonica and singing because those guys were heavyweight guitar players. Jimi did one solo number, a Bo Diddley tune, "I'm A Man", I think. And he did it real good and he did it the way I did it off that album" ("So Many Roads" on Vanguard VSD 79178). Anyway, we rehearsed and opened about two weeks after that at the Cafe Au Go Go. We worked out there for two weeks, and it was fantastic. Everybody-Who's Who - came to hear us....")

EC. I played a gig with John Hammond and that was at the same club Jimi and Randy were playing. The Cafe Au Go Go. Jimi and Randy started out in the Cafe Wha? (Back to Hammond. "...My friend who was working at the Players Theatre MacDougal Street right next to the Cafe Wha? came over said, 'John there's this band playing downstairs that you've got to hear. This guy is doing song off your album, and he sounds better than you! I went down there, and he was playing all these tunes off this album I'd done called 'So

Many Roads' and he was playing the guitar parts better than Robbie Robertson had")

After that they went to the Cafe Au Go Go and that was where Chas Chandler saw him.

HW. Who was singing then, do you remember?

EC. Well, I think Jimi was and maybe Randy. Randy was playing bottleneck mostly. I said I'd played with Hammond but that was just two nights doing a guest spot. I was playing mostly jazz around New York City at that time but this was a guest spot, sitting in with Tim Weissberg on flute and others.

HW. Was New York very different from the West Coast?

EC. When I was there for the first time in '63 I liked it a lot because it was very Bohemian. It was the tail end of Bohemianism - there was more of a neighbourhood kind of thing. When Randy and the family moved back to New York it was with the idea of putting some money together and go to Europe and live. We played there in '66 but prior to that the Rising Sons had gone, the Red Roosters had formed after that (and we had played around eight months in Los Angeles as the Red Roosters). Things were going pretty well with that but Jay and Mark wanted to go and do some of their own trips. So we went to New York....Randy had lost his guitar that was the reason he was in the pawn shop. He was looking for a guitar because we had shipped his - it was a Guild, I think - rail express and it just got lost.

HW. I gather that when Hendrix returned from his phenomenal success in England he had tried to fix up for Spirit to tour with the Experience.

EC. I don't know, but that would have been nice. Jimi, as far as I know was a very nice person, very quiet. The nice thing that Jimi did for Randy was when The Experience came to Los Angeles for the first time. We knew about him happening, but that was it. But one night there was a knock of the door of the house - and we were living in a pretty funky neighbourhood down at the beach in Santa Monica - we opened the door and there was this uniformed chauffeur and a big limousine out the front and he says "Is this where Randy California lives"? I said, "Randy, there's someone here to see you". The chauffeur says "Jimi Hendrix is having a party and he wanted you to come". I thought that was very nice, him remembering, because he didn't have to do that. So we got in this big limousine and we were driven to Beverley Hills. It was a very impressive party and we met Jimi again. There was a lot of people there, musicians and show people....Mama Cass.....

HW. Was Lou Adler there?

EC. I'm not sure.

HW. When did he first become interested?

EC. That would be sometime in '67. Anyway, he didn't come to see us but sent somebody - Marshall Blouster, who was a relative of some kind.

HW. We've jumped ahead a little so let's cut back to the Red Roosters. I gather they originally had a drummer.

5 Geniuses on acid

EC. When I first got involved with them they did have a drummer but they were not very experienced at that point. Randy was 14, Jay was 17, so was Mark, and they had a rhythm guitarist named Mike Fondalier who's still around L.A. I understand, and has recorded. They were getting a band together but they really didn't know what to do and they were due to play a Battle of the Bands at some High School. This was early days of rock 'n' roll so there was nothing really sophisticated about it. So they needed somebody to show them how to put it together properly and so Randy's mother Bernice, we were together at that time, said "Why don't you help them?" So I said OK because my arm was just healing up and we got a set organised. They played pretty good.

(There follows a short discussion on L.A. bands)
At that time there were hundreds of groups. The well known groups were people like Buffalo Springfield and Love.

HW. Did you ever meet Arthur Lee?

EC. I probably did....I knew Neil Young.

HW. I suppose those were the days of Ciro's.

EC. Yeah, Ciro's later became a place called It's Boss and The Roosters played there. It's still a club but it's different now.

HW. If we can pick up again with Lou Adler. I understand he wasn't too impressed with the band.

EC. I think we'd just been rehearsing as opposed to playing. We used to play Monday nights at the Ash Grove and Randy's uncle, Edward Pearl, loaned us the club. We'd open up the kitchen so that we could serve and we'd have a couple of waitresses and bring in all the friends, that could help. We'd charge a dollar at the door and in a matter of six



weeks were filling the place. We started getting a reputation around there. The local newspaper would say "Either these people are all on acid together or they're five geniuses". The city was looking for something different. At first we were called Spirit's Rebellious.

HW. I have a copy of a poster with Spirit's Rebellious playing. It was a festival against the Vietnam War. People like Kaleidoscope were playing as well.

EC. Yeah, I was really surprised and saddened by the fact that they didn't really do it because they were fresh and original. I suppose they must just have had internal problems. The new bands that were doing original things then were having the same problems as us. It can be very

difficult to put a wedge in to certain things that are happening at that time and say "I'm going to be firm too". People just say "come back sometime, but we'll call you, don't call us". They were part of that trip and so were we. When we played The Ash Grove and got things moving people would come in and listen and tape and go out and copy us. So we decided that we would go someplace else and play to more people, because we were the ones doing it and not someone who was just a carbon copy. Anyway, we decided our name was too involved. I originally got the name out of Kahlil Gibran's book but we decided to cut it down just to Spirit because it made more sense. So, people would come into the club and see us. I know when they were in town the Rolling Stones would come in and see us. That's where this name came up - the one I used to use - because Bill Wyman and Charlie Watts came into the club one night. Ah, I beg your pardon, I think this was the Rising Sons. They came into the club and wanted to know what my name was and I said "Ed Cassidy" and Bill Wyman said "What kind of name is that?" Because he wanted me to have some kind of bizarre name because of my shaved head.

HW. So this is where Cass Strange came in?

EC. Right, so somebody said why not Cass Strangedrum or something like that? People thought you had to have something strange to be good.

HW. Why did you re-adopt that name on "Kapt. Kopter"?

EC. I didn't do that, Randy did. Some people who were in the band had record contracts and I guess they didn't want to be connected.

HW. I gather you must have been one of the first bands that Lou Adler signed to Ode?

EC. A band that Lou had before us was one called Giant Sunflower and, as I understand it, the reason he didn't keep the band was because the band, once they got with him and started recording different things, and the fact that he was quite wealthy and well known in the business, they thought they were on their way already, which was common in those days. "I want a new car. I want a new drum kit. I want a new house". Magically it would appear! I guess they kept bugging him about those things so he just dropped them. They were too involved with how many things they had instead of the music.

HW. What are your feelings about Lou these days? I gather he took all the royalties from song publishing right up until the early '70s?

EC. Well, I don't know how the rest of the people feel in the band but I feel that Lou did us a lot of good, on the positive side and with his knowledge of the business as a rock Manager. Just his prestige was a great deal of help. The fact that people knew he was our person was a big help for the band, no doubt about it. On the not so positive side, and I'm not really blaming him or us, it was simply that we were unfairly taken advantage of, on a financial level because we were ignorant of what goes on. Like, when the Rising Sons got together and we signed with Columbia I got a new kit - I'd never had anything like that in my life before - and then when nothing happened when I had to leave the band, they took the kit back! But, anyway as far as Lou is concerned he helped us a great deal but he also took advantage of our unsophistication. We needed a little more security, because we ended up out on the street with absolutely nothing.

HW. Wasn't there another band working in New York under the name of Spirit?

EC. When we were copyrighting our name there was another group who had a single out. I used to have the record.

HW. Do you know the label, because there was a single by a group called Spirit on Roulette Records (It was entitled "No Time To Rhyme" and the number was 4757)

EC. I have no idea.

HW. On that first album, where did you get Marty Paich from?

EC. It was Lou that fixed that up.

HW. I see his name still on TV music credits.

EC. Yes, his son, I guess, is very big now too.

HW. How well did that first album sell?

EC. It probably sold around 250,000 but we weren't too happy about it for one, we didn't like the choice of single....

HW. "Uncle Jack".

EC. No, it was supposed to be that - that's what we recorded as a single and worked on it as such.

HW. What does that refer to particularly?

EC. "Uncle Jack"? I think Jay, Randy and Mark were more into that particular meaning. My idea was that it was a kind of spiritual thing - he was somebody looking out for you.

HW. There is a drug influence in songs like "Gramophone Man".

EC. Well, at that time - that was the psychedelic influence. We were right in the middle of it and everybody was doing something that pertained to the drug culture of that time, with groups like Strawberry Alarm Clock and a group we once played with called the Mugwumps.

HW. They became the Mamas and the Pappas...

(There follows a discussion of the lyrics of some of the early songs)

EC. ...John and I got the idea for "Fresh Carbage". We were just driving down the highway one day, along the coast and thinking of names for songs. I guess something must have attracted our attention - the area, the road, the garbage or something and so we thought it would be a good name for a song.

HW. There used to be a radio programme called that. Andy Finney would play the song as a theme tune.

EC. That's interesting.

HW. What about "A dream with a dream"? That's Edgar Allan Poe.

Potatoland

EC. A lot of things Jay got into when writing came out of his classical background, because he read a lot. He was a pretty deep person and, in fact he gave me a book - a very large book - of Edgar Allan Poe's poetry, so I'm sure it was that which influenced him.

HW. How do you view Columbia/Ode's promotion?

EC. It seems to me that in terms of promotion and success and getting our name and our records out I don't think any-

one - including Lou Adler - had a grasp of what we represented musically or what we could represent in later years, like now, ten years later. Consequently their thinking at that time was very low-level...that's why with Jimi - when Chas took him over he was perfect because they had a dream and made it happen. They were behind him. They were thinking creatively and kept with it. And this is what you need. We didn't have that. Lou is a very brilliant man but he was used to doing things that were mellow...Mamas and Papas... MOR....

HW. I gather that one of your criticisms of the band in the early days was that they were weak in the vocal department.
EC. Well, vocally the band was never anything. In the studio it could be helped by overdubbing but our stage presentation was entirely different - it was much more grandiose whereas on record it was mellow. So when people came to a concert they'd expect to hear the same and then they'd go "what's happening? I listen to the record and it's like this and live it's like that". Usually it's the other way round- on record it's really up but on stage it's more mellow.

HW. Is the answer a live album?

EC. That may happen.

HW. I gather that plans are afoot to record this evening's gig? (at the Rainbow)

EC. Well, we'll see how it goes. If it comes out right then it'll be worthwhile. We're working with Miles, (Copeland) on some projects over here.

HW. Will "Potatoland" be released here then?

EC. I can't really say at this point because I don't know.

HW. Do Columbia still have the rights to it?

EC. No, we have the rights but at the moment we're just feeling our way and seeing how things flow. We're playing it by ear. If it comes about...well...I'd love to have it happen. Randy and I have done a live album on the road before, the equivalent of two double live albums but Randy wasn't satisfied with the music.

HW. Was "Potatoland" originally going to be called "Back Together Again"?

EC. Well, that was one of the ideas we had but....

HW. Can you say anything about "Potato Love"?

EC. I can only speak for myself but my concept of what Randy means by that is that the Potatoland people are those people in any field that are the "blah people" in politics, music, medicine or anywhere else. People who don't want to think beyond their nose. They don't want any changes. They just want everything to stay the same and if you don't do right you're out....Very narrow vision... and you're going to a potato people land where you see all these things happening to people who don't think this way. Like the oil slick of life...Fish Fry Road...you have all the people tossed into a frying pan....

HW. What were Columbia's objections to the album, considering they were releasing stuff like Iggy Pop at that time?

EC. I think that the people at that time in Columbia, Warner Bros, A & M - any record company who think that way are going to be against this kind of thing because it's against them. They're going to sense and feel this and say "hey, you're talking about me, your putting me down".

HW. Did you come in contact with Clive Davis at all?

EC. Oh yes. I know Clive.

HW. A lot of people have mixed feelings about him.

EC. I think he was very good at his job. Whatever dealings I've had with him he's been very friendly.

HW. Can you explain any of the intricacies of the change from Ode to Epic. I gather it was something to do with the contract between the two for pressing records....

EC. Now, there you're getting into an area that's not really in my realm as far as the business aspect was concerned. There were things that took place between Lou and CBS that were strictly between them and, unfortunately, we were the pawn. This would never happen today. That's the one part which the group feels they were treated very badly.

HW. Whilst we're on the subject of Columbia, it's said that Randy almost appeared on "Supersession" (when Mike Bloomfield couldn't make the remainder of the sessions Al Kooper allegedly phoned Randy but he wasn't in. He subsequently got in touch with Steve Stills).

EC. No, I don't know anything about that although he did play with Deep Purple and replaced their guitarist (Richie Blackmore. Originally Al Kooper had been contacted for the job but he declined, recommending Randy). He didn't stay with the group but he probably scared them because there was too much depth there for them to cope with. Randy is one of those many people in this world who are individuals. But more than being a guitar player he's a stylist, like Jimi Hendrix, Eric Clapton, Elvis Presley, Janis Joplin and the Beatles were stylists. That's the difference and that's the thing that scares a lot of people. Like, they had their guitar player and their band and it all meshed. But when Randy came in, it became Randy and the band - they were going

to be back up to him....

HW. To change the subject back to yourself, I'm sure a lot of drummers would be interested to know about the kit you use.

EC. It's an original idea that I had and it's one of a kind as far as I know. There's the two 'feel' drums which are 35" and 37", a concert' snare drum and two floor tom-toms. The feel drums were custom made. Sticks? I use 2 Bs, they're pretty common although not that many people use them.

HW. I noticed last night that when you were doing your solo you were using a special kind of stick (which I won't describe for obvious reasons).

EC. Yes, That's right. I'm going to produce and market those because I think they're a good idea...The trio of small drums on top I like more than having the drums all the way round like this (demonstrates) which is very common now - and two bass drums. I used to play with two bass drums but I don't do that any longer.

HW. On the records there seem to be small percussion touches added here and there.

EC. We do some overdubbing with different musical instruments like tympani, maraccas, claras and one thing I'd like to use next time around is a quica (?) which is a head with a stick through it. You pull the stick up and down and it goes ohoo ohoo! That kind of a sound.

The Model Shop

HW. Which Spirit track are you most proud of?

EC. I still like most of the things we did. I like "Gramophone Man" because I like the idea of that tempo; the slowing down and then picking it back up again. When we did our first album we only had so many songs to record but we found, and this happens quite often, that some of them were not recordable. They sounded great live but on tape they didn't sound too good. So we didn't have enough songs, we were short of one. Rather than try to write a new song we cut two songs in half and "Gramophone Man" was the result. Mark and I were talking about how we were going to do this. So then we said why don't we just slow it down and then we pick it up and it'll be like a lead-in to the other thing. They went together well, which was nice.

HW. What about "Silky Sam" - who's idea was it for the card game?

EC. We got that idea with Marshall Bloustien. He likes to play cards and he fits Silky Sam - he was silky Sam. So we sat down at the table with a microphone and had the guys sitting around playing cards!

HW. It's a cliché question I know but which album do you feel most satisfied with?

EC. There's some good music on the first album and "Family That Plays Together". I like "Ice" on "Clear Spirit".

HW. There's a lot of music that appears on that film "The Model Shop" that doesn't make it on to the album and vice versa.

EC. Well, there was one tune when they're in the restaurant (that's on the jukebox called "Gorilla", and there was a song when we were at the house rehearsing. There were other tunes that weren't used.

HW. The atmosphere of the firm was very good but the acting was wooden.

EC. It was awful....a better word would be 'awful'!

HW. It gave me a nice tear of Los Angeles.

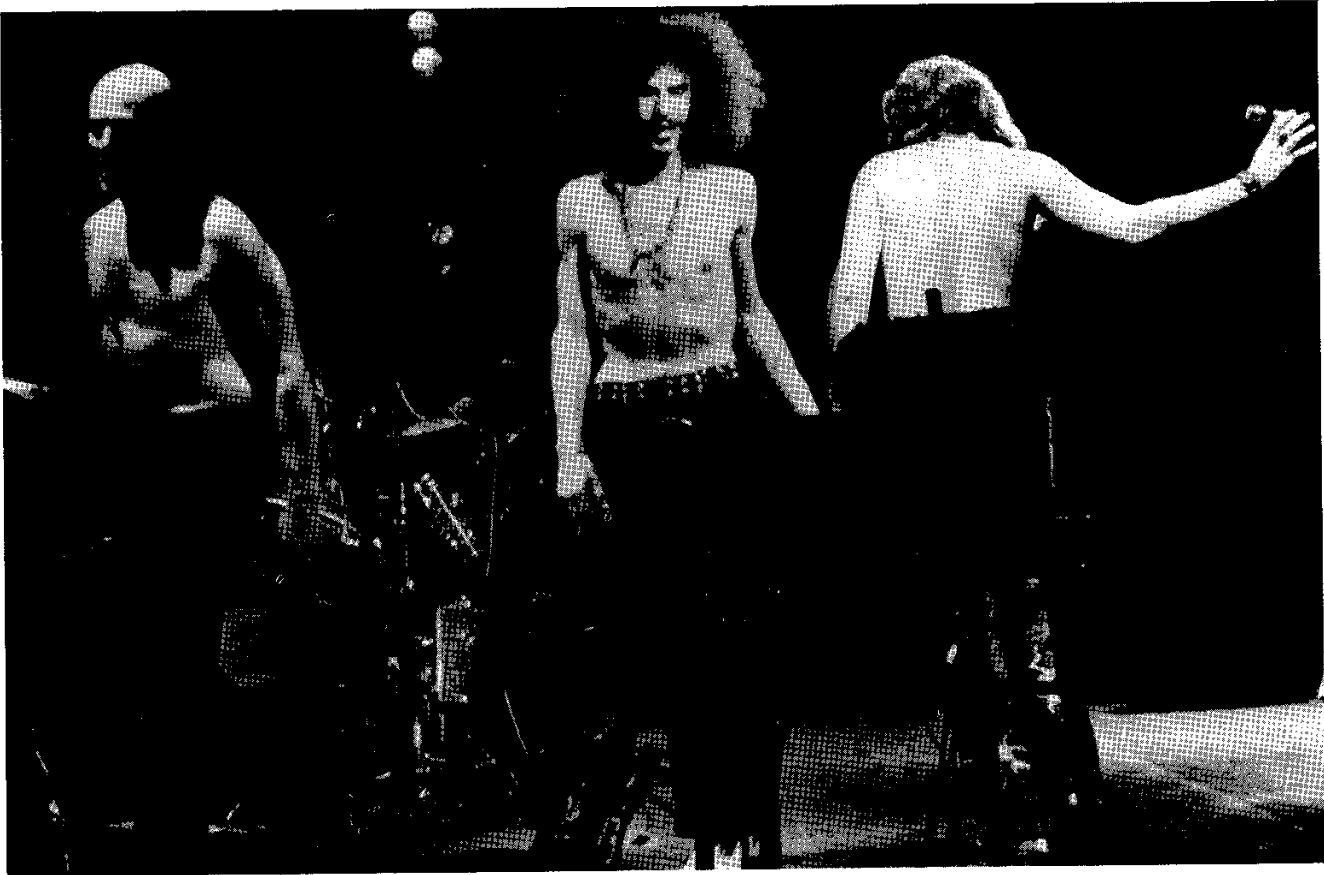
EC. Right. The sight seeing was nice. It'll be a classic of mediocrity in time, I suppose. It'll be a collectors item some day. Jacques Durrel did some five movies but what happened there was that he had no concept of what was happening in Hollywood, USA, and rock 'n' roll. It was beyond his dimension to really grasp that. He didn't direct the film in Hollywood, Hollywood directed him. Plus, I don't think he really had any interest. He was dealing with totally inexperienced people, except for the principals...Anouk Aimee and Gary Lockwood. Everyone else were like extras.

HW. What happened with the composing of the music for that film, did you have to do this thing about sitting down and watching 'rushes' and trying to time it?

EC. As far as I know they just wrote the music and we did it.

HW. I find it strange that Spirit haven't done more soundtrack work because of your range of tone colours.

EC. I've lost count of the number of times that question has been asked....No, it's alright. I have a pattern answer to that question. I'm not being facetious, this is true - extremely true. The reason why - and it was the same with the Rising Sons - Spirit never went on to proper glory or recognition is simply because we didn't have the proper handling. We didn't have the proper management, the proper



production, the proper promotion...all the things that go along with making a band or a person successful. You have to have the kind of backing and belief in the product by the people who are working with you to make it successful. Like Jay Ferguson now for example. Asylum is really behind Jay - they're really pushing. Two weeks ago his single was 16 - nationally.

HW. I thought his first album was rather poor but the second much better.

EC. Yes...Bill Szymczyk, the producer, he charges but you get the job done. He has the people handling him who say "We are going to make Jay top dog". Like people who make Presidents in the way Richard Nixon was. Not because of his talents but because they said "Hey, we can get a good publicity firm and we can make him President". And they did it. They're doing it today. In this country they're doing it. In Yugoslavia they're doing it. In South America they're doing it. You have to have a team effort that says "We're going to make Allan top writer in England. In a years time he will be top writer - at least as far as the public is concerned". It's not important whether you can write or not.

HW. If the band had been very successful you don't know how it would have affected you.

EC. No doubt it would have affected the band. To what degree we'll never know (a short discussion ensues on how success has affected other bands). You might take some young people who have never really lived yet, who don't have a mature - whatever that is - grasp on life in what their role is. It's like letting them go wild! It's like, "I can do all my fantasies whatever they are". It's very difficult for people to handle this. It can be difficult for older people too. You can handle it better now but how would you have handled it when you're 18? Handling an interview, how would you have done it when you're 18? This is a thing, though that our band did not have and still doesn't.

HW. You've still got the music....

EC. Well, ofcourse the music is very important but we want more than that. We want the kind of recognition worldwide that shows that what we believe in and what the music stands for is important and has been important in our cultural history...and the music business. We've seen group after group after group who were supporting acts for us become worldwide hits and they're very shallow. People are going, "Hey! this person is fantastic" and we go "I cannot believe this".

HW. What is the bands present relationship with Jay - is it true that he was in some way instrumental in bringing about the reunion gigs?

EC. Our management at the time thought it would be a good idea and Jay, John and Mark - everybody - was trying to get it off the ground. We felt that it would be beneficial to all the individual careers...and in that respect it did help.

HW. Am I correct in thinking that there is some friction between Rappy and Jay? I'm thinking of the time when they were rehearsing Jo Jo Guine during the making of "Sardonicus".

EC. I think Randy was hurt...I felt hurt, I don't know about John...But it's just common sense. If we had done the same thing then I'm certain as human beings they would have felt hurt. In retrospect, it's always been my feeling that breaking up, in terms of the musical possibilities, I think was the worst thing that could have possible happened. The group was at a point where they were just getting the kind of variety that would have made them a supergroup.

HW. Was "Sardonicus" the biggest selling album up until that point?

EC. Yes, it still is. It's the only album that's gone gold.

HW. Was "Sardonicus" called after the mixing board? I notice that on "Future Dreams" he crops up again.

EC. Well, I don't know what Randy's views on that are because I haven't really discussed it that much with him. I know where I got Dr Sardonicus from. There's a movie - one of those late movies that come out - with a mad professor with a frozen face. That's where I got it from.

HW. What was the line-up of "Future Games"?

EC. Just Randy, myself and a bass player - if he was used on those tracks, because I wasn't there at the mix down, so I'm not sure - but it would be Barry Keene. He's from California and used to be an engineer.

HW. What happened in the couple of years following the completion of "Sardonicus" and Randy's injury.

Feedback and Ghost Spirit

EC. Well, Randy came back afterwards and played a little with the band but he felt it wasn't really happening. So he decided to back away from it leaving just John and I because we felt it was worthwhile going on. So we looked around and Mark Andes told us about a bass player from Texas so we got in contact with Al Staehely. He came out and we worked as a trio for a short while.

HW. How did it work out, not having a lead guitar?

EC. It was just bass, piano and drums - I really liked it myself. The band had a lot of potential and people really liked it.

HW. With John on piano was there a movement towards jazz?

EC. Well, Jazz was in there but it was a mixture of things because Al was writing and I was contributing some songs like "Cadillac Cowboy". Any time you have a trio it puts a lot of weight on three people and especially if it's a lead singer and he's playing bass - he's got to do all those things so you've got to be very smart and consistent. It put a lot of pressure on all of us, but I like pressure. Pressure builds character. In my own opinion they got frightened by what they were going to have to do to make it.

HW. If it was working well, why didn't you stay as a trio - presumably the situation would be eased when you went into the recording studio?

EC. Well, the pressure got too big for them and they couldn't handle it then they looked for another player. It so happened that Al had a younger brother called Christian who played guitar and he came in, working like that for several months.

HW. Which tracks do you like on "Farewell"?

EC. I like three or four cuts but production-wise it was poor. There was a couple of things that Al wrote....

HW......"Mellow Morning"?

EC. Yes, that was one and another couple besides "Cadillac Cowboy". It was totally different - more one dimensional - but it was the best we came up with at the time.

HW. What happened after that?

EC. The band progressed and we were preparing to go into the studio to record and at that point concepts began to come in. I wanted certain things, as they also did. I wanted to maintain our image of what we had done and so when it got down to studio time the choice of songs and how we were going to do them resulted in conflict. I felt the band wasn't going in any direction. I would be satisfied with. I told them about that and said "I think we'd better take some time off and think about this and get together again in a week or so and see what we want to do. Otherwise I don't think it's going to work". They didn't want to do that so I said "I'll help you with the recording as it stands but I don't want to go any further".

HW. It's my feeling that the Staehely's were using the band for their own ends.

EC. At that point, you're probably right. In my mind it was a lack of sophistication on their part. They had no understanding of something they were fortunate to become part of. So I dropped out of the band and they re-recorded what we had done with another drummer. (Stu Perry). That would have been a Spirit album. I was taken off the cuts - but that's O.K. because I thought the album was very average.

HW. So they kept the name and toured Australia....

EC. Right, and we later retained the name.

HW. What did you do after that?

EC. I was working with different jazz groups. I also tried to form a trio with ladies.

HW. When you regained the name you went out on tour with Randy.

EC. I wanted to keep the name alive so I got together with Larry with the idea of going out and playing Spirit songs exactly the way they were recorded. I got a piano player who now plays for Seals and Crofts - Steve Olitzky.

HW. and Scott Shelley and Donnie Dacus?

EC. Donnie Dacus was the last guitar player. First of all there was Scott and Steve somebody-or-other, and then Donnie. We performed for about a year playing all Spirit songs and nothing else and it went down very well. (Quote from "Sounds", December 15, 1973 - "Ghost Spirit haunts Toronto". "...But what a ghost band! The present line-up...are brilliant re-creators of a style they had no part in making, and they obliged with a full diet of Spirit Standards that compared very favourably with the recorded versions. The crisp cross-currents of twin electric guitars, the melodic refinements and precise arrangements, even the lead vocals with the high pitched harmonies were captured perfectly and with so much feeling you would think they had been playing for years....") When it came to recording that band we couldn't come to terms - again. They had their own ideas on what they wanted to sound like. We had a record company available at the time - I can't remember who it was - but we couldn't agree on material. So, that's when I decided to break the band up. Then I went round Los Angeles trying to put together some other things and about

that time I met my present wife Beverley. It was a little later I saw a clairvoyant and she saw this stone which I wear around my neck and she took it and held it and started talking. She mentioned that either my son or somebody in that area should be contact and told that everything was going to be O.K. and that he was going to be very successful in what he was doing. When the time came that I was able to do that I contacted him through our office in California and let him know what I had been told. It wasn't too long after that that we got together.

HW. How did you get fixed up with Phonogram - was that after you'd gone into Tampa 70 studios?

EC. We knew that they were interested but they wanted to hear what we had so the vice president came to Tampa and listened to it and liked it...I have never really been satisfied - except for Sardonicus which came the closest with the production on any of the albums.

HW. Was David Briggs a co-producer on that?

EC. Right, he helped Randy and the rest of us - everybody contributed. It was Spirits first 'do your own album' trip. Again, of all the albums we've done - I've liked the majority of the songs, except for maybe a handful. I just have not liked the production - it could have been much, much better. Maybe a different studio would help but somebody different producing it might be better - not us. At this point I don't think we really have enough of a grasp of what's going to make it happen. You need someone who can look from the outside in.

(We start to talk about the good reception the band had received at Colchester)

HW. Will this encourage you to come back soon?

EC. Oh sure. We want to do a whole European tour taking in Israel, Yugoslavia, Japan and a lot of places where the band has never played because....nobody knows.

HW. A current live album would hopefully put you squarely back on the map.

EC. I wouldn't argue with that at all!

With that, Ed had to leave for the Rainbow to do a sound check. Pete and I would like to offer our sincere thanks to him for taking so much trouble in talking to us.
Thanks Ed.

SHORT TAKES

"1984" was issued on both Epic and Ode in the U.S. The Ode number was 128.... "Sweet Stella" is an out take from "Clear" ... The "Yellow Balloon" album is to be found on Canterbury, number CLPM 1502. All the band's names are given as aliases (Frisby Forestep, Yodar Critch etc) but one of the guys on the album sleeve certainly looks like Mark Andes. It's a pop album.... Randy doesn't have a helicopter license, this was merely a joke on my part... The Spanish version of "Animal Zoo"/"Red Light Roll On" has a picture sleeve identical to "Sardonicus"... Spirit were due to play Bickershaw.. A couple of singles released in the States (A-sides unknown) included non-album flips "Live for the Day" and "I've been Shafted" both probably Kapt Kopter songs.... A second Rising Sons single "Corrina Corrina" was released by Columbia... At least 4 titles were left off "Son of Spirit", including Dylan's "Mr Tambourine Man"... The number of the Rising Sons "Candy Man"/"Devil's Got My Woman" is Columbia 43534. Kevin Kelley is on drums.... On "Can you Hear Me Talking to You" and "(I believe) I've Been Blue Too Long" from B B King's "L.A. Midnight" (ABC 743) Randy plays guitar.... Larry Knight studied Psychology at Washington University and did a year at the St Louis (his home town) Institute of Music. In '66 he was drafted for 2 years and on his return to St Louis formed his own band Pax, who moved to L.A. in 1970. Shortly after he formed Delaney and Bonnie then became a session man working with people like Ike and Tina, Sam "The Sham" Samudio and Tim Rose. Previously he'd also worked with Albert King and Chuck Berry and joined Peter Kankonen's Black Kangaroo before meeting up with Spirit. He now owns Silver Eagle Designs and Manufacturers. "The Original Pick Pocket Guitar Strap" where, along with Denis Pohlman he employs six people at Van Nuys in the San Fernando Valley... Evidently Salvador Dali was originally going to design the sleeve for "Son of Spirit"! 1 into 2 and 2 into 1; Unlike the UK release of "Best of Spirit" the US version is evidently a double whilst the U.S. promo of "Spirit of '76" is a single album... Early on in his career Cass played 286 nights without a break including a gig at Funk, Nebraska! Heps also played in "Aida" for the San Francisco Opera and recorded background music for westerns on live radio.... Jay Ferguson is a Taurus, being born on May 10, 1947.....

in 1967 Mark Andes was playing and recording "Teenyboop Music". He is part American Indian (of the Seneca tribe) and claims to be related to frontiersman Kit Carson.... John Locke was born on September 25, 1943 and once claimed he wanted someone to invent a piano for him with variable pitch to bend notes like a guitar player and reach quarter tones..... Enough of this trivia!

The band's latest waxing is, of course, "Spirit Live" (illegal ILP 01) which was recorded at the Rainbow (although for some contractual reason it can't be publicly announced hence the vague 'live from European Tour 1978') I won't spend much time on it as the weeklies have already dissected it pretty well. The full track listing runs as follows:-

Side 1.
Lookin' Down/Animal Zoo/1984/Nature's Way/Hollywood Dream

Side 2.
I Got A Line On You/All The Same/Downer/Wild Thing.
No complaints at all with the music, although I suspect many would have liked some more new songs (or at least live versions from "Farther Along" or "Future Games") because there's only two here - "Lookin' Down" and "Hollywood Dream". The cover's O.K. although not as sophisticated as the ones that adorned their Mercury albums (and I think we can do without this hippy Stonehenge stuff). As I say, it's just fine, but I have a sneaking feeling that the next album is going to prove crucial. One last thing, the single (Illegal IL 007) "Nature's Way" is backed with Hendrix's "Stone Free" which is not on the album. Happy listening.

TAPES - Updated from Hot Wacks 13.

1. MY FATHER'S PLACE, ROSLYN, LONG ISLAND, NEW YORK 8/8/76 (Randy California, John Terlep, John Locke, Ed Cassidy)

Prelude - Nothin' to Hide/Nature's Way/Like A Rolling Stone/World East World Dog/Mr. Skin/Farther Along/Stoney Night/Mega Star/I Got A Line on You/Reelin' in the Night/Dark Eyed Woman/1984.

2. BOTTOM LINE, NEW YORK. 8/76 (Randy California, John Terlep, Ed Cassidy)

Nature's Way/Number Written during rehearsals/Like a Rolling Stone/Victim of Society/World East World Dog/Brute Force/Mr Skin/Stoney Night/Animal Zoo/1984/Prelude - Nothin' To Hide/All The Same/I Got A Line On You/Fresh Garbage/All Along the Watchtower/New York Jam.
(WNYU-FM Broadcast: 82 mins. Excellent)

3. TOPANGA CANYON, LOS ANGELES/FILLMORE WEST, SAN FRANCISCO 14/5/70 (Jay Ferguson, Randy California, Mark Andes, John Locke, Ed Cassidy)

Sweet Stella Baby/1984/Randy's Instrumental/Jealous/All The Same/Fresh Garbage/It Shall Be/Nothin' To Hide/Mr Skin/Smoke Interval/Animal Zoo/Aren't You Glad/Drum Solo/Mechanical World/I Got A Line on You/Dark Eyed Woman/Uncle Jack.
(81 mins. Good/Very Good)

4. SILVER DOLLAR SALOON, EAST LANSING, MICHIGAN 29/10/75 (Randy California, Barry Keene, John Locke, Ed Cassidy)

Holy Man/The Other Song/Veruska/Nature's Way/Hey Joe/Fresh Garbage/1984/So Little Time To Fly/Guide Me/Victim of Society /Like A Rolling Stone/All The Same/I Got A Line On You/Dark Eyed Woman- Electro Jam/Elijah.
(85 mins. Very Good/Excellent)

5. RISEING SOUS - COLUMBIA SESSIONS 1965 (Taj Mahal, Ry Cooder, Gary Marker, Jesse Lee Kincaid, prob. Kevin Kelley)

Dining Duck Blues/ut/Got my '44/Started To Tell You/Down To Mexico/Take A Giant Step/She Don't Love Me No More/32-2/By and By/Sunny Street/ut/Candy Man/I'd rather be the Devil Corrina Corrina/Started To Tell You/Let the Good Times Roll.

6. THE AGORA CLUB, CLEVELAND, OHIO 21/1/74 (Steve Edwards, Scott Shelley, Dowan Dacus?, Steve Olitzky, Fuzzy Knight, Ed Cassidy)

All Blues/It Shall Be/Poor Richard/Turn To The Left, Turn To The Right/Nature's Way/Animal Zoo/Prelude- Nothin' To Hide/1984/All the same/Mr Skin/I Got A Line On You.

7. WHISKEY A GO GO, LOS ANGELES 1969 (Jay Ferguson, Randy California, Mark Andes, John Locke, Ed Cassidy)

All The Same/Fresh Garbage/New Dope In Town/Apple Orchard/Water Woman/Jazz Instrumental.
45 mins. Good/Very Good.

8. STUDIO A SESSIONS - KAPT KOPTER 1972 (Randy California, Fuzzy Knight, Ed Cassidy or Tim McGovern)

I Don't Want Nobody/Devil/Downer/Walking The Dog/Happy/3 unreleased cuts.
(KPFK-FM Broadcast. 50 mins. Very Good)

9. GUSSMAN HALL, MIAMI, FLORIDA 26/9/76 (Randy California, John Terlep?, Ed Cassidy)

Nature's Way/Same Old Naturally-/Chairman Mao/Victim of Society/Miami Blues/Reelin' In The Night/Like A Rolling Stone/Animal Zoo/1984/Miami Jam (Tampa Jam)/Nothin' To Hide/Change-?/All the Same/I Got A Line On You/Keep Me Satisfied/All Along the Watchtower/Nature's Way/Leavin' It Up to You/Hey Joe.
(FM-Broadcast. 85 mins. Very good/excellent)

10. COBO HALL, DETROIT, 11/9/76 (Randy California, John Terlep, Ed Cassidy)

Nature's Way/Detroit City/Same old Naturally-/Mr Skin/Be Yourself-/Love is Coming-/Prelude- Nothin' To Hide/So Little Time To Fly/All The Same/I Got A Line On You.
(45 mins. Good/Very Good)

11. CAFE WHA ?, NEW YORK, 1965 (Randy California, Jimi Hendrix, Jimmy Durante, W C Fields)

Won't You Come Home Bill Bailey?/Would You Like To Wish On A Star - Jam/The Schnozz's Blues/Manhattan/There's No Business Like Showbusiness.
(45 mins. Very Good)

12. LOS ANGELES, 1970 (Jay Ferguson, Randy California, Mar. Andes, John Locke, Ed Cassidy)

Nature's Way/All The Same/Fresh Garbage/Prelude - Nothin' To Hide/Mr Skin/Street Worm/A Little Jazz Instrumental/Mechanical World/I Got A Line on You.
(45 mins Good)

13. KEELE BALL, ENGLAND, 1973 (Randy California, Fuzzy Knight, Ed Cassidy)

Ain't Nobody-/It's Such A Drag-/Instrumental/Prelude - Nothin' To Hide/Mr Skin/All The Same/1984/I Got A Line On You.
(45 mins, Good)

14. Spirit Re-union, 1976 with Neil Young. "Like A Rolling Stone" - 10 mins. Very Good

15. Old Grey Whistle Test, 1973 (California, Knight and Cassidy) - Mr Skin/Turn To The Left, Turn To The Right. 10 mins, Average.

16. Radio One Interview (California, Knight and Cassidy) 20/4/73 - Very Good.

17. Radio One Interview (California) 11/3/78 - Very Good

18. Waltham College, England, 1973, 75 mins, Good

19. Troubador, L.A., 26/10/77, 100 mins, (2 shows) Good.

20. Denver, Colorado, 1974, 80 mins, Very Good.

21. Grughalle, Essen, W Germany, 5/3/78, 112 mins, V Good.

22. Cincinatti, Ohio, 1970, 45 mins. Good - very good.

23. Toronto, Canada, 11/2/75 - 90 mins - Very Good

24. Electric Ballroom, Dallas Texas, 20/6/75 - 80 mins, very good.

25. Toronto, Canada, 10/8/76, 55 mins, Good - very good.

26. Lyceum, London, 2/3/70, 70 mins, Good - very good.

27. "Future Games" - Out takes, 1976

28. Rainbow 11/3/78 - 90 mins - Good

SPECIAL THANKS:

Colin K Hill, Pete Sargeant, Sue and Tom Sheehan, Pete Rothwell, Roy Wilbraham, Steve Browne, Keith Bickerton, Jill Furmanovsky, the two guys from Alternative TV who gave me a lift back to the Big Smoke, Davie Gordon, Doug Wood (graphix - this and the last Spirit article), the Social Sec at Essex.... and Cecil B De Mille for making it all possible. (Bring back the Bent Bishop!)

Beach Boys

SINGLES				
Dates Released	Position	Weeks	Title	Label
2/17/62	75	6	SURFIN	Candix 331
8/11/62	14	17	SURFIN' SAFARI	Capitol 4777
10/13/62	76	1	409	Capitol 4777
12/1/62	49	8	TEN LITTLE INDIANS	Capitol 4880
3/23/63	3	17	*SURFIN' U.S.A.	Capitol 4932
4/27/63	23	13	SHUT DOWN	Capitol 4932
8/3/63	7	14	*SURFER GIRL	Capitol 5009
8/17/63	15	11	LITTLE DEUCE COUPE	Capitol 5009
11/2/63	6	12	*BE TRUE TO YOUR SCHOOL	Capitol 5069
11/2/63	23	11	IN MY ROOM	Capitol 5069
2/15/64	5	11	*FUN, FUN, FUN	Capitol 5118
5/23/64	1	15	**I GET AROUND	Capitol 5174
5/30/64	24	10	DON'T WORRY BABY	Capitol 5174
9/5/64	9	10	*WHEN I GROW UP (TO BE A MAN)	Capitol 5245
10/17/64	44	6	WENDY	Capitol E.P. 5267
10/17/64	65	5	LITTLE HONDA	Capitol E.P. 5267
11/7/64	8	11	*DANCE, DANCE, DANCE	Capitol 5306
2/27/65	12	8	DO YOU WANNA DANCE?	Capitol 5372
3/6/65	52	5	PLEASE LET ME WONDER	Capitol 5372
4/17/65	1	14	**HELP ME, RHONDA	Capitol 5395
7/24/65	3	11	*CALIFORNIA GIRLS	Capitol 5464
11/27/65	20	8	THE LITTLE GIRL I ONCE KNEW	Capitol 5540
1/1/66	2	11	*BARBARA ANN	Capitol 5561
4/2/66	3	11	*SLOOP JOHN B	Capitol 5602
7/30/66	8	11	*WOULDN'T IT BE NICE	Capitol 5706
8/13/66	39	8	GOD ONLY KNOWS	Capitol 5706
10/22/66	1	14	**GOOD VIBRATIONS	Capitol 5676
8/5/67	12	7	HEROES AND VILLAINS	Brother 1001
11/4/67	31	6	WILD HONEY	Capitol 2028
12/23/67	19	9	DARLIN'	Capitol 2068
4/20/68	47	7	FRIENDS	Capitol 2160
7/27/68	20	10	DO IT AGAIN	Capitol 2239
12/14/68	61	6	BLUEBIRDS OVER THE MOUNTAIN	Capitol 2360
3/8/69	24	10	I CAN HEAR MUSIC	Capitol 2432
7/5/69	63	6	BREAK AWAY	Capitol 2530
3/7/70	64	5	ADD SOME MUSIC TO YOUR DAY	Reprise 0894
10/30/71	89	5	LONG PROMISED ROAD	Brother/Reprise 1047
2/24/73	79	7	SAIL ON SAILOR	Brother 1138
5/12/73	84	4	CALIFORNIA SAGA (ON MY WAY TO SUNNY CALIFORNIA-I-A)	Brother 1156
8/17/74	36	8	SURFIN' U.S.A.	Capitol 3924
4/12/75	49	10	SAIL ON SAILOR	Reprise/Brother 1325
6/5/76	*ROCK'N'ROLL MUSIC	Warner/Reprise/Brother 1354

ALBUMS				
Dates Released	Position	Weeks	Title	Label
11/24/62	32	37	SURFIN' SAFARI	Capitol 1808
5/4/63	2	78	*SURFIN' U.S.A.	Capitol 1890
10/12/63	7	56	*SURFER GIRL	Capitol 1981
11/9/63	4	46	*LITTLE DEUCE COUPE	Capitol 1998
4/11/64	13	38	SHUT DOWN—VOL. 2	Capitol 2027
8/1/64	4	49	*ALL SUMMER LONG	Capitol 2110
11/7/64	1	62	**THE BEACH BOYS' CONCERT	Capitol 2198
3/27/65	4	50	*THE BEACH BOYS TODAY	Capitol 2269
7/24/65	2	33	*SUMMER DAYS (AND SUMMER NIGHTS)	Capitol 2354
11/27/65	6	24	*THE BEACH BOYS' PARTY	Capitol 2398
5/28/66	10	39	*PET SOUNDS	Capitol 2458
7/23/66	8	78	*BEST OF THE BEACH BOYS—VOL. 1	Capitol 2545
8/12/67	50	22	BEST OF THE BEACH BOYS—VOL. 2	Capitol 2706
9/30/67	41	21	SMILEY SMILE	Brother 9001
12/30/67	24	15	WILD HONEY	Capitol 2859
7/6/68	126	10	FRIENDS	Capitol 2895
9/7/68	153	6	BEST OF THE BEACH BOYS—VOL. 3	Capitol 2945
3/1/69	68	11	20/20	Capitol 133
8/16/69	136	6	CLOSE UP	Capitol 253
9/26/70	151	4	SUNFLOWER	Reprise 6382
9/11/71	29	17	SURF'S UP	Reprise 6453
6/3/72	50	20	PET SOUNDS/CARL & THE PASSIONS "SO TOUGH"	Reprise 2083
1/27/73	36	25	HOLLAND	Reprise 2118
12/8/73	25	19	THE BEACH BOYS IN CONCERT	Reprise 6484
7/20/74	1	74	**ENDLESS SUMMER	Capitol 11307
8/3/74	50	11	WILD HONEY & 20/20	Reprise 2166
9/11/74	125	6	FRIENDS & SMILEY SMILE	Reprise 2167
5/3/75	8	30	SPIRIT OF AMERICA	Capitol 11384
5/31/75	158	5	HOLLAND	Reprise/Brother 2118
7/19/75	25	16	GOOD VIBRATIONS—BEST OF THE BEACH BOYS	Reprise/Brother 2223
7/10/76	15 BIG ONES	Warner Bros. 2251