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FILM - VIDEO - DVD:

[Links lead to external site: Internet Movie Data Base]

MONTEREY POP: THE MOVIE (1968 - directed by D. A. Pennebaker)

WOODSTOCK - THE MOVIE ("Goin' Up The Country" opens this classic film)

WOODSTOCK: THREE DAYS OF PEACE, MUSIC & LOVE (1970 - directed by Michael Wadleigh)

=> Rerelease: WOODSTOCK: THE LOST PERFORMANCES (1990 - directed by Michael Wadleigh)

STAMPING GROUND / LOVE AND MUSIC (1971 - Film of the Holland Festival of Music, Rotterdam)

DOMINOES (1990 - Documentary directed by John Lawrence Re)

On DVD in 2007: BOOGIE WITH CANNED HEAT (Documentary, Eagle Vision)

ON THE ROAD AGAIN (ABC Entertainment)

THE BOOGIE ASSAULT (Video/DVD)

HARD RIDER (1972 - Video, directed by Josef Reeve)

ALICE IN THE CITIES (Full Credits) (1974 - directed by Wim Wenders)

FLASHBACK (1990 - with Dennis Hopper and Kiefer Sutherland – feat. "On The Road Again")

FORREST GUMP (1994 - with Tom Hanks - Academy Award winning film)

- Feat. "Let's Work Together")
A SOLDIER'S DAUGHTER NEVER CRIES (Full Credits) (1998 - with Kris Kristofferson, Barbara Hershey, ...)
HIDEOUS KINKY (1998 - with Kate Winslet. Soundtrack feat. "On The Road Again")
FREQUENCY (2000 - with Dennis Quaid)
THE DANGEROUS LIVES OF ALTAR BOYS (2002 - with Vincent D'Onofrio, Jodie Foster. Soundtrack feat. "On The Road Again")
BIG FISH (2003 - dir. by Tim Burton - w/ Ewan McGregor, Albert Finney feat. "Let's Work Together")
COLD CREEK MANOR (2003 - with Dennis Quaid, Sharon Stone, Juliette Lewis)
MEET THE FOCKERS (2004 - with Robert de Niro, Dustin Hoffman, Barbra Streisand, Ben Stiller, Owen Wilson - Feat. "Let's Work Together")
INVINCIBLE (2006 - with Mark Wahlberg. Feat. "Let's Work Together")

TELEVISION:

Top of the Pops (London)
Beat Club (Germany)
Merv Griffin Show
Midnight Special
In Concert
MTV Closet Classics
David Frost
Playboy After Dark
Tommy Banks Show (Canada)
Nightflight (USA Network)
VH-1 "Where Are They Now?"
"Crossroads" @ Subway, Cologne (German WDR TV)
Munich (German TV, RTL)
and various other TV shows all over Europe

COMMERCIALS:

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Target Stores
General Motors
Miller Beer
Heineken Beer
Levi's
Pepsi / 7-Up
McDonalds
Amtrak
Hyundai (Australia)
Lloyd's Bank (U.K.)
"Smokey The Bear" (U.S. Forest Service)
Water & Power (U.K.)
Music City (USA)
Renault Espace ("Going Up The Country", March 2003, France)
Daimler-Benz ("Going Up The Country", 2004, Germany)

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CANNED HEAT

Complete Biography

Canned Heat rose to fame because their knowledge and love of blues music was both wide and deep. Emerging in 1966, Canned Heat was founded by blues historians and record collectors Alan “Blind Owl” Wilson and Bob “The Bear” Hite. Drawing on an encyclopedic knowledge of all phases of the genre, the group specialized in updating obscure old blues recordings. Applying this bold approach, the band attained two worldwide hits, “On The Road Again” in 1968 and “Going Up The Country” in 1969. These were inspired interpretations of the late 1920s blues recordings by Floyd Jones and Henry Thomas.

Canned Heat gained international attention and secured their niche in the pages of rock ‘n roll history with their performances at the 1967 Monterey Pop Festival (along with Jimi Hendrix, Janis Joplin and The Who) and the headlining slot at the original Woodstock Festival in 1969. Alan Wilson was already renowned for his distinctive harmonica work when he accompanied veteran bluesman, Son House, on his rediscovery album, “Father of the Delta Blues.” Hite took the name Canned Heat from a 1928 recording by Tommy Johnson. They were joined by Henry “The Sunflower” Vestine, another ardent record collector and former member of Frank Zappa’s Mothers of Invention, capable of fretboard fireworks at a moment’s notice. Rounding out the band in 1967 were Larry “The Mole” Taylor on bass, an experienced session musician who had played with Jerry Lee Lewis and The Monkees and Adolfo “Fito” de la Parra on drums who had played in two of the biggest Latin American bands, Los Sinners and Los Hooligans and then with The Platters, The Shirelles, T-Bone Walker and Etta James.

Canned Heat’s unique blend of modern electric blues, rock and boogie has earned them a loyal following and influenced many aspiring guitarists and bands during the past four decades. Their Top-40 country-blues-rock songs, “On The Road Again,” “Let’s Work Together,” and “Going Up The Country,” became rock anthems throughout the world with the latter being adopted as the unofficial theme song for the film Woodstock. Their cover version of Wilbert Harrison’s “Let’s Work Together” was actually their biggest hit as it rose to #1 in 31 different countries around the world.

Much of Canned Heat’s legacy stems from these three, classic, early recordings, which featured two unique talents, both of whom died young: Alan Wilson (b. July 4, 1943, Boston, Massachusetts; d. September 3, 1970, Topanga, California), a gifted slide guitarist, harmonica player, songwriter and vocalist with a high tenor reminiscent of blues great Skip James; and Bob Hite (b. February 26, 1945, Torrance, California; d. April 6, 1981, Venice, California), a blues shouter whose massive physique earned him the nickname “The Bear.” His size was matched only by his equally massive knowledge of blues music.

Bob Hite was born into a musical family in Torrance, California. His mother was a singer and his father had played in a dance band in Pennsylvania. Hite remembered hearing his first blues record, "Cruel Hearted Woman" by Thunder Smith, when he was only eight. As a young man, he became obsessed with records and he purchased old jukebox records for nine cents each, regardless of who the artist was. By the time he reached the fifth grade, he had amassed more records than the rest of his classmates put together. He soon expanded his collection to include 78 r.p.m. blues records, which later influenced his vocal technique of "shouting the blues." Spending his teenage years hanging around record stores, Hite would later manage a store that specialized in old records, making many useful contacts with fellow collectors and musicians as part of his job.

Alan Wilson grew up in Boston, Massachusetts, where he became a music major at Boston University and a frequent player at the Cambridge coffeehouse folk-blues circuit. He also found time to write two lengthy, analytical articles on bluesmen Robert Pete Williams and Son House for "Broadside Of Boston", a Massachusetts music paper, which Downbeat Magazine described as "among the most significant contributions to modern blues scholarship, representing the first important musicological analysis of blues style." In fact, when Son House was "rediscovered" in 1964 by Phil Spiro, Dick Waterman and Nick Perls, Wilson ended up spending hours with the elderly bluesman helping him recall how to play his own songs again, as House had not owned a guitar for several years and was suffering from what was later diagnosed as both Alzheimers and Parkinsons. Waterman managed House and got him a recording contract with Columbia Records and Wilson assisted House in recording his 1965 album, *Father of the Delta Blues*, and provided harmonica and second guitar on three songs (two of which, "Empire State Express" and "Levee Camp Moan") were included on the album.

Wilson was an excellent harpist, slide guitarist and vocalist with a unique tenor style. His friend, Mike Bloomfield introduced him to Charlie Musselwhite as "the best goddamn harp player there is. He can do things that you've never heard before." Wilson occasionally worked for his father's construction firm laying bricks but, thankfully, he preferred laying down unforgettable riffs to hard physical labor. Wilson's nickname, "Blind Owl," was bestowed upon him by friend John Fahey during a road trip in 1965 from Boston to Los Angeles and was a reference to the extra-thick lenses Wilson wore to compensate for his poor vision. Later Fahey, while researching a book on bluesman Charlie Patton for his degree in Folklore at UCLA, invited Wilson out to California to help with the project. Wilson was a music major at Boston University, and Fahey needed someone who could transcribe, chart and notate Patton's material correctly.

Through Fahey, Wilson (a blues scholar) met Hite (a record collector) which led to the collectors' meeting at Hite's house where Canned Heat originated in 1965. The group decided to take their name from "Canned Heat Blues," an obscure 1928 track by bluesman Tommy Johnson that described the drug high achieved through drinking the household product Sterno.

Sterno is a cooking fuel that has been used since the turn of the century, and while it was intended to be used for keeping food warm, it was consumed by the early bluesman as a

cheap way to get “high” during prohibition. Sterno was originally made from methyl alcohol which, if ingested, the user risked blindness or even death. The contents of the container was strained through slices of bread or a nylon sock to separate the alcohol from the paraffin, and mixed with seltzer or soft drinks. These were desperate times; a tin of Sterno was 7 cents as opposed to a quarter for an illegal bottle of wine. In Mississippi, it was subsequently nicknamed “Canned Heat”. Tommy Johnson died of severe alcohol poisoning directly related to his consumption of the product.

Collectors Hite, Mike Perlowin, John Fahey and Alan Wilson were present and by the meeting’s end, these blues devotees had decided to form their own jug band, with the first rehearsal soon to follow. The initial configuration was comprised of Perlowin on lead guitar, Wilson on bottleneck guitar, Hite on vocals, Stu Brotman on bass and Keith Sawyer on drums. Perlowin and Sawyer dropped out within a few days of the rehearsal, so guitarist Kenny Edwards (a close friend of Alan Wilson) stepped in to replace Perlowin, and Ron Holmes agreed to sit in on drums until they could find a permanent drummer.

The new group quickly landed a gig at the Ash Grove on Melrose Avenue in Hollywood, and Hite invited his friend Henry Vestine to attend. Vestine liked what he heard and asked if he could join the band, so Vestine was added while keeping Edwards on temporarily.

They all soon realized that three guitars were overkill, so they let Edwards go. (He went on to form the Stone Poneys with Linda Ronstadt.) At around the same time, Frank Cook came in to replace Holmes as their drummer.

In 1957, Henry Vestine (b. December 25, 1944, Tacoma Park, Maryland; d. October 21, 1997, Paris, France) moved with his family to Los Angeles where he spent his teenage years. Like Hite, he started collecting records and became interested in the blues. In June, 1964, Vestine, Fahey and Ed Denson tracked down the legendary and mystical blues singer Skip James. Locating the 62-year-old singer in a hospital in Tunica, Mississippi, the three blues researchers arranged for him to appear at the 1964 Newport Folk Festival. The following year, Vestine became a member of The Beans, a San Fernando Valley-based group. By 1965, he had joined the Mothers of Invention, where he stayed for only a few months before joining the Heat.

Johnny Otis produced the group’s first full-length album in 1966. It featured Hite, Wilson, Cook, Vestine, and Brotman in his studio off of Vine Street in Los Angeles. The record was not actually released until 1970; and “Vintage Heat” as it was titled, has since become the most re-packaged and bootlegged record in Canned Heat’s discography. Otis ran the board for two versions of “Rollin’ And Tumblin’” (with & without harmonica), “Spoonful” by Willie Dixon, and “Louise” by John Lee Hooker.

Canned Heat’s first year was marked by infrequent gigs and public indifference. Al Wilson later told *Melody Maker*, “The first year we were together, we worked for three weeks. We’d get a gig, play three days and get fired... because we refused to be a human

jukebox.” After a particularly disastrous engagement (surprisingly, this was at what became the hip Whiskey A Go Go) the group disbanded in August, 1966 for the next three months.

During this period, Alan Wilson, and Henry Vestine moved on to join the Electric Beavers, an ensemble featuring a full horn section which lasted for only a short time on a rehearsal basis only. Eventually, Canned Heat re-formed in November, 1966 for a one-off gig at a Mothers concert at UCLA. Two agents from the world renowned William Morris talent agency, were in the audience that night and, following their performance, offered to meet with the band the next day. Under the guidance of Skip Taylor and John Hartmann, the band’s career was revitalized and when the two agents left William Morris to form their own personal management and concert production company, Canned Heat became their number one project. They played a number of times at the Ash Grove where they came to the attention of singer/songwriter Jackie DeShannon. She was married to the head of A&R at Liberty Records, Bud Dain, and soon that all important recording contract with a major label became reality.

Even though prospects were now looking good, the previous unsteadiness of the group prompted Stuart Brotman to sign a union contract with an Armenian belly-dancing troupe in January, 1967 over the summer hiatus of ‘66, and he was obligated to keep his commitment. His developing interests in Arabic and various other types of ethnic music prompted him, a year later, to form the acclaimed world-music band Kaleidoscope with David Lindley and Chris Darrow. So Canned Heat replaced Brotman with bassist Mark Andes, who lasted only a couple of months because he preferred to play in a rock ‘n’ roll band. (Andes rejoined his former colleagues in the Red Roosters, who adopted a new name... Spirits Rebellious, later shortened to Spirit.)

Canned Heat finally found a permanent bassist in Samuel Larry Taylor, a.k.a. “The Mole,” who joined in March, 1967. Taylor (b. June 26, 1942; Brooklyn, New York) was the brother of Ventures’ drummer, Mel Taylor. He had previous experience backing Jerry Lee Lewis and Chuck Berry in concert. Taylor had also been a member of the Moondogs along with James Marcus Smith (who later found fame as P.J. Proby and is credited with nicknaming Bob Hite, “The Bear.”) Taylor also participated in recording sessions for the first two albums by The Monkees.

With Taylor, the band started recording in April, 1967. Many of these early demos, including an early version of “On The Road Again,” would surface years later on the 1994 EMI CD release, “*Uncanned!*”

Before their first album “Canned Heat”, which Liberty released, the band appeared at the Monterey Pop Festival on June 17, 1967. *Downbeat Magazine* complimented their performance in an article appearing in the August 10th issue (which featured a picture of the band at Monterey on the magazine cover): “Technically, Vestine and Wilson are quite possibly the best two-guitar team in the world and Wilson has certainly become our finest white blues harmonica man. Together with powerhouse vocalist Bob Hite, they

performed the country and Chicago blues idiom of the 1950s so skillfully and naturally that the question of which race the music belongs to becomes totally irrelevant.”

Recordings of the festival resulted in their spirited rendition of “Rollin’ and Tumblin’” being captured in a film of the event, and a 1992 boxed CD set, the *Monterey International Pop Festival*, included “Rollin’ and Tumblin’” along with “Bullfrog Blues” and “Dust My Broom.” “Rollin’ and Tumblin’” backed with “Bullfrog Blues” became Canned Heat’s first single, which Liberty released shortly after their Monterey appearance. It received a significant amount of West Coast airplay, but failed to break out nationally.

Canned Heat’s self-titled debut was released in July, 1967. The straightforward traditional blues effort was highlighted by covers of blues standards, including Willie Dixon’s “Evil Is Going On,” Muddy Water’s “Rollin’ and Tumblin’” and a take of the Sonny Boy Williamson classic “Help Me,” with vocals by Wilson. The *Los Angeles Free Press* reported, “This group has it! They should do very well, both live and with their recordings.” *Canned Heat* fared reasonably well commercially, reaching #76 on the *Billboard* chart.

Following a one week gig at the Ash Grove from August 22-26, the band went on their first national tour. Disaster struck when the group was arrested in Denver for marijuana possession. Only Wilson, a pioneer eco-warrior who had been out collecting leaves at the time, escaped arrest. Upon returning to L.A., the group held a press conference to announce that their bust had been orchestrated and that the Denver Police Department had planted evidence to use against them as part of an ongoing campaign of harassment waged against the owners and promoters of the Family Dog (a hippy ballroom) and its patrons.

Publicity aside, the members, with the exception of Wilson, ended up spending the weekend in jail before being released on bail. The arrest would have disastrous financial consequences for them in future years. Lacking the funds to mount an adequate legal defense, the band was forced to sell half of their publishing rights to Liberty Records for \$10,000 so that they could secure the services of a top Denver attorney. The trial ended up with the band members only receiving probation, but the loss of their publishing continues to cost them thousands and thousands of dollars every year.

After being released, their first gig was a shared bill with Bluesberry Jam at the Magic Mushroom in Los Angeles. Manager Skip Taylor had arranged for the two bands to play together so that the members of Canned Heat could watch drummer Adolfo “Fito” de la Parra. Following the gig, around 3 a.m., Taylor asked de la Parra if he would be interested in auditioning for the band, which was looking to replace Cook. De la Parra showed up for the audition clutching albums by Buddy Guy and Junior Wells, which, along with his playing skills, made an impression on Hite. When asked by Skip Taylor if he would like to join the band, de la Parra reportedly replied, “I was born to play with Canned Heat.” In a neat switch, Cook took de la Parra’s spot in Bluesberry Jam, which

soon evolved into Pacific Gas & Electric. De la Parra played his first gig as an official member of Canned Heat on December 1, 1967.

De la Parra had played drums professionally since he was 16 years old. He was born in Mexico City on February 8, 1946, and as he grew older, had become a member of a series of Mexican rock bands... starting with Los Sparks in 1958 and including Los Juniors, Los Sinners, Los Hooligans and Javier Batiz / the "Godfather of Rhythm & Blues" in Mexico and Carlos Santana's first guitar mentor... all of which mainly played covers of American hits. Los Sinners evolved into Los Tequilas and, after a number of gold records, entered the U.S. in 1965 to play in clubs in the Los Angeles area. After some success, de la Parra returned to Mexico where he married an American woman and soon returned to the U.S. again. This time, as the drummer for the house band at the Tom Cat Club in Torrance, California, he played behind some of the greatest R&B artists of the time, including the Coasters, T-Bone Walker, Ben E. King, Mary Wells, Etta James, and the Platters. After a short stint with the Sotweed Factor, they broke up and he joined Bluesberry Jam.

At the end of 1967, with the Canned Heat "classic lineup" now complete, the band began to raise their profile with mainstream media press coverage of their live shows. A December review in *Variety* (an entertainment trade publication) called the band "one of the most devastating, ear-shattering, psychedelic units ever to play this 'now music,'" and described Hite as "one of the rare species floating around (and that he does) who shows promise of being singled out in this new crop of bands as a top performer."

In the January issue of *The Beat*, a reviewer wrote, "The new drummer named Fito de la Parra is completely fantastic and the equal of any of the best jazz drummers around... This group is completely able to play the finest solos and yet are a totally integrated group which functions best as a unit."

Right from the start, Canned Heat has been at the forefront of popularizing blues music. Their second album, "Boogie With Canned Heat," included the worldwide hit "On The Road Again," the crown jewel of the set. It revealed Wilson in six different capacities, three tamboura parts, harmonica, vocal and guitar, all recorded at different times. His unconventional falsetto and the song's Eastern textures made the recording an instant classic. A twelve-minute version of "Fried Hockey Boogie," (credited to Larry Taylor, but obviously derived from John Lee Hooker's "Boogie Chillen" riff) allowed each member to stretch out on his instrument while establishing them with hippie ballroom audiences across America as the "kings of the boogie!" Hite's "Amphetamine Annie" (a tune inspired by the drug abuse of an acquaintance), became one of their most enduring songs and the first "anti-drug" song of the decade. Another well-known track, "My Crime," had lyrics inspired by the Denver drug bust.

In the spring of 1968, Al Wilson, Bob Hite, and Fito de la Parra took a cab in Chicago to a blues performance after one of their gigs. The cab driver was none other than Albert Luandrew, whom the musicologists recognized by his a.k.a. Sunnyland Slim; Muddy Waters piano player during the Chess Records days in the late 40's and early '50s. Slim

had taken a six-year break from recording to pay the bills driving a taxi, and was convinced by the aspiring trio to go back into the studio. After a session in June with Shakey Horton, Johnny Shines, and Willie Dixon on Blue Horizon Records, Slim was convinced by Bob and Alan to cut an album for the "Bluesmakers" series on World Pacific Records (a subdivision of Liberty). The album, "Slim's Got His Thing Goin' On", featured the tracks "Going Back To Memphis", "Unlucky One", and "Dust My Broom" with Slim fronting Canned Heat and Hite acting as co-producer. Slim also did them the honor of playing the piano on "Turpentine Moan" for the album "Boogie With Canned Heat".

The press began, universally, acclaiming Canned Heat as blues innovators. The influential jazz magazine, *Downbeat*, ran a glowing article about the group in their June 13, 1968 issue, calling them "probably the best band of its type in the world today, playing with a power and conviction, and generating an excitement which has been matched by only the finest of the Negro bands in this idiom, early postwar blues music. One would, in fact, have to go back to the great innovators of the genre... Muddy Waters, Howlin' Wolf, John Lee Hooker, Elmore James, Little Walter, and the like... to find groups comparable to Canned Heat in mastery, ease and inventiveness."

In September, 1968, Canned Heat left for their first European tour, a month of concert performances and media engagements that included TV appearances on the British show *Top of the Pops* and the German program *Beat Club*, where they capably lip-synched "On The Road Again" as it rose to #1 in both countries and practically all of Europe.

Their third album, "*Living The Blues*," included a 19-minute tour de force, "Parthenogenesis" which displayed the quintet at their most experimental. This song, was a nine-part sound collage and fusion of blues, raga, sitar music, honky-tonk, guitar distortion and other electronic effects, all pulled together under the experimental direction of manager/producer, Skip Taylor. This album included their incarnation of Henry Thomas' "Bulldozer Blues" where singer, Wilson, retained the tune of the original song, rewrote the lyric and came up with "Goin' Up The Country," whose simple message caught the "back-to-nature" attitude of the late '60s, providing Canned Heat with another smash single on both sides of the Atlantic. It reached only #11 on the U.S national chart because it took months to spread across the country (going to #1 in almost every city) but went to #1 in 25 countries around the world.

In early 1969, Canned Heat's tour took them to Houston where a record collector friend of Bob's casually mentioned that guitar legend Albert Collins ("The Master of the Telecaster") was playing a little joint called the Ponderosa Club in the city's Black neighborhood. After sitting down for ribs and admiring his odd D-minor tunings and unorthodox style, the band introduced themselves after the gig and found that Albert had too heard of them, commenting "Damn... You guys cook!" After advising him to move to LA to boost his career, the Heat got him an agent and introduced him to the executives for United Artists. To show his appreciation, Collins' first record title for UA, "Love Can Be Found Anywhere" was taken from Bob Hite's lyric in the "Fried Hockey Boogie".

Collins developed an amazing career after that, and became well known in blues circles around the world until his death in 1994.

At about the same time in 1969 that the band recorded *Living The Blues*, they were also taping a live album deceptively titled *Live at the Topanga Corral*. It was actually recorded at the Kaleidoscope nightclub in Hollywood, owned by band managers Skip Taylor and John Hartmann. Liberty Records didn't want a live recording, so the record was originally issued on the small Wand label in the early 1970's with the venue purposely incorrectly identified in order to conceal that the recording was actually made while the band was still under contract with Liberty.

In an incongruous move, the band next released a Christmas single. The "A" side, "The Chipmunk Song," paired Canned Heat with their Liberty labelmates, the Chipmunks. The "Chipmunk Song" wasn't actually the same song as the Chipmunks' similarly titled 1958 chart-topper, but it was a good-natured boogie containing humorous dialogue between Bob Hite and the Chipmunks (Simon, Theodore and Alvin... named after executives at Liberty). The "B" side entitled "Christmas Blues" was a slow, blues melody with de la Parra on piano and a lyric written by Skip Taylor in less than five minutes. The song was re-recorded by Eric Clapton and John Popper of Blues Traveler for a Christmas charity CD in 2000.

In July, 1969, *Hallelujah*, their fourth album was released. *Melody Maker*, an English newspaper, had this to say: "While less ambitious than some of their work, this is nonetheless an excellent blues-based album and they remain the most convincing of the white electric blues groups." The album contained many strong tracks, most notably the original "Same All Over," with lyrics by Skip Taylor describing the travel and events of the past year on the road. The tension-filled "Get Off My Back," which featured some fine psychedelic-tinged guitar work by Henry Vestine, was similarly strong, as was "Big Fat," a reading of Fats Domino's 1950 R&B hit, "The Fat Man," which was nicely empowered by Hite's explosive harmonica playing and singing.

Canned Heat's appearance at the Fillmore West in San Francisco in late July, 1969 was hampered by severe tension between Larry Taylor and Henry Vestine. Taylor finally refused to perform on the same stage as Vestine, and soon after this quarrel, Henry quit to form a band of his own, the short-lived Sun. In the first set of the Fillmore gig, Mike Bloomfield filled in for Vestine and was asked to join the band but declined due to his dislike of touring. Harvey Mandel sat in during the next set, played well and readily accepted the offer to become a member of Canned Heat. Mandel was a veteran Chicago musician, having played with both Barry Goldberg and Charlie Musselwhite and the South Side Sound System. His own first album, *Cristo Redentor*, was released earlier in the year.

With Mandel as guitarist, the group played two days at the Fillmore East in New York before appearing at the legendary Woodstock Music Festival in mid-August. "Going Up The Country," which became the festival anthem, was included on the *Woodstock* triple album and "Woodstock Boogie" was part of *Woodstock II*, while *Woodstock: The*

Twenty-Fifth Anniversary Collection added “Leaving This Town” to the band’s previously released Woodstock performances. Unfortunately, the day before the release of the Woodstock movie, Warner Brothers shortened the film by twelve minutes, eliminating performances by Canned Heat and Jefferson Airplane, both non-Warners’ acts. Certainly, Canned Heat would have risen to much greater stardom if their dynamic performance had remained in the original film. It can, however, be seen in *Woodstock, The Directors Cut*, which was issued a few years later.

In October, 1969, Liberty released a compilation album, *Canned Heat Cookbook*, which found its way into the Top 100 in the U.S. and all the way to #8 in the U.K.

In January, 1970, the band embarked on another European tour that provided the tracks for *Canned Heat ’70 Concert*, later retitled, *Live In Europe*. This was the first live album by a band that combined tracks from different shows throughout the tour, all put together to make-up one continuous concert for the listener. While the album garnered much critical acclaim, it had limited commercial success in the U.S., but did well in the U.K., peaking at #15.

Prior to their departure for Europe, the group turned out a storming version of Wilbert Harrison’s “Let’s Work Together.” Liberty wanted to release the single in the U.S. immediately, but Bob Hite wanted to give Harrison a chance at some long awaited success, having not seen the charts since his 1957 hit, “Kansas City.” Liberty agreed to hold the release in the U.S., but immediately released the single in the U.K. and Europe to coincide with the band’s tour. Unexpectedly, it became their biggest British chart hit and a #1 single in practically every country in Europe along with Australia and New Zealand. The record was later released in the U.S. where it went to #11 on the national Cashbox chart.

In May, 1970, both Harvey Mandel and Larry Taylor defected from Canned Heat to join John Mayall’s Bluesbreakers. With Taylor gone, Henry Vestine returned on guitar, accompanied by bassist Antonio de la Barreda. De la Barreda had played with Fito de la Parra for five years in Mexico City and was previously a member of the group Jerome. The new lineup immediately went into the studio to record with John Lee Hooker on sessions that would yield the double album *Hooker ‘N Heat*. The format for the sessions called for Hooker to perform a few songs by himself, followed by some duets with Alan Wilson playing piano or guitar and finally, Hooker with some sympathetic backing by the group sans Bob Hite, who co-produced the album along with Skip Taylor. It turned out to be a major landmark in Hooker’s recording career: an artistic and commercial triumph of resounding proportions which recaptured and re-created the authentic early Hooker sound of the Bernie Besman era and managed to shine on the pop album charts.

In July, 1970, the band cut a superb Alan Wilson boogie, “Human Condition,” which unfortunately remained unissued in its original form until it showed up on the 1994 compilation *Uncanned!* “Human Condition” featured some especially good guitar work by Vestine and was Wilson’s last work in the studio.

The sweep of releases in 1970 continued with *Future Blues* in August. Lyrically, the band had moved away from traditional blues topics in favor of current issues, such as the earth's fragile ecology. Controversially, the album cover depicted five astronauts on the moon, in the famous Iwo Jima pose, planting an upside-down American flag to signal distress as the earth was plainly immersed in pollution in the background. Some segments of the public viewed the upside-down flag as a serious affront, causing major retailers K-Mart, Sears and Woolworth's to refuse to stock the album. The row over the cover art (ironically, not the cover's socio-ecological message) threatened to overshadow the music, which was hailed by the *New York Times* as being "as magnificent a blues-rock album as has ever been made!"

Canned Heat was touring Europe in the summer of 1970, and June 30th was an off night for them in Britain. Alan Wilson went to go see his old friend Son House, who was performing at London's nearby 100 Club. The evening was being recorded, and Alan sat in for "Between Midnight And Day" and "I Want To Go Home On The Morning Train". Originally released as the Liberty LP "John The Revelator" in 1970, The session was a concept album with House narrating through his last European performance in a biblical format. It was re-issued in 1995 with extensive liner notes by David Evans as "Delta Blues And Spirituals" on Capitol Records. The album was posthumously dedicated to Wilson, who would be gone in just two months time.

On September 3rd, 1970, the band was shattered when they learned of the suicide of Alan Wilson on a hillside behind Bob Hite's Topanga Canyon home. His band mates knew Wilson as a sensitive, devoted environmentalist and ecologist who, with Skip Taylor, established the Music Mountain Foundation, an organization formed with the goal of preserving redwood trees in an area called Skunk Cabbage Creek in northern California. In this context, they understood how his being distraught over L.A. smog and the destruction, not only of redwood forests, but the environment in general, coupled with strife in his own personal relationships, had pushed him to attempt suicide on several previous occasions. He had recently undergone psychiatric care in a hospital and, upon his release, had been placed under Hite's care.

Alan Wilson's premature death at age 27, just like Hendrix, Joplin and Morrison who all died at 27, robbed music of one of its unsung geniuses. Though praised by John Lee Hooker as "the greatest harmonica player ever," multitalented Wilson never received the recognition on the world stage that he so assuredly deserved. In February, 1971, the album recorded with Hooker entitled *Hooker 'n Heat* was finally released. The collaborative effort was widely praised throughout the world and became Hooker's biggest charting album at the time and is credited with revitalizing Hooker's career and, to the end of his great life, it remained his personal favorite of all of his recordings.

And then came "Memphis Heat". Just a few days after the loss of their spiritual and musical leader, Joel Scott Hill had stepped into the gigantic task of fulfilling The Blind Owl's duties. They completed half of their tour, and on September 18, 1970 they went into the studio at the request of French music producer Phillipe Rault to record with blues legend Memphis Slim, the expatriate barrelhouse piano player. "Boogie Duo" features de

la Parra in prime form, and “Mother Earth” is wonderfully reworked as the crème of the project. Three years later and after an overdubbing session with the Memphis Horns of Stax Records fame, “Memphis Heat” was finally released on the French record label, Barclay, and was re-released in 2006 on Sunnyside Recordings.

Wilson’s passing sparked constant reconstruction within the group. In December, 1971, the band brought out *Historical Figures and Ancient Heads*. The album received very positive reviews and contained some special moments including Bob Hite’s vocal duel with legendary rocker Little Richard on the Skip Taylor written track, “Rockin’ With The King” and some sizzling guitar work by both Henry Vestine and Joel Scott Hill. Member changes continued throughout the next two decades while they toured Europe, Japan, Australia, New Zealand, Mexico and the United States.

1973 saw a reformation of the group including Bob, Fito, Henry, James Shane on rhythm guitar and vocals, Ed Beyer on keyboards, and Bob’s brother Richard Hite on bass. They went back to France to record with Rault again, this time for “Gate’s On The Heat” working with the legendary Peacock recording artist and southern musician Clarence “Gatemouth” Brown. Already in his late 40’s, “Gatemouth” was a pipe-smoking Texas Sherriff, a powerful vocalist and multi-instrumentalist, and equally adept at playing guitar, harmonica, and fiddle. After recording two songs; “Gate’s On The Heat” with the London Symphony Orchestra, and “Dollar’s Got The Blues” with the Memphis Horns, Henry and James adjusted the tuning on Gate’s guitar while he was in the men’s room. This triggered a shouting match between Henry and “Gatemouth” who were effectively southern polar opposites. It ended in a handshake, and they later reunited as friends for a magical set at the 1973 Montreux Jazz Festival, including “Please Mr. Nixon” and “Harmonica Boogie”. Later that evening, they recorded “Cassiolet” for Gate’s record “Down South In The Bayou Country”, which was released on Barclay in 1973 and Sunnyside Recordings in 2006.

On April 5th, 1981, at the Palomino in Los Angeles, gargantuan vocalist, Bob Hite, collapsed and died of a heart attack and on October 20th, 1997, Henry Vestine died in Paris, France following the final gig of a European tour.

Despite these untimely deaths and assorted musical trends, Canned Heat has survived under the leadership of Fito de la Parra since the late 70’s. Since 1967, the band has toured extensively all over the world, performing at numerous festivals including Monterey Pop, Newport Pop, the Sturgis Motorcycle Run U.S.A., and the original Woodstock. They have performed at world-renowned venues such as Paris’ Olympia, both Fillmore Auditoriums, The Kaleidoscope, Carnegie Hall (with John Lee Hooker), Madison Square Garden and even Royal Albert Hall and have played more biker festivals than any other band in the world.

The band can boast of collaborations with John Mayall, Little Richard and blues icon, John Lee Hooker. This union first produced the spirited and revered album, “Hooker ‘n Heat” and then Hooker’s 1990 Grammy Award-winning classic, “The Healer.” The band is also credited with bringing a number of other forgotten bluesmen to the forefront of

modern music including Skip James, Johnny Shines, Robert Johnson, and Robert Pete Williams.

Canned Heat's most recent studio album, *Friends In The Can*, was released in 2003 and features new and unreleased recordings with various guests including John Lee Hooker, Taj Mahal, Walter Trout, Robert Lucas, Corey Stevens, Roy Rogers, Harvey Mandel, Larry Taylor and Henry Vestine.

They and/or their music have been featured on television (In Concert, David Frost, Merv Griffin, Midnight Special, Playboy After Dark, etc.), and in films ("Woodstock," "Big Fish," and "Forrest Gump"). Their legend has recently been heard and felt in various television commercials ("On The Road Again" for Miller Beer, "Goin' Up The Country" for Pepsi, Chevrolet and McDonalds, "Let's Work Together" for Lloyd's Bank, England's Electric Company and for Target Stores along with other songs for 7-Up, Levi's and Heineken Beer).

Now, having just celebrated their 40th Anniversary with their *WORLD BOOGIE TOUR*, Canned Heat is still going strong. Anchored throughout by the steady hand of drummer/band leader Adolfo "Fito" de la Parra (a member since 1967) and reunited with longtime manager/producer, Skip Taylor, Canned Heat is well on track to carry the boogie-blues it made famous, well into the 21st century with their current lineup featuring Fito on drums, Greg Kage on bass and vocals, Robert Lucas on guitar, harmonica and vocals, and Barry Levenson on guitar.

Fito's book, "LIVING THE BLUES" is available through the band's website at www.cannedheatmusic.com and at most popular book outlets. It is the complete and outrageous Canned Heat story of "Music, Drugs, Death, Sex and Survival" along with over 100 captivating pictures from their past. A screenplay, that somewhat mirrors the book, is currently being written and efforts are underway to develop this into a feature length movie. Among the Heat's latest projects are a CD series entitled "The Boogie House Tapes," Volumes I, II and III put together by Fito and Dr. Boogie, aka Walter de Paduwa, Canned Heat's biggest fan and historian. Also, they have just released a CD of legendary Canned Heat Instrumentals and have just recorded a new CD, "Christmas with Canned Heat." Soon to be released are two DVDs, "Boogie With Canned Heat," a 2 1/2 hour history of the band and a mostly musical, German-made DVD, "On The Road Again."

Written and edited by Skip Taylor & Brett Lemke; 2006
(Edited by Fito de la Parra, Nov. 14, 2006)

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2006

CANNED HEAT

INDIVIDUAL BIOGRAPHIES

ADOLFO “FITO” DE LA PARRA DRUMS - PERCUSSION - VOCALS

Fito learned to love the blues in Mexico where he was born. After much success playing with two of the biggest Latin American bands, Los Sinners and Los Hooligans and other pop and rock bands during the early '60s, he moved to Los Angeles. There he played with artists such as The Platters, Etta James, The Rivingtons, and Mary Wells before joining a new band called CANNED HEAT in 1967. During his 40 years with Canned Heat, Fito has also played with some of the greatest blues singers of our time, including Big Joe Turner, T-Bone Walker, Albert Collins, and George “Harmonica” Smith. His solid, basic drumming and fantastic solos have led to recording sessions with John Lee Hooker, Memphis Slim, and Clarence “Gatemouth” Brown. Fito has also written his personal history of and with Canned Heat, “*LIVING THE BLUES*” (now available through the band’s website and most book outlets). As “Keeper of the Flame,” he has remained the rhythmic and spiritual force behind CANNED HEAT’s music for over three decades. Since reuniting with the band’s original manager/producer, Skip Taylor, in 1998, Fito again concentrates all of his effort as the drummer and leader of the band.

ROBERT LUCAS LEAD VOCAL - SLIDE GUITAR – HARMONICA

Robert Lucas is known as a superb singer, guitarist and harmonica player in both the acoustic country blues and electric Chicago styles. The first LP Robert bought as a teenager was a copy of CANNED HEAT’s very first album. That recording, which covered traditional blues with CANNED HEAT’s seminal rock edge, inspired 15-year-old Robert to dig further and discover all of the blues masters, developing his own distinctive style and musicianship along the way. Of his style, *CD Review Magazine* has said Robert has “the meanest slide guitar west of the Mississippi Delta and some of the nastiest harmonica south of Chicago.” Then, in 1995, after 15 years and 7 solo albums, Robert came full circle by joining CANNED HEAT for a five-year stint! Now, after six years of personal and musical growth, Robert has been welcomed back to front his favorite band. Robert Lucas is now regarded by many of the most knowledgeable blues enthusiasts, writers and reviewers as one on the most gifted blues men to emerge in recent years. CANNED HEAT’s founders, the late Alan “Blind Owl” Wilson and Bob “The Bear” Hite, couldn’t have hoped for anyone more suited to carry on the group’s forty-year tradition of powerful blues and boogie.

BARRY LEVENSON
GUITAR

After studying arranging at the Berklee School of Music in Boston and backing numerous soul greats, Barry moved to Southern California. He immediately began working with such blues greats as Big Mama Thornton, Pee Wee Crayton, Percy Mayfield, Lowell Fulson and J.D. Nicholson. Levenson then formed his own group called the Automatics, which landed a recording contract with Kent Records where he also became the house producer. The guitarist then landed a deal with the prestigious European jazz and blues label, Storyville Records. Levenson's first release, *Heart to Hand*, received critical raves and was one of the most popular instrumental releases of the decade. This was then followed by the *Closer to the Blues* release and his latest release for Storyville, *Hard Times Won*, garnered him a Handy Award nomination for Blues Song of the Year. Levenson is an in-demand, studio guitarist whose work has appeared in many movies, television and commercials. After being recommended to Canned Heat by Robert Lucas, with whom he played with for a number of years as part of Luke & the Locomotives, he is proud to now be playing with one of America's greatest and most loved bands, Canned Heat.

GREG KAGE
BASS – VOCALS

Greg is no stranger to blues and boogie music. Born and raised in Chicago, Greg cut his chops as a drummer before relocating to Los Angeles and joining a host of thriving local blues, rock and R&B bands. During the '80s, Greg switched to bass guitar and was soon working proficiently and steadily in the popular Southern California group, The Buzzyrds, recording an album with them during that time. In 1995, Greg began playing with CANNED HEAT as a backup drummer and fill-in bass player. He became a permanent member in 1996 and played on their album, "*Canned Heat Blues Band*." Greg has become an important piece of the CANNED HEAT family and is featured throughout their latest two CDs, "*BOOGIE 2000*" and "*FRIENDS IN THE CAN*" on both bass and vocals. Now, with the band for eleven years, he has the longest association with Canned Heat other than Fito.

LATEST PRESS REVIEWS... 2006

“The finest gut-wrenching boogie this side of Heaven.”

Roger Crosthwait, Sydney Daily Telegraph newspaper, Australia

“CANNED HEAT’S legacy is that they always come to boogie, always come to throw down a hell of a party and kick out some nasty, nasty blues. Few bands have such magic and firepower, and the luxury of so many great players as CANNED HEAT.”

Michael Whitmore, www.Woodstock.com (official site of Woodstock)

“The band’s incredible tightness and energy had the crowd boogie-ing their butts off. This is the best CANNED HEAT lineup since the ‘60s!”

John Strummer, BEAT, Music Magazine

“The years have only improved CANNED HEAT, who seared the crowd with ‘Blues ‘n Boogie’ smokers that showed ZZ Top and Stevie Ray fans a thing or two.”

Music Connection, Los Angeles Music Magazine

“At the Summer of Love Festival, Oct., 2002...Canned Heat played fabulous versions of ‘On The Road Again,’ ‘Goin’ Up The Country,’ and ‘Let’s Work Together.’” They were great in the ‘60s and ‘70s, but are even better today... the best band of the day!

Bob Jones, San Francisco Weekly

“CANNED HEAT laid down a solid set of blues and boogie which mightily pleased the audience and this reviewer. Let’s hope we can see them back in Scotland again real soon; they were something special!”

Phil Wright, Glasgow Newspaper, Scotland

“If the music industry ever decides to award a Grammy for guts, heart, pride and sheer determination, that award should go to CANNED HEAT, hands down.”

Easy Rider Magazine

“Jeff Beck and B.B. King had a really hard time tonight following the real ‘kings of the boogie’ Canned Heat!” “This is the best blues jam and boogie band in the world, pure and simple.”

Geoff Davidian, The Milwaukee Journal Madison Blues Festival 2003

“If indeed there is a Rock ‘n Roll Heaven, CANNED HEAT will undoubtedly be installed with full honours at the left hand side of God, right there with the best.”

Dimitri, On The Street, newspaper, Sydney, Australia

“Their course of 40 years, 40 members and 40 albums has helped put CANNED HEAT at the top of the official members of American rock history. They are the kings of blues and groove-oriented boogie rock. Why aren’t these guys in the Rock ‘n Roll Hall of fame yet?”

Bevyn Rowland, Portland City Search magazine

“CANNED HEAT defines the term ‘boogie.’”

Jon Niccum, Pitch Weekly, Kansas City

“CANNED HEAT’S blow-out concert wasn’t just a jam session packed with hits and great blues ... it was the return of legends. And it’s not often that legends come to earth so readily, and even rarer when they forsake the traditional trappings of rock ‘n roll stardom and give the audience what they want: great music, fantastic solos, good times and somethin’ to dance to.”

Steve Robles, San Bernadino County Sun

“Thanks for coming down from the country, guys; it’s like you never left.”

Ed Harrison, Billboard Magazine

CANNED HEAT DISCOGRAPHY

Albums listed in chronological order
as they were recorded

TITLE-RECORD CO.	BAND MEMBERS	RECORDING INFORMATION
VINTAGE CANNED HEAT JANUS JLS 3009	Bob Hite-vocals Alan Wilson-vocals/harmonica/slide guitar Henry Vestine-lead guitar Stuart Brotman-electric bass Drums-unknown	Produced by Johnny Otis Recorded in 1966 at El Dorado Studios, in Los Angeles, CA These recordings were released after the success with the Boogie Album and they have also been the main source of material for many pirate releases.***
CANNED HEAT LIBERTY LST-7526	Bob Hite-vocals Henry Vestine-lead guitar Larry Taylor-electric bass Frank Cook-drums Alan Wilson-vocals/harmonica/slide guitar	Produced by Cal Carter Recorded in 1967 in Los Angeles, CA at Liberty Studios I was introduced to Canned Heat with this record. I love it -****
BOOGIE WITH CANNED HEAT LIBERTY LST-7541	Bob Hite-vocals Alan Wilson-vocals/harmonica/slide guitar Henry Vestine-lead guitar Larry Taylor-electric bass Fito de la Parra-drums	Produced by Dallas Smith Engineered by Dino Lappas Recorded in the beginning of 1968 at Liberty Studios Horn arrangements and piano by Dr. John Creaux This is the all-time classic and the one that made the band world-wide famous.*****
LIVING THE BLUES LIBERTY LST-27200	same as Boogie With Canned Heat the "classic" line up	Produced by Canned Heat and Skip Taylor Engineered by Richard Moore with assistance from Ivan Fisher Sides 1 & 2 recorded at I.D. Sound Recorders, in Hollywood, CA Sides 3 & 4 recorded at The Kaleidoscope, in Hollywood, CA Horn arrangements and piano on Boogie Music by Dr. John Horn arrangements on Sandy's Blues by Miles Grayson Piano on Sandy's Blues by Joe Sample Another classic recorded in 1969.*****
LIVE AT TOPANGA CORRAL WAND WDS 693	same as Boogie with Canned Heat	Produced by Skip Taylor and Canned Heat This record was actually made at the Kaleidoscope in 1969 since we were under contract with Liberty, Skip decided to sell the project to Scepter/Wand records telling them it was done at the Topanga Corral in '66 and '67 to avoid legal problems This one has also been a source for countless pirated releases and the band never received any money for this LP or CD.****
HALLELUJAH LIBERTY LST-7618	same as Boogie with Canned Heat	Produced by Skip Taylor and Canned Heat Engineered by Richard Moore Recorded at I.D. Sound Recorders, Hollywood, CA in May 1969 Another classic that also features Ernest Lane and Mark Naftalin on piano, Elliot Ingber, and Javier Batiz on background vocals, and Mike Pacheco on bongos. Another favorite of mine, some consider it the most sophisticated album we made with several odd measure tunes.*****
CANNED HEAT COOKBOOK LIBERTY LN-10106	same as Boogie with Canned Heat	Released in 1970. It is a compilation of some of the most popular tunes recorded in the first three albums for liberty, also available on CD. Now a worldwide favorite.*****
FUTURE BLUES LIBERTY LST-11002	same as Boogie with Canned Heat except Henry Vestine, who was replaced by Harvey Mandel in August 1969	Produced by Skip Taylor and Canned Heat Engineered by Tommy Oliver Recorded early 1970 at Village Recorders in Los Angeles, CA Piano and horn arrangements by Dr. John Another classic with a heavy environmental message that included the American flag upside down on the cover write up by Alan Wilson about the destruction of the forest entitled "Grim Harvest". This LP was banned by several outlets because of it's subversive nature, now it is a very desirable collectors item that includes the hit "Let's Work Together".*****

TITLE-RECORD CO.	BAND MEMBERS	PRODUCED BY
CANNED HEAT '70 CONCERT LIVE IN EUROPE LIBERTY LBS-83333	same as Future Blues	Produced by Skip Taylor and Canned Heat Recorded in April 1970 mostly at the Albert Hall and other English halls. An unplanned release that in the beginning we were skeptical about, but it became popular anyway.****
HOOKEE AND HEAT LIBERTY LST-35002	John Lee Hooker-guitar/vocals Alan Wilson-harmonica/piano/guitar Henry Vestine-lead guitar Fito de la Parra-drums Tony de la Barreda-electric bass	Produced by Skip Taylor and Bob Hite Engineered by Dino Lapis Recorded in May 1970 at Liberty Studios, Los Angeles, CA Mixed in London, England in September 1970 Our first project with John Lee, it was a memorable session that resulted in this timeless classic, also available on CD.*****
HISTORICAL FIGURES AND ANCIENT HEADS UNITED ARTISTS UAS-5557	Bob Hite-vocals Henry Vestine-lead guitar Fito de la Parra-drums/piano Tony de la Barreda-electric bass Joel Scott Hill-guitar/vocals	Produced by Skip Taylor and Jim Taylor Recorded at Village Recorder, Los Angeles, CA in 1971 Featuring Little Richard on piano and vocals, Clifford Solomon on saxophone, Charles Lloyd on flute and, Harvey Mandel on guitar. Our first without Alan in an attempt to keep our popular status and still rock on. High energy!*****
MEMPHIS HEAT BLUE STAR (France) 80607 SUNNYSIDE RECORDS 2006	Memphis Slim-piano/vocals same as Historical Figures same as New Age	Produced by Philippe Rault Recorded in Paris in the summer of 1973 and 1974 in two different sessions. Also featuring The Memphis Horns.***
GATE'S ON THE HEAT BLUE STAR 80603 SUNNYSIDE RECORDS 2007	Clarence Gatemouth Brown-guitar/fiddle and vocals same as Historical Figures	Produced by Philippe Rault Recorded in Paris at the same time as the Memphis Slim sessions This record features Canned Heat and other unknown french musicians invited by Mr. Rault to complete the project we didn't finish.***
THE NEW AGE UNITED ARTISTS UA-LA 049	Bob Hite-vocals Henry Vestine-lead guitar Fito de la Parra-drums Richard Hite-bass James Shane-guitar Ed Beyer piano	Produced by Skip Taylor Engineered by John Stronach Recorded at The Record Plant, Los Angeles, CA 1972 dedicated to the memory of Clara ward, it features her on "Looking for my Rainbow", her last recording.***
ONE MORE RIVER TO CROSS ATLANTIC HATS-421132	same as The New Age	Produced by Barry Beckett and Roger Hawkins Engineered by Jerry Masters and Steve Melton Recorded in 1973 at Muscle Shoals Sound, Muscle Shoals, AL Featuring the Muscle Shoals Horn ensemble, and Roger and Barry on some tunes. It was a lot of fun to do these sessions and learn from these great producers. But the tide was already against us with the disco music trend.****
THE TIES THAT BIND-CD FRIDAY MUSIC FRM 1046	tracks 1-10 same as The New Age track 11 Harvey Mandel on guitar tracks 12-14 add Tony de la Barreda on bass and Alan Wilson-guitar/harmonica	Produced by Tom Dowd and Fito de la Parra This CD is a compilation of three different sessions Tracks 1-10 done at Criteria Studios in Miami, FL during 1974 Track 11 Dirk Dalton Studios, Santa Monica, CA during 1977 Tracks 12-14 recorded by Fito de la Parra on a two track machine during rehearsal at The Veterans Hall, Hollywood,CA 1970.**** Released on CD in 1997.
CANNED HEAT HUMAN CONDITION TAKOMA TAK 7066	Bob Hite-vocals/harmonica Fito de la Parra-drums Richard Hite-bass Chris Morgan-guitar Mark Skyer-guitar/vocals	Produced by Canned Heat Recorded in 1977 at Takoma Studios, in Los Angeles, CA Featuring the Chambers Brothers, done in times of extreme adversity due to the popularity of disco music but the Heat is still hanging on!*****
HOOKEE N' HEAT LIVE AT THE FOX VENICE RHINO RECORDS RNLFP-801	John Lee Hooker-guitar/vocals Bob Hite-vocals/harmonica Fito de la Parra-drums Richard Hite-bass Chris Morgan-guitar Mark Skyer-guitar/ vocals	Produced by Howard Wolf and Canned Heat Engineered by Gary Stauffer Recorded in 1978 live at the Fox Venice Theatre, Venice, CA Featuring Ronnie Barron on the piano and, the Chambers Brothers on vocals. Again boogie'n with the Hook on a memorable concert.****
CANNED HEAT IN CONCERT CD KING BISCUIT 70710-88005-2 Soon to be re-release by Fuel 2000 USA	Bob Hite-vocals/harmonica Fito de la Parra-drums Larry Taylor-bass Hollywood Fats-lead guitar Jay Spell-piano/vocals	Produced by Fito de la Parra Recorded live in September of 1979at Brookhaven Long Island, NY on the tenth anniversary of Woodstock. Great recording, in my opinion this is the best live Canned Heat ever.***** available now on CD
KINGS OF THE BOOGIE AKA DOG HOUSE BLUES ORIG. DESTINY RECORDS DLA1007 2007 RELEASE FRIDAY MUSIC	Bob Hite-vocals/harmonica Henry Vestine-lead guitar Fito de la Parra-drums Micheal Halby-guitar/vocals	Produced and engineered by Jerry Barnes Recorded in 1981 at United Western Studios, Hollywood, CA this was Bob's last recording and some of the tracks are sung by Rick Kellog and Micheal Halby.****

TITLE-RECORD CO.**BAND MEMBERS****RECORDING INFORMATION**

FRM1051

Rick Kellog-harp/vocals
Ernie Rodriguez-bass/vocalsIN MEMORY OF
BOB "THE BEAR HITE" 1943-1981
"DON'T FORGET TO BOOGIE"
2007 RELEASE FRIDAY MUSIC
FRM 1047
ORIG RCA MEXICO MILS 4529Bob Hite-vocals
Fito de la Parra-drums
Larry Taylor-bass
Henry Vestine-guitar
Jay Spell-keyboards/vocal
Hollywood Fats-guitar
Mike Halby-guitar/vocalsProduced by Bob Tood
Recorded in 1980 originally for Cream records but never released until Tony de la Barreda who was working for RCA-Mexico decided to release it after Bob's death in 1981.****THE BOOGIE ASSAULT
AIM 1003Fito de la Parra-drums
Mike Halby-guitar/vocals
Ricky Kellogg-harmonica/vocals
Ernie Rodriguez-bass/vocals
Walter Trout-lead guitar/vocalsProduced by Peter Noble
Recorded live in Australia during 1982
This was supposed to be a release for Australia and New Zealand only. But Mr. Noble licensed the record worldwide violating our agreement and causing all kinds of problems that culminated in a lawsuit I started against him. It is an unauthorized release and one of my least favorite Canned Heat.**THE HEAT BROTHERS "84
ALA S1996

same as Boogie Assault with the exception of Rick Kellogg

Produced by Fito de la Parra and Mike Halby
Engineered by Jimmy Mayweather
Recorded in 1984 at Bijou Studios in Hollywood, CA
Good rocking EP with four songs.****BOOGIE UP THE COUNTRY
FRIDAY MUSIC FRM1044Fito de la Parra-drums
Henry Vestine-lead guitar
Larry Taylor-bass/vocals
James T-guitar/vocals/harmonicaProduced Bernhard Roessle
Engineered by Peter Heuberger
Recorded live in Kassel, Germany October 1987
Nice live record introducing James T and, with Henry and Larry together again after 17 years.****2.BLUES FESTIVAL
LIVE IN BONN
HALF MOON RECORDS-CD 8851

same as Boogie Up The Country

Recorded live at the Biskuithalle September 27, 1987
The recording engineer Gerd Rautenbach
Together with british bands Dr. Feelgood, Stan Webb's Chicken Shack and Man. Fun concert. Available on LP or CD.****CANNED HEAT-REHEATED
AVAILABLE THRU OUR WEBSITE
www.cannedheatmusic.com
FRIDAY MUSIC FRM1035Fito de la Parra-drums
Larry Taylor-bass
James Thornbury-harmonica/guitar/vocals
Junior Watson-lead guitarProduced by Fito de la Parra and Larry Taylor
Engineered by Marvin "The Blade"McNeil
Recorded at Lyon Studios in Newport Beach, CA in July 1988
With a completely new line-up and new outlook on the band's direction we produced this blues album that is now considered a classic. Available on LP or CD.****THE HEALER
CHAMELEON/SILVERTONE
D1-74808John Lee Hooker-guitar/vocals
Fito de la Parra-drums
Larry Taylor-bass
Henry Vestine-lead guitarProduced by Roy Rogers
Engineered by Sam Lehmer
Recorded at Russian Hills Studio in San Francisco CA, in 1989
John's most popular album, featuring many other artists. More detail about this session on the "Hooker n Heat" chapterCANNED HEAT BURNIN'
AVAILABLE THRU OUR WEBSITE
www.cannedheatmusic.com
Soon to be re-release by Fuel 2000

same as Reheated

Produced by Fito de la Parra
Engineered by Keith Walker
Recorded live in Australia during April 1990
Available on LP or CD.****

TITLE-RECORD CO.

INTERNAL COMBUSTION
 AVAILABLE THRU OUR WEBSITE
 www.cannedheatmusic.com
 FRIDAY MUSIC FRM1036

BAND MEMBERS

Fito de la Parra-drums/vocals
 James Thornbury-harmonica/guitar/vocals
 Henry Vestine-lead guitar tracks 2 & 3
 Larry Taylor-bass tracks 6, 7, 8, 9, & 11
 Harvey Mandel-lead guitar tracks 5, 6, 7, 8
 9, and 11
 Junior Watson-guitar on tracks 1, 2, 4,10
 Ron Shumake-upright bass on tracks 1, 10
 electric bass on tracks 2, 3, & 4
 Ronnie Barron-piano on tracks 1 & 2
 Ira Ingber-guitar on tracks 3, 4, 5, 6, 7, 8, 9 & 11

RECORDING INFORMATION

Produced by Fito de la Parra and Ira Ingber
 Engineered by Marvin "The Blade" McNeil
 Recorded at Studio 56, Hollywood, CA 1991 & 1992
 This CD is a celebration of 25 years of survival with all the living
 members of Canned Heat and other fellow musicians. *****
 Reunites Skip Taylor with the band for his label River Road on
 he also remixed tracks 2, 3 and 4.

UNCANNED!-THE BEST OF
 CANNED HEAT
 EMI CD 7243 8 29165 2 9

same as Canned Heat (first album) and
 Boogie with Canned Heat

Produced by Canned Heat
 Executive Producer-Bruce Harris EMI
 This is a compilation of some previously unreleased tracks,
 some single 45 releases and a combination of other songs from
 our first 4 albums. Available as a double CD.*****

CANNED HEAT BLUES BAND
 AVAILABLE THRU OUR WEBSITE
 www.cannedheatmusic.com
 RUF RECORDS GmbH

Fito de la Parra-drums
 Henry Vestine-lead guitar
 Larry Taylor-acoustic bass
 Robert Lucas-vocals/guitar/harmonica
 Junior Watson-lead guitar
 Gregg Kage-electric bass

Produced by Fito de la Parra
 Co-Producer-Robert Lucas
 Engineered by Paul Dugre
 Recorded at Paul and Mike's Recording Studio in Burbank, CA
 October/ November a very strong lineup
 and Henry's last appearance. Available on CD.*****

GAMBLIN' WOMAN
 MAUSOLEUM CLASSIX BMG
 71278-60026-2

same as Reheated & Internal Combustion

Produced by Fito de la Parra/Ira Ingber/Larry Taylor
 Compilation of material from Internal Combustion & Reheated.*****

Released as single 45's not included in LP's

CHIPMUNK SONG/CHRISTMAS BLUE same as Boogie with Canned Heat
 LIBERTY 56079

Produced by Skip Taylor and Canned Heat in 1969
 Great idea to join with the Chipmunks and boogie, Fito plays piano or
 Christmas Blues. An all time classic.*****

LOW DOWN/TIME WAS same as Boogie with Canned Heat
 LIBERTY 9046B

Produced by Skip Taylor and Canned Heat in 1969
 Time was same as Hallelujah side A--side B utilizing same rhythm
 track of Chipmunk song adding stinging lead guitar and lyrics.*****

WOOLY BULLY/MY TIME AINT LONG same as Historical Figures (side A)
 LIBERTY 56217 same as Future Blues (side B)

Produced by Skip Taylor and Canned Heat in 1970/71
 Side A a funny idea to do that famous song and maybe get a hit.
 Side B same as Hallelujah.

POOR MOON/SIC 'EM PIGS same as Hallelujah
 LIBERTY 56127

Produced by Skip Taylor in 1970
 Alan moaning about the idea of dumping earth's waste on the moon.
 Side B same as Hallelujah

THE HARDER THEY COME/
 ROCK'N ROLL SHOW same as One More River to Cross
 ATLANTIC

Produced by Skip Taylor in 1973
 We went to see Jimmy Cliff's movie together and fell in love with the
 song theme, so we decided to record it. Very rare.

**The following is a list of
 bootleg/pirate releases that
 I include in this discography for a
 historical perspective only. I ask
 the general public not to buy them
 since they have only harmed
 Canned Heat's career.**

THE OWL UNDER THE MOON-CD

same as Boogie with Canned Heat
 Historical Figures and Ancient Heads
 and Canned Heat

Different sessions from Monterey Pop Festival to 1971

CANNED HEAT LIVE AT THE
 TEXAS INTERNATIONAL POP
 FESTIVAL

same as Future Blues

Recorded live in 1969 2 weeks after Woodstock

HOT BOOGIE CANNERY-CD

Sheet 1

TITLE-RECORD CO.	BAND MEMBERS	RECORDING INFO
JAMMIN' WITH KALEIDOSCOPE	same as Boogie with Canned Heat	Recorded at the Boston Tea Party in 1969
REAL FUTURE BLUES-LP	same as Hooker and Heat, but without John Lee Hooker and add vocals by Bob.	Recorded live at Kickapoo Creek Festival during July 1970
LET'S WORK TOGETHER-LP	same as Future Blues	Recorded live at Montreux in 1970
ONE STEP BEHIND THE BLUES		
STRAIGHT AHEAD	same as Boogie with Canned Heat and	These unauthorized releases have been flooding the market for some time now. They all have basically the same songs, taken from Vintage Canned Heat LP and Live at Topanga Corral LP. The band never received any money or communication from the record companies that produced these bootlegs.
THE GREAT CANNED HEAT	Vintage Canned Heat	
ROLLING AND TUMBLING		
THE MAGIC COLLECTION		
DUST MY BROOM		
ON THE ROAD AGAIN		
BIG ROAD BLUES		
ROLLIN' GUITAR		
1999/2007 releases		
BOOGIE 2000 RUF RECORDS RUF 1041	Fito de la Parra-drums Larry Taylor-rhythm/lead guitar Robert Lucas-Vocals/harmonica/slide guitar Greg Kage- Bass and vocals	Produced by Skip Taylor & Fito de la Parra Recorded April/May 1999 at Rock's Cool Records Van Nuys,CA Engineered by Willie Basse With guests Javier Batiz,Cannibal & The Headhunters, Michael Finnigan, Rob Rio, and Dave Woodford End of Millenium CD-Boogie on!*****
THE BOOGIE HOUSE TAPES RUF RECORDS RUF GmbH	1967-1976 various line-ups from the band during those times, specifics on CD	Produced by Fito de la Parra/Walter De Paduwa Vintage collection assembled & remastered from Dr. Boogie's & Fito's tape collections. Double CD to be released in 2000. Mastered at Digital Sound Lab, Zedelgem, Belgium
FRIENDS IN THE CAN RUF RECORDS EUROPE RUF1066 FUEL 2000 USA 302 06130602 Original release in a real Tin can	Fito de la Parra drums/ Percussion John Paulus guitar Dallas Hodge vocals/ guitar Greg Kage bass/ vocals Stanley Behrens harp/vocals/ horns	Produced by Fito de la Parra & Skip Taylor Engineered by Willie "Bass" Rice, Paul Dugre and Joe Bellamy Recorded from March 2001 to Dec. 2002 Mastered by Paul Dugre with guest musicians; Larry Taylor, Walter Trout, Robert Lucas Harvey Mandel, John Lee Hooker, Roy Rogers,Corey Stevens
BOOGIE HOUSE TAPES Vol 2 RUF RECORDS 1103	1969-1999 various line ups from the band during those times, specifics on Cd	Produced by Fito de la Parra / Walter De Paduwa vintage collection Mastered by Ray Man with the success of Vol 1 we decided to release two more to complete the collection *****
BOOGIE HOUSE TAPES Vol 3 RUF RECORDS	Same as above	same as above but mastering done by Ira Ingber*****
CANNED HEAT INSTRUMENTALS RUF 1119	Various line ups during the times Specifics on Cd	Compilation Produced by Fito de la Parra recordings made from 1967 to 1999 featuring the classic line up and others according to the times. mastered by Ira Ingber cover art design Greg Kage
CHRISTMAS CD RUF RECORDS EUROPE	Fito de la Parra- drums Robert Lucas harp/ vocals/ guitar	Produced By Fito de la Parra Recorded at Pacifica studios L.A. Calif. On Sept 2006

Sheet1

TITLE-RECORD CO.	BAND MEMBERS	RECORDING INFO
FUEL 2000 USA	Barry Levenson lead guitar Greg kage bass/ vocals Jay Spell piano/vocals	Engineered and mastered by Michael Sandberg To be released in 2007 Guest singers Sharon Benson and Kathleen Siskron
THE VERY BEST VOL.TWO FRIDAY MUSIC USA FRM1043	different line ups, from" 1967 to 2006	Produced by Fito de la Parra Compilation by Joe Reagosso
LIVE AT TURKU FESTIVAL FRIDAY MUSIC FRM 1045	Same as Historical Figures and Ancient Heads	Originally an unauthorized release. Now on a deal with Friday music due to be released in 2007 recorded live at Turku Festival Finland Aug. 1971
DIGITAL DOWNLOADS 2007	Available at www.itunes.com	worldwide and all of your favorite legal download stores
REHEATED FRM 1035 INTERNAL COMBUSTION FRM 1036 VERY BEST OF VOL.2 FRM 1043 BOOGIE UP THE COUNTRY-LIVE IN GERMANY FRM 1044 LIVE AT THE TURKU ROCK FESTIVAL FRM 1045 THE MIAMI SESSIONS-THE TIES THAT BIND FRM 1046 IN MEMORY OF BOB HITE-DON'T FORGET TO BOOGIE FRM 1047 DOG HOUSE BLUES/KINGS OF THE BOOGIE FRM 1051 BURNIN FRI 8001 FRIENDS IN THE CAN FRI 8002 WOODSTOCK 10TH ANIV. LIVE FRI 8003 BOOGIE HOUSE TAPES DISC ONE FRI 8017 DISC TWO FRI 8018 BOOGIE HOUSE TAPES VOL 2 DISC ONE FRI 8019 DISC TWO FRI 8020 BOOGIE HOUSE TAPES VOL3 DISC ONE FRI 8004 DISCT TWO FRI 8005 CHRISTMAS WITH CANNED HEAT FRI 8021		
DVD RELEASES 2007 ON....		
BOOGIE ASSAULT DVD	Same as Kings Of the Boogie	Produced by Sonny Barton and Ray Chambers Directed by Michael Barnard
BOOGIE WITH CANNED HEAT DVD DOCUMENTARY RELEASE BY EAGLE ROCK U.K.	Misc. line ups from 1966 to now	Directed by Ray Axisa, produced by Fito de la Parra
ON THE ROAD AGAIN DVD ABC ENTERTAINMENT GERMANY	triple DVD with most of the line ups during the last 40 years	Produced by Gunther Kunth directed by various people during the times 1967 to 2006
FILM 'LIVING THE BLUES'		We are working on a release for 2008 or 2009 on a film based on Fito's book. More info on the website....