

# I Ain't Got Da Blues No Mo'!

-says ex-Fleetwood Mac JEREMY SPENCER

Simon: So I guess the first thing would be to give our readers some idea of your background. You used to play with Fleetwood Mac, right?

Jeremy: Yes  $\frac{3}{4}$  ...no nearly four years.

Simon: How did Fleetwood Mac actually start?

Jeremy: It was formed by Peter Greene, who had just left John Mayall's Blues Breakers. He was the lead guitarist that replaced Eric Clapton, and as John Mayall was getting more jazzy, Peter Greene just wanted to play the blues.

S: So how did you actually get to become a member of Fleetwood Mac?

J: Well, I guess through John Mayall's producer. He wanted talent to record, so he put an advert in the newspaper for any people who knew how to play old blues. So there was a friend of ours in the town unbeknownst to me, who responded to this advert, and said that there was this band with this guy who plays the slide guitar like Elmore James. So he came all the way up to the Midlands, to this little place, Lichfield, where I was playing, and he liked the slide stuff that I did. He went back to London and told Peter Greene. Peter Greene asked me to join his band, and I said yes. So then the band formed, practiced a bit, and then did the Windsor Jazz Festival as the opening act. We built up a blues club following, playing at all the little clubs, especially around London. That's where all these bands like Savoy Brown and Led Zeppelin got started in the very beginning, even the Rolling Stones.

S: So you were then in a position to mix with a circle of people who were the pop music idols of those days. What were they like as people, back stage?

J: I met Jimmy Hendrix... When Fleetwood Mac started, he was just starting too, and he was getting to be a big thing around London and I was a bit of in awe of him, kind of like I was looking at him to see what he would do. He was on a different wave length, and I didn't understand what he was talking about, and at the time I thought, 'I don't understand what he's talking about, so maybe he's talking about something that I don't understand!' Then I met Eric Clapton, and I was quite impressed by him. He seemed to be quite humble. He was going to do an album of Buddy Holly music, and I also was going to do a solo album, doing Buddy Holly songs. So Mick Fleetwood's wife found out that he was going to do it too. So she came to me and said that Eric Clapton was going to do an album of Buddy Holly songs, adding that he was going to have 'The Crickets', Buddy Holly's backing group on the album. So I said, 'Oh well, if he's going to do one, then I'd better not. I don't want to touch it.' So she went and told him. So then at this Melody Maker award thing, Eric came over to me, which was really surprising, and said, 'Look, how's the Buddy Holly thing going?' and I said, 'Well, if you're going to do it, I don't.' And he said, 'Well, no. I just heard from Jenny (Mick's wife) that you're going to do it, and I thought that, well, you should go ahead and do it.' I was quite impressed that he was just going to give it over, you know what I mean?

J: Well, Mick heard a couple of things, "Flee", and something else. He seemed to really like that, you know. I don't know what to say about that, because they're musicians, and some people who think they really know a lot about music often don't enjoy simplicity. For example, the guy who sang me that song on the street, he didn't have a good voice, he didn't know how to play the guitar very well, but there was something about the song and the way it was delivered that moved me. I'm more concerned about getting it to a certain type of people who will respond to it, who will see what is in it, you know.

S: So, you want your music to be appealing to people who are looking for the same answers as you were, and what you found, is that it? One of our listeners' favourite songs that you've written since you left Fleetwood Mac is "Prodigal Son". Why is that song special to you?

J: Because of its message, really. I don't consider myself a song writer. -I got that song with inspiration, and I like it. It's probably the most well known Parable that Jesus told, and almost everybody can relate to it. I mean, you get off the track, and you don't miss it until you've lost it for a while, you know? The story is also really comforting because there is always hope, you know, the Lord will always take you back everytime you get away, if you make that decision to go back, to return to Him.



RIGHT: Jeremy and daughter Holly recording in MWM Studio

LEFT: Rodin Regie gives Jeremy in Elvis parody



## PRODIGAL SON- Jeremy Spencer

There was a man who had two sons, one wanted to leave  
He said he'd take his inheritance, and do as he pleased  
The younger son got it all together and journeyed away  
To waste his life in riotous living, and playing foolish games

(Chorus) Hasn't everyone been a Prodigal Son, Hasn't everyone been a Prodigal Son

When he had spent all, there came a famine in the land  
He began to be in want, with nothing in his hand  
He went to work for a local farmer, feeding the swine  
Living on the husks of the world, and no longer drinking wine

(Chorus) Hasn't everyone been a Prodigal Son, Hasn't everyone been a Prodigal Son

When he came to himself he said, I'm going back home  
My father's servants have enough to eat, and I'm dying all alone  
I will arise and go to my father, and say unto him  
Father I have sinned against heaven, Please take me in

(Chorus) Hasn't everyone been a Prodigal Son, Hasn't everyone been a Prodigal Son

His father saw him, and rejoiced inside  
Called his servants to prepare a feast, Bring out the new wine  
Let us sing, let us be merry, He's now safe and sound  
My son was dead and is alive again, Was lost and is found

(Chorus) Hasn't everyone been a Prodigal Son, Hasn't everyone been a Prodigal Son

S: So what was it like when you first started to become famous, when you realized that you were 'known'. Did it affect you in any way?

J: Well, yes, it affected me for bad. You just get cocky and start to get an exalted idea of yourself.

S: Well, what do you think about music today? Punk Rock, Disco, Computer Rock?

J: I don't think that there is anything I like. To me it's rubbish, except for one or two songs that have come out that have something to say that's sweet, or that have some really emotional feelings, or whatever.

S: So generally, what you like is sweet music, simple music, uncomplicated music? You still like to do imitations of Elvis and music of the '50's. Does music from that time really impress you?

J: Yeah. In the 50's they were musically very good, they had some life, some spark, and they were happy songs generally, and they sang about simple things.

S: Why did you leave Fleetwood Mac?

J: There was a certain feeling being on stage with the Fleetwood Mac... People look to musicians like they have something more than they have. People say 'just play music man, because music is god, that's what people think. It is one of the gods, one of the idols, and probably one of the biggest idols of this generation- music, more than any statue or image of some kind. It's something people look into to find answers to their problems. I felt more and more my responsibility in standing up on stage in front of all those people not really having anything to say, or answers to give them. Toward the end of my time with Fleetwood Mac, I started to read the Bible a lot, especially the Gospels, to know what answers Jesus had. And travelling with the Fleetwood Mac around the States, I got to meet every so often someone who had a Bible, telling people about the Lord, and I was interested in talking to these people. We were on one of the most lucrative tours we had ever been done, and just as we were setting off, the road manager came up to me and said, 'You know, I feel that something heavy is going to happen on this tour', and I said, 'You know, I think so too!' I just felt something was coming, you know? And so we'd done a couple of weeks, and things were getting worse and worse, and we were just going through these awful motions on stage doing these songs. I couldn't put my heart into it, I couldn't believe in it, and I just felt every night on that stage, the same old thing. Then one night I told the Lord, 'I don't know what to do, I don't know what to think, and You've got to do something soon!' And then two days later we were in LA, and I had just walked out and went to this book store and got all these spiritual books to look and see if there was anything in them. And as I was walking out of the book store, a guy came up to me with a guitar, and he asked me if I wanted to hear a song. And I had the feeling that he was going to sing a song about the Lord- and I prayed with him on the street! I prayed to receive Jesus, and I knew that was the answer. You see, I couldn't make it on my own. I just needed to be with people that felt the same way.

S: So since then, have you seen Fleetwood Mac in recent years, and what do they think of what you're doing now?

J: I've seen Mick Fleetwood, mainly. I think he tries to understand what I'm doing, because he likes to be understanding. But I can't really see how anyone would understand what you're doing, unless they're doing it themselves

S: Do they appreciate the music that you're doing?

## You Are What You Play!

A Musician's Response to 'Musical Key' & 'Sequel'

From Jeremy Spencer:

Dear Family,  
PTLI WELL, THE MAIN THING THAT IMPRESSED ME THIS TIME AROUND in reading these Letters was because of the gravity & seriousness of the ministry we have ("Music With Meaning") & by God's grace continue to have, that it is desperately important to stay on the right channel, walking circumspectly in not allowing any influence of the past to get in.

DAD & THE LORD HAVE SEEN FIT TO ENTRUST US with the vehicle of the Family's music, & they need people who will take no chances playing footsy with the Devil's music. It is so true that we really get attacked in our weakest spot in our strongest area. As musicians, our talent is music & its composition & our weakest area seems to be just that also.

IN ORDER TO STAY ON THE RIGHT CHANNEL & to receive the right signals, we must stay in the right spiritual environment & almost insulate ourselves from the influences of the world & its music. We have no problems when we stick to what we know is from God. We have to keep fighting that weakness to mindlessly "boogie". I REALLY AM NOT CAPABLE ANY LONGER & DON'T WANT TO DO PUBLIC PERFORMANCES. They don't seem to bear fruit for me to do them, unless they are very seldom. I just can't seem to be trusted to be put in that situation.

I HOPE, THO, THAT I CAN BE TRUSTED TO WORK IN A BACKROOM MINISTRY of helping to record the Family's music. I really don't feel worthy, so it's up to the Lord whether I will be (altho' it is up to



me to be faithful, obedient & sensitive to His orders & directions, & obey!! Love, Jeremy.

P.S. From Falthy:

THE ABOVE REACTION BY JEREMY CAME ABOUT ABOUT AFTER A SMALL CRISIS this week with the MWM musicians-Jeremy, Ahimelech & Solomon. They were continuing to play at a certain local night spot & it wasn't bearing the right fruit in many ways. After the police raided the place one night looking for drugs, we all thought it was a warning that it was time to quit.

NOT WANTING TO OFFEND THE OWNER we said we'd continue on weekends only. This Saturday night we took some visitors & Fish, & they got sick from the smoke! Plus, they weren't that inspired by the music the boys were playing to please the noisy crowd of weirdos & black Africans who seem to have taken over the place.

THE SPIRIT HAD DEPARTED & WE HAD FINISHED OUR JOB THERE, & now there were some bad elements coming in & even mockers etc. It seemed they were beginning to play more & more stuff to please the

crowd & less & less of our music, a bad sign that they were losing control of the spirit of the place & of making their playing a witness & were yielding to what this element wanted instead, probably many on drugs.

THE LORD USED IT TO HELP US HAVE A GOOD "HOUSECLEANING". We remembered what Dad said about listening to that kind of music-"you are what you listen to" & we got "you are what you play!" for the musicians. "Musical Key" & "Sequel to Musical Key" make it very clear that if we have difficulty discerning good music from bad we should stick to God's music & what we know is good.

SO I CHALLENGED THEM WITH THE MESSAGE OF "YOU ARE WHAT YOU READ"

& asked them to make a decision about the club, that perhaps now that the Lord was giving to them & supporting them they should forsake all & just work on what we know is good, the Lord's music & MWM!

THE MUSICIANS WERE SHOOK UP, TTL, & seem to have repented & agree with quitting the club & concentrating on our MWM, PTL! It helps to have a good shake-up once in a while. So they are back to work at the MWM studio today doing some jingles for Simon, & inspired! So as you can see, it's been somewhat of a housecleaning & a "clean sweep" we pray! Love, Falthy.

You can help these musicians produce the music that's going to reach & change the world! Send your songs &/or donations to "Music With Meaning" c/o Pp. 241, 8021 Zurich, Switzerland! "Sing it! Do it!-In the Spirit! And it will live in their hearts forever by His Spirit!" (No. 32:30.)