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The times, they are a changin'

Date Created: Feb 14, 2005, 04:52 PM



Well if you look over the list here you'll see that I've removed the podcasts I had listed and there's a very good reason for that. I've found a better way of doing them than using Blogwave Studio. While I like Blogwave it doesn't support rss 2.0 enclosures and while that's in the pipeline it is currently more of a pipedream. I've also discovered that in the backoffice area of saundhaus.com I had software called [b2evolution](#). This is a great piece of software and I've migrated the podcasts over to there now.

Now one of the nice things is that the podcasts are all in their own little space now not cluttered up with my useless junk and rantings. That's what this space is for. I've also started writing my White Noise column again that I did back in the 80's that was one of the first columns that was syndicated in 'zines world-wide. I won't reprint any of the old columns because they're just horribly out of date today. The other and perhaps best thing is that I can add to the blog wherever I am. b2evolution is web based. With Blogwave studio I need to be at the one computer where I have the software registered and where the synchronized copy exists. That just doesn't work for me since I have lots of time at work and not as much time when I'm at home or running around somewhere.

So while I love Blogwave's nice little design interface I like the free b2evolution set up that let's me post from anywhere. Take a look at the new [KHPR: Sonic Transformations](#) site and you be the judge.

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Don't let other people define who you are.

Date Created: Feb 05, 2005, 04:08 PM



I've been a little frustrated lately. I have been taking a look at how people define my religion in the world outside of it and it's horrible. A good portion of people will listen to what I have to say and many have changed their minds regarding it, but the unfortunate part is that the larger



Deep Thoughts by Eric

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information portals think they know more about us than we do.

In particular, I'm talking about [about.com](#). Jennifer Emick is the person in charge of the alternative religions section. I have written to her twice as a representative of the [Temple of Set](#) (I am the Assistant Executive Director as well as a member of their Board of Directors known as the

Council of Nine). She sees a need to label us as a Satanic Religion. We are not Satanic we are of the larger more correctly defined Left Hand Path traditions., but Ms. Emick sees fit to call us Satanists a very myopic description of us, but I suppose that fits her agenda. In my second email to her she responded with:

"On the Satanic vs. LHP categories, I prefer to keep everything listed under the former because most people simply will not recognize LHP when looking for information. People who would, already know better. (I.E., the Catholic vs. Roman Catholic distinction). "Kemetic" is used as a descriptive term, not as an associatiative with Kemetic recon."

We aren't talking the [Temple of Set](#) is anything like Catholic vs. Roman Catholic it's as if she is lumping Jews with Christians because, well they're sort of the same thing. In addition to this the organizations listed under Satanic aren't even close to what the [Temple of Set](#) is. Of all the religions listed there most are derivatives of the [Church of Satan](#) or have been inspired by the [Church of Satan](#), but exist of only 5-10 members. There is only one that has been legally recognized by the US Government as a church and that is the [Temple of Set](#). For those who know our background **yes** we did form by splitting off from the [Church of Satan](#), but likewise, the Christians split off from the Jews. It doesn't get them lumped into the same category so why should we be listed as Satanic?

Furthermore, identifying us with the word Kemet is incorrect due to the fact that the Kemetic religion is Right Hand Path and we are as stated before Left Hand Path.

Ms. Emick lists her bio on about.com that offers up her credentials as such:

Jennifer Emick is an artist, writer, and religious educator. She has promoted religious understanding in the internet community for over a decade. hosting several religious discussion groups, and holds a weekly discussion salon in her community.

Experience:

Experience/Education: Jennifer is a continuing student of philosophy and history, an ordained non-denominational minister, and certified instructional assistant in the California Public school system..

From Jennifer Emick:

Tolerance of the views and beliefs of others is the first step toward understanding; understanding is the first step toward peace. Tolerance does not mean accepting another person's beliefs, but accepting their right to have those beliefs.

For someone who promotes "religious understanding" she doesn't seem to be practicing what she preaches. So why have I bothered to do this? Because I can't post on about.com so I post here and hopefully anyone who searches for her name in google will find this.

I've said my peace.

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The first time is the most painful...

Date Created: Dec 07, 2004, 08:23 AM



In the past few weeks I've come across something called [PODCASTing](#). This is similar to "blogging," but it's audio based. I won't go into the techno-geek details, but think of it as on demand radio for the internet. [Adam Curry](#), ex-MTV VJ started it all and now there's tons of people doing it. The worst part is that the people doing it (even Adam) are mostly broadcasting about how cool PODCASTing is. OK, but what the hell do you really want to say?

I liked the idea because those of you who know me have listened to my internet streaming radio station [KHPR](#). I started this through Live365.com and when they started charging I moved it over to posting the interviews and presentations as mp3 files to my [saundhaus](#) site. I didn't have the RSS 2.0 code to help me out, but I guess I was one of the first PODCASTers even if I didn't know I should have called it that...Oh right, there weren't any iPods back then, but you all get the point. So now I'm starting to post some of the interviews and presentations here as a PODCAST, but my [blog software](#) even though it's RSS 2.0 doesn't support enclosures so I can't work with the PODCAST software, but I'm going to try it and see how it happens.

Now hopefully this will be the one and only time I have to say that PODCASTing is cool and the rest of what you hear will be unique.

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Shameless Plug!

Date Created: Dec 05, 2004, 09:18 PM



Now is the season of giving. I give a lot during the year and usually at this time of year I give a lot to the people I work with. Partly because I like it when people like me, but mainly because they'll remember who financed the tequila party or who brought the doughnuts, etc. I'm making some shortbread this week for the people I work with. Ain't I swell?

So if you feel like giving to me here's a link to my [Amazon wish list](#). Give deeply because the more you give the better you feel!

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Now I understand completely

Date Created: Nov 25, 2004, 11:43 AM

Why is the country so screwed up? It's because the white house has a dog running the show. I'm not calling George Bush a dog, I'm referring to Barney the President's dog. Here's a little video footage of a few days in the life of the first dog and you'll see what I mean. You'll need real player to watch it.

File Name	Size	Download
barneycam2-rm.v	0.5 KB	Download

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Apple Macintosh...It just works.

Date Created: Nov 23, 2004, 10:05 PM

OK. Any of you who are reading this can probably tell that I'm a Mac enthusiast. I'm more than that. I'm an unpaid Mac Evangelist. I sing the praises of the Mac to those who will not listen. Hell I even sing to praises to those who still use OS9 and refuse to upgrade.

But now I feel that I have received some vindication for all those years swimming in PC cesspool of the computer world. The PC users are revolting! Many of my friends have switched from PC to Macs and the only thing I don't like is that they've ended up with better macs than me. But that's OK. I can live with that. You have to suffer for what you love.



The greatest acheivement of this was my mother in law. She's pretty hip actually. The connotations behind the term "mother in law" are much worse than she is. She and my father in law needed a new computer because they had an old 486 door stop of a computer. So I broke down and bought them an eMac. This is the cheapest mac at \$799 and at that price, well, it rocks. My wife gets a phone call the day they got it and mmy mother in law says, "I plugged it in turned it on...and it just worked."

That's the tag line apple should be using. "Apple Macintosh...It just works." Not only does it just work, but my mother in law had never used a mac before so she needed a little help adjusting. Within 30 minutes I had her all set up with my Apple Remote Address so I could log on and see exactly what she was doing on her computer and tell her over the phone what she needed to do. Hell, i took control of her computer and showed her what to do! Now with a mac she doesn't have to worry about virii, when I send her pictures she opens then and can watch them in iPhoto she DOESN'T HAVE TO DEAL WITH HUNDREDS OF POP UP WINDOWS WHEN SHE SURFS THE NET.

"Apple Macintosh...it just works."

Steve Jobs, I hope you see this and contact me. I'll give you that wonderful piece of marketing for one new mac computer every year to be delivered on my birthday (September 6th). I have discovered THE biggest reason for people to purchase macintosh computers, because they just work. My mother in law hasn't had to purchase any software because she got it all with the computer. I even did a video chat with her since she hasn't seen us in a couple of years and that was great. Tech support is as easy as pie.

So if you're a PC owner thinking about why you might want to switch over to a mac here's the answer:

"Apple Macintosh...It just works."

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Why things kind of suck right now.

Date Created: Nov 23, 2004, 09:45 PM



Well, I suppose this could go in thousands of directions right now. I could say things suck because I live in one of the Democratic States of America and we lost to the White Trash States of America (hey, when did Republican's turn so poor and working class?) Now that does piss me off. It pisses me off alot because while I've always voted Democrat I've never thought much about politics. Then when the Bush relapse occurred I suddenly felt like a REAL Democrat. I don't know why. I suppose I just hate 51% of a country that

ignores the mistakes one of our worst Presidents we have ever made has made and re-elected him to screw up some more. I could go on and on, but it's not all about that.

What it IS all about is that the country is split between people who want to separate from the rest of the world like it doesn't exist and those parts that do exist are only to be corrected for not liking us (i.e. the Republicans) and the other half who likes to interact with those from other countries and try and work things out so we can share resources (i.e. the Democrats). OK, I'm not a political analyst so my descriptions aren't exactly correct, but for the most part I'm not too far off. The weird thing I'm trying to figure out is that Republicans used to be the big fat businessmen who were rich from taking hand outs from the mega corporations. Now their the low class undereducated red neck bubbas who like to get drunk and get into a fight and call the Democrats pussies for not liking America and not wanting to defend our land.

When the HELL did the Democrats begin to dislike America and not want to defend it? They haven't as far as I know, but the problem is that Bush and the other Republicans have been feeding that to the public and the Dems haven't fought hard enough to destroy the bad press. What America needs right now is not someone who speaks for only those who live in "America's Heartland" (and then screws the farmers and ranchers), but someone who is a good public speaker who can inspire those who need it and wake up those who can't see what's going on. Yes, living in the California gives you different perspective and living in the Bay Area gives you an even different perspective, but we all go to the

grocery store and gas station and our prices have been going up while our dollar has been going down. Stocks have been taking a beating (except lots of the California companies seem to be doing decent or rising). So how does this prove that a Republican government is a good thing? It doesn't and we all need to realize that. We all meaning those people in the "Red States."

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Death To Trouser Tyranny!

Date Created: Jun 10, 2004, 09:15 PM



OK, what the hell does that mean?!?! It's the rally cry for men who have embraced the wearing of M.U.G.'s [male unbifurcated garments]. A what? Oh, I forgot, you aren't of the enlightened. A kilt to you. Kilt?! But you're not Scottish. It's an American kilt. Is it really (a reply I received from a Scotsman who was pointing me out to his granddaughter).

Yes, I'm talking about kilts. You know the skirt guys used to wear years ago. Like Braveheart years we're talking. I've gotten interested in kilts now. I've had an interest, but I was in Las Vegas last year and a friend of mine made a rather bold statement. He wore a leather kilt the entire time.

Leather+Vegas doesn't exactly doesn't exactly match up, but when you're walking around in air conditioned hotels for 5 days you aren't sweating too much. When I got back from Vegas I looked up the company he bought the kilt from. This company is called utilikilts and and I was surprised that they weren't the only ones making modern

kilts.

The traditional kilt that is worn for formal occasions is made of wool and is extremely expensive. These new "hipster" kilts run the whole gamut from casual to dressy and run well under \$200 in many cases (far less than the \$700+ for a traditional wool kilt). So I bit the big one and purchased a utilikilt, the mocker to be specific. Why it's called that I don't know so don't bother asking me, but it seemed to look casual and dressy at the same time. Sort of the dockers of kilts (mocker, docker, hmmm...). These new style of kilts have a different look about them. You don't look like a poser trying to be William Wallace in one and they go with lots of different clothes. The newer "American Style Kilts" seem to be big with the remnants of grunge and punk. So wear some industrial looking boots if you get one. Nike's just don't cut it with a kilt. Boots give you a more masculine look (absolutely NOT cowboy boots, the kilt pleats will make you look like a girl in a country bar.) But overall the look and feel of the material gives you much tougher look than the traditional kilts so that should help you in your first step if you're interested in getting one.

Guys are used to pants nowadays and getting used to wearing a kilt with no protection underneath you takes some guts at first. Guys just don't feel normal feeling a breeze on

their balls even if they're wearing underwear. That took me a little getting used to. Going all out "regimental" (nothing underneath) takes even more courage. I just didn't feel right at first because I was used to being protected "down there". Once I got over that though it actually became comfortable both with and without underwear. OK, I don't go out in public in the "regimental fashion" yet. I'm not there yet, but I might do it in the near future.

I realized that when I first got the kilt that I was up against opposition. San Francisco is a long way from Scotland and even in Scotland they tend to cock an eye funny at you if it's not a proper kilt from what I've heard. But being in San Francisco has it's advantages. We had a party one night and I decided what the hell I'll wear the kilt. My friends know I'm a bit different and expect me to do stuff they wouldn't do. The reaction? Chicks did it. Young girls, old girls. I had to watch it as some of them were a little too curious as it what I was wearing under the kilt (and my wife was right there!) Hell, my 86 year old aunt started to pull it up to see what was under it. The guys didn't like the fact that I was getting more attention than them and soon were asking where I got it. Next I wore it out to a party and the reaction was the same. It was kind of odd riding BART through the mission district with a kilt on the guys eyed me like a freak, but the I could tell the women where looking and thinking a few impolite thoughts. I like to help hispanic catholic women by giving them something to confess on Sunday without having to do anything except walk past them. OK, my wife isn't too fond of it. She doesn't think it looks to sexy, yet she has on more than one occasion reached up to check if I was "regimental" or not. Imagine if you did that to your wife or girlfriend?

Am I gay? No. Am I effeminate? Not even close. Look at the pictures I included here. Would you really want to yell FAG at one of these guys? I don't wear the kilt everyday and I don't wear it to work. I might do it someday if my workplace was a little more open minded. Why do I do it? i like it. I'm German and Italian, not Scottish, but while MUG's have been associated with men's garments of virtually all nationalities the kilt is Scottish and Scots are a part of that conglomeration of what people who love ethnic diversity lop into a single melting pot as "white". This is sort of like ethnic people have a rich culture and history, but "white people" don't. I'm not "white" anymore than an African American is "black". Terminology like that robs individuals of their identity an soul. So does that mean that I think only people who are classified by others as "white" should wear kilts? Hell no. Ethnic identity is a very small part of it. I like it because people look, may think something odd, but then they think about what's so odd about it and they usually get over it. A Versace evening gown isn't my next purchase. I'm not one for pushing the limits beyond what is necessary. Change comes in small steps and change is good as long as there is a purpose to it. My purpose is kilts are comfortable. For me working in the yard in my kilt is extremely comfortable and now I see why people do it. During hot whether you'll appreciate it. A kilt isn't for everyone, but if you want to try something different and feel a sense of urban tribalism without have to stick needles into yourself get a kilt. Because a man who wears a kilt is a man and a half.

Kilts on the Web:

[Utilikilts](#)

[SportKilts](#)

[Amerikilts](#)

[Rkilts](#)

[Kinloch Anderson](#)

[Kilted Life](#)

[KiltMen](#)

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What is wrong with the drivers in this city?!?!

Date Created: Jun 04, 2004, 10:10 PM

Being one of the few people that was born and raised in San Francisco and has never lived in another city I have an interesting perspective on San Francisco. Granted when I was a kid there were fewer people living here. For some reason they still quote that SF has a population of 750,000, but they've been quoting that figure for the last 25 years.



One big change I've noticed is that this city has attracted more rotten drivers. New Yorker's love to say with pride how they are the most aggressive drivers around, but none of them have apparently been to San Francisco. In SF you have two types the people who thing everyday is a good day for a Sunday drive and those who got their driver's license from a cracker jack box. Last week I was backing my car out of a parking space and there was a car waiting for the space as I'm backing out the driver suddenly hits the gas and runs into me. While my car looked awful afterwards I have a rubber bumper that I managed to pop back out. It just needs to be repainted. This guy has a somewhere around 1985 Toyota Celica that looked like it had just come from a demolition derby. What wasn't dented was rusting and falling off and he tells me that we should exchange info so he can have his car fixed. I look at his car and ask, "how can you tell I did any damage to your car?!" I just left it at that and went home and called my insurance agent. As I'm telling her the story I hear a pause and I can hear her over the phone scratching her head. I'm backing out, but he hits me from behind. Not a good decision to have to make. She asked me how much damage I did to his car and I replied that I couldn't tell because the car was in pretty bad shape to begin with. So she doesn't make any commitment of fault because she hasn't seen either of our cars yet. Last Friday I received a call and it worked out in my favor because the guy's car who hit me didn't have any damage that could be attributed to me because his car was in such a state to begin with and my car was in such good shape they've sided with me. Point for the Sunset boy.

After I received that call I'm at the local Lakeshore shopping mall dropping off some packages at the post office. As I'm waiting for a guy to back out of a space and drive forward I hear my wife scream (she was sitting next to me in the car so it wasn't too hard to hear her). Then I feel a "thump". A guy backed out of his parking spot without looking and broad-sided me. If you've ever been broad-sided your car looks like crap afterwards. Well, it usually looks like crap. For some reason I get out and there isn't so much as a scratch on my car. I look at the guy and just said, "No damage, don't worry about it" at which point he practically dropped to his knees saying "Thank you, thank you." I had to wonder how many people he had hit before me for a reaction like that.

I have owned four cars so far and not one of them has gotten by without getting hit by someone else because there weren't interested in paying attention to their driving. My last car a lovely "arrest-me-red" Nissan 240sx got totalled a little over a year ago when a driver who must have thought that the STOP in stop sign was an acronym for "Slightly touch other pedal". Took the entire front end off Nissan and oddly enough I didn't have so much as a scratch on me.

The driver's in this town just seem to have lost their minds. If you own a car get as much insurance as you can because you'll get hit and if you hit someone get your car fixed right away because you don't want to drive around with a dent on your car that you only could have gotten by hitting someone else. It will sort of identify you as an idiot driver.

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Herb Caen, RIP

Date Created: Jun 04, 2004, 10:07 PM



Herb Caen, RIP

I loved Herb Caen's column in the daily paper. He talked so colorfully about San Francisco. Well, the old San Francisco in his younger days. Not the crap we live in now. At least that was how Herb seemed to look at it. I've traveled to many places around the country and I still have to say SF is the best. Everyone I know who has come here never wants to leave and that's understandable. We have lovely weather and if you don't like the

weather you're having you can travel to another part of the city and find better weather. We've got our denizens of darkness, but they are evil or violent as you get in other cities. Restaurants, do we have restaurants. You can eat all you like of what ever type of food you can think of in SF. Hmm...This sort of reminds me of a joke about a guy who dies and goes to Hell and Satan's telling him how great Hell is. Sounded great until Satan asks, "Are you Gay", the guy says "No". Satan says, "Oh, you're not going to like Fridays."

Herb used to loving refer to SF as "Baghdad by the Bay" and talk about the joys of the Barbary coast After what I've seen of Baghdad on TV recently and reading about what's going on in the Barbary coast I think if Herb was around today he'd be rethinking those words. Granted, the Baghdad and Barbary coast Herb was thinking of probably never existed except in fairy tales and in some ways San Francisco seems to be like that. Sure there's plenty that sucks in SF and needs to be fixed, but we all seem to take it in stride. Why because that's just the way we are I guess. Living in the Sunset and having a few days off during our recent quest for Baghdad I realized that when I'm sitting out on my deck in the clear sunny mid day of the Sunset district (No wait, repeat the mantra after me, "It is always foggy in the Sunset District.") I'm realizing that I don't hear a single protester. I don't hear a single jet flying over head. All I can hear is the birds tweeting, the rustling of the trees and the roar of the surf off in the not to far off distance. Traveling the downtown SF is almost like traveling to a different country at times. I need to look at those parts of the city I haven't been to yet. I worked down in South Beach for awhile and it was amazing how nice it is down in the area Herb referred to as, "The Barbary Coast." Well, except for the smell of sewage and rotting fish that is. But I guess you get used to that after awhile right? There's other little nooks and crannies I need to explore more of to see what I've been missing.

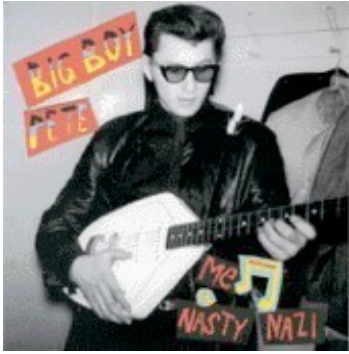
Salaam aleikum from Baghdad by the Bay
Eric

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Big Boy Pete, an old friend

Date Created: Jun 04, 2004, 09:21 PM



Guitarist and vocalist Pete Miller has been at the forefront of the music scene since the early sixties. Rockin' became Miller's business, in fact, back in 1957, after he caught an eyeful of Chuck Berry duck-walking across the screen in the movie classic "Rock Rock Rock". Dreaming of the mythical Johnny B Goode, Miller - a gangly teenager living in Norwich, sold his Hornby Dublo electric train set for five pounds to buy a secondhand guitar. It had been a mere two hours

since he left Chuck Berry at the Regent Theatre on Prince of Wales Road, Norwich.

Within the year, Miller and a few schoolmates rehearsed at their youth club and thrashed about at local teen dancehalls as The Offbeats. The affection they maintained for their idols was reflected in the songs they performed: Jerry Lee, Chuck, Gene, Eddie, Buddy, Fats, and, of course Elvis.



The Offbeats promo photo. 1959

Not a collectors' item by design, "Introducing the Offbeats" - their 1958 six song E.P. survives as the Offbeats' only recorded legacy. The members of The Offbeats were: Luke Watson - drums, David Wilson - bass (later

replaced by Mike Parish), Mike Lorenz - rhythm guitar, Tony Woods - vocals (later replaced by Andy Fields who also played piano), and Pete on lead guitar.



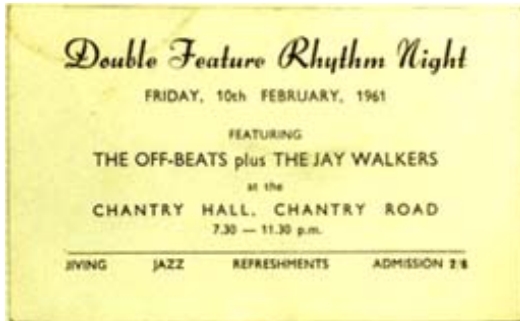
The Offbeats at Catton Village Hall in Norwich. 1959



Poster for the Offbeats at the Chantry Hall in Norwich. 1959

Miller was lured away from the Offbeats in 1961 by Peter Jay, who fronted the rival group "The Jaywalkers", also from Norfolk, a popular road group

that played the big theatres and was courting a record deal with Decca. Jay was particularly fond of Miller's creative guitar techniques, which bolstered



Admission ticket to the Offbeats at the Chantry Hall in Norwich 1961.

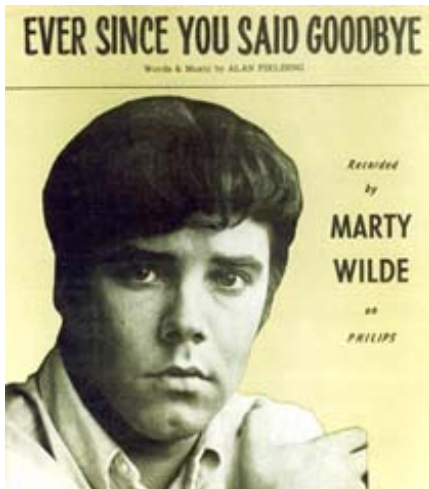
Also on the bill are the Jaywalkers.

the Jaywalker's non-stop road show and helped boost them into the charts with the classic "Can Can 62". Although produced by Joe Meek, Can Can 62 was actually recorded at Decca's studios in Broadhurst Gardens, Hampstead. The hit landed the Jaywalkers second billing to the Beatles on that legendary tour in the autumn of 1963, from whence the term Baetlemania was coined. Then came a couple of dozen dates with the Rolling Stones. Pete "Buzz" Miller (as he was known in those days), still plays the very same two-tone green Gretsch Anniversary guitar that was featured as the lead instrument on all of the Jaywalkers records.



Advertising flyer for one of the Sunday rock and roll shows at the Britannia Theatre, Great Yarmouth. (The Jaywalkers' home town). 1961

Pete's playing debut on a major label however, was not with the Jaywalkers - he played lead guitar for Marty Wilde on his minor hit single "Ever Since You Said Goodbye". The late Heinz was the bass player. It was recorded at IBC studios in Portland Place.



Sheet music for Marty Wilde's "Ever Since You Said Goodbye" on which Pete played lead guitar. 1961

Between 1962 and 1965, the Jaywalkers enjoyed immense popularity in Britain releasing a dozen singles for Decca and Pye records. Many of these

sides were produced and engineered by the legendary Joe Meek (Outlaws, Tornados, Honeycombs, Heinz etc.) from Joe's bedroom recording studio at 304 Holloway Road in London. It was from Joe that Pete learned many tricks of the trade as far as recording techniques are concerned which is quite apparent in the sounds on his records. It was around this time that Pete turned down an offer from Clem Cattini to join the Tornados - just days before they recorded the world wide smash Telstar.

Month	Day	Venue	Location
OCT	17	DANILLO CINEMA	CANNOX
	18	ESSOLDO	HODDERSFIELD
	19	A.B.C.	MULL
	20	A.B.C.	LINCOLN
	21	A.B.C.	CLETHORPES
	22	COLSTON CINEMA	BRISTOL
	23	PLAZA	WORTHING
	24	REGAL	CAMBRIDGE
	25	RITZ	ROCHFORD
	26	A.B.C.	DOVER
	27	REGAL	GLOUCESTER
	28	GRANADA	NATHANSTON
	29	GRANADA	TESTING
	30		
NOV	1	GRANADA	WOLWICH
	2	GRANADA	BEPFORD
	3	GRANADA	HARRON
	4	GRANADA	KINSTON
	5	ADELPHI	STOUGH
	6	REGAL	COLCHESTER
	7	GRANADA	RAIDSTONE
	8	GRANADA	KETTERING
	9	GRANADA	ALSBURY
	10	GRANADA	TRANSFIELD
	11	GRANADA	GRANTHAM
	12	CAVONOT	TAUNTON
	13	THEATRE	COVENTRY

List of Venues for Pete's first major U.K. tour with the Jaywalkers.

October-November 1961

Equipped with two bass players (a strategy that Pete employed in many of his later recordings), and a barrage of Vox equipment, the Jaywalkers made numerous TV appearances (Ready Steady Go, Thank Your Lucky Stars, Arthur Haynes Show, Cool Spot, etc.) and stole many a show from their headliners, sharing bills with the diverse likes of the Kinks, Animals, Dave Clark 5, Billy J. Kramer, Dusty Springfield, Cilla Black, The Cream, Donovan, Freddy and the Dreamers, Billy Fury, Georgie Fame and the Blue Flames, The Tornados, The Moody Blues, Maryanne Faithfull, Carl Denver Trio, Joe Brown, Eden Kane, Shane Fenton and the Fentones, Brian Poole & the Tremeloes, Marty Wilde, The Byrds, Gene Pitney, Freddie Cannon, Del Shannon, Gene Vincent, in addition to the Beatles and Stones stints.

Pete eventually grew tired of the endless road work and finally quit the Jaywalkers in 1966. He was replaced by Terry Reid who settled in as guitarist during the group's final year.

A few weeks after quitting the Jaywalkers, (October 29th., 1965 to be exact), Miller's first solo record "Baby I Got News for You" came out on Columbia. Micky Waller, Peter Frampton and members of The Herd were among the backing musicians. The record was cut at R.G. Jones Studio in Morden and some demos were produced on the Oak label. Miller undertook a few solo appearances to promote the record at such places as the Marquee, Hammersmith Palais and the 100 club on Oxford street. This record was re-released in 1990 on a couple of independent compilation albums.



Record shop poster for Pete's Columbia single "Baby I Got News for You". 1965

Demo disc of "Baby I Got News for You" on the Oak label. From the R.G.Jones recording studio in London. 1965

He began doing extensive work as a studio session musician in London, playing on dozens of records from that golden era of British Pop. He even contemplated working with Jerry Dorsey (later Engelbert Humperdinck) and did a couple of rehearsals with him, but decided this was not the avenue to pursue. Deciding that five years in London was enough (1961-1966), he quit his flat in Maida Vale and returned to Norwich.

This

brings us into the beginning of the "psychedelic era". . . Psychobollux?

Over the next two years, Miller concentrated on songwriting and had over 100 of his songs published by major publishing houses in London. Frequent trips to solicit the music publishers in Tin Pan Alley (Denmark Street) found him often hanging out in the infamous Giaconda coffee bar. One lunchtime an informal jam session took place in the upstairs studio of one of the publishers' offices with Pete, Clapton and Page exchanging licks.

Some of his demos were recorded at Advision studios in New Bond Street with Micky Waller playing drums. Others were cut at R. G. Jones studio, Regent Sound, and Olympic studios. His songwriting soon rewarded him with a writers' contract from the Campbell Connelly publishing company. Freddie and the Dreamers, Sounds Orchestral, Boz, and The Knack were just a few of the artists who recorded his compositions. More recently The Damned covered Pete's song "Cold Turkey" on their Nazz Nomad and the Nightmares album.

Back in Norwich Pete was able to do what he liked best - writing and recording. From his studio in Margetson Avenue, Norwich, surrounded by lava lamps and Hindu visuals, literally hundreds of recordings were completed between 1966 and 1969, including "Cold Turkey". Many of these, rejected at the time by the London publishers as being "too far out" are now available for the very first time. Comparisons to tracks from the classic albums of those days are inevitable - Pete unashamedly admits to the influences of Sgt. Pepper, Satanic Majesties Request, and Axis Bold as Love.



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Interview

with Pete and Keith Richards (Rolling Stones)

from Beat Instrumental magazine. 1965

[Click it to zoom](#)

For you hi-finatics, the equipment in his studio consisted of the following: For tape recorders - Vortexion, C.B.L, Bang & Olufsen, Brenell, and later, an old mono monster EMI BTR-1 (which came from Abbey Road studios). Bouncing signals between machines gave Pete multitrack capabilities. Up to nine bounces were achieved on some songs before severe signal degradation prevented further. Tape speeds of 15, 7 1/2, 3 3/4 , and even 1 7/8 inches per second were used to produce various delays of slap-back echo. Other echo devices included a Binson Echorec, Watkins Copycat, and a couple of Farfisa spring reverb units to achieve stereo reverb. Extra reverberation was acquired by commandeering the bathroom as an acoustic echo chamber, and also the underground concrete-walled bomb shelter from World War 2, which was located in Pete's garden. A visiting producer once remarked that it may have been illegal to have so many echo devices in one place!

A custom made six input mixer linked to an RCA orthophonic equaliser provided frugal mixing power. The monitor system consisted of a Norwich-made HACO amplifier linked to a pair of Golden Wharfdale speakers. Two local electronic wizards - Granville Hornsby and Tony Howes built Pete a couple of unique effects boxes (the Goobly Box and the Humbert Humbert) with which some unprecedented sounds could be created. The sound of a monophonic synthesizer was simulated by hand-twisting the oscillator dial on a Honor sine wave generator. Pete discovered that the recognizable Joe Meek sound (squashing signals through a Fairchild 670 compressor), could almost be duplicated by carefully overloading the valve pre-amps of certain

tape recorders, hence saturating the tape.

Studio instruments included Fender, Marshall, and Haco amplifiers; an upright piano with tacks in the hammers, a Fiesta red '62 Fender Precision bass, electric violin, electric sitar, wooden flutes, various percussion instruments, Levin acoustic guitar with DeArmonde pickup, and of course let's not forget Henry - Pete's trusty Gretsch guitar - which he still plays to this day.



Pete's family (left to right)-

Billy Joe (1962), Bobby Jo (1968), Bradley (1978), Henry (1961), Marilyn (1958), Darlene (1979), Danny (1960), Clayton (1956). Big Red (1964) and Pedro (1980) are in the foreground. Amplifires - Fender Concert (1960), Fender Bandmaster (1958), Fender Deluxe (1964), Fender Vibroverb (1964), Gibson GA90 (1964).

Writing and recording in the afternoons, he worked nights in the resident house band at the now infamous Washington 400 club in the rural outskirts of Norwich (casino - striptease - cabaret - gangsters - you name it, it all happened there!) As personnel were replaced, the Washington houseband went through

various incarnations - Paul Saint Trio, Peter London Trio, and finally The News. Pete played in all of them. Some of these musicians, along with the cream of Norwich's rockers are featured on "Cold Turkey", and all of the others perform on various tracks on this album. Many of Norfolk's local bands also recorded demos at Pete's recording facility. He helped local songwriters get their works published through his contacts.



*Advertisement
in the New Musical Express for Big Boy
Pete's "Cold Turkey". 1968*



*Big
Boy Pete's first release -
"Cold Turkey" - on the Camp
(Polydor) lable. 1968*

His second solo single "Cold Turkey" was released on January 26th., 1968 on the Camp label - a subsidiary of Polydor. This record is now regarded as one of the most collectable 45s from that era. As it was the heyday for strange names, Polydor issued the record under the name Big Boy Pete. It was re-released on a compilation album in 1990, sparking several "Where is he now?" items in Melody Maker. Pete's five years of strenuous road work with the Jaywalkers had left him drained, so when there was talk of promotional touring for "Cold Turkey", he absolutely refused and told the executives to find another "Big Boy Pete" to do the dirty work. Miller agreed to continue to perform on, and produce the records, but someone else must be found to hit the highways. This is why there has been some conjecture as to who exactly was Big Boy Pete. The record company reluctantly agreed and employed a touring stand-in. A German video exists of the stand-in, lip-synching to the record on the now famous Beat Club TV show.

Eventually the stage beckoned once more and, searching for excitement, in July of 1969 Pete took his current band (The News) on an extended tour of the Far East, entertaining the Vietnam G.I.'s for three years in Bangkok, Singapore and the U.S. bases scattered throughout the Jungles of Thailand. In 1972, Miller ended up on the beautiful island of Hawaii with a young Hawaiian girl he'd met and stole from another lead guitar player - an American, in Bangkok. Upon discovering the liason, the American's retort was "You want my Strat as well?" The lady would later become Pete's wife.



*Pete
playing electric sitar through a wah-wah pedal, Binson Echorec, and Fender
Amplifier at the Impossible Cafe, Bangkok, Thailand 1969*

In 1974 Pete returned briefly to the U.K. just long enough to record an album with his old cronies from the sixties Big Boy Pete sessions and released the resulting album on his newly formed label .22 Records. The album was entitled "Music from Little Flint".

On his return to the U.S. he relocated to San Francisco, California, He realized a lifelong dream by building his own recording studio in America and spent the remainder of that decade putting together a somewhat eclectic album entitled "Pre C.B.S." (Pete Miller and The Wildcats). Since the studio became operational, Peter has been responsible for producing and engineering hundreds of American artists and has won great respect within the industry as an engineer and producer. Thanks to Joe Meek.



Pete Miller and The Wildcats at the "On Broadway" club, San Francisco 1981

The next album "Rockin' is my Bizness" was released in 1985. Aptly titled considering the course of Miller's life, this LP focused on rockabilly and the traditional aspects of rock and roll. It celebrated the spirit and abandon of Pete's fifties idols and his years spent with The Offbeats and The Jaywalkers. No drum machines, no synthesizers, just real musicians - real gone cool dudes who knew how to play the shit right! Some famous veteran American rockers accompanied him on this project, including drummer Kenny Dale Johnson, currently with Chris Isaak. Honking and squealing on saxophone is none other than the late Steve Douglas who waxed many unforgettable performances during the golden years on hits by Phil Spector (Ronettes, Crystals, Sam Cooke, Duane Eddy etc.) Vocalist Roy Loney from The Flamin' Groovies sang back-up vocals for Pete.

Pete made a surprise appearance in the British clubs in 1986. He guested as bass player with the American Cajun band, "LeRue", on a gruelling three week tour ending with a one hour BBC Welsh TV special which was taped by the Manor Mobile recording unit and later released as an album.

Tucked away in a quiet courtyard between yuppie boutiques and chic restaurants on San Francisco's famous Union Street, Miller's studio is still recording Loud & Proud and was the base for the recording of his recent album: "Double Diamonds". (1995, Maitai Records). Maybe surprisingly, it is an instrumental album in the style of Pete's idol Hank B. Marvin. (Pete and Hank became acquainted early one morning in 1962, over breakfast in the Golden Egg restaurant - opposite the 2 Is coffee bar in Old Compton Street.) Double Diamonds was released under the artist name "Shig & Buzz". (Shigemi Komiyama was drummer for Hot Tuna for many years.) The sound

is authentic, yet brand new. Rave reviews have prompted a follow-up entitled "Lucky Charm".

More information about Peter Miller can be found at www.bigboypete.com.

Song Name	Time	Artist	Album	Genre	Size
lonambo	02:58	N/A	N/A	N/A	1.4 MB
baby	02:58	N/A	N/A	N/A	2.4 MB

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