

Notes to Craig Fenton regarding my interview in his new “Jefferson Airplane” book, “Take me to a Circus Tent”.

Craig,

Thank you for including me in your comprehensive “Jefferson Airplane” book, “Take me to a Circus Tent”. However, it seems that you have paraphrased and even included your own words and thoughts in quotes attributed to me – perhaps in a well meaning attempt to consolidate some of the long and rambling answers I may have given you in our phone interview. In your book, I sometimes even seem to be answering a different question, or jumping around in time - perhaps I was having an acid flashback or something. Other than the obvious typos, like using the spelling “here” instead of “hear” etc, there are a few things that really stick out to me. At risk of taking it all too seriously in true “Spinal Tap” fashion, I am wondering if you could possibly make the following changes if the book happens to go into another printing. This may seem like a lot of changes to you, but I am actually leaving out quite a few things that bothered me. I am mostly concerned with friends and fellow musicians from the many bands I have had the good fortune to be a part of through the years, wondering “what the hell is he talking about”.

I understand the monumental task of editing such a book, and the need to consolidate lengthy interviews, but the very nature of a book such as this, is to supply facts to musicologists who are interested in this sort of thing. So here are a few of the things I would like to put right if possible.

Thanks again - I should probably have offered to check out the copy for my two or three pages. Oh well, it’s out there now.

All the best,

Pete

Notes for Craig Fenton “Jefferson Airplane” book.

Middle page 477

The lost Fleur de Lys acetate I refer to was of the song “Amen” that Jimi Hendrix overdubbed on. I am fairly certain I had already joined Sam Gopal Dream by the time Jimmy Page showed up as producer. I once played bass on a “Roy Harper” album recorded at Abby Road and Jimmy Page is featured on another track - that has been my only connection with Jimmy through the years. Playing on the same album, but not together.

Bottom page 477,

I doubt I said Sam Gopal sounded a lot like Pink Floyd. We played strictly Indian style ragas, with Sam on tabla, Mick Hutchinson playing ragas on guitar and me playing bass and B3. However, as you say, I was impressed with Pink Floyd when I first heard them at the Marquee club in London. It was a fresh, experimental approach to music, and Sam Gopal Dream certainly captured some of the essence and spirit of the times, personified by Pink Floyd.

Bottom page 478,

After Silver Metre I went back to England to play and record an album with the original “Stoneground” (not “Steamhammer” like it says in the book) - the rest of the paragraph does go on to describe the “Stoneground” album, but not “Steamhammer” (I only played on one “Steamhammer” blues album, which you mention earlier. Steamhammer used to back “Freddy King” when he came to England by the way).

Top of page 479,

I left “Copperhead” right before their first album to play in a band Nicky Hopkins was getting together. I went back to England to play on another Rod Stewart album, then back to Mill Valley to take possession of a house Nicky was renting me. Nicky burned out on the road experience after the Stones tour, so the band never materialized. Prairie Prince would also have been a part of that band. Any chance of adding the “Copperhead bit in the Nicky sentence?

Bottom of page 479

I doubt I referred to Grace as “wild and wacky” - it’s just not the way I talk. Could you possibly change that phrase to “pretty out there”, that’s how I usually refer to Grace during that period. I’d rather Grace read that than “wild and wacky”.

Middle of page 481,

Did I actually say, “there were plenty of Airplane fans that didn’t attend the shows. They feel the music wasn’t representing what they wanted to hear”. That kind of thinking just wasn’t in my consciousness back then, or now. Although in retrospect, I am sure there were dedicated Airplane fans who felt that way. The quoted sentence sounds defensive, as if I was talking about the eighties Starship version, which sounded nothing like the seventies. I had joined a rock band called Jefferson Starship that only played two or three “Airplane” songs, including “White Rabbit” and “Somebody to Love”. It was great to play these songs with Grace - she was an amazing vocalist. I never thought about the Airplane at that time. Playing with Jefferson Starship in the seventies was, as far as I was concerned, a moment in time, relatively unrelated as an entity to what came before, or after. The material was mainly drawn from Paul and Grace’s solo projects. The audiences were fantastic, and the band improvised and took the music out to the edge a lot. It wasn’t until the eighties that the band had to play the music from the albums note by note. I doubt I said anything about “reproducing the record live”.

First paragraph page 482

Could you please change the line “the entire three hundred and sixty degrees” to “a hundred and eighty degrees”. Makes more sense don’t you think. Of course, I suppose it is entirely possible I did say this. The mind is a terrible thing to waste.

Also, it was actually the other band members as well as the record company who wanted everyone to wear a 1980’s style suite.

I drew the line there.

Middle page 483,

I doubt I said, referring to Jorma and Jack coming over to me at the SEVA benefit, “They were happy to see me again”. If I did, I meant to say, “It was good to see them again”

Jorma didn’t “let me play on every track”, he “asked me to play on every track all three nights” (whoops, better not let my ego get involved with this).

Top of Page 485,

The name of the film documentary on Cesar Chavez and the Farm Worker’s Union I wrote the music for is called, “Fight in the Fields”, not “ The Flight In The Fields”.

Bottom 485

“I’ve known him many years”, not “I know him many years” (typo).

Middle of page 486,

I recommended the “Flying Other Brothers” ask Barry Sless to join on guitar. I love Barry’s playing, he brings a great dimension to the band.

I had already been a member of the FOB’s since I left Hot Tuna in 2002.

I know, nick picky, nick picky.

Thanks for your consideration though Craig.

All the best,

Pete