



## The New JPT Scare Band CD

# JAMM VAPOUR

**“Truly Some of the Most Brilliant and Disturbed Guitar Playing On Record.”**

JPT Scare Band has been blazing psychedelic trails for quite some time now. Over the years and decades they have managed to go from totally unknown to painfully obscure. This indie CD was released on April Fool's Day 2007 by Kung Bomar Records, LLC, a company formed by the members of this veteran group of heavy rock jammers. The CD features all new material written and performed by the original lineup of JPT (Jeff, Paul, Terry). The band went back to their roots by recording all of these tunes live in the basement into a Yamaha AW-4416 digital workstation. Although more structured than the freeform jams captured in their homemade recordings from the 1970s, these tunes still feature lots of jamming with the long crazed Terry Swope guitar solos which have become the hallmark of JPT.

1. **Amazons 9:25** – The scholarly among you may wish to investigate the mythological and/or metaphysical metaphors associated with the Amazons and their relationship to the early Female Deity/Earth Mother religious sects... The rest of you mere mortals may wish to get totally trashed and rock out to this simple yet mysterious track...
2. **Ramona 6:52** – A bit of heaviness which shows the influence of the 1960s British Invasion.
3. **Rainbow Bridge 7:45** – JPT have a well deserved reputation for writing and performing music that is mostly dark and foreboding, even suicidal. This may be the closest the band will ever get to a positive, optimistic theme.
4. **Right Mind 8:20** – Sounds like Steely Dan on mushrooms meets Pink Floyd turned up to 11. This tune returns to a common JPT theme... insanity.
5. **Don't Count Me Out 8:31** – Still crazy after all these years, Terry rants and raves to no one in particular, “I've got a monkey living in my head. Sometimes I think he wants me dead.”
6. **Jello Jamm 11:09** – JPT goes all the way back to the old school Scare Band style on this one. Late at night, after a marathon day of recording, the drummer and bass player had become somewhat deranged. They suggested that the band just take off on a total freeform jam like they used to do it back in the day. Terry made up the lyrics as he went along and this 11 minute bit of mayhem is the result. Some reviewers have been a bit rough on this one, but it remains a band favorite, because it is authentically psychedelic.
7. **Hungry For Your Love** – JPT served as the studio band for a C&W record label called Big K Records back in the 1970s, which put out some seven inch 45 rpm vinyl gems such as “Pig Pen Boogie” and “Kiss The Dirt.” This high voltage rockabilly romp is a tribute to Charlie Kellogg, the amazing owner of Big K.

# Contact Information

## Links:

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# Introducing The Band

## Personnel:

Terry Swope	Guitar, Lead Vocals
Paul Grigsby	Bass, Vocals
Jeff Littrell	Drums

JPT Scare band has been blazing psychedelic trails for quite some time now. Over the years and decades they have managed to progress from totally unknown to painfully obscure. In spite of all that... they are still together, with the original lineup intact. Still making meaningful music in the 21<sup>st</sup> century, this veteran group of jammers is also proud of the vast legacy of twisted insanity recorded back in olden analogue times.

Here and there, in odd corners of the world, growing numbers of those who love the old school guitar crazy heavy rock have somehow become aware of the existence of JPT. The band was featured in an article in the March 2007 issue of classic rock magazine titled, "Lost Pioneers of Heavy Metal" in which they were included in the same exalted company with Iron Butterfly, Bloodrock and Leafhound. Although they have never really considered themselves a true heavy metal band, they will take any good press they can get.

The members of JPT are extremely proud of the fact that their first two albums were released on vinyl only. Good luck finding a copy, as they are both long out of print. Their first CD, Sleeping Sickness, was originally released on Monster Records and featured tracks from the two vinyl albums. Sadly, Monster Records imploded and their web site simply vanished into thin air due to heavy craziness and the suicide of one of the founding partners. The Sleeping Sickness CD is also now out of print. Two of the tracks on the Past Is Prologue CD ("Sleeping Sickness" and "Time To Cry") were originally featured on vinyl and then reprised on the Sleeping Sickness CD.

Their Past Is Prologue CD is still in print and is available at CD Baby and Amazon.com. JCR Music News handles European distribution from Paris. JPT Scare Band tunes and albums are also available for download from iTunes.

*"The JPT Scare Band had no official beginning. The kind hand of fate brought Jeff, Paul and I together in 1973 and left us to sort it out. We moved to a house and set up our gear in the basement. As we jammed away the days and nights, an odd organic process was set in motion. Jeff, Paul and I discovered that we could make a mighty noise. Rather than question this remarkable development, the three of us simply accepted it as fact. We rarely discussed chords or arrangements; those things were beside the point. All that concerned us was combining our energy and using it to create a habitable musical world. Once we made that happen, our travels began."*

Terry Swope

*"The band is like a moving dragon that's in the dark and you can only see its shape. It keeps moving toward you until soon you are engulfed by this melting, heavy darkness that is now everywhere. It is a place of energetic comfort. Telepo explains these guys. They take off on a run or a lick and the other two are right there working it. Terry is a complete ripper on the guitar and plays with feeling the way Dave Gilmore does. He feels it, really feels it. Jeff is excellent on the drums, always listening, anticipating and very much into the "now moment" as he powerfully punctuates the carnage taking place on the bass and guitar. I've got this melt thing where I want the music to melt and blend and stay real heavy, even the mellow stuff, must be heavy. But it's got melody in with that heaviness and turns up to eleven to boot!!"*

Paul Grigsby

# Reviews

## Review Summaries for New CD, Jamm Vapour

"It's just not supposed to happen like this. I'm sorry, but a band who hadn't recorded together in decades and even then, by their own admission "were so very damned obscure," shouldn't be able to get back together, plug in, light some incense in their basement studio, and knock out an album this freaking brilliant. But then, JPT Scare Band never did anything by the rule book.

Back in their day, in the early 70s, JPT Scare Band was an awesome purveyor of absolutely freaked out, acid-drenched blues jam rock. Often mislabeled as proto-metal, the guys were actually a throwback to the free form, let the music go wherever the bong water bubbles, psychedelic 60s with a hard core blues background and a serious rock and roll heart. After releasing the excellent Past Is Prologue compilation, which culled some old classics with some newer tracks, the guys got motivated to dust off their guitars, amps, wrapping papers, and lava lamps and out poured Jamm Vapour."

**The Ripple Effect Blog** (Todd Racer)

## Review Summaries From Previous CD, Past Is Prologue

"The beauty of the JPT Scare Band is their ability to function as a unit in the nebulous field of the free form heavy jam... Terry Swope is a gawdam genius. Definitely in the league with the best in that genre...Hendrix, Duane Allman, Robin Trower and Carlos Santana. The end result is nothing short of mind blowing."

**Hellride Music.com** (Chris Barnes)

"Listening to this CD, you can't help but wonder why Terry Swope isn't revered with the same kind of awe and worship as Jimi Hendrix, Robin Trower, Alvin Lee, and the rest of the 60's/70's guitar gods. Their music is psychedelic/stoner/bluesrock ecstasy. An outstanding rhythm section, emotive vocals, and a one in a million guitarist make the JPT Scare Band the best new 'old' band of the year."

**Tangerine Magazine** (Glenn Tillman)

"If you like it loud, then this is for you. If you like it heavy, this is for you... a crushing power trio sound that modern day stoners are going crazy for. A contender for 2002's best of list."

**Zeitgeist E-Zine** (Psychedelic Love Commando)

## Review Summaries From Previous CD, Sleeping Sickness

"If the band had a signed contract back in the early '70s, there is no doubt they would be up there with Jimi Hendrix, Cream and Black Sabbath for guitar overload damage."

**CDNow.com** (Staff Recommendation - Andy Perseponko)

"It starts off and grabs you right away with its true 70s blend of acid and blues. Pure volume and sweat... reminds me of a cross between Band of Gypsies and Led Zeppelin with a hint of King Crimson and John McLaughlin... Very very heavy - very guitar rock."

**Stonnerrock.com** (Robwrong)

"Not for the weak, I almost think that this should have been packaged with a warning label: *THIS ALBUM MAY CAUSE SERIOUS MUSCLE STRAIN DUE TO UNCONTROLLABLE FITS OF AIR GUITAR. USE WITH CAUTION.* If history had unfolded differently, or had they hooked up with a proper label at the time, there would undoubtedly be another guitar hero honored in the Rock & Roll Hall of Fame."

**OtherMusic.com** (AG)

"An obscure & eclectic Hendrix influenced, brain-cracked power rock trio who recorded in a stone basement out of Kansas City in the 1970s. Truly some of the most brilliant and disturbed guitar playing on record."

**therawk.com Best of 2000 Lists** (Charlie Quaker)

## Full Text Reviews For Past Is Prologue

"The JPT Scare Band's screaming electric psych/blues barely made it past the basement where they first rehearsed back in 1973, but someone was smart enough to tape these three titans of volume at work. That work became the album known as **Sleeping Sickness**, an album spoken about in hushed reverence among heavy psych heads who were lucky enough to hear it."

**Past Is Prologue** gives us a snapshot of the band through time, including tracks recorded in 1975, '76, '77, '93 - and oddly the best track, Sci-Fi acid-epic "Burn In Hell," recorded in 2001. The reason I say 'oddly,' is because the band seems not to have skipped a beat over the years. The musical chemistry between the three members of the band is awe-inspiring...'Burn In Hell' sounds as fiery and intense as, say, 'Time To Cry' did back in '75.

The beauty of the JPT Scare Band is its ability to function as a unit in the nebulous field of the freeform heavy jam. They start with a chord progression and the rest is a musical conversation, the direction dictated by unspoken energies. Terry Swope is a gawdam genius. One of the best all around soul guitarists I've ever heard. The kind that are unencumbered by strict technique and play solely based on smoldering emotion. Definitely in the league with the best in that genre...Hendrix, Duane Allman, Robin Trower and Carlos Santana. The other two comparatively unheralded players in the band are of equal importance - bassist Paul Grigsby anchors the band with an equal amount of soul and passion and drummer Jeff Littrell knows when to dig in with a fill and push the band a bit, and then back off in the more soulful moments. The end result is nothing short of mind blowing.

A must for those into heavy psych and/or those that are true aficionados of the mysteries of the jam."

**Hellride Music.com** (Chris Barnes)

"Listening to this CD, you can't help but wonder why Terry Swope isn't revered with the same kind of awe and worship as Jimi Hendrix, Robin Trower, Alvin Lee, and the rest of the 60's/70's guitar gods. Most of the music on this CD is from that time period, and Terry Swope does all the same amazing loops and runs they do and more. In fact, some of these flaming fretboard fantasies are like none I've heard. They are that good. They are brain shaking phenomenal. Why did so few notice back then? Hopefully people will give Terry and the band their due this time. Also, with this release, you wonder why a band with this much talent and chemistry walked away from recording for twenty years. Were they ahead of their time? Were they somehow lost in the shuffle or underpromoted? Were they mismanaged or frustrated by their lack of recognition? Whatever the reasons, I'm just glad they're back...Their music is psychedelic/stoner/bluesrock ecstasy. If it didn't say otherwise in the notes, I would have believed this was recorded this year. Blissful assurance that great music is truly timeless. An outstanding rhythm section, emotive vocals, and a one in a million guitarist make the JPT Scare Band the best new 'old' band of the year."

**Tangerine Magazine** (Glenn Tillman)

# Additional Reviews

"If you like it loud, then this is for you. If you like it heavy, this is for you. If you like it blue and cheer, then this is for you. Starting off as the backup band to a female country rock singer back in 1973, called 'Carol Cruise and the Cruisers,' the band used to jam late nights, creating a crushing power trio sound that modern day stoners are going crazy for. However, back in the day, they spent their time as opening act for Alvin Lee, Savoy Brown, and REO Speedwagon and a host of others. They continued to jam and record and those recordings are the basis for the albums and CDs that their record company is releasing. Those amongst you who yearn for the days of Frank Marino and Robin Trower blazing away are in for a treat. Because this is a remarkable release considering its origins three decades ago. The vocals are used sparingly and what you're left with is a series of focused jams, spiraling onwards and upwards. Terry Swope, guitar and vox, Paul Grigsby, bass and vox, and Jeff Littrell on drums must surely wonder why they remained in the third division all those years ago while Mountain and Cactus were releasing major label records.

There are a lot of jazz influences much like Gov't Mule today. If you were looking for a couple of key tracks, then go for 'Sleeping Sickness' with its awesome wah-wah guitar solos or 'Time To Cry' with its free jazz inspiration. A contender for 2002's best of list."  
**Zeitgeist E-Zine** (Psychedelic Love Commando)

"Lord knows, this is kickin', brother! What do I need to say?! Take a guitarist, bassist & drummer who want to play as heavy & raw as possible, just jam out, explore and go to other planets while not forgetting who Mr. Iommi was. Or, how about if you had given Sabbath's instruments & amplification to Quicksilver Messenger Service or The Dead? Ok, maybe if Hendrix had been in Blue Cheer. These descriptions are only for those who have never heard the news before, who have never gotten the true religion offered by JPT SCARE BAND's Monster Records opuses. The rest of you know that this stuff rules beyond comprehension, long 10+ min doses from the doctors of true heavy jamming... my highest recommendation goes out here, get in touch with these guys now!!!"  
**Chaos Realm (Ray Dorsey)**

"I think these guys might've been from Indiana or some other midwest hellhole where there's nothing else to do except watch corn grow, smoke a lot of dope and emulate the most f\*\*ked up parts of Blue Cheer records. This is not an entirely bad thing."  
**ConferateMack.com**

"A must compilation for guitar freaks, Terry Swope's work is outstanding, fluent, bluesy and aggressive in the same take with Grigsby and Littrell forming a solid backup. A great powerhouse trio that we will hear more of. The disc does not only appeal to guitar freaks, also fans of classic well made heavy rock and those who are looking for something alternative."  
**GL Productions** (Sweden)

# Additional Reviews

“These recordings from the Kansas City threesome, JPT Scare Band, from 1973-75, have been bootlegged for eons at pricey sums. Finally, Monster Records delivers the prime cut of psychedelic hard rock to you, the people, and hopefully the band members will finally get to see some cash flow out of their work.

If the band had a signed record contract back in the early '70s, there is no doubt they would be up there with Jimi Hendrix, Cream, and Black Sabbath for guitar overload damage. Unfortunately, these recordings never really made it out of the inner circles of hard psych heads. Of course, **Sleeping Sickness** isn't a copy of those bands or their styles, but the main focus here is very long (often ten minute plus) jams that concentrate on the guitar playing of Terry Swope.

Swope takes a riff and destroys it over and over, until you aren't sure what came before that moment you are in. A perfect example of this is the Hendrix-y opener and title song, “Sleeping Sickness.” After a funky opening, a tight riff starts to dominate the song. After the verse-chorus part, Swope takes flight with about 10 minutes of pure guitar damage. Solos twine in and out of each other, with excellent use of feedback and fuzz pedals, while drummer Jeff Littrell and bassist Paul Grigsby seem almost telepathic and tapped into wherever Swope is taking his guitar.

Perhaps what makes **Sleeping Sickness** stand out more than anything is that it doesn't sound dated at all. I am sure there were bands all over America at that time, gathering in basements and playing for hours and hours under a variety of conditions. The JPT Scare Band recorded most of this stuff in the basement of their party house in Kansas City. While it does date from the mid-'70s, **Sleeping Sickness** definitely has '60s' feel about it, in terms of the freedom of the players and how well they play together, as opposed to the bass and drums sitting back while the guitar player gets all the glory. Of course, the guitar is the star of this show, but it wouldn't be anywhere near as entertaining if the other musicians didn't keep their collective feet on the ground, at least a little bit.

While the sonic fidelity isn't exactly up to Pink Floyd standards, that isn't what you are getting this for anyway. This is a classic snapshot into the basement of a true American Rock Band doing what they do best. It is easy to imagine all their friends freaking freely to their brand of tripped-out, space-vibe rock. Interesting liner and production notes round out this great package (lots of photos, lyrics, etc.) And proves that, in the mid-'70s, not all of American rock was asleep or staring at its navel.”

**CDNow.com** (Staff Pick, Andy Perseponko)



# A Few More Reviews

"Mmm, this is the tenth time I hear the f\*\*kin album in 2 days time. This is a real masterpiece, you dig it at the first hearing... I heard those songs (hehehe) and wow, they were so cool. Hehe, and the music itself? Mmmm, try to imagine this... mix in a hellish mixer some Hendrix, Cream and Grand Funk Railroad, some drops of even more psychedelic sounds, and really hard hangovers about really awesome Jams (with capital J), from the beginning to the end. Definitely, a classic album for many styles lovers (Hendrix psychedelia, hallucination Monster Magnet passages a-la 25 tab, Cream cool lyrics, and some doom and drone sips). A coooool one, dudes. Mmm, I'm going to hear it again."

**Angelfire.com #Stonerrock Album Reviews** (ntzr)

"These guys are seriously into amplification and the result is genuine Hard Rock, 70's style that on occasion veers into Jam Band territory but stays on course the majority of the time, particularly the epic 13:43 'Sleeping Sickness' (1976) that contains dangerously high levels of wah-wah to rival that of Hendrix and Human Instinct and although a long track, never gets boring. Not knowing too much about the band I can't understand why they didn't really go places back in 1975 as there is some serious talent here that should have launched them into the same 'rare air' inhabited by Lynyrd Skynyrd and other such bands. I certainly would like to hear more of their back catalogue as I get the feeling there is some awesome material in there and would recommend this album to fans of heavy seventies blues-influenced rock."

**Pooterland.com** (England)

"Authentic stoned rock by this 70's power trio. **Sleeping Sickness** features most of the songs from JPT Scare Band's long out of print vinyl releases; 'Acid Acetate Excursion' and 'Rape of Titan's Sirens.' This album is an homage to guitar greats like John McLaughlin, Jimmy Page and Jimi Hendrix by another forgotten 70's guitar hero - Terry Swope."

**Roadburn Reviews** (Netherlands)

"Recorded back in the early/mid '70s, but just seeing the light of day first as vinyl releases a few years ago, both the JPT Scare Band albums (there may be more) are now on one CD. If you can imagine 3 guys, lead axe/bass/drums, just cranking up some old equipment to 10 and jamming like crazy in 10-12 minute bursts you've got it! Lovers of Blue Cheer, Cactus, Hairy Chapter, this is your stop!"

**Chaos Realm Magazine** (Ray Dorsey)

"Mighty, mighty, mighty. Raw, earthy rock'n'roll played with serious amounts of volume and weight. Slow, heavy blues riffing with a large helping of stoned jamming. "Sleeping Sickness" is JPT Scare Band's re-released (by the awesome folks at Monster Records USA) collection of early 70s vinyls. Most of the songs are based on hard and heavy, burning acid rock jams with total guitar freakouts. Listening to the CD is like time travel back to the 70s, to the times when it was about and only **for** the MUSIC itself."

**Psychedelic Fanzine** (Hungary)

## and A Few More Reviews

“An obscure & eclectic Hendrix influenced, brain-cracked power rock trio who recorded in a stone basement out of Kansas City in the 1970s. This CD combines the original uncut versions of songs which first appeared on the limited vinyl releases ‘Acid Acetate Excursion’ and ‘Rape of Titan’s Sirens.’ Reminds me of the stunning and obscure recordings from underground legends, the Clark-Hutchinson Band. Truly some of the most brilliant and disturbed guitar playing on record.”

**therawk.com Best of 2000 Lists** (Charlie Quaker)

“A posthumous document of a virtually unknown band from Kansas City, Missouri, culled from recordings made between 1973 and 1976. (J)eff Littrell, (P)aul Grigsby, and (T)erry Swope were a power trio to the fullest extent of the term (a la Blue Cheer, Cream, Jimi Hendrix Experience). This CD (73 minutes) contains the original uncut versions of songs that first appeared on the limited edition vinyl only ‘Acid Acetate Excursion’ and ‘Rape of Titan’s Sirens.’ The guitar is firmly planted in the spotlight, almost non-stop solos with a few exceptions, including the infrequent use of vocals (Terry Swope serving double duty as GUITAR GOD and singer). Not for the weak, I almost think that this should have been packaged with a warning label: **THIS ALBUM MAY CAUSE SERIOUS MUSCLE STRAIN DUE TO UNCONTROLLABLE FITS OF AIR GUITAR. USE WITH CAUTION.** If history had unfolded differently, or had they hooked up with a proper label at the time, there would undoubtedly be another guitar hero honored in the Rock & Roll Hall of Fame.”

**OtherMusic.com**

“A great re-issue from Monster Records... The main attraction is Terry Swope whose sound is similar to Hendrix, Iommi, Louis Dambra (Sir Lord Baltimore) and Jim McCarty (Cactus). A fantastic guitarist with a very inspirational and influential sound. The backing of Grigsby and Littrell forms a heavy pumping rhythm section. Seven tracks are in here, classic original vintage heavy rock anthems all of them, similarities with Jimi Hendrix Experience, Freedom, Sir Lord Baltimore, Tempest and Banshee are very obvious, along with Led Zeppelin and Cream. **Sleeping Sickness** is a powerhouse record and worth every penny.”

**GL Productions** (Sweden)

“Terry Swope’s guitar work really is as good as the hype. **Past Is Prologue** shows that three guys who play well together can be extremely fun to listen to.”

**WhiteTrashDevil.com** (Jam)

# Discography

# Discography/History

**Acid Acetate Excursion** - Vinyl LP released by Monster Records of San Antonio, Texas in 1994. Features live jams recorded at the Electric House on Manheim in Kansas City, Missouri in 1974 and recorded at the Stone House on Crooked Road outside of Parkville, Missouri between 1975 and 1976. A very limited vinyl release prized by diehard psych jam band and hard rock collectors. This LP has been extensively bootlegged, especially in Europe. Any CDs of Acid Acetate that are advertised are surely bootlegs, as JPT have authorized release of this album on vinyl only. Now out of print.

**Rape Of Titan's Sirens** - Vinyl LP released by Monster Records in 1998. Features additional material recorded in the basement at the Electric House and in the dining room of the Stone House between 1974 and 1976. This record was also a limited release aimed at the collector market. To increase collector interest, the record was pressed on clear virgin vinyl and featured a somewhat controversial album cover art design. Now out of print.

**Sleeping Sickness** - CD released by Monster Records in June 2000 featuring most of the tracks contained on the first two vinyl LP releases. The CD was the Staff Pick at CDNow.com for two weeks in February 2001. Material from the CD garnered very positive reviews, with many of the reviewers comparing the band favorably with such classic acts as Led Zeppelin, Hendrix, Black Sabbath and Cream. The CD also generated significant airplay on college FM radio on the east coast of the USA, including WFMU and WNYU in New York and WFMO in Medford, Massachusetts. The positive reviews and airplay resulted in the band being featured in an extensive interview at StonerRock.com in January 2001. Sadly, the Sleeping Sickness CD is now out of print.

**Past Is Prologue** - Indie CD released by Kung Bomar Records, LLC, a company formed by the members of JPT. The CD was released in 2002 after the group's former label, Monster Records, declined to release material recorded by the band in 2001. The intent of this CD is to provide a musical bridge from the material recorded in the 1970s up to the present and is the precursor to the upcoming **Jamm Vapour** CD, which will feature all new original material recorded from 2001 - 2004. The CD features one tune from the 2001 sessions, two tunes recorded in 1993, two tunes from the Sleeping Sickness CD, the title tune from the Rape Of Titan's Sirens LP, as well as two additional tunes from the 1970s never released by Monster. The CD is still available at Amazon.com, CDBaby.com and JCRMusNews.com (France).

**Jamm Vapour** – Released on April Fool's Day 2007. This self produced record features all new material written, performed and recorded during 2001 - 2004 by the three original members of the band. The CD arrives at a crossroads in the long and mysterious history of this veteran group of rockers. Monster Records, which lifted the band from the obscure mists of the past into the illuminating light of a new day, has simply vanished into thin air. The band is proud of their past, but wishes to continue to develop and evolve into the new century. Their fervent hope is to establish a relationship with a record label more in tune with their present focus.

**Rum Dum Daddy** – Also in the can, but not mastered. On May 29, 30 and 31 of 2004, the band met at Max Berry's studio in midtown Kansas City for three nights to record a number of songs. Three hours and thirty-six minutes of material captured into Pro Tools was the result. The band hopes to get the vocals done and begin mixing by the end of summer. An interesting hybrid popped up during the session that is made up of a new hook, the E Minor Exploration (unreleased) and the Theme From The Monsters Holiday, also an unreleased tune from 1974. An early mix of this jam can be found on the JPT web site. The band is getting lots of interest and recognition from all over the world, but badly needs management and a good record label to move things forward. For now, the band will continue to release material under the Kung Bomar Records/Electric House Music label.

## Historical/Technical Info On Scare Band CD #1 “Sleeping Sickness”

(In approximate chronological order of song creation)

“**Acid Acetate Excursion**” was recorded at the infamous Electric House on Manheim Road in Kansas City Missouri. There is no date written on the tape box, but it was probably recorded during February 1974. The tape box from which this song is taken is labeled, “JPT Scare Band” and “Cosmic Concerto” on the front of the box. On the rear, Side One is labeled, “The Acid Acetate Excursion includes Theme From The Monster’s Holiday as performed by the JPT Scare Band.”

The three members of JPT, along with recording engineer, Greg Gassman, lived in decaying splendor in the old mansion that was located on the wrong side of the racial dividing line in KC. In those days, the dividing line was Troost Avenue. We were about two or three blocks east of Troost, just north of 39<sup>th</sup> street, and it was definitely one of those magnificent old upscale neighborhoods that had long ago slipped into the urban wasteland then politely referred to as the “Inner City.” There were other, less polite references, but we will not digress into racial epithet metaphorical jargon here. Gunfire and the sounds and searchlights of the Police Helicopter searching for God knows whom or what punctuated every night. Let it be known that the denizens of the Electric House on Manheim were perfectly content with both their home and their neighborhood. It seemed completely natural to be living in that exact spot at that exact moment in history. We were very young, barely out of our teens, and the whole scene seemed exciting and groovy in the extreme.

The gear was permanently set up in the stone basement, which gave the sound a nice hard edge. The recording setup was primitive in the extreme. Two microphones plugged directly into the Sony TC-366 reel-to-reel machine. No mixing console, no EQ, no reverb, and unfortunately, no padding or attenuation on the mic inputs. “Distortion As Art.” It was possible to take a patch cord and run the line outs back into the line ins and create a tape loop echo effect. This was the preferred mode of recording at the Electric House and was in effect for “Acid Acetate Excursion.”

“**Slow Sick Shuffle**,” “**I’ve Been Waiting**,” and “**Time To Cry**” were recorded at the Stone House on Crooked Road outside Parkville, Missouri on February 22, 1975. The band set up our gear in the dining room. Greg Gassman was the recording engineer and he miked everything through a 24-channel Traynor mixing console straight into the Sony TC-366 reel-to-reel tape machine in the living room. Every knob on every amp was cranked as far past “10” as it would possibly go. Jeff didn’t have volume knobs on his drums, so he used Pro Mark 909 “Heavy Soul” drumsticks, which were the absolute biggest and heaviest sticks he could find.

The sound pressure in the living room was definitely in the ear melting range and there is no way that Greg could actually hear much of the mix in the Koss headphones that he was using. In addition, there were two attractive young women in the dining room with Greg and his attention was seriously distracted by their nubile charms. The two young women can be seen in the photo on the inside cover of the Past Is Prologue CD. The tape box from which this song was taken is labeled: "JPT Scare Band, #1 Light Unto The World, #2 Our Ladies Banal Intercourse."

**"Sleeping Sickness," "King Rat," and "It's Too Late"** were all recorded at the Stone House on Crooked Road one year later, almost to the day, on February 21, 1976. The same basic recording configuration was used, although there were no attractive young women to distract Greg. The tape box from which these two songs were taken is labeled, "JPT Scare Band, Side One: Beck To Parkville, Side Two: Snow Job."

#### Guitars used:

1951 Fender Telecaster.

1954 Fender Stratocaster.

20<sup>th</sup> Anniversary Reissue 1955 Gibson Les Paul.

1974 Fender Telecaster Custom

1975 Gibson ES-345.

Rickenbacker 4001 electric bass guitar (semi-stereo "Rickosound" mode was used).

#### Amps used:

Sunn Concert Lead amp with one Concert Lead 6x10 speaker cabinet.

Ampeg V-4 amp with two Ampeg 4x12 speaker cabinets.

Standel Studio 24 guitar amp with integral open back 2x12 Altec Lansing speakers.

Sunn Concert Bass amp and Standel bass amp connected to two Rocky Van Rude custom designed folded horn 2x15 bass speaker cabinets (JBL D140F speakers).

#### Drums Used:

1963 Ludwig 5 piece drumset

Avedis Zildjian cymbals

## The Night Albert King Came To The Electric House

Back in the early 1970s, the great blues guitar player and singer, Albert King, used to come through Kansas City quite often. We heard about a gig he was going to play at a venue called the Town Hall Ballroom on Troost Avenue, which was just a few blocks from where we lived at the Electric House. Cool old place that was a former movie theatre where they had taken all the seats out and set up tables and chairs. You could bring booze and wine in there, kick back, watch the show and have a good time. We knew a guy who worked security and he told us that if we showed up, he could get us back stage to meet Albert King. We bought our tickets and our friend took us back stage before the show. I will mention that we were the only white people in the joint, but it was a cool scene and we felt very comfortable and relaxed at the Town Hall Ballroom.

Albert King was sitting in this plain little dressing room, smoking his pipe and he was very gracious and friendly to the three skinny young white dudes who were introduced to him. However, it was obvious to us that he was not a happy man (in fact, he looked like a man who truly had the blues) and we asked him what was wrong. He explained that he had taken this gig at the last minute and had driven over from St. Louis without his normal equipment. All he had brought with him was Lucy, his 1958 Gibson Flying V electric guitar. The promoter was supplying him with an amp, a Fender Dual Showman. He usually played through an Acoustic 270 amp, a now extinct solid-state monster that was very powerful and very very loud. He explained to us that the Dual Showman was OK, but just didn't have the power and sound that he was used to.

We told him that we were in a band and that we had a basement full of amps just a few blocks away. We offered to bring some over and set them up. He accepted and we brought over a couple of Fenders (both a Twin and Super Reverb), a Standel Twin Twelve and a blue sparkle rolled and pleated Kustom PA amp head with two 4x10 cabs. We hooked them all up together along with the Dual Showman to create a crazy wall of amps and Mr. King was at least able to play loudly and powerfully.

It was a great show and we were proud to have been able to help a living legend. We were treated to many of our favorite Albert King tunes, such as "Crosscut Saw," "I'll Play the Blues For You," and "Born Under A Bad Sign." After the gig, Mr. King thanked us and told us that he would have his keyboard player haul our amps back to the Electric House. We gave them directions, then walked home and waited outside. As per usual for a Saturday night at 2:00 a.m., a major party was in progress.

Suddenly, a huge white Chrysler Imperial materialized out of the dark, rolled up and parked in front of the Electric House. At that moment, our friend Joey (one hell of a good guitar player himself) came staggering down off the front porch in a state of extreme psychedelic expanded consciousness. The door of the car opened and out stepped Albert King himself. Up close and personal, Albert King was a really big, tall dude and he walked right up to Joey, stuck out his hand and said, "Hey, I'm Albert King."

Joey just stared at him for a moment, not sure if this vision is really there or just a figment of his twisted imagination. Finally, he shook the hand of the man himself and we all burst out laughing.

We unloaded the amps from the cavernous trunk of the Chrysler and invited Mr. King down to the basement to jam with us. He gave a sideways glance at the chaotic scene in the house, politely declined, got back into the Imperial and disappeared into the night. We all stood there on the sidewalk for a minute in complete silence. Suddenly, Joey broke out with an exclamation that he had just shaken hands with Albert King and he was never ever going to wash that hand for the rest of his life. A classic moment in time and one that I shall never forget.

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