

## **KOSTAS Interview Part 2- Cowboy Bars, Guitars, Vegas and Vietnam**

**ODIE:** I wanted to ask about your cultural influences. We talked about music and Greece. We talked about cowboys and we talked about the Mexican workers there in Billings. One thing we didn't talk about and I just wanted to ask about was the American Indians that you saw and were around growing up there in Montana. That could be just life in general and then or to music.

**KOSTAS:** Well as the paper boy back then it was the Crow reservation is about 40 miles away from Billings. It's in Custer County. That's a good name for it, since that's where the Custer's battlefield is and that's where Custer died in an arrow shirt...You would see the families of Indians were maybe 2 or 3 kids and maybe a mom and dad and the grand folks. They were dressed in, a lot of times...the women...they were culturally dressed in...their clothes were pretty much from the reservation period time. In other words, around 1900 they quit...they would buy their pants. They would buy their shirts. They would buy their cloth and make a lot of their own clothes. I would have to show you pictures of their dress, and it was typical at that point in time. That's who they were and that's what they dressed like. They dressed like rural folk, the Amish. And the ladies would still wear their beaded belts. They would still do their bead work and have beaded belts. The Crow were fond of rose patterns. So that's basically what they did. You know there wasn't anything different. They were good people. They tended to take care of their business and go back to their homes, but you would see them in Billings because Billings was the bigger town. They would come do their shopping and stuff in Billings.

**ODIE:** Did you hear any music from them at all growing up?

**KOSTAS:** Um, no, because...I would imagine they had some celebrations. For instance, in the summertime there's a tradition where they have the Custer reenactment, and it goes back into probably 1900, 1910, 1920...right around there. And so, people would go to the Custer memorial and then they would watch as people reenacted the Custer fight. During those days I'm sure that they would have some kind of powwow and they would dance, and the tourists would watch them dance. The Powwows are more prevalent today than they were back then. There's big ones and there are big competitions for singing and dancing. And if you've ever seen Indian singing and dancing, it's rather fascinating. It really stirs you up. It really stirs you up. There's a certain grace to the way they dance and the way they sing in union and in unison. One thing is for certain. Dancing and the drum is what the Indians had, and it was a part of their society and social functioning ya know? It seems to have been something that carried over from passed days, passed times. That's about all. Even today, I find their culture to be...fascinating, and I think that as a block of people in this country they get the least attention, and I think that's sad.

**ODIE:** I just wanted to make sure that I had covered any kind of cultural influences that you might've come across as a kid.

**KOSTAS:** I have had Indian friends over the years. Some of them being Crow, because of their proximity to Billings. I went to school with them. Others have been Sioux and Cheyenne. And they are just great people. They're just wonderful people. I mean and as Indians, culturally, they are in competition with one another. The Crow aren't like the Sioux or the Cheyenne, because they were on the white man's side. In the fights that ensued in the 1800's, the Crow were on the white man's side because they were a smaller group of people than their marauding neighbors the Sioux and the Cheyenne. Everybody was being pushed out of their locality, and as they were pushed out, they were pushed into their neighbors. So, they were competing for the land. They were competing for the food. So that's what was happening back there. There was about 5 or 6 or maybe as many as 8 different tribes and maybe 5 or 6 different reservations in Montana. So, they're in competition with one another as to the grants that they get from the government. Plus, they always remember their grudges from the past. That's why the Sioux and the Cheyenne and the Arapaho don't like the Crow, because they helped the white man. Of course, they were doing that because the Sioux and the Cheyenne were trying to put them out of business.

**ODIE:** Well last night you had mentioned that you had sometimes been treated as the foreigner. Did you witness racism towards the American Indians there in Montana, in Billings? Did people treat them poorly? Do you remember seeing that as a kid?

**KOSTAS:** Not blatantly. No, but I'm sure there was culturally...a white dentist/doctor walking down the street would not openly embrace an Indian and his wife on the street. They just...There was a certain kind of anti-magnetism. It's like when you put two magnets together, they push against each other. You know, and it was that sort of cultural division that existed in Montana, as probably it did everywhere else. You mix with your own kind. That's what it was all about.

**ODIE:** Well, I'm asking about it because the era in which you were a kid was the early civil rights era, and what was going on in other parts of the country and I'm thinking you said there weren't a lot of African Americans there.

**KOSTAS:** No

**ODIE:** I was wondering if, could American Indians eat at a restaurant with white people?

**KOSTAS:** Yeah, if they could afford to. There was never any blatant exclusivity of business closing their doors to people because of what they looked like in Montana. That didn't happen, at least that I was aware of. What I saw was that the town was separated into a class system. The railroad tracks divided Billings into the north side and the south side. Then, as Billings expanded, it expanded to the west. So suddenly you had a west side. That put three areas into competition with each other. Each area looked on the other two areas as being snobbish, or the west side being where the rich people lived. The north side is where the average people lived. The south side is where the poor side of town was. Now, the one thing that brought all of my generation together was music. Music broke down all the barriers...this much I can say...music...

and a lot of it was coming out of the jukeboxes in joints like the Tampico. Which was a little taco joint on the south side where the pimps used to hang out, the whores used to hang out, the Mexicans, the blacks and the whites used to hang out. Being that newspaper street kid, it was normal for me to go in those kinds of places. And the south side has a skid row area to it that was where all the bars, places like the Yukon Bar, The Oasis, The Brown Jug and the... you know there were many many others. But that was it. Billings has since cleaned up that side of town. The south side is still the poor side of town, and it's still the side where your Mexican people, and your black people, and poor whites; well poorer whites lived. But it's just another generic American town.

**ODIE:** Well, um, so tell me about getting your first guitar and how that came about.

**KOSTAS:** Okay well somewhere around '59 and '60...

**ODIE:** And how old were you?

**KOSTAS:** I was 10, eleven years old. My enthusiasm for music was an everyday occurrence. You know I was born to sing, and that's what I did. I couldn't play the guitar, but I didn't have one. So, I expressed to my folks that I would like to get a guitar. And my mom says, "Why don't you get an accordion". She liked the accordion. I thought no way! I saw all my heroes all over the place playing guitars. So, I expressed that I wanted to get a guitar. So, she went to town and bought me a Harmony Sovereign acoustic. It was maybe a \$30 guitar in those days. \$25-30. It was down at the beginner's level. The guitar itself was a big body and it had a neck on it that was probably akin to the fat side of a Louisville bat...slugger that had been cut in two. And it was impossible to play the damn thing because a ten-year-old kid's hands are small, and the strings on those things, the old bronze strings, they only came in one gauge back then. And it was probably the same kind of wire that tight rope walkers walked across, because it was never meant to be played as a guitar. But still that's what I had, and that's what I learned on. And I learned slowly, because I taught myself. I took lessons, but in the beginning I tried to learn how to read, but it escaped me. I mean it was one of those things that I just had no interest in reading music. My ears worked just fine, so I started learning your basic chords. Your open chords down...at the end of the neck there. The easy chords were "E", "C" and "G". "D" was a little harder. "A" was a little hard too, because as you know, there were a couple different ways you could play that chord. But the hard one was "F", because you had to press two fingers to strings down with your middle finger, and that was...I mean it took years for me to finally master that son of a bitch. And then you learned how to...what you wanted to learn; how to play Rock n' Roll. And the Rock n' Roll hero guitar heroes of that time period were guys like Duane Eddy, like Rebel Rouser, and Bill Black and his combo, and Memphis, and Chuck Berry were early rock guitar players. So, you saw these guys and you saw the sleeves of 45's and their pictures would be there with these giant Gibson guitars. You saw Buddy Holly with a Stratocaster. You saw the Everly brothers with their super jumbos, or whatever, 185's. And they also had their own guitars. Before Gibson made the Everly brother guitar, they were playing some kind of a jumbo, banner jumbos and stuff like that. So, I mean that's what we were looking at and that's what we wanted and that's what we wanted to sound like. So, in the

beginning in learning to do that boogie thing (sings lick). You know to do that, that was the first rock lick that I learned. (Sings lick) You know how do you do that? So, you know when you just sit there with yourself or when your together with somebody that knew how to do it and watched them. Then, you went home aft rewards and practiced it. Then, little by little the mysteries that...you first saw upon entering into this new world of music became less of a secret, but then you had to sit down with your guitar and practice. So, first came the major chords, and those major chords were open major chords. And you learned how to play in different keys. That works good because you had to sing songs and you had to find the key to sing them in. But children have higher voices and can do things in pretty much anything except low keys. That's because the testosterone didn't start kickin' in at that point in time. Not that in my case it hasn't kicked in a lot, because I got a high voice regardless. And trust me I had a lot of testosterone.

**ODIE:** So, let me ask you this before I forget. Your mom and dad, you know you told them you wanted a guitar, and your mom went to town and got one. What was their...did they mind Rock n' Roll? What was their opinion of Rock n' Roll?

**KOSTAS:** They didn't understand it, but then my father, because of his job and affiliation with his job-related friends, all those guys were the same generation as he. They were guys between twenty-five and thirty years old that he worked with. And um...their preference of music back then would've been for guys like Cash, Buck Owens, Hank Thompson, Webb Peirce, which were all classic country artists. But those same guys at that same time, that country music had a rock feel to it. If you listen to "In the Jailhouse" now; that has an attitude in it that is different than say, Rex Allen Jr. singing "Son Don't Go Near the Indians". There was a skirt chasing attitude in country music that was different in its sound and style. A lot of those artists were skirt chasing artists. The other ones were a little older, and their music reflected it. So, there was more of affinity between skirt chasing country and the rockabilly country. Which was country but with a drumbeat...a backbeat to it.

**ODIE:** So, are you saying that your dad accepted it more because there were guys his age that were kind of close to it? It that...

**KOSTAS:** Yeah, because he wasn't born into the music. He adopted himself to it. So, you know, my father in 1960 wasn't aware of Johnny Burnet, but was aware of Johnny Cash. You know? He wasn't aware of Eddie Cochran, but he was aware of Eddie Arnold.

**ODIE:** And what was he doing for work at that time. After y'all had gone to Billings and everything. What was he doing?

**KOSTAS:** He was a line foreman at the Coca Cola company. He was good with machines. When they broke down, he would fix the damn things. He knew how to and learned how to mix the different chemicals for each pop that they were bottling down there. Some days it would be 7up, somedays it was Coke. But he knew how to mix the different acids and syrups so that they had these giant tanks that they would mix things in. then you would have your rows of bottles

being cleaned and steamed. And then they went into a machine that filled them up, and off they'd go. Then there would be caps put on them. And sometimes they would be doing cans as opposed to bottles. And different sizes of bottles, from quart to sixteen oz to twelve oz to eight oz. I worked there too with him, but I didn't start working at the coke plant until about '67. I don't know somewhere in there.

**ODIE:** That sounds like a pretty good middle-class job.

**KOSTAS:** It was a good job for him because he knew how to work the machines in the plant, and he learned how to mix the different syrups and acids and things. So yeah, he was doing good. Good enough to where, you're right, you know we came from being dirt poor to being just lower middle class, and we're working our way up the ladder as time went by. All of Billings, there were a lot of people in our category, and there were a lot of people under us, and there were a lot of people higher than us. As far as economics go. But we were working towards something. That's why we came here, was for that opportunity.

**ODIE:** What...how long was it before you graduated to your next guitar from the harmony.

**KOSTAS:** I'm glad you asked. So, in '59 or '60 my mom got me that acoustic Harmony. Soon after I bought a couple of Dan Electros. At that time some were made by Silvertone and some were made by Dan Electro. They were quite simple, and they were a whole lot easier, but one thing you had to do if you had the Electric Dan Electros and the Silvertones back then, which were pretty much the same company sometimes, you had to have an amplifier. So, I was old enough at that time to buy my own guitars. So, I bought a couple of Dan Electros and Silvertones. I went downtown to Montgomery wards and bought an Airline amp. Which was a horrible amp, but I think it had a twelve....(coughs). Excuse me Corona's kickin' in. I had that little amp, that Airline, and it was lousy, but it was loud enough where you could play your guitar in the basement of the house you lived in. Then when I went alone in '64, or in '66, in '66 I think; I also acquired, during the time of the Danos and Silvertones, there was another early model of prehistoric rock guitars, was my Harmony. You know it was cheesy, but at least it was an electric guitar, and a kid could learn.

**ODIE:** Was the harmony the hollow body Harmony's that you see?

**KOSTAS:** No, these were the solid body, and a lot of them today that you see from that time period look like they came out of some science fiction movie. They had telecaster sounding names, and just bizarre. Some of their electric guitars back there, not just the Harmony's, but all the guitars...your American low-grade guitars; meaning the bottom pile of stuff that you could acquire. Your first guitars were gonna be a Harmony, a Silvertone, a Dan Electro, a Kay, or something in that register. Then, you also...we had one music store in Billings's, and it was Hansen music. That's where I would go every night when I was downtown selling my papers, I would stop there and drool over the stuff he had on the walls for sale. So, I got to know Mel Hansen and his son, and his helpers over there pretty damn good, because they saw me over there every day and night. So, one day in '66 I had a little band. It was our Junior High band. Me

and my friend Doug Stoughton. He played rhythm guitar to my lead guitar. Then we had Howard Cunningham on Bass, and Steve Nardi on drums. So, that was the beginning band back there in '64. Well, Doug and I went downtown at about the same time and we bought our first really good guitars. He bought a '66 335, and I bought a '66 Gretsch Tennessean. Every night we would sit there and just polish the shit out of these guitars. Then we would plug them in, and we would play that "C" Chord and "D" chord, and play with all the switches and the Filtertron pickups, trying to get the sounds that Duane Eddy got out of his with the tremolo pedal and all that shit. Putting a little reverb on there to give you that space echo going on...I don't know. So, that's how it all began. My next amp after the Airline was a Gibson Titan. It was another horrible amplifier. The transformer on that thing blew up about 2 months after I bought it and there went my four hundred bucks. So, then I got me a Fender Twin. And that was my staple. From the Twin, which was probably in '66-'67, '68, I also got into Super's, Princeton's, and Deluxes. And back at that time you wanted to keep up with the most current amps. So, in '66 you wanted a '66 Princeton, not a '66...or a '59 Princeton. So, all the Tweeds and Whites and brown Tolex amps, we didn't want that shit, we wanted the new one!

**ODIE:** So your first real deal rig was a Gretsch Tennessean through a fender Twin.

**KOSTAS:** Exactly

**ODIE:** And at the time when you bought that new in '66, did you know that was a George Harrison Guitar? A Beetle guitar?

**KOSTAS:** No, because there was no reason to know that. The Beatles during those days didn't know that by their picking up whatever guitars to play over there, that they were setting trends for everyone who would then watch and see them on Ed Sullivan and say, "I want one of those". That did happen, but nobody knew back then the extent of influence that they were creating by just using a particular guitar on that album. It was meaningless. They could've just as easily taken their picture with a Gretsch, or a Gibson, or a Fender, or you know a Mosrite. They weren't out trying to; they were just being...

**ODIE:** They were just using the tools that were available to them.

**KOSTAS:** Yeah, and that's what was important. They, in those days, guys would set up their own guitars. They didn't go to Joe Glazer. They'd figure it out. If the string was too high or the intonation wasn't right, they knew how to adjust it because they were shown that much, and they were that savvy. They could do that, and I did the same thing. You know and we all did. The acoustic guitars from that time period were in the same category. These guys The Stones, The Beatles, The Kinks would go to their local music stores, in their local towns wherever they came from and saw what was hanging in that music store. Nobody had a clue that they were going to be superstars that would be on posters and in movies and stuff to that affect. They didn't realize that because they were in the same boat as everybody else. We were all just being carried by the same wave, and it's not until later that you look back upon the times and see the evolution of everything that you can see what the trends were, and how they came to be; and

what made things cool. That word cool is very important in my vocabulary. Not because I use it. I try not to. I find that the word cool goes back to the 50's if not before. The 50's and the 60's, the word cool was one of those supreme flashlights that you flash the word cool onto something and it made it really neat. So, everything was cool, and things that were cool were what we wanted. We wanted to bathe in coolness, and wear coolness, and listen to coolness, and eat coolness. So, everything that came along, whether it was the music, the...artistic stylists like Peter Max came along and others like him. They were all trying to impress society, and when they did it was cool. Rock n' Roll was cool. Country was not cool, regardless of what Barbara Mandrel says.

**ODIE:** Well, going back to you graduating to two Dan Electros... the two electric Dan Electros. At what point did you get in your first band?

**KOSTAS:** My first band I was in the seventh grade. In 1964. Prior to that I would hang around with other guitar players, but there was no intent on forming a combo. In '64 I got together with the guys I mentioned before: Doug Stoughton, Howard Cunningham, and Steve Nardi, and myself. We formed our first band back there and I was the leader of the band! Cause I was the singer. I also was a little bit advanced...more advanced than they were. In the seventh grade I got together with Pete Lazadich. Who ended up being a linebacker for Kansas City and The Eagles. He and I grew up and...anyway Pete ended up going into football. He's still around...Reno, and Eddie Houser. The three of us would get together and we would play together. The following year when I was in the eighth grade, I started a band called the Chancellors. Didn't know what a chancellor was but it was a cool word. And back in those days there were garage bands. Everybody being thirteen, fourteen, twelve-year old's; fifteen-year old's, sixteen, seventeen-year old's. The older you were, and the more accomplished you were, the more popular your band was. The more popular your band was, the more chicks would come to your dances. That was cool. So, the younger guys, meaning guys like me who were fourteen were looking up at the guys who are seventeen, eighteen, nineteen and thinking those guys are cool because we played the same damn songs they did, but they sounded a lot better than we did. They had better equipment, and they were a little more accomplished, but we looked up to them. We thought they were cool.

**ODIE:** What songs were the Chancellors playing?

**KOSTAS:** In that time period I was writing songs. Some of my songs were instrumental songs. Like Dick Dale...I had a song called "Mod". Which was a popular word back then. It was one of those cool words. "Marooned" was another song. These were instrumentals. At that time People were playing like "Outer Limits" "Pipeline", Wipeout, "Louie Louie", soon to be followed with "Gloria", and "You Really Got Me", and whatever the Beatles were doing and the Stones like "Satisfaction". The Yard Birds were popular with...I loved the Yard birds I thought they were a great band, and the Kinks too I love them, and the Zombies. So, whatever was being played we played. We tried to wrap ourselves around. And the simplicity of the songs made it easier for guys like us to make a whole bunch of noise and impress the girls into thinking we were cool which gave us a fighting chance to get in their pants.

**ODIE:** So, you said... I was asking about the songs you played, and I was thinking at that age you would've just played covers. So, it's cool you were already playing your own songs. At what point...and you getting your first harmony in '59, then getting upgraded to your Dan Electros a few years later. When did you start writing songs?

**KOSTAS:** I started writing songs back in the early 60's. At that time in '64, because... I thought there was a magic to the songs we were listening to. And there was this echo chamber in my head that came up with melodies and stupid things to put in word wise to put in those melodies. So, in '64 I was making up songs. As the years progressed then through about '67, '68, '69 along comes this door that came along with Rock and Roll. It just came, and it was the drug world. As a kid growing up in Billings, I smoked my first joint in '67. And prior to that I was eating Mexican Hearts...

**ODIE:** What that speed?

**KOSTAS:** Yeah speed. And cross tops, your whites, and bennies, Drexadine, and whatever else that came along. I was playing in '66 with... By '66 the band The Chancellors had dissolved. Some of those guys went on to form other bands and I went and joined other groups myself. The next group I joined was the Imperials. It was during that time I started getting into speed. Speed and Whiskey.

**ODIE:** How old were you

**KOSTAS:** Uh...sixteen

**ODIE:** That must've been pretty common. I've seen pictures of the beetles with speed little bottle...things of speed when they were over in Hamburg. That must've been a pretty common thing, a teenage thing. Let me ask you this. How old were you when you cut Jane with Chan Romero on Warrior?

**KOSTAS:** That was in '66.

**ODIE:** So, you were about fifteen or sixteen?

**KOSTAS:** Yeah

**ODIE:** And I see that you wrote "Jane" by yourself.

**KOSTAS:** Mhm

**ODIE:** And it says Crooked Rock Music Pub. Was that your company or did he have you sign the pub over to him.

**KOSTAS:** He had me sign the publishing over to him. I didn't know that it even existed. And he being the smarter guy, the older guy he just took control of that and that was that.

**ODIE:** He had already been to Los Angeles around the business, so he knew how things worked right?

**KOSTAS:** Exactly

**ODIE:** That song to me sounds like the early developments of one part of your style. Obviously, you have different influences that come in and out of your songs, but there's definitely, at least for me, I've always thought there was a... it was obvious you were into garage rock bands from America. Then, British Rock bands like the Kinks or The Yard Birds. And "Jane" sounds like something that would've been right there with the Kingsman. Like it sounds like the beginning of garage rock to me.

**KOSTAS:** It is, yeah. It kind of falls into a Billy Swan kind of rock. And your early rockers from back then like...who was the guy...Del Shannon.

**ODIE:** It seems like the beginnings of what later happened down in Texas. It kind of progressed down in Texas with the Thirteenth Floor Elevators and all those guys in the late 60's. So, let's talk about that. Moving from '66 into the psychedelic era, I guess starting in '67. How did those times change for you, because I mean being 16 in '66 you were like at the perfect age of going straight through all those changes with everything was happening so fast? What changed for you from say '66 to '67. How did...and '68. How did you change and your music change? What all went down?

**KOSTAS:** I mean it was an easy transformation from one year to the next because I was on an elevator, and the elevator was that time that I was going through on a day-by-day basis. Just by sitting on the elevator, I was aware of the different styles that were coming along. In '65 the boys were wearing tight Levi's. White ones, grey ones. They were also wearing plaid Levi's. In '66, '67... '66 along come bellbottoms and hip huggers. The boys, the girls. So, everybody's got them and that's what you wore. Then in '65, '66, '64 the shirts that people wore were madras. Then it went from that to paisley designs, and polka dots, and stripes who knows whatever else. So, then in '64, '65, '66 the boys started growing their hair long. The Beatles had long hair, then everybody else had long hair. So, the boys in the bands had long hair, and their friend that associated with them grew their hair long. Back in '66, '67 the first hairs on my chest started sprouting out and I learned how to shave. Along with the shaving came the mustache. Some of us got into the Van Gough or whatever they call that little goatee. And so, it was cool to find a look. In '65, '64 the cologne was really important to guys. So, the colognes of '64 '65 would've been the most popular ones was Jade East, or what's the one with the ship on it....

**ODIE:** Old Spice

**KOSTAS:** Yeah, Old Spice, or Cannon, or whatever some of the other...and you used to put that shit on till you reeked. You didn't know when to stop. Anyway, so all those things went together. Each one of us back there was trying to become the individual we thought we wanted to be. So, we would spend many hours prepping and primping into finding a look for ourselves...in front of that mirror...The girls did it too. The guys did it, but not to the extent of the girls. In any case, that's what was going on back there style wise.

**ODIE:** Let me ask you this. Say '65...I'm backing up a little bit but I wanna ask...you're listening to all this music you're getting all these influences. At that time did you put the Beatles...or say the Beatles and Stones on a pedestal, say above the birds and The Kinks...those kinds of bands. Was there any kind of hierarchy to "hey these guys have better songs or records", or was it all just awesome?

**KOSTAS:** It was all awesome because it was all fresh and new.

**ODIE:** I just ask because now you know with time people kind of prop the Stones and Beatles above those other bands, and I was curious about your perspective then

**KOSTAS:** No, for me I was swayed by individual songs that I heard. So, one day I'm out doing something in say '66, and I'm driving at that point. You know I had my driver's license, and I'm driving in my car, and a man comes on the radio and telling me more and more bout some useless information, and it just rocked the fuck outta me...

**ODIE:** Yeah

**KOSTAS:** To hear that thing...on the radio. So what do you do? You go downtown and buy the 45. Then what do you do? Then you go and you buy the album because you wanna hear what else in on there. And so, you buy the latest album of the stones. Then you say, "well what else did they put out?", so you go and buy that as well prior to their latest. And in those days, you used to go to the record store, and the primary thing that they sold most of were 45's. We had one rock station in Billings and that was KOOK, "Kook radio". And there was a guy named Dan Miller, and he's still alive. He probably hated Rock n' Roll but it was his job to play the shit, so he became familiar with all the latest songs. He also was smart enough to rent "Teen Town" and other places like that where bands would have battle of the bands...or this weekend you'd have on Friday night the Fugitives would be playing. The next night the Viscounts would be playing, or Spider and The Crabs would be playing from Oklahoma City. Or you know, passing through town and they'd come and play. So, Dan miller was the guy...the big cheese for our rock station, and you know he would've been a great manager for some of these bands. I imagine he might've been, but I was never one of the top echelon bands. I was always the...wannabe guy, "I wanna be those guys". So that's primarily how that all went.

**ODIE:** So were you aware of the difference in... were you aware that The Birds and the Beach Boys and other bands were in California...and the Yard Birds, Stones and Beatles were from England, was it...or was it all just whatever was coming out of the radio

**KOSTAS:** No everybody that was in the garage band network of Billings, and the state of Montana, and any town in the United States. All of us that were being called upon to follow the pied piper, Rock n' Roll, we all knew who these groups were...where they were from. We just consumed everything that these groups brought out, and we got to read the back of their albums. We would go to the music store. We would go to each other's houses and look through each other's collection of records. and say, "Let me borrow this one", "Yeah but don't scratch it and bring it back next week". And that kind of shit. So, for me in '66...my favorite in '67...I think '66 the Birds came out with Tambourine Man. It was either '66 or '67, I fell in love with Roger McGuinn...

**ODIE:** Was it his voice or the guitar? Or just both?

**KOSTAS:** The whole kitten caboodle.

**ODIE:** Yeah

**KOSTAS:** I fell in love with the twelve-string sound. And also um...that was Roger. The pumping rhythm was uh...what's his name...

**ODIE:** The tambourine Man...I think the Tambourine Man was some of the Wrecking Crew. The actual birds didn't play on, besides McGuinn, didn't play on Tambourine Man.

**KOSTAS:** That may have been. I wasn't familiar with any of that. In fact, I didn't know that until you just said that to me now. But I fell in love with the Byrds sound, what I thought the band sounded like in their initial opening as a group. Um...The uniqueness of that twelve-string, and also the blend of Gene Clark and Roger McGuinn's voices, and also David Crosby...they just had...and their choice of songs...and the way they interpreted those songs...it had some haunting melodic influence to it. It was just fabulous, I don't know. They were my favorite band. The Byrds were...

**ODIE:** Well, I definitely hear a vocal influence of McGuinn in your singing. I think that there's some influence there, would you agree?

**KOSTAS:** That could be...I've never stopped to analyze it, but that may be.

**ODIE:** I mean the way I think of him; the way he sings Tambourine Man. I hear some of that...I mean you have some varied styles first off at what you do. You have different palettes that you draw on for different songs. Draw from. But I definitely think he might be one of your vocal influences.

**KOSTAS:** Well, that may be Odie. I certainly do think he's a wonderful vocalist. Probably one of my favorites. If there's a Mount Rushmore of vocalists, he would be in that pantheon.

**ODIE:** Um, I was trying to look up just to see. Yeah only three of the five members of The Byrds performed on Tambourine Man. McGuinn sang lead and played lead guitar. Gene Clark and Crosby did the harmonies. Then the rest of the guys were like...Hal Blaine and let's see. Leon Russell played piano. Larry Ketchum played bass. Jerry Cole guitar. Bill Pittman guitar. That's interesting that...so it was Hillman and Michael Clark were...the rhythm section didn't play. And I think it was just that first record.

**KOSTAS:** Mhm

**ODIE:** But any way. So you hung out in Billings and played until...did you go to Vegas or Nam first to play. What's the timeline of you leaving the garage band circuit of Billings...where did you...where did you take off out of town.

**KOSTAS:** My last garage band was the Sound Establishment, and that one ended somewhere in '67 or '68. Then in '69 I started playing country music with local bands in Billings. They would need a guitar player and I would get up there when asked to jump into a situation. There weren't a lot of guitar players around. Not that I was a great guitar player, I wasn't one of these flash guitar players. I don't know what my style of playing sounded like, but it was probably rather primitive compared to some of the better players that were hanging around. But on occasion I'd get called upon to be the lead guitar player. So, I got into it. Learned all about Merle Haggard. Learned all about Buck Owens. Learned all about Ned Miller. Learned all about Patsy Cline and all the rest of them, and so I became familiar to what was on the menu of songs that people wanted to hear back then. And in '69 I joined a band called Birch Ray and the Walkers. Birch had consisted of a four-piece. Bass, drums, Birch and myself. Birch played rhythm and I played lead. And there were three good singers in the band, two good singers and one so-so singer. Anyway...that group had a booking agent in Wichita Falls, and his name was Sam Gibbs. Sam had about ten groups that he was booking throughout the Midwest primarily, and the west. So anywhere from Iowa down to Wichita Falls, Texas, over to Vegas, up to Colorado Springs, over to Rock Spring, Wyoming, up to the Seventeen-Club in Billings, over to North Dakota in Fargo. So, all those ten groups would be moved on either a week by week...or we would go to a club and be there for two weeks. Then we'd pack up and drive a day to get to the next gig. And we'd start on a Monday and play seven nights, six nights whatever. Pretty much straight through. Once in a while you had a day off, and generally on that day off you traveled. Sometimes it took that full day and a night to get to where you're going. And then you set up and you start over again. People liked you because you were on a circuit, and they got to know you. They go to know the other nine or ten groups too, and you became friends with those people that hung out in that bar in that town or that state and you would come back a couple of months later and you'd see 'em or ask where Tommy went and they'd say, "well he moved to Cincinnati" or whatever. So that's what we did in one of the places that we were booked at in '69 was The Golden Nugget down in Vegas

**ODIE:** Okay

**KOSTAS:** Downtown. We had...we would play there for two weeks at a time. Sam would book us there.

**ODIE:** So you're playing in the main bar area kinda deal?

**KOSTAS:** Yep they would have a little theater in amongst the floor. It was a giant room, and it was full of slot machines. There would be a section for the roulette wheels. There'd be a section for kino. There'd be a section for listening to music and it was set up like a theater. In that you would go and sit down in your little folding chair with a cushion on it. Just like a theater, you know those big fat cushion chairs. And the girls would come and take your orders; the drinks were free. And you would listen to...the music would start at...I don't know if it was like eleven or one in the afternoon. Somewhere in the morning or early afternoon. Then, the first group would come on and play from say one till about four. Anyway, the prime band that was there during that week or two period; sometimes it would be Charlie Leuven. Sometimes it was Barbara Mandrel. Sometimes it was Merle Haggard. You know whoever they were booking in the club that week at The Nugget. They would have the prime set. So, they would start at say seven, and play until about eleven. Well, we came on after them so we got the graveyard shift and we would start at say about eleven-thirty and played till about three-thirty or four in the morning to a packed empty house. It was full of emptiness.

**ODIE:** (Laughs)

**KOSTAS:** So, you would be playing...we would be playing the songs of the day. You know "Mama Tried", Will you bring me pretty flowers. You know everything that was current at that time we were into it. The people that would come into the bar were just these night owls. And a lot of times there would be these beautiful hookers. They'd come...they would just come and tease the shit out of you. You just met this girl and all of a sudden, you'd be standing up in a corner. Kissing and making out and rubbing and hugging and wanting to just turn the amp off, put the guitar away and take her to your motel. But that never happened...quite developed because she had business to attend to and you had your business to attend to but it sure was fun anyway. One particular night I'm playing at The Golden Nugget, the graveyard shift, to a completely empty house. It might be about two or three in the morning. I had a friend who was a dealer at a twenty-one table on the floor there next to the stage where we played. So, in my breaks I'd go over there and hang out with him. Well, in visiting with him on my break here comes Waylon Jennings with this gorgeous broad that was with him. Was just delightfully delicious looking woman. They're both wearing sunglasses in the nightclub. You've got the sound of One-Armed Bandits ringing all throughout the building. When someone hits a jackpot, you've got a certain hum that comes off of all the electronics in the place. And here comes Waylon Jennings with his sunglasses in a sharkskin suit with a white shirt that's open, no tie, and his girlfriend.

**ODIE:** This is slicked back hair Waylon, right?

**KOSTAS:** Yeah! The thin ties you know. Back in the sharkskin days you know. Back when he would comb his hair with that...whatever shi...

**ODIE:** Palmede...

**KOSTAS:** Afro...yeah Afrosheen, whatever it was. Brillo...or Grill Cream. Brillo Pad (laughs) yeah that was me.

**ODIE:** (laughs)

**KOSTAS:** Anyway, so they sit down, they buy a stack of chips and they're playing. And I'm just kind of amazed because fifteen minutes earlier we were doing some of his songs. Well, he's there. He's not paying attention to me, but I'm standing next to the table. He pulls out a cigarette, and in those days, you could smoke in the casinos all you wanted, and he pulls the cigarette out and he puts it on his lips and it's just kind of sitting there just kind of dangling with each twitch of his lip as he's looking at his cards. He puts his hands in his pocket to get his lighter out of his pants. Pulling his lighter out of his pants, about twenty different pills of every color and size hit the floor. And I'm there standing nearby and as so I go over and grabbed all these pills off the floor while he's watching me and I hand the pills back to him as if to say, "Here buddy", or "Mr Jennings". He looks at me he says, "Thanks kid, I couldn't live without 'em".

**ODIE:** There's a picture of you on the internet playing in a tuxedo with a telly and the guy in the center has an orange...looks like a Gretsch 6120 and the side of the pic says October '69. Is that from that golden era in Vegas?

**KOSTAS:** Yeah that's exactly the band you bet.

**ODIE:** Wow. Tell me this. You told me one time that when oyu were playing there haggard came and sat in with you guys. Do you remember that story?

**KOSTAS:** Yeah Haggard did. But it was...it may have been Vegas as well, but he did one summer...We were playing the Seventeen Club in Billings, and this would've been the summer of '69. So, in August. He's there because it had to have been August because that's when the fair is going on. Haggard was up there playing in the fair and on a night off he came down to the Seventeen Club and he sat in with us, and I got to be Bonnie Owens. So, at the end of his getting up and playing with us he looks at me and he says, "Damn, you can sing higher than the bird can fly". (laughs)

**ODIE:** (Laughs) Did you ever see Merle again after that?

**KOSTAS:** Yes, I did a show with Merle back in the times...probably about '91,'90. He did a show...an open...it was out in some field out in the boondocks somewhere. They had some sort

of hootenanny out there and he played out there, so I got to visit with him a little with him then.

**KOSTAS:** Did you tell him that story?

**KOSTAS:** Oh yeah. Yeah of course. He probably didn't remember it because it wasn't memorable for him to remember me. Cause you know, who was I back then. But from my perspective, here was one of the guys that we emulated and imitated and one of our heroes back then.

**ODIE:** It's interesting to me that in some ways you kind of followed the same path...I would say a parallel path with Graham Parsons, meaning that you grew up around country music and Rock n' Roll, but at the height of rockin' Rock n' Roll, and that psychedelic era you gravitated more towards country even though you loved all that rockin' Rock and Roll.

**KOSTAS:** Yeah

**ODIE:** That would not be a path for a lot of young people I don't think.

**KOSTAS:** It was a path that came about because of necessity. There was no money in Rock n' Roll, whereas bars were hiring country bands to come in and play a week at a time and play a thousand bucks a week for that band to play, out of which I would probably be getting a hundred and twenty-five bucks. Or a hundred to a hundred and fifty.

**ODIE:** So, do your folks...even at eighteen or nineteen you had a legitimate gig.

**KOSTAS:** Yeah, and by that time; in '67...'66 my father's father came over from Greece and started living with us. As we were into our ascent into middle class. He came over...by coming over he created some situations that caused my father to leave my mom and myself in '67 and go with his dad back to Greece, thinking that's what he wanted to do with his life. Well, he went over there for about a year, blew all the money that he had, and when he came back to the states, he wanted us to take him back, but it didn't work out that way. They got a divorce in '68. My mom and I had to get out of the house that we had bought in '66 or '65 and move...and rented a house from the people my mom was working for out at Benders Auction on Central Avenue. So, my old man was living, when he did come back, down in Denver. He found a job doing the same thing in Denver at a bottling plant down there. And they were divorced by the summer of '68. I was still going down and hanging with him. Going back to the guitar; the days when I first got my guitar my dad playing the bouzouki and singing all the songs of his youth back when he was into the Greek blues, the Rembetika period, singing those songs. I would play rhythm guitar to him playing the bouzouki and singing his Greek songs. So, I became familiar with all his Greek songs. And we would, in Denver for instance, we would go and play these bars like The Old Number Seven, and Greek Village and various other places. I would be playing guitar behind him to give him the accompaniment for the bouzouki while he sang and played

the bouzouki. So, I became familiar with all those songs from that time period and still love those songs.

**ODIE:** Were these Greek kinds of...Greek places? Or any kind of place...I guess it would be considered folk music even if it wasn't a Greek restaurant or bar. IS that right?

**KOSTAS:** No, we were going in a s a Greek duo, because these were primarily Greek listening rooms in Denver and the surrounding area. Denver having a population of five or ten thousand Greeks, they would have enough there to where they would frequent certain localities and taverns or bars, or nightclubs or restaurants or whatever. And we would get hired for a weekend to play there. This was right before I joined up with Birch ray in '68-'69. But I'm just saying that I did my stint as a side man for a Greek musician. As well as going from the Greek to the country to the rock. It was all good. It all just fed my hunger for music it was all good.

**ODIE:** That's really cool, so was your old man really into it that you were a musician besides the joy of you guys playing together; seeing you play with bands and everything.

**KOSTAS:** He was proud of me even though he was a hard master. But you know, I loved my dad. I respected him even though he wasn't worth respecting sometimes. But neither was I, I suspect. None of us is perfect. In any case, we got along pretty good back in the late 60's, and we hung out together. We lived together in Denver. I would go hang out with him for three months four months at a time. We would play music during that time. In those days Odie, in '68-'69 after...well...gosh...alright so in '57, while I was on the farm with the family that brought us over; I don't know if I told you the story. But...me and Craig, the son of the family that brought us over, he got a bb gun for Christmas I guess, or his birthday. He and I were out in the barn area and we were shooting things with his bb guns, including the nut sacks of the bulls. So, well it was his gun. So, we're in the garage area where the tractor is and he cocks the bb gun, and you had to cock it. You pulled this part of the gun forward and then you brought it back to where it was parallel with the metal part of the rifle...the barrel. Then, he pulled the trigger. Well, it didn't go off, so he took the gun and he chucked it on the ground; the butt on the cement floor, and that released the bb which flew out of the rifle and hit me in the left eye, putting my left eye out of commission.

**ODIE:** No, I did not know that.

**KOSTAS:** That was...I had a number of eye operations for a detached retina, from that time from '57-'58. Then, in '60-'61 when I was in the first or second grade I had a couple more eye operations. Then in '68, in the summer of '68 a couple of thugs beat the shit out of me one day which caused my retina to detach again. Which was the reason why I quit school that year because I spent more time in a hospital room than I did in my classes. So, in the winter of '68, by December of that year I quit school in my senior year, and that next spring I got the GED test. Then, I went to school at Eastern for a quarter. I took sex, drugs and Rock n' Roll. And after a quarter of that I just took those same things, but I didn't have to go to college.

**ODIE:** So, let me ask you this Kostas to back up for a second. Can you see through your left eye?

**KOSTAS:** I see some light, but imagery is greatly distorted. And I see half of that distortion. From the...if you were to draw a line across your eye, I could see the bottom part of it, but not above that circle, meaning your scope of vision.

**ODIE:** That's something that I don't think anybody...can... I mean you know what I'm saying. As well as I've known you, I didn't know that.

**KOSTAS:** Well sometimes my left eye wont line up with my right eye. It might go floating a little bit into regions I wasn't aware of, but in any case, it's nothing that I dwell on. You know I still got one eye so that's good. It'll last me till the end and that'll work about as good for me.

**ODIE:** So, tell me, after touring all around...sorry I'm looking for uh...my...

**KOSTAS:** Your notes?

**ODIE:** Well, my scroll through thing on my computer. After touring the circuit with Birch Ray and the Walkers.

**KOSTAS:** Okay, alright. Going back to Birch Ray.

**ODIE:** Okay

**KOSTAS:** So, I'm just letting you know that during that six or eight months that I was in this band, or maybe a year whatever it was. I can't really remember when I started. It was probably in September of '69, and it probably ended in April of '70 when we were done touring. So, in December of '69, and January of '70 Sam Gibbs our booking agent asked us if we wanted to go play Vietnam, Thailand and the Philippines. So, we all thought it over. Birch said he would pay us two hundred and fifty bucks a week. Well, that was twice as much as I was making, ya know here in the states. So, we were booked to play there from the end of December of '69, through March or April through '70. And we all said, "yeah we can handle that". The drummer had already been there. You know he just got out of the army, and here he goes back playing music over there. His name was Joe Brumley. So, the bass players name was...oh shit it escapes me, Bud Blaylock. So, we all said yes, and Birch brought his wife Linda to be our go-go girl in what was known in the circle of the GI's back there as a round eye.

**ODIE:** Which is what?

**KOSTAS:** A round eye is what the GI's called the girls back home, or Australian girls, cause sometimes Australian bands would do what we were doing. So, Sam Gibbs is in contact with a bunch of booking agents who are set up in Thailand, in Saigon, and in the Philippines in Manilla. He books with them, and through them, our tour. They line up the gigs we're gonna be playing and we went over there, and we were ding three shows a day. We would be at say a camp in Da

Nang. Okay we played in Da Nang, and we played all over the place in Vietnam, but this was the same in every country we played. So, the day would begin when a deuce and a half, which is a big truck, would come pick up the band and their equipment. We would wear like-minded uniforms. A short, black slacks, black shoes, our guitars. I brought my telly. We had some junky drums and some junky amplifiers that we played through that were made in those countries and they were just horrible, but it was the best we had to work with. Anyway, we would go to the enlisted men's club in the morning say about ten. Get out of the truck, load into the bar, set it up, play from eleven till one, or from noon to one for an hour-hour and a half. Tear down the equipment, and put it back in the truck, drive over to the NCO club and play for all the sergeants, and then do the same thing from one till about two-two thirty. Then wed pack up the stuff back in the truck and drive over to the officer's club. Set up over there, play from six till seven that night. Then we'd load back up. They'd either drive us back to where we were going to spend the night. Then they'd feed us there. We'd get some sleep that night. We'd wash our clothes because it was dusty. Just sweat and dust everywhere. So that's what we did. We did three shows a day seven days a week. We traveled around Vietnam, Thailand and the Philippines either by Chinook helicopters, by convoys led by APC, or you know...Helicopter, airplane, or a convoy would get us to where we were supposed to be. And we got to see the war up close and personal. So, I did that with Birch Ray, and it was quite a learning experience. The fact that I got shot I the eye in '57 kept me from being drafted in '67 when my numbers were called, and I had to go to Butte and take your physical. Well, I got a 4F rating. I didn't go to Vietnam in the army, but I went here as a musician in a band. So that's what transpired in that. When I came back from there, I quit playing with Birch and...

**ODIE:** There's a couple of things about Vietnam I wanna ask. First, I wanna ask. Did you guys...I'm guessing you payed a wide range of music for the GI's?

**KOSTAS:** We did, and It broke down in three different camps. The grunts, the enlisted men, wanted to hear rock and roll because they were the guys were my generation. So, they wanted to hear Hendrix. So, I did "All Along the Watchtower" and a number of other rock and roll things. So, I brought the rock to those guys in the band. I was the rock portion. Birch and Bud were thew Country side of the thing. So, we would do like "We Gotta get out of this Place". If it's the last thing I ever do. And all the bunch of kids that were there would sing along with us.

**ODIE:** Mhm

**KOSTAS:** Because it was their theme song. When we went to the officer's club, these guys were the next generation up from the guys that were nineteen through twenty-three twenty-four, the grunts. Then the sergeants were thirty-eight to forty years old, and they were into the country. So, in place of "We Gotta Get Out of this Place" we would do "I wanna go Home' by Bobby Bare.

**ODIE:** Mhm

**KOSTAS:** So it would open up “I fell in love”... or “I went to sleep in Saigon city”. You know because that’s what was tugging on their hearts. They were over there fighting a fucking war you know. And each group of guys had that longing in his heart and the different styles of music filled that echo that they were hearing inside of them. And then after the NCO club then you went to the officers. The officers were a mix of the country and the rock. So, that’s who, we did everything...everything that they wanted to hear.

**ODIE:** And tell me about...you were so young. Tell me about seeing the Vietnam war up in close Kostas, if you don’t mind sharing.

**KOSTAS:** Not at all. I don’t think I grasped the fullness of the tragedy of the war, even though I was in it, seeing the devastation and the inhumanity firsthand. There would be times when we were driving down highway one. Highway one is the only highway in Vietnam, and it ran from Ho Chi Minh City, or Hanoi as it was known back then down to Cần Thơ and Sóc Trăng which were uh...down at the bottom of the country. It ran through Saigon and kept going south from there. On our way down to Cần Thơ and Sóc Trăng, two cities with army posts on ‘em. We were in a convoy and there in the middle of the road were the bodies of ten, fifteen Viet Cong, and they were lined up so that from the heads...all the heads...all the heads of these people were lined up so that they formed a straight line, and the bodies were parallel to what the center line of the highway would be. These guys were tied in bamboo strips and their hands were w=either in front of them or behind their backs...tied behind their back. And their legs at the feet, at the ankle were also tied together. Across their heads, everyone of their heads were flattened because this armored personnel carrier, APC, ran over these guys while they were alive in a rope. So, we stopped and looked at this. It was right in the middle of the road. It probably happened an hour before we got there maybe, and it was disgusting. There were many many scenes like that. The inhumanity.

**ODIE:** Tell me about these photos you sent.

**KOSTAS:** Well, they were taken around March of 1970 in a place called Cần Thơ which was down on the delta area of Vietnam going south and there was Cần Thơ and Sóc Trăng and we played both of them at that time. So, as I might’ve said before, we would play three shows a day. Starting at around eleven or so maybe a truck would come and pick us up and take us over to the place on base where the enlisted men had their club. Which meant that they had a place they could go drink beer at, eat hamburgers and play jukebox with American music. We were over there having some fun playing for the GIs. When I was over there in Sóc Trăng, the very first gig we were doing, I hear somebody down below me. I was up on a little stage maybe about three feet off the floor where everybody was standing, and somebody was saying, “Gus, gus!”. And I didn’t know for sure, but back home some of my friends would call me Gus. I said shit they can’t be talking about me. Well at the end of whatever song we were playing I feel somebody tugging on the bottom of my pant leg and sure as hell it’s Dick Myers. Pulling on my pant leg there was my old buddy Dick Myers. Well, that was quite extraordinary and amazing, cause I sure as hell wasn’t expecting to see him down there. So, for the next three days me and my buddy Dick hung out. Yeah, he became one of the band guys, and we had some rather

unique experiences there. He got permission from his C.O., yeah camp...you know the guy at the top there. For him to hang out with us since we were buddies from back home. I went to school and knew Dick from the seventh grade on. And he was one of my childhood friends. And still is to this day. I've got two or three or four people that I can relate to that go back into '59, '60, '63, '64. He's that category.

**ODIE:** And was he an infantryman

**KOSTAS:** Yeah, he as a helicopter engineer. So, they would bring the helicopters to him, and his crew and that crew would change the oil, tighten this, replace that. Look at it before they let it go back out again everything had to be perfect. And that's wah this job was over there so...we hang out together and we were scheduled while the band I was in was stationed in Cần Thơ. So, maybe the second night; we were there for three nights. The second night at the end of the three shows that we would typically do every day: The enlisted men, NCO's and the Officers club, each one for about an hour and a half. At the end of all that I think we were hired to play for a green beret party. And all these Green Berets and us were at their party. And these fellas were all decked out in their...you know, attire from their tailors back at home. Most of those tailors would've had to been like Fredrick's of Hollywood, because these suits these guys were wearing were like green, and yellow and bright red, and ocean blue with white lapels. And hip huggers with bell bottoms and shit like that. And go-go boots for the girls. And all the girls were local girls, but they were decked out. They looked like they were steppin' out of a hustler or a playboy magazine back home. And of course, there was us and we were playing the music for this little party for the Green berets in Sóc Trăng in 1970.

**ODIE:** Did you guys have to play the Ballad of the Green Beret?

**KOSTAS:** We didn't do that one. Nope. We did Detroit city by Bobby Bare, and we did "I Wanna Go Home" ...no that was Detroit City. We did "We Gotta get out of this place" by the Animals. Those were the two most requested songs we got while we were there.

**ODIE:** When you and Dick saw each other was it...did it just do your heart good to see somebody from home after being over there a while? And him too?

**KOSTAS:** Yeah, it as surreal as hell. You know. It couldn't be real, but it was happening.

**ODIE:** Wow

**KOSTAS:** I mean you just don't expect it. And that happened about three to four times. I ran into three or four guys over there who were personal buddies of mine back home. There as fella named Kosta, another Kostas that I knew in Denver in 1969 and he was just a lot of fun. He was yo know. He as a fine example of what a Greek should be, I guess...back then. And then there was John Townsley, a kid I knew intimately as friends back when we were in the fifth and sixth grades, seventh grade. I grew up with the Townsleys. Then I knew this one fella you know. Back at The Midway Club in the 60's. '66, '67, '68. This guy was a bouncer at The Midway. And

he pulls me over and says, "Hey do you know who I am?". I said "no" except that he was very large. Big man, and he says I was in the so and so and I was a bouncer at The Midway. And I thought "Jesus, so this is what you decided to do.". Maybe he got drafted like everybody else who knows. That was pretty neat to see all those guys and run into them.