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Vol. 15  
No. 4

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# Relix

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# GRATEFUL DEAD

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*Interview*

**ROBERT HUNTER  
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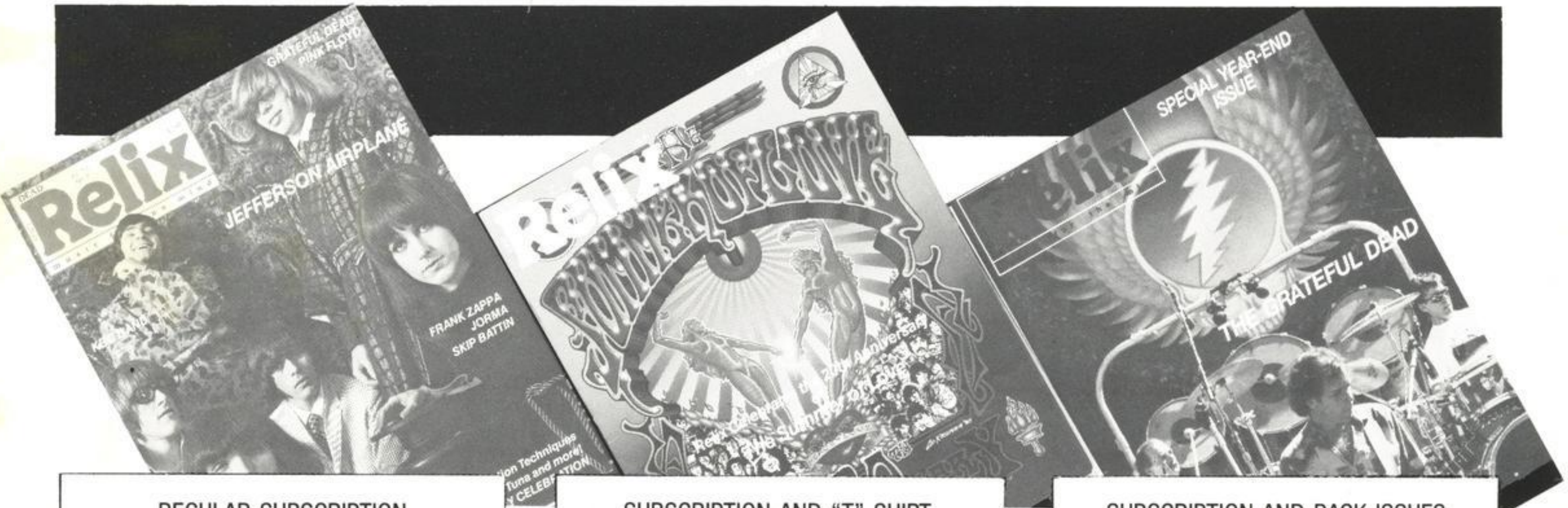
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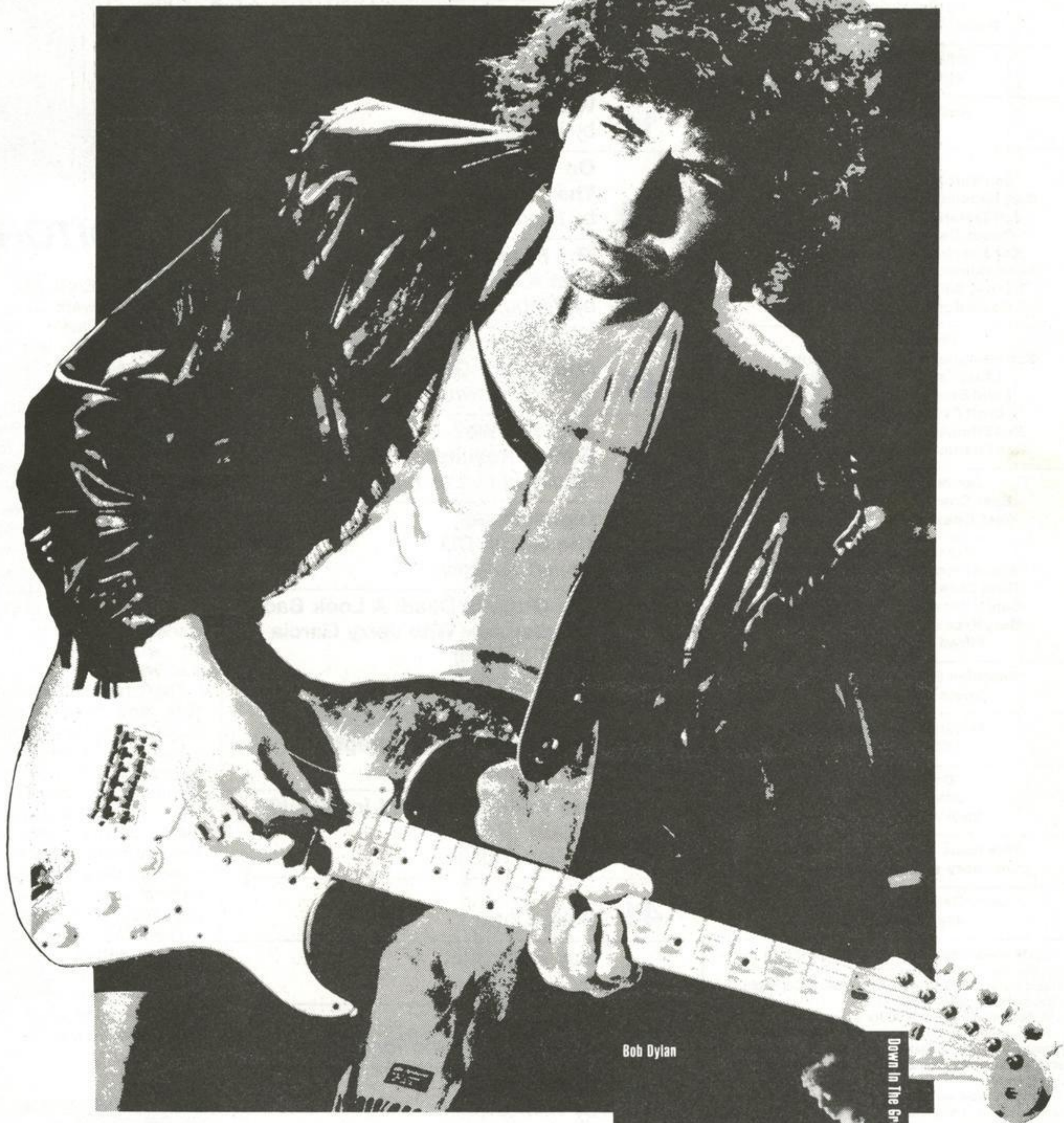
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East Coast - **Robert Minkin**  
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### Contributing Artists

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**Brooklyn Bridge Publications**  
Typesetting and Design

**Florence Weiderlight**  
Office Manager

**Devin Malkin**  
**John Lucchese**  
Invaluable Assistance

This issue is dedicated to the  
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**Jay Blakesberg**

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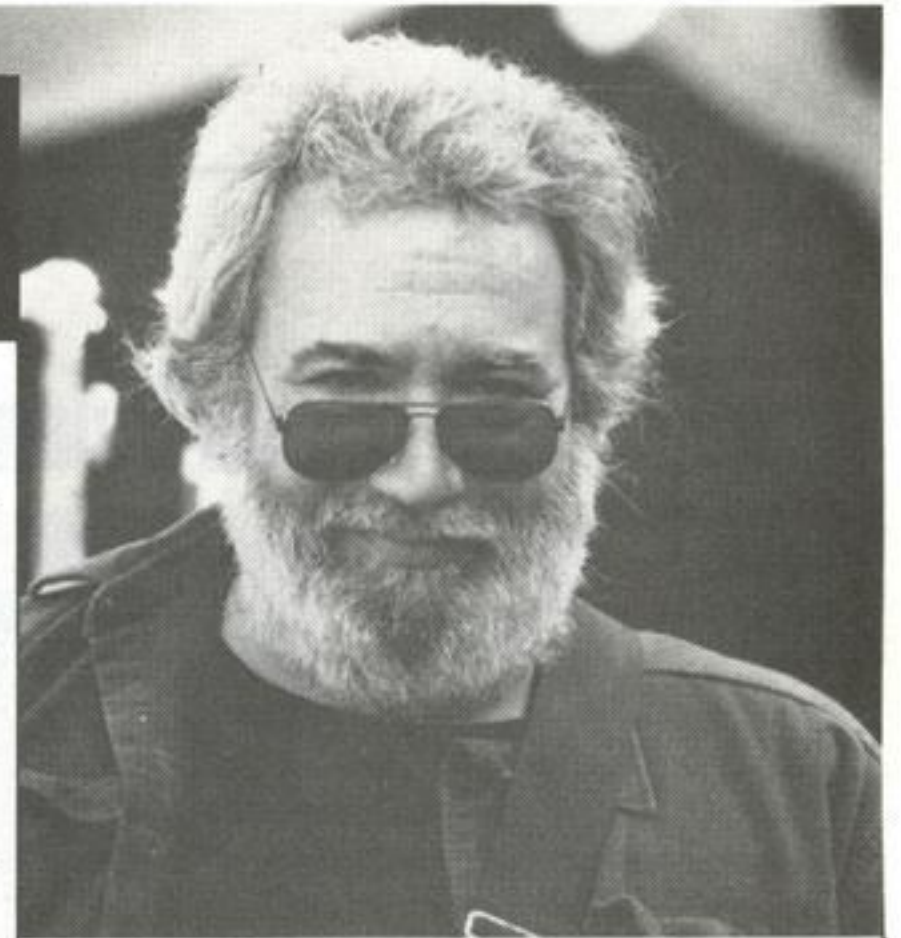
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## EDITORIAL

**15** YEARS AGO . . . Les Kippel went to his first Grateful Dead concert at the Fillmore East. He wasn't satisfied with the dim recollections of the music, so he decided to start taping the shows.

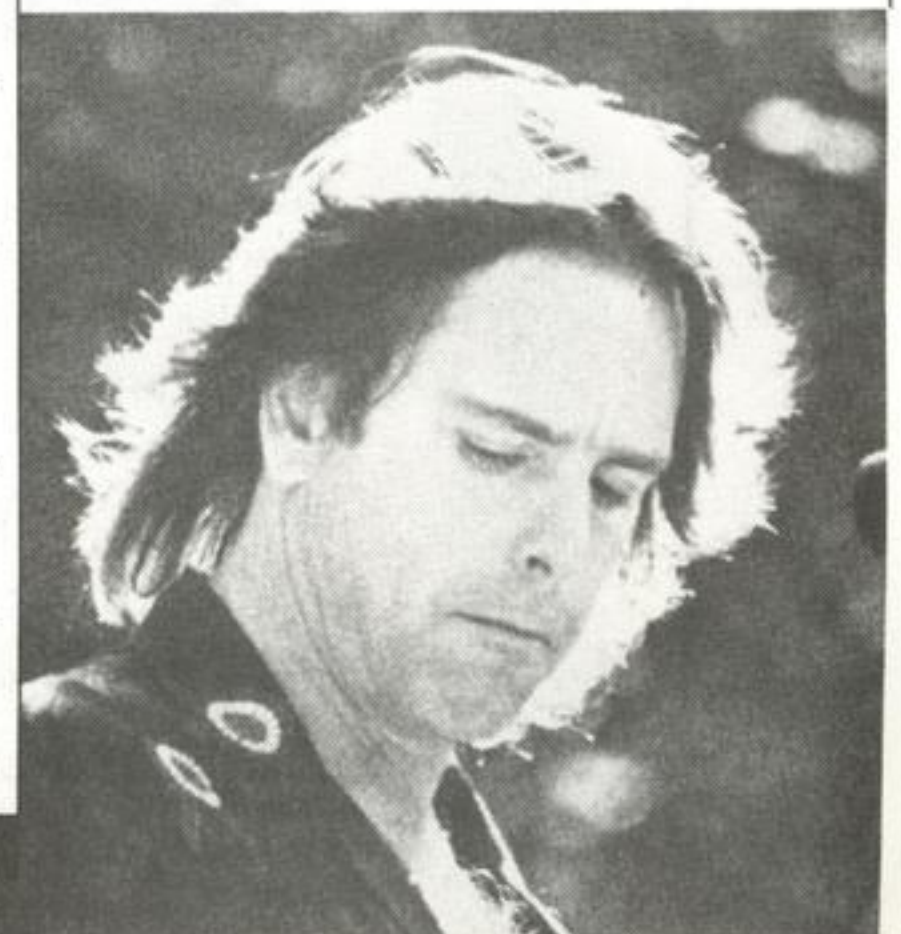
Les quickly found friends who wanted copies of these tapes, and before long his living room was filled with fellow "Dead Freaks" and tape machines (up to 13 running on a given night). Thus, the "Free Underground Tape Exchange" was born.

There had to be a way to get the tapes out more quickly. Why not start a newsletter with taping news and classified ads? Dead Relix was started, the early issues being run off on a High School mimeograph machine.

The Grateful Dead took a hiatus in 1974, and Dead Relix began writing about the members' offshoot projects — Legion of Mary, Kingfish, The New Riders of the Purple Sage. Les and his friends then started writing about other Bay Area favorites like Commander Cody, The Airplane and Hot Tuna. This progression continued, and Relix went full circle, covering many diverse musical styles without ever losing its main focus — The Grateful Dead.

The loyalty and support of our readers has gotten us through the rough times, and made the good times better. Thank you for being there. You've given us the strength to continue the vision. This year is DEADicated to you!

— Toni A. Brown





Bill Graham Presents in San Francisco

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A. R. Klosterman



## Some Words From The Grateful Dead

**T**HE following notices were taken off the Grateful Dead Computer Bulletin Board. We feel the subject is crucial to the future of everything Relix readers hold dear. The time has come to take matters very seriously. Let's begin by reading the following with an open heart. By policing ourselves, we just might save our scene from extinction.

### MESSAGE TO DEADHEADS:

"When life looks like easy street  
There is danger at your door."

Too true. The Grateful Dead has an ugly, dangerous problem at its door, a situation bad enough to put our future as a touring band in doubt. Part of our audience — a small part, but that's all it takes — is making us unwelcome at show site after show site with insensitive behavior including flagrant consumption of illegal substances (including alcohol), littering, and general disturbances of the environment.

We didn't invent Deadheads: you created yourself. And what you came up with has been, generally, the best audience around: supportive, civil, and hip to the realities of America in the late 20th century — in other words, a crowd that treats police, local security, neighborhood residents and businesses like people. But the expansion of the Deadhead world on the heels of our recent successes means that there are people out there who don't understand the tradition — and they're ruining it for everybody, including the band.

More security or more rules aren't the answer. You guys know what righteous behavior is about. Because you create your own scene, it is up to you to preserve it. That means talking with each other and us about how to improve things. There will be a Grateful Dead feedback booth in the vending area of some of the shows on this tour — stop by and talk to the folks there, or write to us: SOS c/o Grateful Dead, P.O. Box 1260, San Rafael, CA 94915.

Remember, only you can prevent this scene from becoming a drag.

GRATEFUL DEAD

Bill, Jerry, Mickey, Phil, Bobby and Brent

The following is a transcript of a message being sent out to radio stations on the upcoming tour route. It concerns the VERY IMPORTANT MATTER of Deadhead public conduct. We're being too loose. It's not just a matter of showing up without tickets or leaving too much trash behind when we go — it also has to do with public consumption of drugs (including alcohol) and the VERY REAL POSSIBILITY that the Dead will someday soon run out of places where they're welcome to come and play.

If you're not one of the people they're talking to, you certainly know a few. Spread the word: the fuckups are going to fuck it up for all of us, and if we don't correct our own family behavior the cops will be along shortly to correct it for us . . . .

### Garcia-Weir message to Deadheads 6/13/88

**JG:** We want to be able to come back again to these communities year after year. You're the people who are making it possible for us to do it in the first place; you also have it in your power to make it impossible to do it. The way to help us keep on doing it is for everybody to cool it, be careful, watch your stuff. There's places to recycle trash. Pick up after yourselves. Watch your behavior. You know — be careful. Use your smarts.

**BW:** We travel around a lot. We go to a lot of different communities. And the way we manage to do it without getting tossed out of these communities and never welcomed back is, we don't get in their faces. And you have got to sorta learn from that and not get in their faces either. You've got to recycle your trash so that we don't leave a big mess wherever we go. You've got to be careful what you do with drugs, because they don't want to see it.

**JG:** Don't be uncool. Be careful. Keep your eyes and ears open, that's all. Watch out for who's around you. You never know when somebody's watchin' you. If you're gonna smoke Js, or drink, or do any of that stuff, be careful about it. Keep it contained. Don't get out of control. If you don't start anything, chances are no trouble will find you. But the trouble that finds you finds us, and also affects all Deadheads. We're at that place now where we're having to cope with the thing of being too successful. There's lots of people that want to come and see the Grateful Dead, and we want to be able to keep on playing, and we want to have the audience that we have, and we want to have everybody stay happy. That includes the local people in the communities we play in, because they're the ones that let us in in the first place. You can help by being conscious of these things. If you want to know more about it, there'll be places to find out information at the shows. If you really don't know anything at all, just ask an older Deadhead, or a more experienced Deadhead.

**BW:** Remember, we're all visitors. And they can kick us out any ol' time.

**JG:** Right. And will. And do.

**BW:** We don't have to burn every single bridge we cross.

**JG:** Right.



A. R. Klosterman

**BW:** Be polite. Be nice.

**JG:** Behave yourselves, for God's sakes!

So please pass the word. We're using up our spare lives pretty quickly. . .

(Thanks to The WELL and Klaus & Gretchen Bender's Dead Board for providing the valuable service that brought this message to public attention. See the article in this issue for more information on the Deadhead Bulletin Boards.)

### Important Notice From Grateful Dead Productions

Please take note that there is no connection whatsoever between the Grateful Dead and an organization calling itself Kurland Tours and sometimes calling itself Grateful Dead Tours.

Without any consent or permission from us and against our wishes that organization is advertising for sale tours purporting to include tickets for our concerts. These purported tours frequently include concerts not on our schedule. In the past this has included tickets for non-existent concerts in China. More recently there ran an advertisement in this publication for tours that include concerts either not on our schedule or for totally erroneous dates. For example they have advertised for sale tours including tickets for concerts not on our schedule at Red Rocks Colorado in August 1988 and Ventura California, May 10-12, 1988. The month for the Greek Theater in Berkeley California is wrong and the facility at Irvine California is incorrect.

Their schedule of expected concerts on an East Coast tour was also erroneous. If you want an accurate scoop on the tours and concerts we suggest that you call our hotline numbers (West Coast — 415-457-6388, East Coast — 201-777-8653).

Legally Dead,  
Harold S. Kant

### Response

In response to the remarks from Grateful Dead Productions, we do not now and have never tried to mislead our customers into believing we are affiliated with the Grateful Dead. We do not call ourselves "Grateful Dead Tours." We are known as the Concert Travel Club. The fact that we are not affiliated with the Grateful Dead is printed in many of our publications and advertisements.

We are a licensed ticket agency in Pennsylvania. Legally, we do not need consent from any artist or organization to sell tours and tickets to their concerts. We do, as many other organizations and publications do, print tentative dates. Our advertisements always state when performances are not confirmed. In the overwhelming majority of cases, our tentative dates are correct. As a general practice, we do not accept money for concerts that have not been confirmed. The Grateful Dead organization themselves had an address to send for information regarding a China tour. I do not see how we were so off base for offering the same service. We do the best we can to provide an accurate and reliable service to our customers.

— Kurland Tours





# LYRIC HISTORY

by David Kopel

**F**ROM the Texas swing of *Mama Tried* to the African rhythm of *Throwing Stones* to the Bulgarian folk cadence of *Uncle John's Band*, the Dead draw their musical inspiration from the whole world's musical culture. Like their music, the Dead's lyrics draw on the full richness of our cultural heritage.

For example, the diverse imagery of *Ramble on Rose* takes us from the 1920's all the way back to the Old Testament. We all know the line "just like Billy Sunday, in a shotgun ragtime band," but who was Billy Sunday? The greatest preacher of the early 20th century, Billy Sunday shouted the gospel to a total audience of 100 million people. With the support of the Ku Klux Klan, he rallied against the teaching of evolution and for the prohibition of liquor.

While Billy Sunday was a social conservative, Mary Shelley (as in "Just like Mary Shelley, just like Frankenstein") was just the opposite. She and her husband, the poet Percy Bysshe Shelley, traveled throughout Europe and cavorted with the great Romantic writers of the early 19th century — including Keats and Byron. It was at Byron's Swiss castle where she began composing *Frankenstein*, inspired by a nightmare that followed an evening of ghost stories by candlelight.

*Ramble on Rose* continues: "Just like New York City, just like Jericho, pace the halls and climb the walls and get out when they blow." In the Old Testament, as the Hebrews fought to conquer the Promised Land of Israel, they ran into Jericho, whose tall, sturdy walls made it seemingly impregnable.

At the Lord's command, Joshua, the Hebrew leader, ordered seven priests — each carrying a ram's horn trumpet — to march around Jericho for six days. On the seventh day, they marched around seven times. When the priests blew the horns for the seventh time, the Hebrews shouted in unison, and "the wall fell down flat."

While there is no single "right" way to interpret Dead lyrics, understanding their historical roots opens up new meanings. Like Billy Sunday, the Dead at times represent rural, traditional, community-oriented values. Billy Sunday and the Dead preach against the false security of a New York City or a Jericho — the idea that



Ship of Fools

technological prowess can make one invulnerable. Like Mary Shelley and Dr. Frankenstein, the band members have created a huge, strange creature — the Grateful Dead — that at times threatens to destroy its creator.

In *Uncle John's Band*, Jerry sings, "God-damn well I declare, have you seen the like? Their walls are built of cannonballs, their motto is 'Don't tread on me.'" Whose motto? The Americans who fought the War for Independence. They carried flags that showed a snake (representing America) warning "Don't tread on me." For a while, the "Don't tread on me" flag was the official battle flag of New York State's troops.

While British Deadheads haven't had much to cheer about since the 1981 tour, they can at least consider how many Dead songs involve British culture. *Scarlet Begonias* starts off in London, with Jerry "walking round Grosvenor Square," a fashionable residential section of London.

Later, "the wind in the willows plays tea for two." *The Wind in the Willows*, of course, is the famous children's story by Kenneth Grahame. It details the adventures of Mole, Water Rat, and Toad on a river in rural England.

Jack Straw hails from Wichita, but the first Jack Straw came from rural Britain. In 1381, Jack Straw and Wat Tyler led an unsuccessful peasant and labor rebellion against Britain's King Richard II. Jackstraw later came to mean a man without property, worth, or influence.

Also harking back to very olde England is *Sugaree*, which begins: "When they come to take you down, when they bring that wagon round, when they come to call on you, and drag your poor body down . . ." The lyric evokes the medieval practice of hauling dead bodies away in a wagon. (Remember the beginning of *Monty Python and the Holy Grail*, when a man directing a wagon shouts "Bring out your dead.")

Another medieval image is *The Ship of Fools*. A common figure in religious paintings, the Ship of Fools reproached people who thought of sailing only as an end in itself, rather than a means to reach a port — people who cared only for the earthly pleasures, and forgot the goal of salvation.

Next time your parent/teacher/boss/authority figure tells you that "In the Dark"

is destroying your mind, explain that you consider the album a sort of history lesson. For example, in *Hell in Bucket Bob* mocks his former sex partner: "You might be the reincarnation of the infamous Catherine the Great." Empress of Russia in the late 18th century, Catherine the Great really deserved her infamy. By conquest and diplomacy, she vastly expanded Russian power in Europe, the Middle East, and the Far East. Under her reign, many once free peasants were enslaved as serfs. Up until her death at age 67, she had sex with a huge variety of (mostly young) men, including her great Field Marshall Potemkin. Her sexual appetites reportedly extended to sado-masochism and bestiality. Although she actually died of natural causes, rumors persist that she was killed while lying in bed, waiting for a stallion to be lowered onto her; the winch broke, and she was crushed by the weight of the horse.

You can explain that you're listening to the new album because of your interest in early European cartography. "Here there may be tigers," we are warned in *When Push Comes to Shove*. That line comes from an old map of Asia, drawn by a European explorer; the map includes a vague drawing of India, and the warning "Here there may be tygers."

History won't get you far with *China Cat*. Nobody's ever seen a "Copper dome bodhi drip a silver kimono." The "bodhi," though, is short for "Bodhisattva." In Buddhism (one of the major religions in China), a bodhisattva is a being who compassionately does not enter Nirvana, so he can stay on lower (earthly) planes and help others.

One of Robert Hunter's greatest strengths as a lyricist is how his words carry so many levels of meaning, each reinforcing the other. For example, the proclamation "you are the eyes of the world" is a strong and upbeat message reminding people that they have special gifts to offer. The line is reminiscent of the Sermon on the Mount, where Jesus made the same point: "You are the light of the world." Similarly, "The heart has its seasons, its evenin's and songs of its own" seem inspired by the 17th century French philosopher Pascal's saying: "The heart has its reasons which reason does not understand." (Pas-



cal was explaining why he could accept Christianity on the basis of faith, rather than reason.)

In one sense then, the song places itself in the Christian tradition. Yet while Hunter restates an element of Jesus' message, Hunter's lyrics later seem to reject the idea of a Jesus (or anyone else) as a permanent source of inspiration: "There comes a redeemer and he slowly too fades away." Hunter's point is that all things — including the most cosmic — participate in the cycle of birth and death: "Seeds that were silent all burst into bloom and decay. Night comes so quiet, it's close on the heels of the day."

But immediately after Hunter delivers the "evening" message that nothing is permanent, he brings the song around to the refrain's "morning" message: "Wake up to find out that you are the eyes of the world." By paraphrasing the words Jesus said two millenia ago — and Pascal's affirmation of the words 1600 years later — the song acknowledges that some things may endure through all time.

*Eyes* contains both a direct idea (everything grows and then decays), and an anti-idea (some things, like the words in the Sermon, may survive forever). By uniting two contradictory ideas, the song imitates the world it describes, where life and death — two opposites — become part of a greater whole, and where the conflict between permanence and decay is never fully resolved.

In *Touch of Grey*, Hunter's borrowings strengthen one of that song's major themes. "Light a candle, curse the glare," is an ironic variation of the Chinese proverb: "It is better to light a single candle than to curse the darkness." While lighting a candle in the darkness (a good act in a bad time) is a positive event, even that good act has a negative side — the candle's glare. The chorus repeats the same theme; every dark cloud, as the saying goes, has a silver lining, but "every silver lining's got a touch of grey."

In *Don't Ease Me In*, Jerry is "Standing on the corner, talking to Miss Brown." This seems to be about the same thing as "going down by minglewood," since "Miss Brown" is 18th-19th century British slang for female genitals.

There are other meanings in the songs that Hunter did not intend. Although St. Stephen was the first Christian martyr, Hunter says he did not write the song with the historical figure in mind.

Nevertheless, much of the song's imagery is consistent with a martyr's story. Images in the song such as Stephen's rose (a martyr's emblem) and the "babe in scarlet colors" easily work as Christian symbols. Following a conviction of blasphemy, St. Stephen was stoned (!) to death by a crowd — "wherever he goes the people all complain." The historical St. Stephen grappled with ultimate questions, and eventually decided he was ready to die to defend the answers. The character in Hunter's song asks his own big questions, and wonders what the importance of the answers will be.

One of the great aspects of the Dead experience is that it is not just a one-way message from musicians to audience, but a reciprocal experience, in which the audi-



St. Stephen /Ramble On Rose

ence helps create the meaning. The songs acquire a life of their own, partly independent of their author's intentions.

On "Live Dead," *St. Stephen* segues into *The Eleven*, another song influenced by what Ken Kesey called the "messianic" LSD culture. The song carries out a numerical countdown, reminiscent of *The Twelve Days of Christmas*. The "six proud walkers on the jingle bell rainbow," remind the listener of another Christmas carol. The "five men writing with fingers of gold" parallels the "five gold rings" from *The Twelve Days*. The "Four men tracking down the great white sperm" are Captain Ahab and his crew in their obsessive, epic quest for *Moby Dick*, the great white whale.

The song concludes: "William Tell has stretched his bow till it won't stretch no furthermore and/or it may require a change that hasn't come before." In legend, William Tell was the brilliant archer who, after shooting an apple off his son's head, assassinated the Austrian dictator of Switzerland, precipitating the revolution that changed Switzerland into an independent nation.

Bible imagery abounds in Grateful Dead lyrics — not because the Dead necessarily agree with everything Billy Sunday said — but simply because the book is the world's most influential work of literature.

For instance, the first book of the Bible, *Genesis*, gets a thorough treatment. *Greatest Story's* main characters are Abraham and Isaac ("sittin' on a fence"). Abraham is the man that God picked to father the Jewish nation, and Isaac is his son.

Isaac's two children were Jacob and his twin brother Esau. Older by a few minutes, Esau was a rough, burly hunter, and his father Isaac's favorite. ("Our father favored Esau . . .") Isaac's wife Rebekah, though, preferred Jacob, who was quiet, shrewd, and lived at home.

As the oldest son, Esau was entitled to Isaac's final blessing (an event of legal and financial importance). As Isaac, nearly blind, lay dying, Jacob went to him, and pretended to be Esau. Disguising himself as the hairy Esau, Jacob covered his arms with goatskins. Unable to see, Isaac felt the goatskins, thought they were Esau's hairy arms, and gave Jacob the blessing intended for Esau.

Jacob's mother knew that Esau would kill Jacob when Esau found out about the trick, so she sent Jacob away on a 500 mile journey. On the trip, Jacob lay down by the side of the road to sleep, and used a stone for his pillow. (Remember the line from *Black Muddy River*, "when I can't tell my pillow from a stone.") Jacob dreams of a ladder which reaches from earth to heaven. At the top of the ladder is the Lord, who promises Jacob he will protect him, and that Jacob's numerous descendants shall be a blessing to all people of the Earth. Thus the lines: "Before the killing was done, his inheritance was mine . . . Sometimes at night I dream he's still that hairy man, shadow-boxing the apocalypse, and wandering the land."

Conflict between brothers also appears in *Mississippi Half-Step*, where "they say that Cain caught Abel, rolling loaded dice." In *Genesis*, Cain and Abel were the children of Adam and Eve; Cain killed Abel because the Lord liked Abel better.

Thinking about the Dead's historical and literary roots does help a person understand them on some new levels. What's most important about the Dead, however, is an experience that transcends culture, history, and even language.

John Barlow expresses this thought in *Let It Grow*, with a reference to one of man's sillier attempts to apply reason to the things that are beyond reason. During the middle ages, religious scholars had debated how many angels could fit on the head of pin. (Possible answers: one, since a pin is so small; three, for the holy Trinity; or an infinite number, because angels don't take up any space.) Barlow asks, "What shall we say, shall we call it by a name? As well to count the angels dancing on a pin."

When God appeared to Moses in a burning bush, Moses asked God his name, and God replied, "I AM WHO I AM." Instead of trying to name the unnameable, Barlow suggests we look at the "Water bright as the sky from which it came. And the name is on the earth that takes it in, will not speak but stand inside the rain, and listen to the thunder shout 'I AM, I AM, I AM, I AM!'"

Inside the Grateful Dead, we can all shout "I AM." We can find out that we are the eyes of the world, and by looking through and beyond the Dead's lyrics and the Dead experience, open ourselves to the world's possibilities ■



Samson & Delilah



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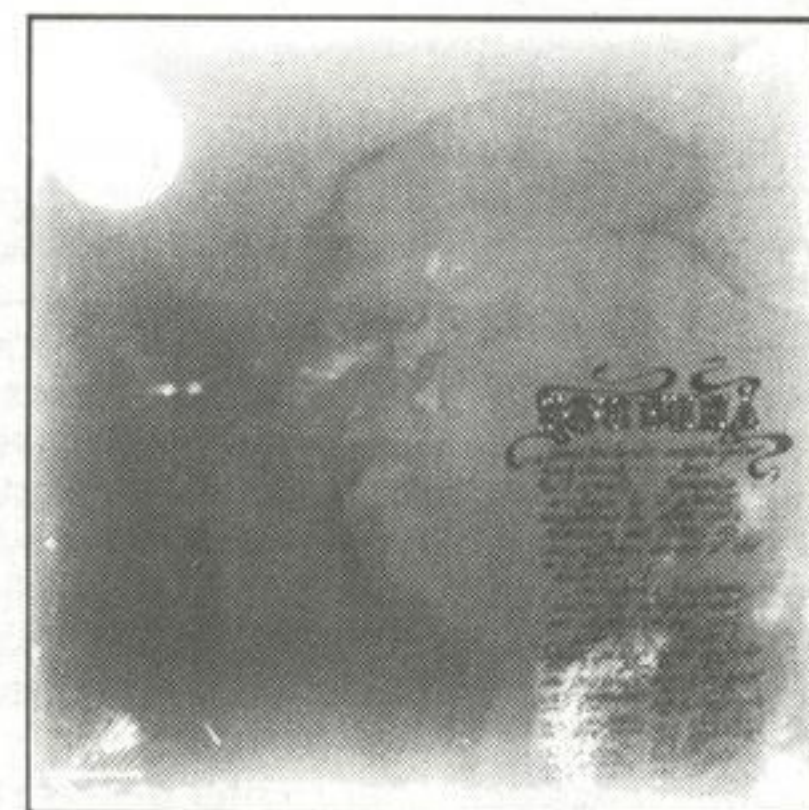
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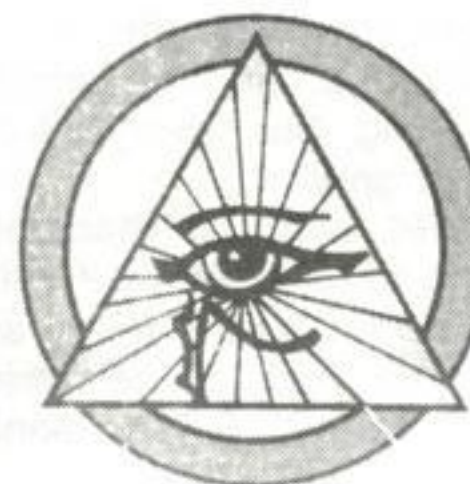


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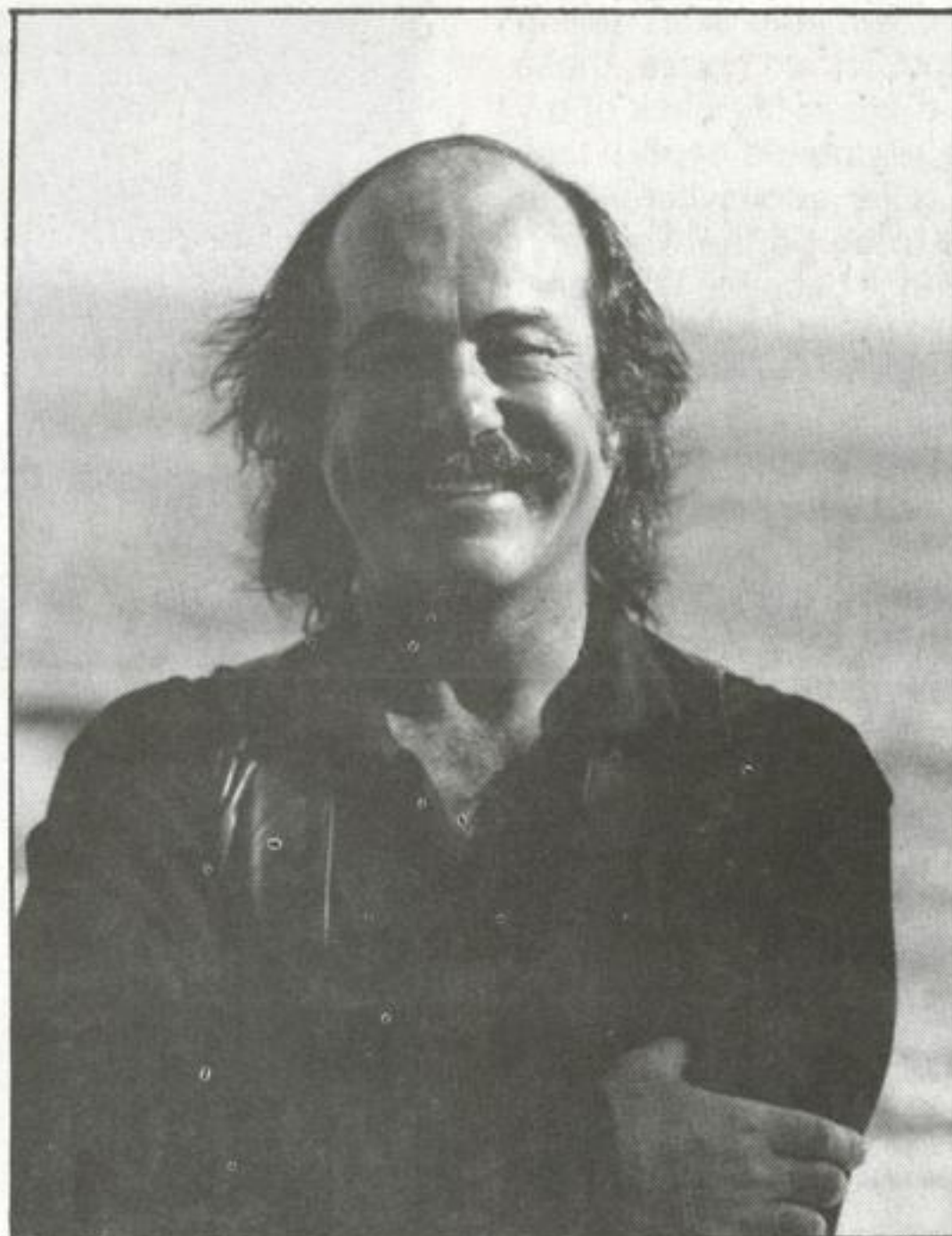
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Maureen Hunter



# ROBERT HUNTER ON WRITING: WORDS AND MUSIC

by William Ruhlmann

**D**URING 1987, Robert Hunter completed a wide variety of projects, including writing many new lyrics for the Grateful Dead, the composition of a string quartet, a translation of Rainer Maria Rilke's *Duino Elegies*, and a new album, *Liberty*. In an interview published in *Relix*, Volume 14, Number 5, Hunter talked about these various projects. The interview was extensive and wide-ranging, and here we present further excerpts, in which Hunter discusses his views on more general issues related to writing.

**On Combining Words And Music:**

"Lyrics don't look good by themselves. Lyrics are rarely poetry. They have to lay with the music, and I've always been so aware of that I've just not printed lyrics, for the most part, on albums.

"That is also a bit of an egotistical proposition. If the lyrics exist, they exist, and I'm getting to the point now where I'll go ahead and print them.

**On The Discipline Of Songwriting:**

"Songwriting is such a simple form compared to these other things [e.g., the string quartet]. I don't feel that songwriting is sufficiently challenging, but I love the form. It could be the only one I have a real talent for — that I don't know, it remains to be seen. I know Stephen Foster was doing just fine until he tried to write a symphony.

"[It's] not a satisfying discipline. I mean, all of us would like to stretch out and say more of what we truly feel. But we keep finding ourselves into telegraphing and not putting too many clauses together into a

song. The song the audience hears — it's taken me years to learn this — is the line they are hearing right now. And they may relate it to the line that just happened, and they may relate it somewhat to the line that they know is going to happen, but the song the audience hears is the line that's going on right now. It hardly matters how you get there as long as you've got the strong line at some point."

**On Rhyming And Not Rhyming:**

"There are places in [*Flight Of The Marie Helena*] where there are obvious rhymes, and it's so obvious that I just put a different word in there. I've done that with Grateful Dead stuff, too. I don't like the jingle.

"Sometimes I don't realize for years that a song didn't rhyme. Like 'Uncle John's Band,' that's the way the song came out, and when I was writing it down not too long ago making a compilation of my lyrics for a book, 'This thing doesn't rhyme!' It sounds like it rhymes, it sounds like it rhymes when you're singing it. There are internal rhymes happening in it, but the songs pretty much call for the end rhyme, though it's not a form I like. I don't like to rhyme A-B-A-B. I'll rhyme A-B-C-B, or something, and as few rhymes generally as is necessary, because every time you have another rhyme thing in there, you're put in another box, and limited into what you can say.

"I've got a pretty good ear for songs that were written that way just because that was the available rhyming word. I've got a rhyming dictionary in my head after 20

some years that won't quit. I can sit down and I won't write a certain line because I know it'd be impossible to find other than three or four rhymes for this word, and I've used those already. But a lot of songwriters are just led around by their rhymes. I can hear a line or two and I know what the next line is going to have to be."

**On Other Songwriters:**

"One guy who seems to be getting into a right direction intellectually is Peter Gabriel. In his songs he's daring to write the story, plus a lot of his lines have that aphoristic value. He seems to be getting in the best of both worlds. Like that song, 'Don't Give Up,' which has a good, strong, repetitive line, which really does speak. Or he'll have something like the one about the mother and child dying and he collects the insurance and goes off to play roulette [*'Home Sweet Home'*], which is a story song without a whole lot of punch, and yet you can listen to it. Gabriel's got something together. He reminds me of Laurie Anderson's work. She's wonderful for the disconnected phrase, too. Peter Gabriel and Laurie Anderson are the only pop music, if you'd call it that, that I've bought for the last year, I'd say. Not that I listen to it a lot, but I wanted to have it so I could get into it under a microscope. It spoke to me, I enjoyed it. It blew me out. I haven't enjoyed anything in pop music for I don't know how many years.

"I've got a couple of [Peter Gabriel's] albums out in my car on tape and I play them when I'm driving sometimes because I don't much listen to pop music at home, but I'll assign myself something. Garcia told me I should listen to Gabriel, and I said, 'I don't know if I want to listen to any pop music.' And he said, 'No, you ought to just try it.' He said, 'It's something you could dig.' So I went out and gave it a try and, lo and behold, I could dig it. We need more of him. I hope he turns out to be an amazing influence.

"They're [Gabriel and Anderson] trying to bring it back, somehow or other, 'lightly, brightly and with feeling,' trying to bring it back, some content into songs. And a song full of content does not have to be as boring as Harry Chapin, who I could admire to some degree, but I found the songs tedious. Boy, he was a worker. I saw him a week or two before he died, I saw him on an airplane, just sitting there scribbling madly away, totally oblivious to the rest of the world. That's a guy on a mission, you could tell."

**On Songwriters As Performers:**

"Back in the old days, you didn't have to be sexy, handsome, and have hair as one of the requisites for writing a popular song. The only requisite was that you were able to write an appealing song, and the fact that somebody can pick up a guitar and play it, and looks good and can command an audience on the basis of his charisma, certainly does not mean that he can write a song. And I say that that, and that fact alone, accounts for the degeneration of lyric work. You got your Carole King, but she became popular as a personality after the fact that she was a hell of a songwriter.

"If you think about it, how are the people who are on the road six months out of the year, living in hotel rooms, going through that life that everybody who's read the pop



magazines knows — whether you've been on the road or not, everyone knows in detail just what it's like — how are they going to have the leisure to sit back and write something meaningful? And if they do get the leisure, what is their life experience? It's the road and hotel rooms and the hassles of playing. Or else they'll write something totally transcendent to get away from that, which is the other end of that bag, the peace and flowers and home.

"I think lyricism is a profession that really could stand, in most cases, to be away from performance. For a while, I tried thinking that I have to get out and get into contact with the people I'm playing for and check this out. But I generally find that I'll come back off the road and I don't want to write anything for months. It takes that long for my head to settle down, before I feel like a real human being again."

**On Writing Music Alone Without Lyrics:**

"I find in music notation that it's more precise than words. You write some words and year by year, they can change their meanings as the context of the world changes. Notes stay in place. As T. S. Eliot said, words blur with imprecision, will not hold in place. Not so with notes. Once you put them down, they seem to always do and say what they said when you put them down."

"You can change it, but I find that I don't tend to change phrases much once they're written down. They're that way. You can always go back and change the thrust of written work. If you change an adjective you change the meaning of a whole bunch of things."

**On Being Influenced By Other Writers:**

"It's the nature of the animal. Years and years ago, I thought I was entirely creative and year by year by year, I realize that I am what I ingest, in that way, and I try and be careful to a degree what I take in. [In the string quartet] I'm very influenced by Brahms and Robert Schumann and, of course, Beethoven. I use a lot of internal voicings and counterpoints. It tends to be a bit Romantic, and it's got Baroque parts to it, but I could go through and pick out this influence or that influence."

**On The Hope Expressed In His Lyrics:**

"There is some sort of a charge on a writer or a musician to make the psychological world of his listeners or readers more coherent if possible, because this is a great psychological thing to give people. For this reason, I'm not much in sympathy with the heavy existentialist French schools, where 'We're up against the wall, we're all going to be eaten by maggots, and in order to be enlightened, we must see the maggots everywhere, we must see the wall. The only way a man can be truly conscious is to understand that he's totally alone without any resources other than his ability to see what a garbage can he lives in.' Now, this is an enlightenment of sorts, but I do believe that there might be a higher enlightenment of understanding, that you yourself can perform to some degree the psychological trick in your head which will make the world other than hell. And it's a charge."

**On Doing The Work And Facing The Critics:**

"You get the idea of there being more agony in this whole process than there

really is. I can sit down and start telling you my fears and doubts and hopes, these things are certainly there in the back of my mind, but when you're doing a 'work,' they go off and sit in a cellar somewhere. Your whole attention has to be on the work and you have to believe in it because the belief is the energy that allows you to do it.

"You know, I've had my pegs kicked out from me when I was younger and more influenced by what critics had to say and, I guess, more concerned with how the world was going to accept my work. Lester Bangs wrote something about me that stopped me writing for two years. I was coasting along, getting good reviews on everything I'd done, then all of a sudden, Lester Bangs talked about my 'seemingly endless streams of murkily pretentious non sequitur' and I almost died. And I started looking at my work and saying, 'I guess that could be seen that way.' I allowed myself to be too influenced by a critic and for two years my writing just stopped, and I had to slowly work my way out of that up to the point where, 'Well, if that's what I write, then that's what I write, because that's all I can write.'

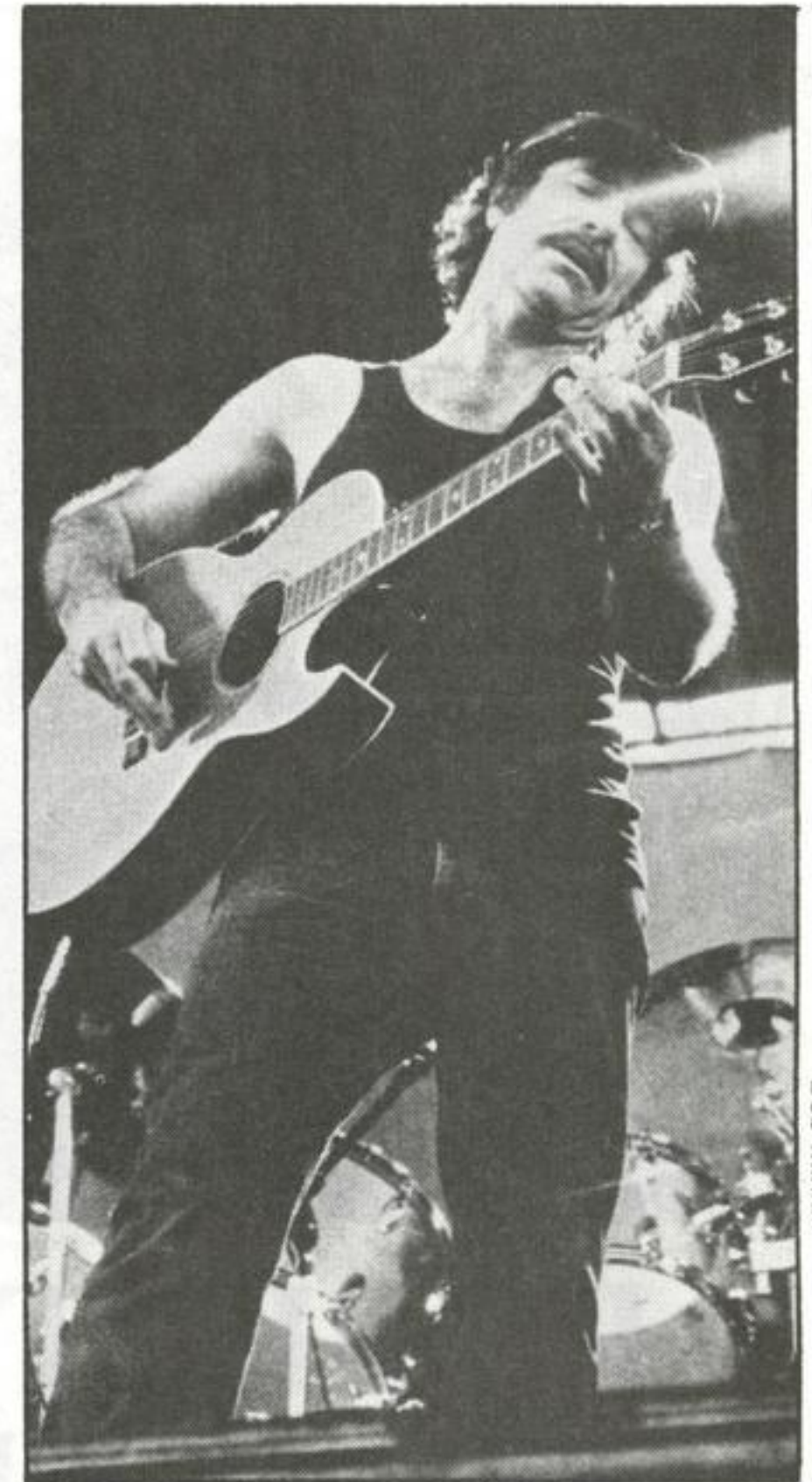
"People say, 'Well, maybe you ought to try and write more popular sort of stuff.' Well, the truth is, when I sit down to write, exactly what comes out is what comes out, and I can't say, 'Today I'm going to write a nice trippy little love song with lots of positive color to it,' because I'll sit down, and I'll write a trippy little love song of three or four lines, and then, what I'm really going to write starts creeping in and those three lines go. I erase them."

### HUNTER UPDATE: NEWS ON THE NEW DEAD ALBUM

*In an interview conducted on June 24, 1988, just as this issue of Relix was going to press, Robert Hunter discussed the status of work on the Grateful Dead's upcoming album. That portion of the interview is included here. The rest of the discussion, in which Hunter talks about his recording of Tiger Rose, a musical version of his translation of The Duino Elegies, his album Liberty, and the Grateful Dead's touring dilemma, will be printed in the next issue of Relix.*

**Hunter:** We did the basics as we did before over at Marin Civic, but we weren't really getting the sound we wanted. Well, we were getting the sound, but we were there for a couple of weeks, and then they have a lot of shows that are coming through and it's a question of setting up, breaking down, setting up, breaking down. And then they had a regular run of shows there, so we went over to Skywalker Ranch, Lucasfilm place, and spent a couple of weeks there getting the rest of the basics together. They have a wonderful room there, probably the best acoustic room in the country, according to what I hear. And so, we pretty much got the rest of the basics done and then the band went on the road. I understand they're performing several of the songs that are to be on the album.

**Relix:** Were any of those songs in the repertoire before, or are they all new songs



Bob Minkin

that have been written recently?

**Hunter:** All brand new, brand new. We got some very, very strong stuff.

**Relix:** Did you all get together to write it, or how did it come about?

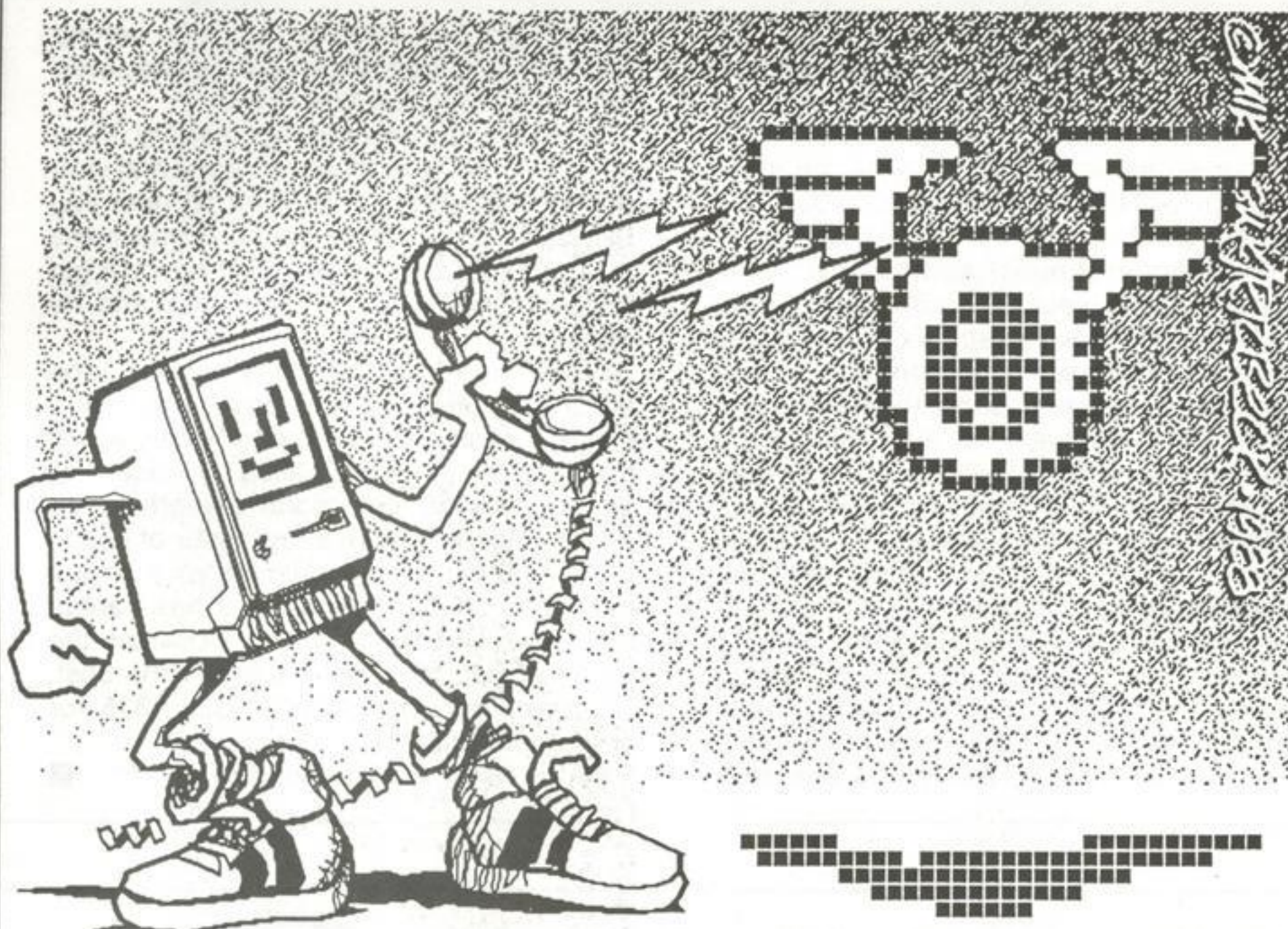
**Hunter:** Well, Jerry and I worked more closely together than we usually do on some of these. There was a lot of *really-o, truly-o* collaboration, where he'd sit down at the guitar and bang some stuff out and I'd sit at the typewriter and bang some stuff out at the same time, and then pass it over. He'd look at it, tell me where the phrasing was what he was imaging it to be for emphasis, syllables, and just general ideas. And then I'd sit there and rewrite it, he'd be practicing the tune more, and we'd run through this until we got a tune fairly well happening. And then we continued right on through the recording sessions refining the tunes. And I think they're done now, at long last.

**Relix:** Do you want to characterize them in any sense at all?

**Hunter:** There's one that we're very excited about called, "To A Foolish Heart," which is being performed now. I'm very anxious to see what happens to it. I wouldn't be at all surprised if it came back and we re-did the basic on it after getting a little road experience on it. But it's a very dramatic sound. It reminds me a bit of some of the feeling that comes in "Terrapin" after "Lady With A Fan." It's of the particular intensity that the Dead get so well in that vein. It could very well be the song that follows "Lady With A Fan" as far as content and relation go.

There's another thing called, "Built to Last," which we're pretty pleased with, which is also being performed. Other than that, I don't want to run much down in the way of titles, 'cause it's a jinx to do so. But that's out there already. ■





# On Line With The Grateful Dead

by Evan Rudowski

**T**HE Grateful Dead community never stays in one place for long. It packs up and moves from town to town like a traveling carnival.

Deadheads can't wait for those times when the carnival pulls into their town. Sometimes they'll even make a special trip to be there. But what about those times when the Dead just aren't around?

Thanks to the computer age, there's now a way to bring that carnival right into your home. In growing numbers, Deadheads are finding that it's easy to stay in touch by calling one of the several Grateful Dead computer "bulletin boards" that have sprouted in various parts of the country.

A computer bulletin board is a place that people can "visit" electronically to talk or get information fast. With the help of a "modem," a computer can connect with the telephone line and dial into any other modem-equipped computer. Bulletin boards are computers that are always ready to take calls and offer information that callers can use.

These Grateful Dead bulletin boards are a goldmine of information for Deadheads. They can be updated instantly and easily, so that they can offer the song list for last night's show, or let you know who wants to trade two Fridays for two Saturdays. You can visit them to find out how Jerry sounded last night, or that Bobby jammed last week at the Lone Star.

"I thought it would be a great way to spread information," said Klaus Bender, who, with his wife, Gretchen, runs the Dead Board in Biglerville, Pennsylvania (717-677-9573). "It's generally just fun for us. Getting the song lists after every show is a pretty neat thing."

"It's been six months since I've seen a Dead show, but it seems like I've been in a parking lot every day," said James Scofield, who runs Terrapin Station in Darien, Connecticut (203-656-0134). "I can't wait to see what my board looks like a year from now. I'm just going to sit back on the bus and enjoy the ride."

It's "the kind of stuff that Deadheads talk about all the time," says David Gans, who helps run a Grateful Dead bulletin board on a California system called the Whole Earth 'Lectronic Link (The WELL — 415-332-6106). "It's really just a hangout."

"Hanging out" is accomplished by sending electronic mail. Users can send messages to each other or to everyone on the system. Callers can choose a CB-radio-style handle, or use their real names.

Deadheads who call these boards have recently discussed such topics as the Spring tour, Robert Hunter's new video and the low-power FM broadcasts emanating from the soundboard.

Callers have also been able to get complete ticket-ordering information, including on-sale dates and instructions for sending in their orders. Hotline busy signals are a thing of the past for Deadheads who are on the on-line "bus."

The information available on these bulletin boards is usually reliable, although the boards are not officially affiliated with the Grateful Dead. However, since so many Deadheads call and respond to what they see, "ugly rumors" are usually corrected quickly by people who have better information.

The Deadheads who run these boards are simply people who learned about the technology and saw how it could work in

our scene. All of these system operators — or sysops — have day jobs. None of them profit from their efforts, except by making friends and helping to broaden the Grateful Dead universe.

Klaus Bender works for the federal government, and Gretchen Bender is a proof-reader. Scofield — whose handle is Captain Trips — grooms show horses. Gans hosts the syndicated "Deadhead Hour" radio show and also has co-authored a book with the band. Mary Eisenhart and Bennett Falk also help run the Dead conference on the WELL.

The WELL also offers "Deadventure," an interactive computer game. Players find themselves at the site of a Dead concert, but without a ticket. The object of the game is to piece together the clues and make it into the show and backstage to meet the band. Deadventure, developed by Robert Diamond, may also be played by calling (201) 846-2460 and typing "DEAD" at the "login" prompt.

Computers are still freaky to many people, and one might think they'd be especially freaky to Deadheads. But the Heads who are already on-line think it's a natural.

"I don't think it's strange at all for Deadheads to be into high tech equipment," said Dead Board user Mark Israel. "We may enjoy some of the simple pleasures in life, but we are not simple people."

Steve Stein of Acton, Massachusetts, who uses the handle "Sunshine Daydream," says that bulletin boards can help bring the Dead scene closer together. "With the advent of bulletin boards, Heads can get more organized," he said. "They can get to know each other even if they are geographically distant, and they can organize meetings and parties around concerts."

Stein already has met other users, including one who was "a lot like me." Klaus and Gretchen Bender also regularly get together with some Heads they've met through their Dead Board. During the past spring tour, a bunch of on-line Deadheads met in Boston on the day between the Hartford and Worcester shows.

The Dead may be bigger than ever but, as always, Deadheads have found a way to adapt to this strange new world and make it their own. Bulletin boards are playing their part by bringing the Dead scene out of the concert hall and onto the table top.

## THE TECHNICAL SIDE . . .

There are a few things you must do before you can call a bulletin board with your personal computer. You need the right hardware and software, and you need to know how to use that software.

In the hardware department, you'll need a telephone line before you do anything else. An ordinary modular wall jack — like the kind your phone is plugged into now — will do fine. You can even disconnect your phone and just plug in your computer.

Next, you'll need a modem. Modems convert your computer's data into a signal that can be carried through the phone line. The computer on the other end uses a modem to convert the signal back to normal.





Digitized Jerry no. 2

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Modems also control the speed — or baud rate — at which the data moves. A budget modem will move at 300 baud — a slow speed. Most people are at 1200 baud — four times as fast. And some are stepping up to 2400 baud. A good 1200 baud modem can be had for less than \$200.

Telecommunications software is what you use to tell your PC and modem what to do. Sometimes this software is included when you purchase a modem, and it can also be purchased separately. Telecommunications software is also needed to adjust a few settings that must be compatible with the bulletin boards you are calling.

Specifically, the settings are "data bits," "parity" and "stop bits." Most software packages refer to them as "line settings." They concern the way data is transmitted between two computers. Most bulletin boards — including the Dead Board, Terrapin Station and the WELL — operate at eight data bits, no parity and one stop

bit (or just 8,N,1). Another common setting for bulletin boards is seven data bits, even parity, and two stop bits (7,E,2).

If this sounds strange, don't worry. Most software comes with help screens and written documentation. Play around until you figure out what you're doing. If you mess up, the worst that can happen is you'll get disconnected. Then just call back and try again.

Here's some financial information: Terrapin Station and the Dead Board are free — except for the cost of the phone call, which is the same as if you'd called by voice. The WELL costs \$8 per month, whether you use it or not, and then \$3 per hour of usage — in addition to the cost of your phone call. The WELL, however, has areas devoted to dozens of subjects besides the Dead, so you may feel it's worth the cost. Call them by voice at (415) 332-4335 for more information.

Happy telecommunicating! ■

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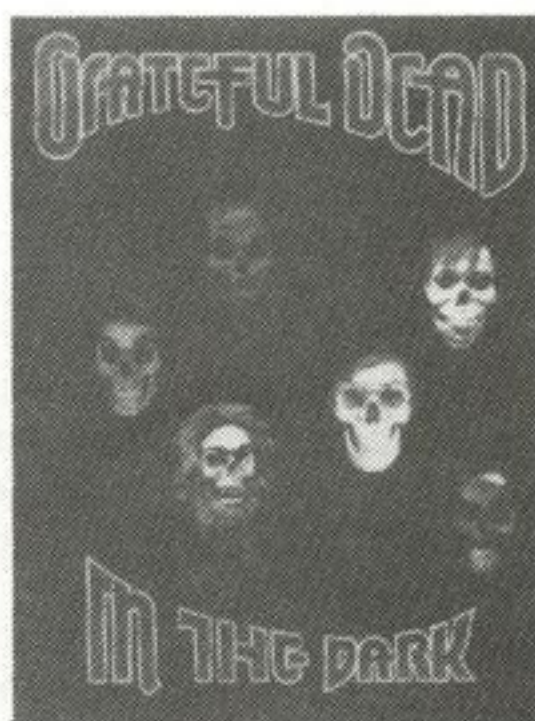
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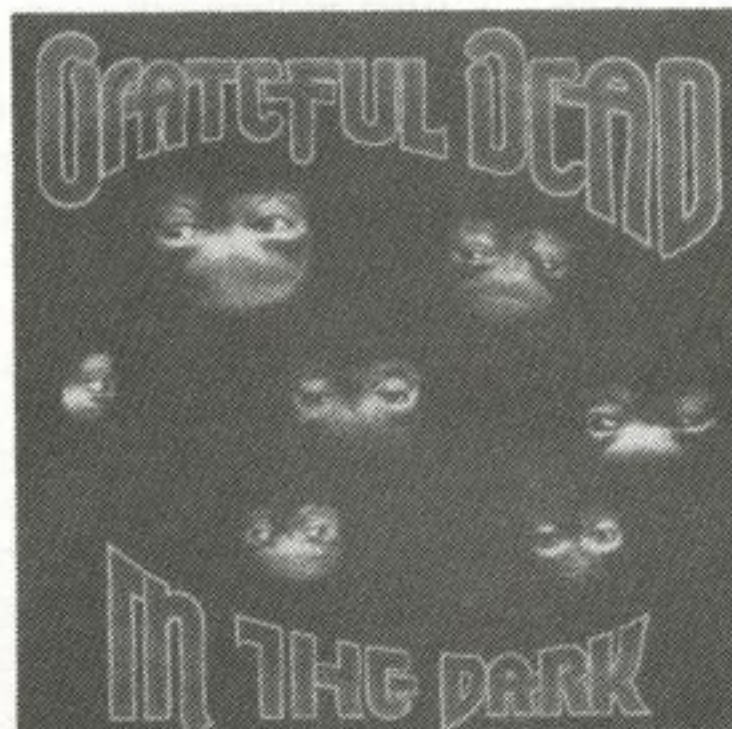
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## The Fillmore More Than Just A Great Dance Hall

by Jimbo Juanis

If you're a regular reader of Relix, you have heard by now that The Fillmore Auditorium, the historic ballroom located at the corner of Geary and Fillmore Streets in San Francisco has reopened under the direction of Bill Graham Presents. The hall, which was the site of the greatest concerts of the sixties, is now open to be enjoyed by rock fans in the eighties.

As you amble up the stairs of the famed rock palace, you can just feel the spirit of previous good times. A greeter stationed at the top of the stairs says to each patron "Welcome to The Fillmore." And you can't miss the apple barrel. The tradition of presenting rock concerts in an intimate setting has been maintained. It is a hall steeped in musical heritage.

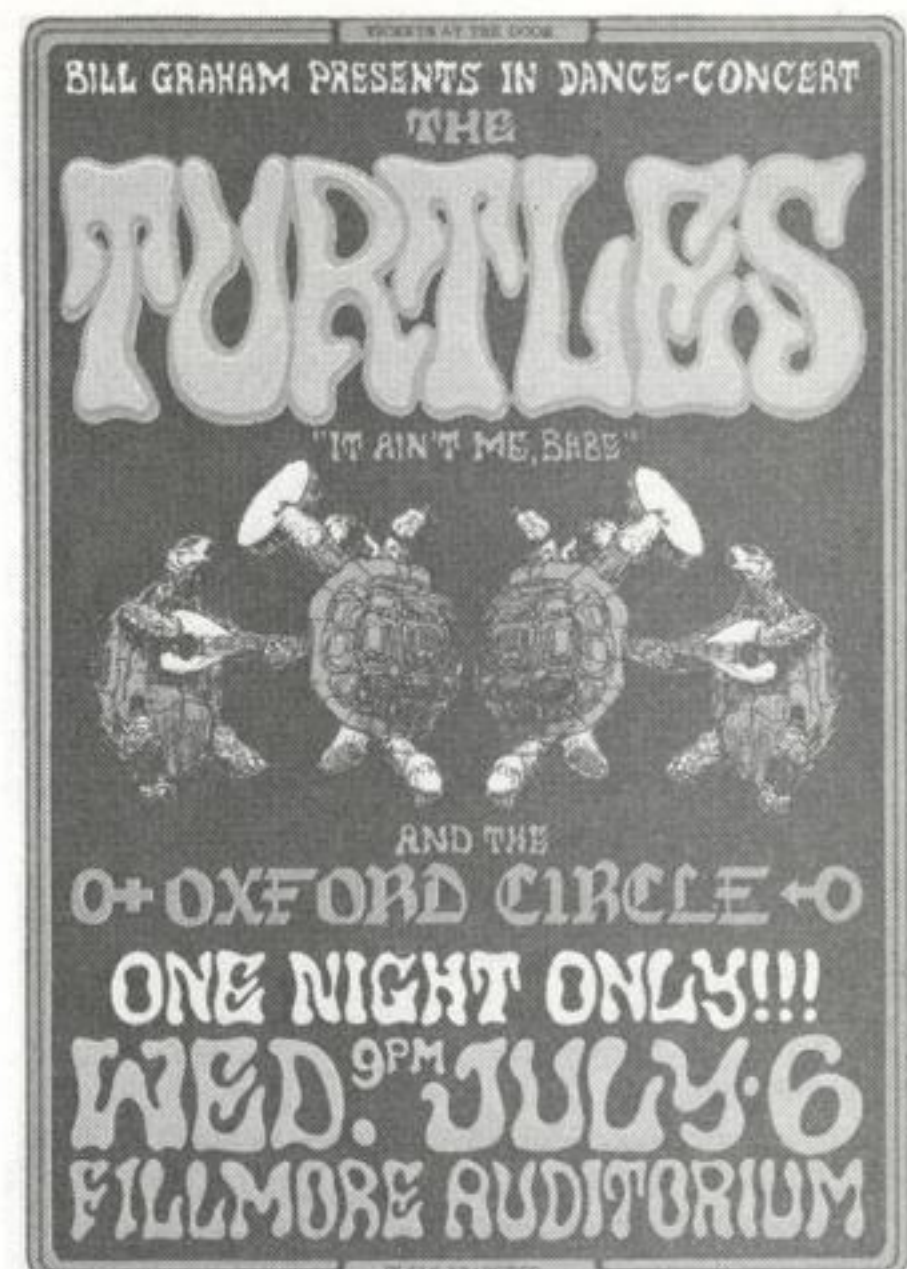
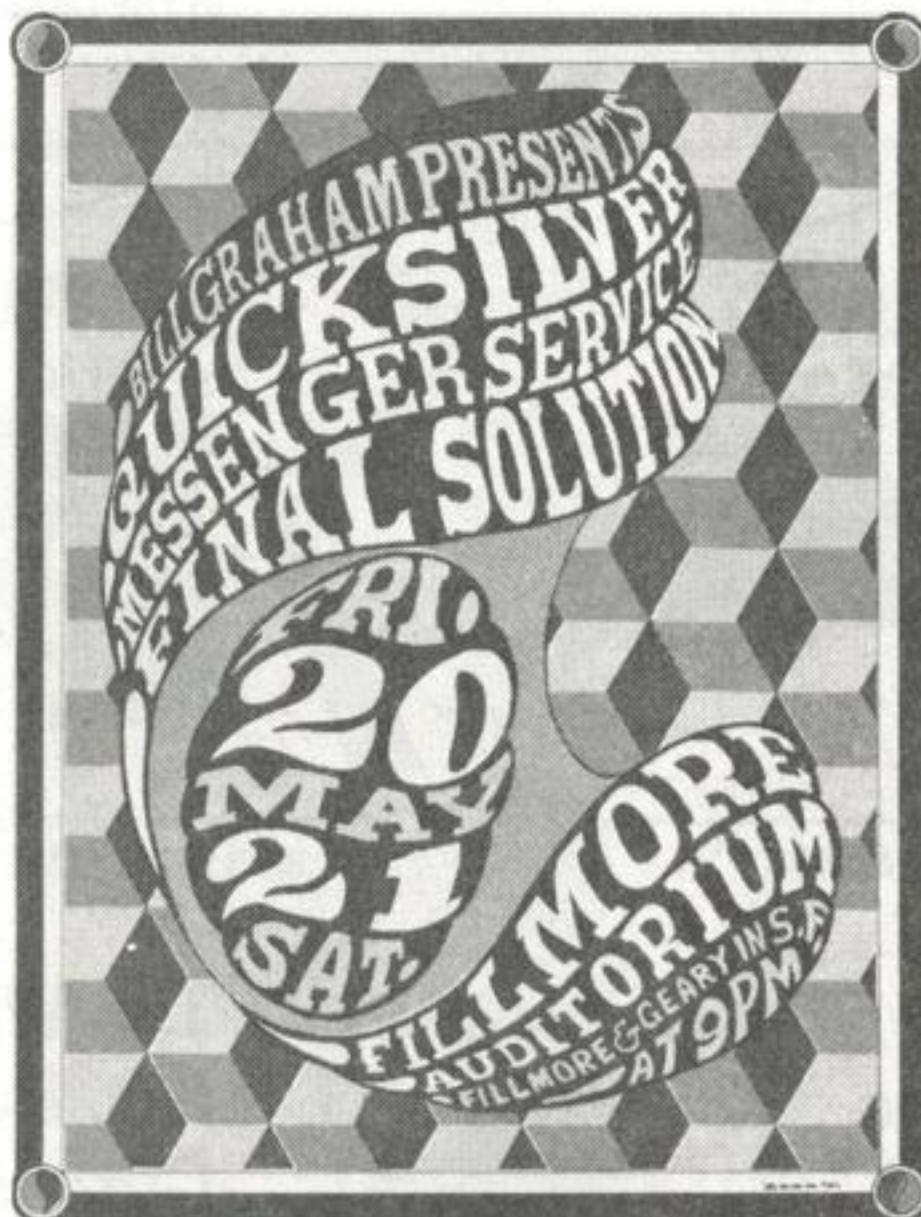
The Fillmore Auditorium was used as a dance hall as far back as the forties when the Big Band sound was in its heyday. In 1965, Bill Graham presented his first concert there on December 10, 1965. It was a SF Mime Troupe Benefit featuring Jefferson Airplane, The Great Society, The Gentlemen Band, The Mystery Trend and The John Handy Group. The ticket price was \$1.50. Early on, The Family Dog, run by Chet Helms, alternated shows at The Fillmore Auditorium with Bill Graham during 1966. On January 8, 1966 Ken Kesey and his Merry Pranksters held their very first San Francisco Acid Test at The Fillmore. Bill Graham's first commercial venture was "The Jefferson Airplane with the Sights and Sounds of San Francisco" held there February 4, 5 and 6, 1966.

Before long, Graham booked The Fillmore Auditorium exclusively and this is

the place where he honed his skills as a rock promoter, presenting shows like Lenny Bruce and The Mothers of Invention, The Byrds with a one act play by Le Roi Jones, Miles Davis and The Grateful Dead, avant-garde pianist Cecil Taylor with The Yardbirds, to mention only a few of the incredible bills. During the ensuing two years Graham produced some 3000 shows here. In 1968, Graham moved to The Carousel Ballroom, which was located at the corners of Van Ness and Market Streets, and set up The Fillmore West. The last show at The Fillmore Auditorium was Creedance Clearwater Revival, Its a Beautiful Day and Steppenwolf, held on the 4th of July, 1968.

The hall was used sporadically for different events during the seventies and early eighties including a stint as The Elite Club. And in 1984 the hall was completely refurbished by the then new owners, Burt and Regina Kortz. They installed the beautiful crystal chandeliers which line the ceiling of The Fillmore. The Kortz's, who were neophytes to the rock concert business, hired Michael Bailey, who was successful at The Berkeley Square for many years, as the booking agent, and renamed the hall The Old Fillmore. Bill Graham even booked a couple of shows there among which were Reuben Blades, KBC Band and the HBO special "A Night At The Fillmore." When Wolfgang's, Graham's showcase club, was devastated by a fire last year, it only seemed natural that he return to the place where he got his start. Graham, through his nightclub division AKG Inc., headed up by David Mayeri, signed an exclusive five year lease on the hall and even retained the services of Michael Bailey as booking agent. The 1,200 seat hall was back as The Fillmore.

Throughout The Fillmore are photos and memorabilia that have been assembled from the huge Bill Graham Archives. Classic shots by Herbie Green, Jim Marshall and Gene Anthony bring you back in time to over twenty years ago. Bill Graham Archivist Jim Olness and his staff have done an incredible job adding their touch to this venerated hall. Upstairs in the third floor lounge, a complete collection of framed Fillmore posters adorns the four



walls. It is an impressive sight! It's the only full set of Fillmore posters on display in the world. Under the glass topped tables are old ticket stubs, concert reviews and rock commentaries by the likes of the late Ralph Gleason. It is the closest thing to a rock'n roll museum. Said Jim Olness, "These are just the seeds of a much larger archives." And for rock poster collectors, they have re-instituted the practice of printing a new Fillmore poster series and these are given away — free, I might add — at most Fillmore shows just like the good old days. In this 3rd floor lounge there are live acts: folk, blues and new age that serenade you during breaks in the music downstairs.

Although Bill Graham produced shows at The Fillmore started in April, the month of May brought about the "unofficial grand opening." The poster announcing the shows during the month of May included some fantastic shows: Terrance Trent D'Arby, 3, featuring Keith Emerson and Carl Palmer, Ziggy Marley and The Melody Makers, The Jerry Garcia Band, Carlos Santana, The Neville Brothers, The Church, Camper Van Beethoven, Leon Russell, Edgar Winter and a reunion of The Joy Of Cooking. There are some big differences in promoting shows for Bill Graham in 1988 as compared to 1966. The most notable is the fact that Bill Graham today is the world's greatest rock promoter and it's a job that takes him all over the world. He is there, be it Live Aid, Mick Jagger's solo tour in Japan or currently The Amnesty Tour. So The Fillmore is in the hands of a new generation of rock promotion. Booker Michael Bailey has done an outstanding job of putting together shows with a definite eighties feel. Not just relying on nostalgic 60's acts, he has succeeded in bringing the new sounds to The Fillmore. Bailey acknowledged the rich history of the room but stressed the fact that it's a place that current acts on their way up will find appealing. "I'm amazed sometimes when I think that I work at the place that I used to read so much about when I was younger." Bailey added, "I'll be happy if I can book as diverse a month as we did in May, all the time. Local groups like Camper Van Beethoven, Chris Issack and The Looters





Fillmore poster heralding the event had a picture of Jerry Garcia's back and proclaimed "Jerry's Back!" Jerry and Company put on an incendiary performance while a multi-media projected light show, "Eye Candy," flashed mind blowing images on the side wall. Eye Candy is also an extension of the BGP Archives and is a welcome sight at The Fillmore. Eye Candy was featured in HBO's special "A Night At The Fillmore." Said Jim Olness: "Each (light) show suits the needs of that particular show." Garcia himself seemed transfixed at times with the incredible images projected on the three screens. Swirling dancers in the hall seemed oblivious to the many photos and artifacts that adorned the walls. Photos of Lenny Bruce, Pig Pen giving Bill Graham a soul handshake, a couple getting married at The Fillmore and a group shot of all the San Francisco groups: The Grateful Dead, Big Brother, Jefferson Airplane, Quicksilver Messenger Service and The Charlatans in Golden Gate Park's Panhandle. Photographer Gene Anthony, who took some of the classic photos just mentioned, was also on-hand documenting this show for posterity's sake.



Chris Kelly

roll. The BGP archives is also looking for any photos taken at The Fillmore Auditorium and Fillmores East and West for use in their gallery. The Fillmore is more than just a great dance hall. But don't believe me, check it out for yourselves. You'll be glad you did. ■

(Anyone interested in getting in touch with the BGP archives should write to: Bill Graham Presents, c/o Archives, PO Box 1994, San Francisco, CA 94101)

will do real well here."

Perhaps the real christening of The Fillmore occurred on May 6th which saw the return of The Jerry Garcia Band. A

Any trip to San Francisco would not be complete without a visit to The Fillmore. The historic hall reeks of nostalgia and is a testament to three decades of rock and

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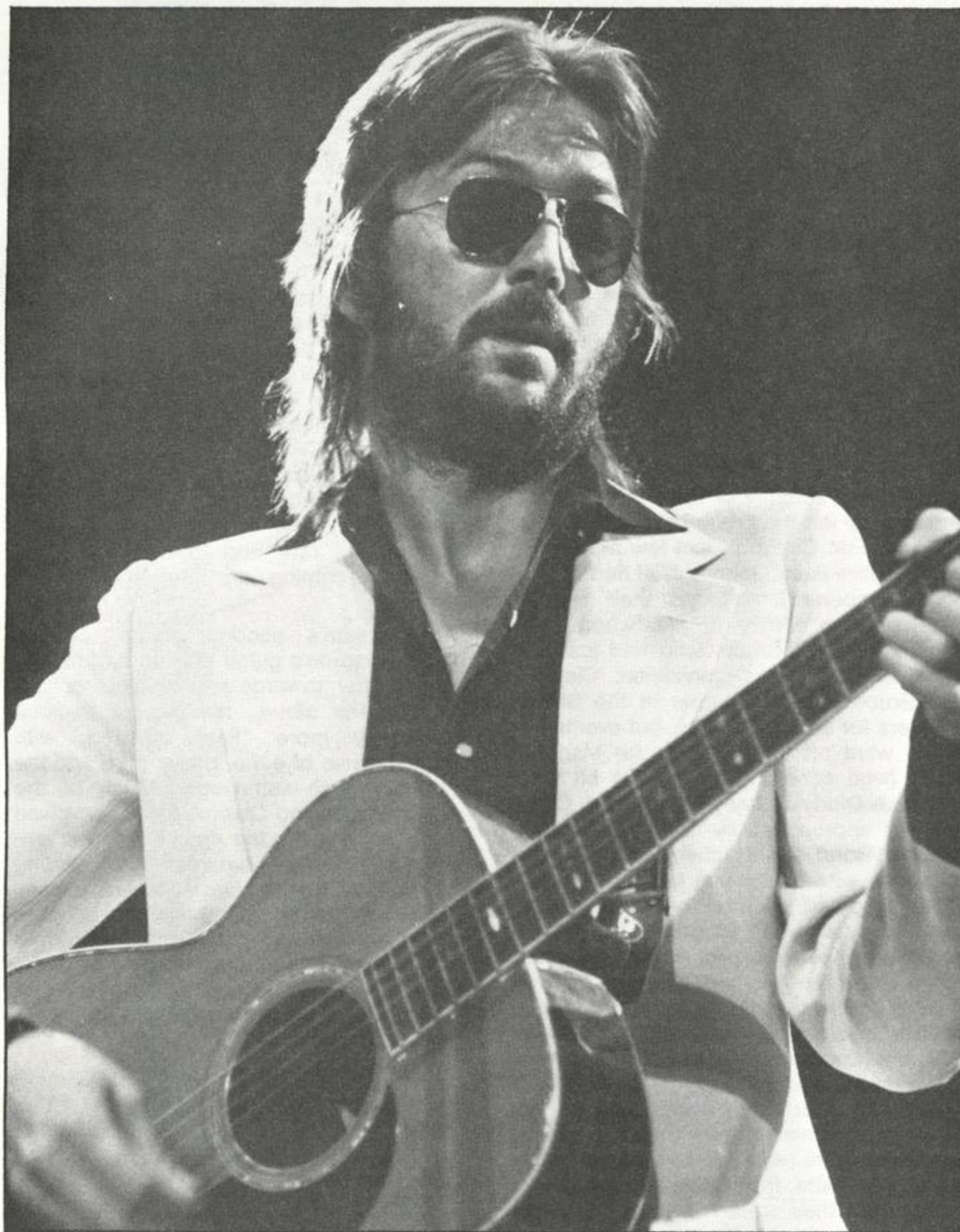
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# ERIC CLAPTON

## *The Once And Future Guitar Hero*

by Pete Prown

**W**HEN rock began, there were no such things as "guitar heroes." Sure, there was Chuck Berry, the father of rock 'n' roll guitar, who virtually invented the basic rock vocabulary for the electric guitar. There were other guitarists of great stature and importance as well: Scotty Moore (with Elvis Presley), Carl Perkins, Bo Diddley, James Burton (with Ricky Nelson), and such later guitar acts as Duane Eddy and the Rebels and the Ventures. Yet there were none of the guitar heroes we know today; the lean, mysterious guitar-slingers who step forward to wow audiences with their instrumental virtuosity and electric flash. All that changed in 1965.

After ten years of "twangy guitars" and Chuck Berry riffing ad-nauseam, white guitarists in England and the U.S. finally

latched onto the secret of the blues and began bending the strings on their electric guitars and using crude feedback effects to imitate the sustained wail of a saxophone or blues singer. With their new found sounds and skills, a few of these guitarists began gaining notoriety, stepping out from the sideman position and becoming stars in their own right. In the U.S., the new wave of blues-influenced guitar players was led by Mike Bloomfield and after him, Elvin Bishop, Harvey Mandel (with blues harpist Charley Musselwhite), and Robbie Robertson, who at the time was still backing Bob Dylan with the pre-Band Hawks.

Among the U.K.'s leading guitar proponents, radicals like Jeff Beck and Eric Clapton were making bold new noises (literally) with the Yardbirds and John Mayall's Blues-

breakers, respectively. Not far behind them were blues expatriates like Peter Green (who later formed Fleetwood Mac), future Rolling Stone Mick Taylor, and Ten Years After's guitar wizard, Alvin Lee. Within two years, Jimi Hendrix was on the rock scene, mesmerizing fans with his outrageous image and surreal, psychedelic guitar attack. Within the span of time from 1965 to the end of 1967, these players effectively created the role of the guitar hero in modern rock bands and forever changed the sound of rock 'n' roll guitar.

Yet, of all the Sixties' greatest guitar heroes — Jimi Hendrix, Eric Clapton, Jeff Beck, Mike Bloomfield, and Jimmy Page — only Clapton and Beck are still prominent guitar stars and, of these two, only Clapton has managed to keep himself squarely in the public eye year after year. From his electrifying early days with the Yardbirds, Cream, and Derek and the Dominoes through his stretch as a somewhat subdued pop crooner in the Seventies to his present status as a hard pop superstar (and still very exciting guitarist), Clapton has survived the rigors of rock stardom and created a veritable treasure chest of brilliant rock music along the way. He has carved for himself a vast and memorable niche in the history of rock 'n' roll and, fortunately, one that's not yet over.

Though Eric Clapton's rise to fame in the mid-Sixties was swift and thorough, his beginnings in the music world were, like many of his fellow rock peers, both humble and troubled. Clapton was born on March 30, 1945 in Ripley, Surrey, England, the illegitimate child of Patricia Molly Clapton and a Canadian soldier stationed in England during the Second World War. As a young teenager, Clapton became hooked on blues records and the rock 'n' roll music that had filtered over to Britain in the mid-Fifties; soon after that, he acquired his first guitar. Within a few years, the fledgling guitarist was balancing his passion for blues and rock 'n' roll with graphic art studies at the Kingston College Of Art. As fate would have it, though, Clapton was kicked out of the college, thereby allowing him to become a full-time musician.

In 1963, a newly-formed R&B group called the Yardbirds (vocalist/harpist Keith Relf, rhythm guitarist Chris Dreya, bassist Paul Samwell-Smith, and drummer Jim McCarty) suffered the loss of their lead guitarist, Anthony "Top" Topham, whose parents had forbidden him from quitting school to play with the group full-time. The band then recruited Clapton, whose only previous band experience had been in two semi-professional bands, the Roosters and the short-lived Casey Jones & the Engineers. By the beginning of 1964, the Yardbirds, now featuring an eighteen year-old Eric Clapton on guitar, landed the Rolling Stones' old gig at the Crawdaddy Club in Richmond (the Stones had moved on to notably bigger and better gigs). Within a short time, the Yardbirds had generated a strong cult following in London and earned a recording contract with Epic Records.

The Yardbird's first single, "I Wish You Would," demonstrated little of Clapton's guitar prowess, but on their second, "Good Morning Little School Girl," it was apparent that he was a guitarist to watch closely in future days. However, it was on the flipside



of the single "Good Morning Little School Girl" that Clapton really came alive. Half-way into the B side track, "I Ain't Got You," he begins a full-blown blues meltdown; a thirty-second guitar break that revealed the developing blues phrasing and wrist vibrato that would eventually become so important to his classic guitar style.

In late-1964, Yardbirds manager Giorgio Gomelsky began to take the band in a more commercial direction and picked a pop-flavored number entitled "For Your Love" for their third single. Clapton played on the song's boogie-woogie mid section, but was disturbed by the Yardbirds' apparent drift away from the sanctity of the blues. At the beginning of the next year, he left the band. Fortunately, this was not a bad move for either party. Within a few months, "For Your Love" became the Yardbird's first international hit; breaking into the Top 10 of both the British and American pop charts. Eric Clapton, on the other hand, was to join John Mayall's Bluesbreakers and become a star.

Upon returning to London, Clapton received a standing invitation from John Mayall to join his popular blues revival outfit, the Bluesbreakers. He accepted the offer and history was in the making. His position in the Bluesbreakers provided him with a rare forum because it was the first time he was in a band that solely played the blues and allowed for extended guitar solos. In the Bluesbreakers, there were none of the rave-ups, pop tunes, or watered-down R&B covers that had inhibited his playing with the Yardbirds and earlier bands. He also started playing real Texas and Chicago-styled blues, giving him an even greater opportunity to study the subtleties of blues guitar.

Clapton's only album with the Bluesbreakers, *Bluesbreakers With Eric Clapton*, became a smash hit in England when released there in mid-1966. More importantly, *Bluesbreakers* was a showcase for Clapton's new and greatly improved blues-rock guitar style. The simple blues lines he had sown during his hitch with the Yardbirds had blossomed into the sophisticated sounds of a blues guitar master during his year with the Bluesbreakers. "Key To Love" displays this growth in its lead

break composed of mature string-bends and blues licks. Other powerful cuts, like "Steppin' Out" and Freddie King's "Hideaway," also demonstrated his brilliant advances on the electric guitar.

With mutton-chop sideburns and a combination Gibson Les Paul guitar/Marshall amp set-up (a soon-to-be rock standard), Clapton quickly became one of rock's first "guitar heroes;" inspiring thousands of teenagers to pick up the guitar in meek, but determined emulation of the master. Legions of dedicated fans flocked from all over England to see the 21 year-old guitar virtuoso play in concert with the Bluesbreakers and, in London, the graffiti on subway station walls righteously proclaimed, "Clapton Is God." Ironically, when the seminal Bluesbreakers album was issued in the summer of 1966, Eric Clapton had already left the group to form Cream.

During Eric Clapton's last few months in the Bluesbreakers, John Mayall had at one point temporarily replaced their regular bassist (John McVie of Fleetwood Mac fame) with Jack Bruce, who had just left the Graham Bond Organization. Clapton and Bruce played together in the Bluesbreakers for several months, but eventually Bruce went off to play bass for Manfred Mann (who scored a huge 1964 hit with "Do Wah Diddy Diddy"). Soon after, Clapton was approached by Ginger Baker, the Graham Bond Organization's powerhouse drummer, who asked him to form a band. Clapton agreed, but only on the condition that Bruce, who had so greatly impressed him in the Bluesbreakers, would play bass. When the three got together for a jam at Baker's house, they were so inspired by the intense musical chemistry between them that the decision to form a group was made on the spot.

Within a short time, they had dubbed themselves Cream. Since Clapton, Bruce, and Baker were regarded as the best musicians in England, their name referred to the notion that they were the "Cream of the crop," so to speak. By the end of 1966, they had already released several singles (including "I Feel Free") and their debut album, *Fresh Cream*. Amidst the churning blues and jazz-influenced rhythms of Jack Bruce and Ginger Baker, Clapton's "big

guitar" sound on *Fresh Cream* was a revelation to guitar fans in England (as well as in the U.S. when released there in the spring of 1967). On tracks like "I'm So Glad" and "Spoonful," Clapton played blues-rock guitar with a sense of recklessness and freedom never before heard in rock 'n' roll.

One reason for Clapton's adventurous new style was the intense energy of the Bruce/Baker rhythm section. With their combined power behind him, Clapton could freely improvise over the changes; creating new sonic tapestries that wove the blues guitar style he'd mastered in the Bluesbreakers with his new-found outlet for rock 'n' roll soloing. With all the restrictions of the 12-bar blues gone, Clapton's guitar playing was faster, louder, and more daring than almost anything his peers were doing at the time. His popularity grew at an alarming rate and Eric Clapton was quickly becoming an international rock superstar.

By Cream's second album, *Disraeli Gears*, Clapton's guitar playing had moved even further towards psychedelic rock 'n' roll. On the album, his playing became immensely more "flash"-oriented, with extensive use of echo, heavy fuzz, and the then-new wah-wah pedal. Much of the motivation behind Clapton's newly evolved guitar sound was the much-heralded arrival of Jimi Hendrix between the recording of *Fresh Cream* and *Disraeli Gears*. Besides influencing thousands of rock musicians around the world, Hendrix's wild, effects-ridden blues guitar had had a huge impact on Clapton's style, as did to a lesser extent, Albert King's late-1960s work on the Stax label.

*Disraeli Gears* also produced Cream's first stateside hit single, "Sunshine Of Your Love," a stunning introduction to Clapton's great guitar playing for American fans. Over the raw guitar and bass riff, Clapton and Bruce share vocal duties, revealing the guitarist's increasing capacity as a singer and frontman. Another change for Clapton came in the fashion department, where he updated his prim British look with a Dylanesque mop of curly hair and wore the *de rigeur* "Summer Of Love" outfit of brilliantly colored fabrics and ceramic love beads. With the radical new sound and image he presented on *Disraeli Gears*, Clapton became the most popular rock guitarist of his day; rivaled only by Hendrix himself.

There was yet another side to Clapton and Cream. In the studio, Cream may have played concise, well-arranged rockers, but onstage, they were almost an entirely different band. When Cream hit U.S. clubs and concert halls in late-summer 1967, they showed the Americans that the psychedelic rockers in San Francisco weren't the only ones who knew how to jam. In their stage act, Clapton, Bruce, and Baker would often take one of their album tunes and expand it over twenty minutes long with all three members improvising simultaneously and occasionally crossing that rarely-tred bridge between rock 'n' roll and free-form jazz. Many listeners were baffled by this new sound, but many more went to see the action for themselves. The fans and critics raved, and it wasn't long



Richard Aaron



until Cream was recognized as one of the best live bands in the world.

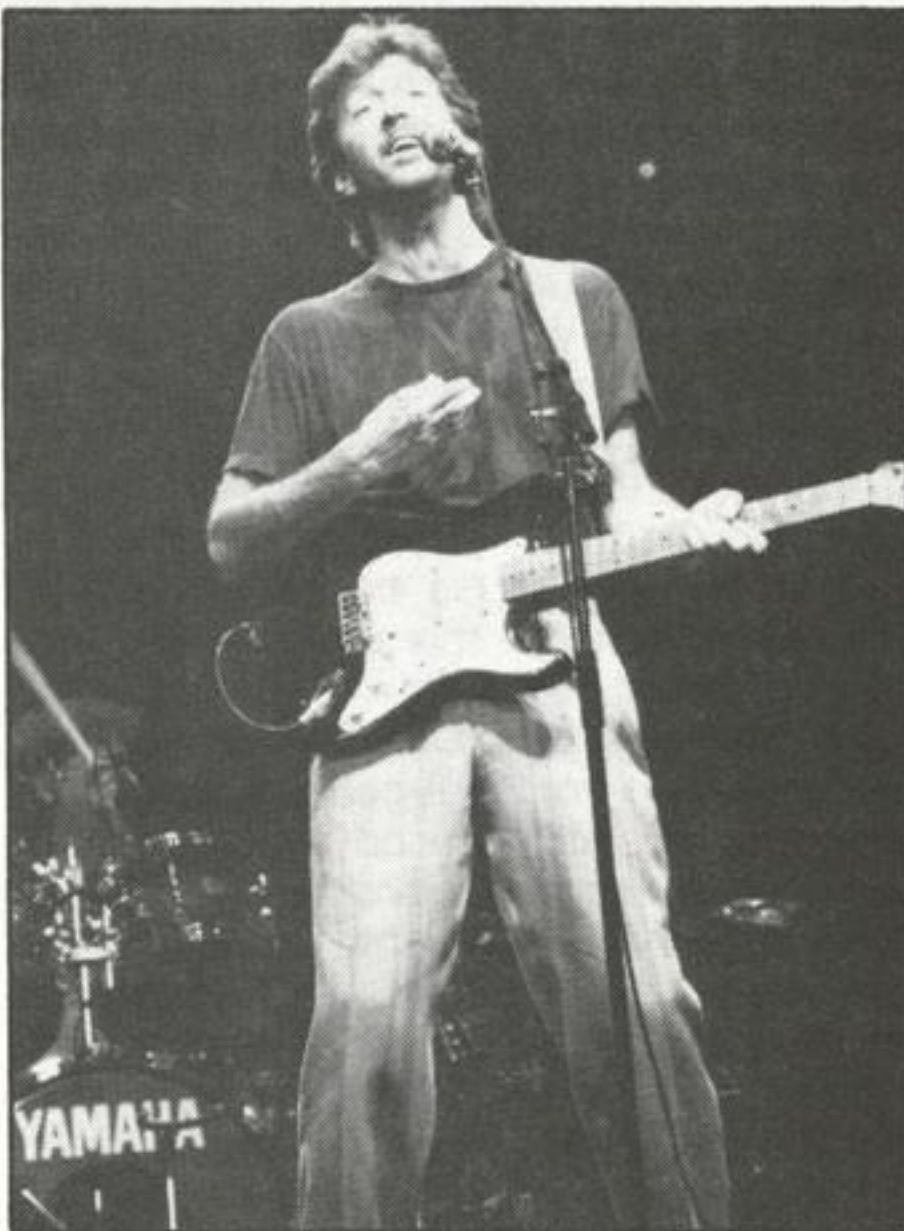
To prove this claim to everyone who had missed them on tour, Cream's next effort was a 1968 half live/half studio album called *Wheels Of Fire*. Besides the great studio tracks, including the hit "White Room" and "Sitting On Top Of The World" (also recorded the previous year on the Grateful Dead's debut set), the live cut "Crossroads" became a Clapton milestone. Written by folk-blues legend Robert Johnson, this version of "Crossroads" contained two magnificent guitar solos that helped establish the fuzztone/blues scale formula as the rock soloing format of the future and cemented Clapton's position at the forefront of rock guitar. Clapton's second lead in "Crossroads" is widely considered to be his finest with Cream.

However, Cream also had to deal with grueling concert tours and recording sessions as well as a steady dose of inflated egos, hyped media coverage, and internal quarrels (stemming largely from Baker's and Bruce's public loathing of each other). At this frantic pace, it was inevitable that the band would eventually burn out. The final straw came in May, 1968, when an editorial in *Rolling Stone* magazine incisively pointed out the band's lack of depth and musical evolution. Disillusioned by this heated criticism and other pressures of rock stardom, Clapton announced that Cream would break up that fall. A farewell tour and final album ensued (*Goodbye*) and Cream played their final concert on November 26, 1968 at the Royal Albert Hall in London. It was the end of rock 'n' roll's first and arguably best "supergroup."

By the summer of 1969, Clapton had a new band, Blind Faith, comprised of Clapton, Ginger Baker, bassist Rick Grech (from Family) and Stevie Winwood (late of the Spencer Davis Group and Traffic) on vocals, keyboards, and guitar, Blind Faith was a radically different band than Cream. Instead of Cream's long jam sessions and psychedelic imagery, Blind Faith played shorter, catchier tunes and featured considerably toned-down guitar work from Clapton. During this phase, Clapton also began developing his songwriting skills, which had largely been overshadowed in Cream by Jack Bruce's prolific role as head tunesmith and vocalist.

Despite their multi-talented line-up, Blind Faith was plagued by problems from the beginning. They were given the "supergroup" label and were touted as the next Cream, which put extreme pressures on the band. On their debut tour, they were booked into massive venues like New York's Madison Square Garden, instead of trying to ease into the music scene with a series of small theater or club appearances. With all the external expectations laid on the group, Blind Faith collapsed before it even got a chance to start. One eponymously-titled studio album did come out of it, yielding several solid songs (especially Winwood's mesmerizing "Sea Of Joy" and Clapton's "Presence Of The Lord," which dealt with his then-recent conversion to Christianity), but Clapton's guitar was noticeably meek in comparison to his work with Cream.

During Blind Faith's one and only tour, Clapton became friendly with their opening



Chris Fallo

act, an American gospel-rock duo named Delaney and Bonnie. When Blind Faith disintegrated, Clapton latched onto their group and joined them in a late-1969/early-1970 tour of the U.K. and Europe (which also included Traffic guitarist Dave Mason), resulting in an unmemorable live album. Around the same time, Clapton appeared with John Lennon's Plastic Ono Band at the Toronto Rock And Roll Festival for an odd set of oldies and avant-garde rock (another uneven live album resulted, *Live Peace In Toronto*). The guitarist also showed up on the Beatles' 1968 "White Album," where he played the sultry guitar solo on George Harrison's "While My Guitar Gently Weeps."

After this series of sideman gigs, Clapton set about to record his first solo album, with Delaney (Bramlett) in the producer's chair. Released in the summer of 1970, *Eric Clapton* was a sizable seller and even had a U.S. hit single with J. J. Cale's "After Midnight." Like the Blind Faith album, *Eric Clapton* was a mixed bag of filler songs and a few Clapton gems, like "Let It Rain" and "Blues Power." For the album, Clapton also abandoned the high-volume guitar work of Cream-era in favor of a lightly overdriven electric guitar sound that showed a more melodic side of his soloing talents.

After the release of his first solo album, Clapton departed the Delaney and Bonnie camp; taking with him their rhythm section of Bobby Whitlock (keyboards/vocals), Jim Gordon (drums), and Carl Radle (bass). Calling themselves "Derek and the Dominoes," this new Clapton ensemble undertook a low-key British club tour that proved highly successful. By the fall of 1970, the quartet was in Miami working on their first records, *Layla And Other Assorted Love Songs*.

*Layla's* theme was of love and lost love, largely based on Clapton's sad affair with Patti Harrison (then wife of Beatle George Harrison), who eventually left the guitarist to return to her husband. Coupled with this disruption was Clapton's increased heroin use, which greatly added to his personal torment. The final expression of his pain was the *Layla* album, a moving two-record set that contains many intensely introspective and revealing songs as well as what

may be the best recorded guitar playing of his career.

After completing a few tracks of *Layla*, Clapton invited Allman Brothers slide/lead guitarist Duane Allman to play on a few songs; surprisingly, he ended up as the fifth Domino and played on the rest of the album. When the record was finally released in November, 1970, it was apparent that the Clapton/Allman guitar team was something special and that *Layla* was no ordinary rock album. From burning blues cuts like "Key To The Highway" and "Have You Ever Loved A Woman" to the rockers "Anyday" and "Why Does Love Have To Be So Sad" to their soul-wrenching version of Jimi Hendrix's "Little Wing," the twin guitars of Clapton and Allman formed one of the greatest guitar teams rock has ever known and powered the Dominoes' smoldering blues-rock sound.

However, it was the album's title track that made the event so extra special. Fully immersed in the heartache of losing Patti Harrison, Clapton bared his soul in the moving lyrics which transform Patti into the image of "Layla," a character derived from an ancient Persian poem. He backs up his poetic confession with endless salvos of brilliant guitar riff-making and Allman added his perfect slide guitar touches to the haunting electric section and the balladic final. This stunning fusion of lyrical and musical meaning is one reason why "Layla" is considered such a major rock masterpiece.

But it was almost the end of Eric Clapton. Derek and the Dominoes completed a large stateside tour in late-1970/early-1971 and were in the process of recording their second album when things broke down completely. The band was taking large amounts of drugs at the time and, with tensions mounting between them, the Dominoes split up. Clapton managed to do George Harrison's "Concert For Bangla Desh" in New York on August 1, 1971, but then went into seclusion. For the next two years, Clapton remained in virtual isolation; regularly using heroin and avoiding any outside contact or gigs. Eventually, he was prodded into the spotlight by Pete Townshend, who arranged a show for him at the Rainbow Theater in London during January, 1973, which eventually resulted in a live album (a double live set from his Derek and the Dominoes days had been released earlier that year as well).

By 1974, Clapton had finally gotten his act together, layed off the drugs, and recorded his first studio album in three and a half years. Titled *461 Ocean Boulevard*, the album made it to #1 on the charts and provided the hit single, "I Shot The Sheriff." Despite the solid collection of songs on *461*, Clapton's guitar playing lacked the authority it possessed in the days of the Bluesbreakers, Cream, and Derek and the Dominoes. Vocally too, Eric Clapton seemed a milder rock frontman, mumbling and whispering his lyrics at times on the album. Clearly, this was not the youthful Eric Clapton that had injected the rock scene with such inspiration and six-string excitement in the late-Sixties.

For the rest of the Seventies, Clapton continued in this manner; making lightweight studio albums of soft country-style pop and blues, though creating a consider-





able name for himself as a pop performer with several Top 40 singles to his credit. His live albums, *E. C. Was Here* and *Just One Night*, showed the guitarist in better form, soloing with some of his reknowned fire, but Clapton the guitar hero seemed a hazy rock 'n' roll memory. A glimmer of hope came in 1985 when he scored a hit with the single "Forever Man" (from the album *Behind The Sun*), which featured a blazing Clapton solo of yore and his most impassioned singing in years.

In 1986, Clapton came back with *August*, a guitar-dominated pop album (produced by Genesis drummer/solo artist Phil Collins) that was riddled with some of the guitarist's most explosive guitar solos since the Derek and the Dominoes period. Coupled with this album was a strong tour with Collins on drums (and a few top L.A. session players), which regained him a large audience among the world's rock youth. After *August* and its hit tour, Clapton seemed to finally be at ease with the responsibility of being one of rock's greatest guitar heroes, a title that had haunted him since the mid-Sixties.

While his career prospects are eminently positive these days, Clapton's music from 1965 through 1970 remains his collective masterpiece and, as Dan Forte accurately commented in *Guitar Player*, "... the standard by which lead guitarists are measured." His blues-rock style was not as adventurous as Jimi Hendrix's, but Eric Clapton's synthesis of blues guitar techniques and rock sounds was nonetheless more accessible and easy to understand. Because of this advantage, Clapton, like Chuck Berry before him, quickly helped formulate the basic guitar vocabulary for a new generation of rock 'n' roll pickers. In the years since, his instrumental voice can be traced in the styles of most rock guitarists, especially those who emerged in the pre-Van Halen period from 1966 to 1978.

As a songwriter, Eric Clapton has also made a vitally important contribution to rock 'n' roll. Along with Hendrix and San Francisco groups like the Jefferson Airplane and Grateful Dead, Clapton successfully fused blues, rock, and psychedelic themes into his work with

Cream, co-penning such hits as "Sunshine Of Your Love" and "Badge." His "Presence Of The Lord" with Blind Faith was startling for its bared-soul poetry and the stormy lyrics on the *Layla* album are about as revealing and painful as any rock writer has ever achieved. While Clapton spent most of the years from 1974 to 1985 writing pop-country hits like "Lay Down Sally," "Promises," and the extra sappy "Wonderful Tonight," his recent resurrection and continuing success of his back catalog from the Sixties renders this era both instantly forgivable and forgettable.

To this day, Eric Clapton's songs and guitar playing from that period are still having a strong influence on rock musicians of all ages and styles and his songs continue to win over new fans. Because of his ongoing popularity, PolyGram has issued a multi-record Clapton set called *Crossroads*, containing unreleased material from all phases of his career (including songs from Cream, Blind Faith, and Derek and the Dominoes). Though new "guitar heroes" still come and go with the wind, it is doubtful that the beautiful and timeless sound of Clapton's electric guitar and bluesy songs will ever cease to be important to the world of rock 'n' roll. That's because, to many, Eric Clapton is the sound of rock 'n' roll guitar. ■

### Eric Clapton Selected Discography

(● = live recording or including live tracks)

**Yardbirds** [on Epic except where noted], *Five Live Yardbirds* (1964), *Yardbirds with Sonny Boy Williamson* (Mercury, 1964), *For Your Love* (1965), *Having A Rave-Up With The Yardbirds* (1965●). **John Mayall** [on London except where noted], *Bluesbreakers* (1965), *Looking Back* (1969●), *Back To The Roots* (Polydor, 1971), *Thru The Years* (1971). **Cream** [on Atco], *Fresh Cream* (1967, 1966 in U.K.), *Disraeli Gears* (1967), *Wheels of Fire* (1968●), *Goodbye* (1969), *Live Cream* (1970●), *Live Cream, Vol. 2* (1972●). **Blind Faith**, *Blind Faith* (Atlantic, 1969). **Derek and the Dominoes**, *Layla And Other Assorted Love Songs* (Atco, 1970), *In Concert* (Polydor, 1973●). **Eric Clapton** [on RSO except where noted], *Eric Clapton* (Atco, 1970), *History Of Eric Clapton* (Atco, 1972), *Eric Clapton At His Best* (Polydor, 1972), *Eric Clapton's Rainbow Concert* (1973●), *461 Ocean Boulevard* (1974), *There's One In Every Crowd* (1975), *E.C. Was Here* (1975●), *No Reason To Cry* (1976), *Slowhand* (1977), *Backless* (1978), *Just One Night* (1980●), *Another Ticket* (1981), *Timepieces/Best Of Eric Clapton* (1982), *Money And Cigarettes* (Duck/Warner, 1983), *Behind The Sun* (Duck/Warner, 1985), *August* (Duck/Warner, 1986), *Crossroads* (PolyGram, 1988).

Recordings Featuring Eric Clapton: **Assorted Artists**, *What's Shakin'* (Elektra, 1966). **Assorted Artists** [on Immediate], *Blues Anytime Vol. 1* (1968), *Blues Anytime Vol. 2* (1968), *Blues Anytime Vol. 3* (1968). **The Beatles**, *The Beatles* ["White Album"] (Apple, 1968). **Aretha Franklin**, *Lady Soul* (Atlantic, 1968). **Champion Jack Dupree**, *From New Orleans To Chicago* (London,

1969). **Jackie Lomax**, *Is This What You Want?* (Apple, 1969●). **John Lennon/Plastic Ono Band** [on Apple], *Live Peace In Toronto* (1969●), *Some Time In New York City* (1972). **King Curtis**, *Get Ready* (Atlantic, 1970). **Leon Russell** [on Shelter], *Leon Russell* (1970), *Leon Russell & The Shelter People* (1971). **Delaney and Bonnie and Friends**, *On Tour*, (Atco, 1970●). **George Harrison**, *Wonderwall Music* (Apple, 1968), *All Things Must Pass* (Apple, 1970), *Dark Horse* (Apple, 1974), *George Harrison* (Dark Horse, 1979), *Cloud Nine* (1987). **Jesse Ed Davis**, *Jesse Davis!* (Atlantic, 1970). **Stephen Stills**, *Stephen Stills* (Atlantic, 1970). **Buddy Guy & Junior Wells**, *Play The Blues* (1971). **Yoko Ono**, *Fly* (Apple, 1971). **Howlin' Wolf**, *The London Howlin' Wolf Sessions* (Chess, 1971). **Assorted Artists**, *The Concert For Bangla Desh* (Apple, 1971●). **The Crickets**, *Rockin' 50's Rock 'N' Roll* (Barnaby, 1971). **Dr. John**, *The Sun, Moon, And Herbs* (Atco, 1971), *Hollywood Be Thy Name* (United Artists, 1975). **Bobby Whitlock**, *Raw Velvet* (ABC, 1972). **Duane Allman**, *An Anthology* (Capricorn, 1972). **The Who And Assorted Artists**, *Tommy* (Polydor, 1975). **Joe Cocker**, *Stingray* (A&M, 1976). **Ringo Starr**, *Ringo's Rotogravure* (Atlantic, 1976). **Bob Dylan**, *Desire* (Columbia, 1976). **Kinky Friedman**, *Lasso From El Paso* (Columbia, 1976). **Stephen Bishop** [on ABC], *Careless* (1976), *Red Cab To Manhattan* (1980). **Rick Danko**, *Rick Danko* (Arista, 1977). **Pete Townshend & Ronnie Lane**, *Rough Mix* (MCA, 1977). **Marc Benno**, *Lost In Austin* (A&M, 1979). **Danny Douma**, *Night Eyes* (Night Eyes, 1979). **Phil Collins**, *Face Value* (Atlantic, 1981). **John Martyn**, *Glorious Fool* (Warner, 1981). **Assorted Artists**, *The Secret Policeman's Other Ball, The Music* (Island, 1982●). **Assorted Artists**, *The Great British Blues Barrelhouse And Boogie Bonanza, 1962-1968* (Decca, 1982). **Gary Brooker** [on Polygram], *Lead Me To Water* (1982), *Echoes In The Night* (1985). **Corey Hart**, *First Offense* (EMI America, 1983). **Roger Waters**, *The Pros And Cons Of Hitchhiking* (Columbia, 1984). **Assorted Artists**, *White Boy Blues, Classic Guitars Of Clapton, Beck, and Page* (Compleat, 1984). **Christine McVie**, *Christine McVie* (Warner, 1984). **Leona Boyd**, *Persona* (CBS, 1986). **Lionel Richie**, *Dancing On The Ceiling* (Motown, 1986). **Bob Geldof**, *Deep In The Heart Of Nowhere* (Atlantic, 1986). **Assorted Artists**, *Lethal Weapon* [film soundtrack] (Warner, 1987). **Assorted Artists**, *The Color Of Money* [film soundtrack] (MCA, 1987). **Sting**, ... *Nothing Like The Sun* (A&M, 1987).

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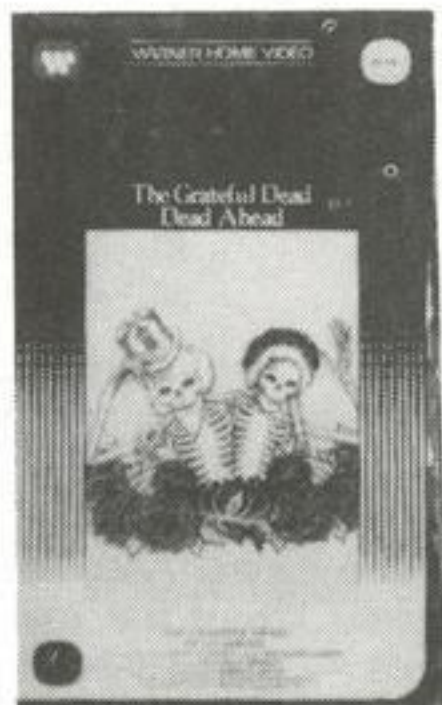
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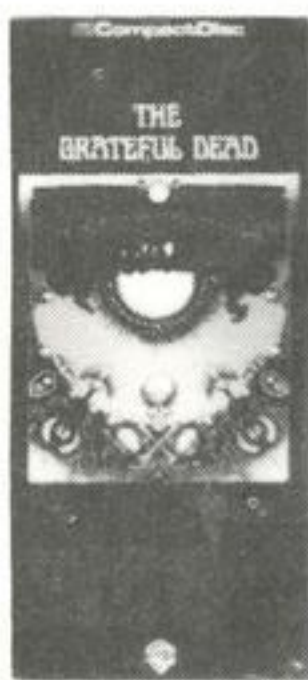
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# Who Are We?

## SURVEY RESULTS

tabulated by Les Kippel

**L**AST December, Relix ran a survey in Vol. 14 #6. The response was so overwhelming that we had to create a computer program to help us tabulate the answers.

The information that came out of the survey gives us the first picture of who we really are.

As with all surveys, it must be remembered, that the actual results are based upon Relix readers who responded to the survey. We are making the assumption that Relix readers are typical of Deadheads throughout the world.

Some of the results need no comment, so those pieces of information will be listed as they are. You add your own thoughts.

We would love to see other in depth surveys happen, so that these results can be compared for accuracy. Relix will also be planning another survey soon, to go to the next step in gathering information on who and what a 'Deadhead' is.

### RESULTS

Percentage	male - 84%
	female - 16%
Age	70% of Deadheads are between 19 - 34.
Employment	50% of Deadheads are employed full time.
Income	23% of Deadhead families earn over \$50,000 yearly.
Live with parents	36%
Own your Home	21%
Rent apt.	40%

### TAPE COLLECTIONS

91% of those people who responded to this question say that they collect live tapes.

Their collections contain the following percentage of Dead tapes:

75% to 100% is GD	43%
51% to 75%	14%
36% to 50%	16%

And, the quantity of tapes owned:

under 50 hrs.	33%
51-250 hrs.	47%
251-500 hrs.	15%
501-1000 hrs.	5%

Overwhelmingly, cassettes (as opposed to reel to reel) are the preferred mode of collecting with a 98% response.

On the other hand, video cassettes show a completely different story. Only 47% of respondents indicated that they have any live video tapes. And, the percentages were all over the place. When asked about the percentages of Dead videos, the response was split — those with under 10% of their video collection being GD was 26%, but then 20% responded that their video collection was in excess of 75% GD.

Drivers License	— 89% of Deadheads have a drivers license.
Own Car	— 74% claim to own their own car.
Cigarettes	— 36% state that they smoke cigarettes.
Pot	— 86% smoke pot.
Alcohol	— 81% drink alcoholic beverages.
Soda	— 90% drink soda.
Cologne	— 44% use cologne.
Movie going	— 83% go to see movies
	under 10 times a year — 59%
	11-20 times — 32%

### GOING TO SEE CONCERTS

Those Deadheads who went to see the Grateful Dead broke down into the following categories:

These figures represent shows seen within the past year:

No times	— 10%
Under 5 times	— 43%
Bet. 6-10	— 19%
Bet. 11-15	— 14%
Bet. 16-25	— 4%
Bet. 26-35	— 6%

Do Deadheads go to see other music? Those Heads going to see non-Dead shows break down as follows:

No concerts	— 15%
Under 5 times	— 54%
Bet. 6-10	— 13%
Bet. 11-15	— 9%
Bet. 16-25	— 6%
Bet. 26-35	— 2%

### TRAVEL

For the first time, travel information has been compiled. And, do Deadheads travel!

A whopping 91% of Deadheads travel outside of their local geographical area to see GD concerts.

The preferred method of travel is overwhelmingly by car.

82% of those who travel outside of their geographical area to see concerts use a car. 2% use bus, 1% train, 3% fly by plane, 12% don't know.

Also, Deadheads are a friendly bunch of folks!

9% of you travel with 1-5 friends
70% of you travel with 6-10 friends
9% of you travel with 11-15 friends

### SLEEPING ARRANGEMENTS

26% sleep in their cars
20% sleep in someone's house
17% sleep in designated camping areas
29% sleep in hotel/motels
7% don't sleep/party all the time

Believe it or not, 54% of Deadheads have a credit card of some sort.



**MERCHANDISE**

Some interesting figures came out of our survey, like the fact that the most popular item bought outside of shows is T-shirts (75%). And, 85% of those people who bought items outside of shows were happy with the quality. 73% were also happy with the price.

That contrasts with figures for items inside the venue: 63% bought items inside the venue, 79% were happy with the quality, while only 31% were happy with the price. We asked the question, how many of you sold anything outside of the shows, and the figure was a startling 32%. Of those, 52% said that they did so to see other shows. That means that one out of every five Deadheads has sold merchandise outside of a show to get to see more shows.

**LIFE AND LIVING**

Deadheads have a wide range of life styles, and we don't need a survey to tell us that. Nevertheless, the responses were interesting. Naturally we had the school teachers and the grave diggers, but it was nice to see heart doctors, cake makers, a cocktail geisha girl, a restorer of Chinese antiques, and Chiropractors represented also.

**FAVORITE TV SHOWS**

- Late Night with David Letterman #1
- Star Trek #2
- Cheers #3
- Alf #4
- Family Ties #5

**FAVORITE MAGAZINES**

- Relix #1
- Rolling Stone #2

It was interesting to note that Deadheads also listed High Times, Playboy, and Time as some of their other favorite magazines.

**FAVORITE FOODS**

- Pizza #1
- Burger and Fries #2
- Chicken #3

Also amongst the faves were Chinese, spaghetti, steak/meat, and fruit.

Some of the least listed favorite food items included: tofu, veal, hot dogs, pie and rice.

**FAVORITE LOCAL BANDS**

- Max Creek #1
- New Potato Caboose #2
- Living Earth #3 (tie)
- Uncle John's Band #3

**FAVORITE LOCAL CLUBS**

- Chi-Chi Club (San Francisco) #1
- Biddy Mulligans (Chicago) #2

**FAVORITE RADIO STATIONS**

- KFOG (San Francisco) #1
- WNEW (New York) #1 (tie)
- WMMR (Philadelphia) #1

**SPECIAL CONCERTS**

We asked what special events you would like to see, and naturally, the overwhelming response included the Grateful Dead. Some other responses included seeing a Robert Hunter Concert, Woodstock again, Recreation of the Acid Tests, and the one that we all would want . . . . "GD at my house for my birthday."

**OTHER ARTISTS OF INTEREST**

Some of the write-ins included: Johnny Winter, Neil Young, Dylan, Jorma and Pink Floyd.

Thanks to the thousands of people who took the time to respond to what may have appeared to be some pretty weird questions. Feel free to continue sending in feedback, we welcome it.

We look forward to hearing from you.

— Toni A. Brown

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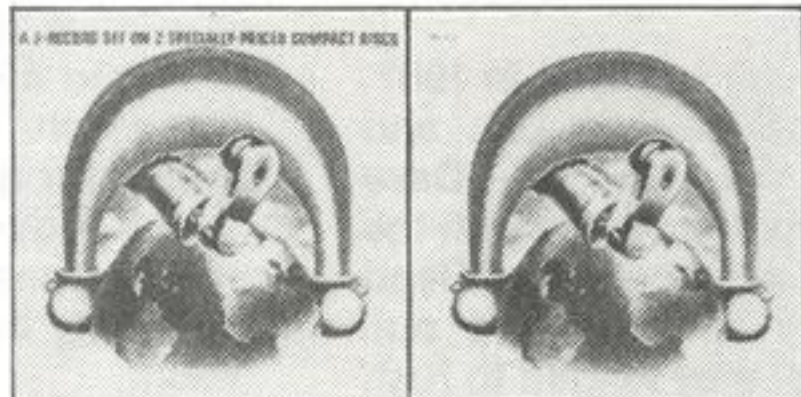
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# DIGITAL DEAD

T · H · E G · D O · N C · D

by Jeff Tamarkin

**L**ET'S face it, the Grateful Dead are not an album band. Never were, never will be. The studio environment is not their home like it is for other artists and they don't work best there. The Dead are a live band and so, naturally, the best way to hear them is in a concert situation. Next best is on a concert tape.

But in their 23 years together, they've released over 20 albums and many of them are pretty damn good. There may not be anything like a Grateful Dead concert, or even a primo quality tape, but Dead albums aren't a bad thing to have around.

One thing that Dead tapers always strive for is pure sound quality — the closer to the source, the more coveted the tape — which is one of many reasons lots of hardcore Deadheads never bothered with their records. After a bunch of plays, they begin to wear down, get scratched, warped, unplayable. So it would seem that the format of compact disc would be a welcomed sight to those who like the Dead's albums but don't like them to sound more than a notch below master tape quality. Here, finally, is a medium which offers near-first generation quality first time, every time.

At least in theory. Because all compact discs are not created equal. Some labels just slap them together from any old tape or, gasp, even a record, which kind of defeats the purpose. The Dead, fortunately, care about their fans.

The Dead have overseen the mastering of each of their CDs. They brought in a mastering expert named Joe Gastwirt to work on the discs until the sound was as pristine as it could ever get. In some cases, original master tapes were badly stored and thus damaged and much restoration had to be done to get them to a releasable quality. That has now been accomplished with all but a few remaining titles (most notably *Live/Dead*, the 1969 release which would probably be the most amazing Dead CD out there if it was done right). For a long time, only the later Dead albums on Arista were available on CD. Then, finally, last year, Warner Brothers started releasing its catalog of the Dead's earliest albums on CD. And the Dead themselves filled in the gaps by releasing CDs of some of the mid-'70s albums they had put out by themselves initially.

With that in mind, *Relix* thought it would be time to take stock and run through the Dead's CD catalog, to assess not only which albums make the grade soundwise on CD, but which ones hold up musically as well. There are currently almost 20 Dead

CDs on the market, and at the prices these things fetch, a consumer guide seems in order.

The good news is that none of the Dead CDs actually sound bad. Whereas there are plenty of CDs in your local record store that would make you recoil in horror — many sound worse than the vinyl they're supposed to replace — each Dead CD has been mastered with care. If there's a particular album you want on CD, buy it, you won't be appalled. But don't expect miracles either as some — mostly the early ones — weren't recorded that well to begin with. Hopefully, the following guide will aid you in your quest.

This first installment is a review of the Dead's group releases, in chronological order. Later on, we'll get to the solo albums and spinoffs, 'cause there are plenty of those too.



## THE GRATEFUL DEAD

(Warner Bros. 1689-2)

The Dead's first album, released in 1967, was recorded in three days in L.A. and mixed in one. Produced by Dave Hassinger, who had worked before with the Rolling Stones, it is an album the Dead have dismissed since it first came out. According to the band, they tended to rush through the tunes and not take all that much time to get a sound that accurately represented their live show at the time, a sound described as "liquid thunder," among other things. Jerry Garcia has been quoted as saying the record was "uninspired completely."

He was being too harsh. Comparing the versions of the nine tracks on *The Grateful*

*Dead* to live tape versions from the same period, nearly every track on the album wins best version award. The Dead had a legitimate gripe about the record's quality — it's tinny and thin-sounding — but in today's world of over-produced garbage with no heart or soul, that's not the worst thing in the world. If *The Grateful Dead* was a new album by a new band, it'd probably find a happy home on some independent punk label and would receive frequent airplay on college radio stations. It's a raw garage band album, the likes of which they never repeated.

Listening to it on CD affords the Dead Head the opportunity to crank the living daylight out of the sucker without distortion — boost the bass enough and give it some volume and those recording imperfections melt right away. Sure, there's plenty of tape hiss — this is, after all, a 21-year-old analog recording — but who cares about a little noise when Garcia is churning out the quickest, most electrifying lead work (he used a Les Paul guitar back then) of his recorded career.

The album was basically a stone rocker: tunes such as "Cold Rain And Snow," "Beat it On Down The Line," "New New Minglewood Blues" and "Cream Puff War" never let up, and "The Golden Road (To Unlimited Devotion)" is a great, anthemic opener. Pigpen lays down a warped blues with "Good Morning, Little School Girl," and Garcia's lightning licks on "Sitting On Top Of The World" are anything but lazy. "Morning Dew" is considerably livelier than they have played it in subsequent years.

But the record's highlight, and probably the most dynamic jam the Dead ever put on record, is the LP's closer, "Viola Lee Blues," which, incidentally, clocks in at 10:12, not 10:01 as both original record and the CD claim. It begins innocently enough as a slow bluesy shuffle but builds upon itself into a white-noise wall of sound, during which time is suspended, intuition takes over among the band members, and out-of-body experiences no longer seem a distant possibility. And, don't forget, there were only five of them in the band on this album.

*The Grateful Dead* on CD isn't a vast improvement over the vinyl soundwise — there was only so much the band and mastering engineer Joe Gastwirt could do with old tapes, probably four-track, that were crummy to begin with. But in this case, the idea is to go with the intent of the album and forget about subtlety; just turn it up to peak volume and let it grow.



**ANTHEM OF THE SUN**

(Warner Bros. 1749-2)

The Dead's second album was a logistical nightmare in the first place. The band recorded at four different studios in Hollywood and New York and almost 20 (!) live gigs in late '67/early '68, then snipped the tapes in little pieces and patched this album together from them. Whether willingly or not, they created their most acidic album in the process. The constant shifts in sound, the bits of various performances fading in and out of one another, the live and studio mix — all of it adds up to one cranium-challenging trip through the Dead at their experimental best. The fact that the Dead took already incendiary live recordings and then grafted studio recordings which utilized all sorts of percussion instruments and keyboards (this was the first album to include two drummers plus keyboardist Tom Constanten, the Dead's most out-there keyboard player ever) made this one hell of a psychedelic sound experience.

Of course, all of the noodling and doodling wouldn't mean a thing if the performances didn't hold up, and the two sides, both complete suites encompassing several "movements," are some of the most daring things the group ever did. The entire first side is devoted to the piece now simply known as "The Other One," although this original version included four sub-sections with such titles as "Cryptical Envelopment" and "Quadlibet For Tender Feet." Suffice to say that it is a considerably richer, more colorful working of the composition than the limp version the Dead play in concert today.

On CD, one is able to really hear some of the little nuances that were buried in the multiple mixes before. (It's also kind of neat to finally be able to see — by watching the digital readout on your CD player — where one section actually ends and another begins. Which reminds me: Don't go by the time listings on the inside or the back sleeve. They list "New Potato Caboose" as being 14 seconds long; it's actually more than eight minutes! "Alligator," listed as 11:30, is over 15, and "Caution," listed as 8:54, is just over five.) Warner says it is reprinting the notes with correct times for future pressings.

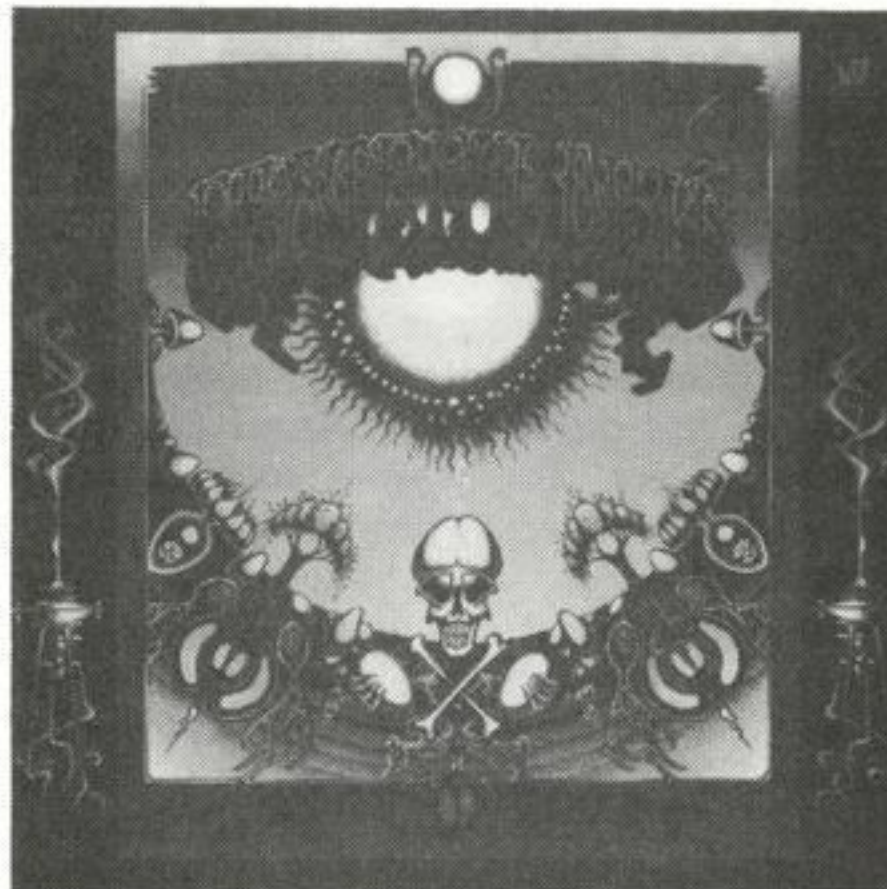
The "Alligator"/"Caution (Do Not Stop On Tracks)" jam, which took up side two of the albums, is a Pigpen vehicle that allowed the Dead to dig for some truly raucous feedback jamming that'd probably scare the hell out of half their newer fans if they tried it onstage today. *Anthem*, on CD or LP, remains one of the Dead's best albums. And it's never sounded *this* good before. (Incidentally, the sleeve notes mention that the record was remixed in 1971 by the band, which is true. But they don't say if this is the remixed version on CD or not. These ears say it's the original version, as is *Aoxomoxoa*, also remixed at the same time. But if anyone knows for sure, write us — the original mix was always superior, and the Dead allegedly disowned the remixed version, which makes one wonder why they'd issue it as the CD version.)

**AOXOMOXOA**

(Warner Bros. 1790-2)

If the first album was the "speed" album,

and *Anthem* was purple microdot, *Aoxomoxoa* must have been done on nitrous oxide. Where *Anthem* was full of space and flew off in countless directions at any given time, this third album (released 1969) was a very compressed-sounding affair. All you have to do is compare the version of "St. Stephen" which opens *Aoxomoxoa* to the one that followed on *Live/Dead* and you can hear why this studio version feels like it has a straitjacket



around it. And some of the other material, from "Dupree's Diamond Blues" to "Doin' That Rag" to (especially) "Rosemary" and "Mountains Of The Moon," just has a weird itchiness to it — it's as if the songs are looking to break out and get crazy.

That doesn't mean *Aoxomoxoa* was a bad Dead album, just that it was an experiment that didn't always quite work. The band was beginning to mellow out after those four years of being the corporate spokesband for Owsley acid, and they were looking to channel their weirdness in other areas. *Aoxomoxoa* bore a heavy influence by Tom Constanten, and one suspects it was he who pushed them in the nearly baroque direction some of these recordings took. (You'll notice there were no contributions from either Weir or Pigpen; indeed, both came close to leaving the band during this period.)

So what does all of this mean to you as the proud owner of this CD? Well, in a strange way, *Aoxomoxoa* finally makes sense. It was really the last time the Dead used the studio as an instrument in itself, and they found sounds for this one that were not always heard in an optimum situation on vinyl. One suspects that this could still be cleaned up a lot more — there's plenty of hiss where you don't want it, in the quiet parts of "Mountains" and "Cosmic Charlie," for example, and an annoying buzz, possibly coming from an amp in the studio, still permeates "China Cat Sunflower." But it's precisely the bizarre arrangements given to such classics as "China Cat" and "St. Stephen" that give *Aoxomoxoa* its weird charms, and there's plenty of pleasurable listening to be derived from the CD (i.e., the acoustic guitar in "Cosmic Charlie," which never sounded so prominent before).

There's still the matter of "What's Become Of The Baby" to consider, however. This was an eight-and-a-half minute exercise in studio experimentation that probably would serve nicely as the sound-

track for a horror movie, but loses interest on a Dead album after the first couple of listenings — kind of like the Beatles' "Revolution 9." Buy this one at your own risk.

**LIVE/DEAD**

(Warner Bros.)

Missing in action, with no release date announced. But Warners says it is preparing the disc and that it will all fit on one CD (it's just short of the 74-minute limit). In fact, they've mixed the album so that the first three sides of the record — "Dark Star," "St. Stephen"/"The Eleven," "Lovelight" — now run as one continuous jam.

**WORKINGMAN'S DEAD**

(Warner Bros. 1869-2)

What a shock this album was when it was first released. Although the Dead had been including acoustic sets in their shows for a year, few of their long-time fans expected them to suddenly come up with a classic album that even non-Deadheads would enjoy. This album was as common on college campuses in 1970 as *Sgt. Pepper* had been three years before, and it remains one of the Dead's masterpiece albums.

There were several factors that went into the making of *Workingman's*. First, it was Crosby, Stills and Nash that convinced the Dead to devote more time to their vocals; till then they'd considered themselves a playing band only and didn't care what their voices did. Second, Robert Hunter, who'd been writing for the band since *Anthem*, blossomed with these songs; he proved amazingly adept with acoustic country-based story songs. Third, the Dead used soundpersons Bob Matthews and Betty Cantor as producers, and the pair knew more about getting things to sound right in the studio than the Dead did at the time. And finally, the band itself was ready for the shift away from hard psychedelia and inaccessible weirdness (their concerts, on the other hand, reached a peak that year that has never been matched); by 1970 the hippie world was ready to cool out and relax, and the Dead themselves were no longer the young outlaws they'd been in the Haight days. Hence, *Workingman's Dead* (inspired, quite possibly, by country singer Merle Haggard's "Workingman's Blues," a tune the New Riders did before many a Dead set).

How do songs like "Uncle John's Band," "Cumberland Blues," "High Time" and "Dire Wolf" stack up on compact disc? Well, let's just say they were meant for each other. CD is especially kind to acoustic music, simple music, music with pronounced, rather than suggested, dynamics. And *Workingman's* was, if anything, a simple, direct album. It wasn't *all* acoustic — indeed, tracks like "New Speedway Boogie," "Casey Jones," "Cumberland Blues" and "Easy Wind" roared with electricity. But everything they did here was put down on tape clear as a bell and the transfer to CD is impressive (check out the relation of the steel guitar to Weir's acoustic in "Dire Wolf" and the crisp, wild lead in "Cumberland"). If you're new at CD collecting and/or the Dead, you can't pick a better place to start.





### AMERICAN BEAUTY

(Warner Bros. 1893-2)

If the Dead were learning how to sing on *Workingman's*, then *American Beauty* was their graduation ceremony. Often considered merely a clone of *Workingman's* — only several months in 1970 separated their releases — *American Beauty* is, in fact, the better made record. Sure, it's similar — it's still concentrating on acoustic-dominated country, folk and blues-influenced Dead-rock. But the balances here were better — the voices were brought even further up front but never at the expense of the musicianship — and the material was simply the most exquisite Garcia and Hunter ever penned.

Ironically, it opened with a Hunter-Lesh composition, "Box of Rain," and if the bassist never sang another tune with the group (which he practically hasn't), he'd still have earned a place in the Hall of Fame for this. Every element that went into making the Dead the most creative band in the world at the time could be found in this one song, not the least of which was the most perfect vocal interplay you'll ever find in a Dead recording. (And for an acoustic tune, this sure gives the drummers some room. You wanna know why the Dead use two drummers? Here's your answer.)

Classic Dead tunes? "Friend of The Devil" (before they slowed the life out of it), "Candyman," "Ripple" and prototypes of "Truckin'" and "Sugar Magnolia" are all here, and sound full and sweet on the CD. And the triple-play harmony workout of "Brokedown Palace," "Till The Morning Comes" and "Attics Of My Life" further established the Dead as a band capable of following song structure when they want to. Pigpen's "Operator" is the weakest song here, but the CD mastering is so clean that a good close listen will reveal little tricks in the background that give it a whole new life. (Note: According to the notes on the back of the CD box, the Dead were "formed in 1967." Who writes these things, anyway?)

### GRATEFUL DEAD

(Warner Bros. 1935-2)

Even if they had been a band content to rest on its laurels, which they weren't, something had to give, and after 1970 the Dead went through some dramatic changes. Mickey Hart, half of the Dead's drummer, left after an ugly incident that soured his relationship with the band.

(Constanten had left in early '70, before the two acoustic LPs were cut.) That put the Dead back at their original five-man lineup in early '71 and there were plenty of stylistic changes to accompany the personnel switch. As sort of a get-back-to-the-roots move, the Dead became an all-out rock 'n' roll band in concert; they dropped the acoustic sets and cranked out pure electric rock. The album, simply titled *Grateful Dead*, was taken from live shows from spring '71 in New York and San Francisco and consisted entirely of blistering guitar-heavy blues and country rock 'n' roll by a band that just wanted to shake loose. (Incidentally, the liner notes in the CD case err once again by stating that Keith and Donna Godchaux were on this record; they didn't join till after these dates.)

Nearly all of *Grateful Dead* consisted of material the group hadn't been doing the previous year. There were new originals such as "Bertha," "Playing In The Band" and "Wharf Rat," but most of the album was the Dead covering standards, from the likes of Willie Dixon ("Big Boss Man"), Merle Haggard ("Mama Tried") and Chuck Berry ("Johnny B. Goode"). Only Buddy Holly's "Not Fade Away" (segued into "Goin' Down The Road"), "The Other One" (a weak version) and John Phillips' "Me And My Uncle" were holdovers from the year before. They did do a startlingly good cover of Kris Kristofferson's "Me And Bobby McGee," but all in all it was obvious this album was a holding pattern.

The recording of it was quite good, for the most part, and the band was playing its collective ass off, but tape collectors can easily pick out several other gigs from this period that yield stronger sets than the composite presented here. The CD isn't a stunner — it's a clean transfer but not enhanced — but if you think of it as a better than average soundboard tape from 1971 it provides rewarding enough listening. And with the two LPs boiled down to a single CD, you can't say it isn't a bargain.

### VINTAGE DEAD

(Sunflower)

Missing in action.

### HISTORIC DEAD

(Sunflower)

Missing in action. (Note: Both this and *Vintage* were unauthorized releases of live 1966 concerts so don't expect to find them on CD real soon.)

### EUROPE '72

(Warner Bros. 2668-2)

With the addition of pianist Keith Godchaux in late 1971 and his wife Donna as a vocalist the following year, the Dead were back up to seven pieces, and again their sound went through changes — at first they were slight, before long they were affecting things more than anyone in the band seemed to know yet. *Europe '72* was another live record, this time a three-LP package. It was probably the Dead's most popular release to date, but for many old-timers it was a sure sign that the Dead of the Psychfrancisco era were history.

It starts off smokin' enough, with a version of "Cumberland Blues" that's chaotic and there are several other "new" songs that make their first official showings here

in renditions that are nothin' to be embarrassed about: Weir's "One More Saturday Night" was a pure rocker the likes of which the Dead needed; "He's Gone," "Jack Straw" and "Brown-Eyed Woman" were all well-written compositions that were among the best they'd ever come up with. A couple of numbers ("Tennessee Jed," "Ramble On Rose") dragged, but there was a "China Cat Sunflower"/"I Know You Rider" jam that was exquisite and a "Sugar Magnolia" that was just full of rhythm and fun and Pigpen also put in a couple of appearances (his last — he died in 1973).

Arguably, the jam that took up the last record — "Truckin'," "Epilogue," "Prelude," "Morning Dew" — was far from the most exciting thing to turn up from the '72 European tour tapes, but all in all the album was an accurate representation of the Dead in concert at that time. (Keith Godchaux was even unobtrusive at this point, actually adding some melody here and there.)

As a compact disc, *Europe '72* is wonderful. Chopped down to two discs, both mastered so that there's almost no trace of outside noise, it's the closest you'll get to a first generation master on CD. Each instrument is crisp and ever-present, and the album's original dynamics are enhanced to give a concert ambience that rings true. A good deal.



### HISTORY OF THE GRATEFUL DEAD, VOL. 1 (BEAR'S CHOICE)

(Warner Bros. 2721-2)

The most recent Dead CD release as we go to press, *Bear's Choice* is a live album recorded in two nights at the Fillmore East in February 1970. It ain't the greatest live material from that year — in fact, it's rather laid-back compared to other tapes from the period — but it will provide a peak into what a Dead show was like at the time.

According to the liner notes, the album was "produced by the legendary Owsley Stanley and recorded by longtime Dead associate Bear." Pretty funny; someone should've told Warners that they're one and the same person. Owsley was indeed a legend, the renowned maker of the finest LSD of the '60s, who went on to become a soundman for the Dead. Owsley/Bear must have had a thing for acoustic music — surprising considering his contribution to the acid-rock genre — because not only did he later go on to produce the *Old & In The Way* album with Garcia's bluegrass group,



but he made one side of this 1973 release all-acoustic.

In February of '70 the Dead hadn't quite incorporated full acoustic sets into their shows (at least not on the East Coast), so what you get here is basically just Garcia and Weir tinkering around on some of their favorite folk tunes ("Dark Hollow," "I've Been All Around This World"), one new Garcia-Hunter original ("Black Peter," one of the saddest tunes they ever wrote, and quite beautiful here) and an Everly Brothers oldie ("Wake Up Little Susie" — the crowd seemed rather surprised to hear them do it and you can actually hear some laughing).

But the album begins with Pigpen's solo rendition, on acoustic guitar, of Lightnin' Hopkins' "Katie Mae," and all of side two is devoted to Pig-sung material as well, which might offer another clue to Owsley's preferences. We're fortunate that Bear's choices included the three Pigpen jams; he was at the height of his abilities at the time, and the Dead's versions of Howlin' Wolf's "Smokestack Lightnin'" and Otis Redding's funky "Hard To Handle" are living proof of just how strong a role the blues played in the early Dead's makeup. Besides, just hearing mock tough-guy Pig joke around with the crowd and knock his own performance ("I made a mistake," he sings in the middle of "Katie Mae") is worth the price of admission.

The CD of *Bear's Choice* goes a long way toward doing justice to the performance. Essentially, this is a quiet, uncomplicated Dead, and the CD has been mastered to bring the music right up close and the extraneous noise far to the background. There is minor hiss and some buzzing emanating from the band's equipment, but there's nothing on the CD that will impede one's enjoyment of the music. *Bear's Choice* was always a homey kind of album — you hear all of the between-songs patter between Garcia and Weir (they still talked a bunch on stage back then — none of Weir's bad jokes have been included, unfortunately) — and this CD is just ideal for times when you feel like kicking back with the Dead.

#### WAKE OF THE FLOOD

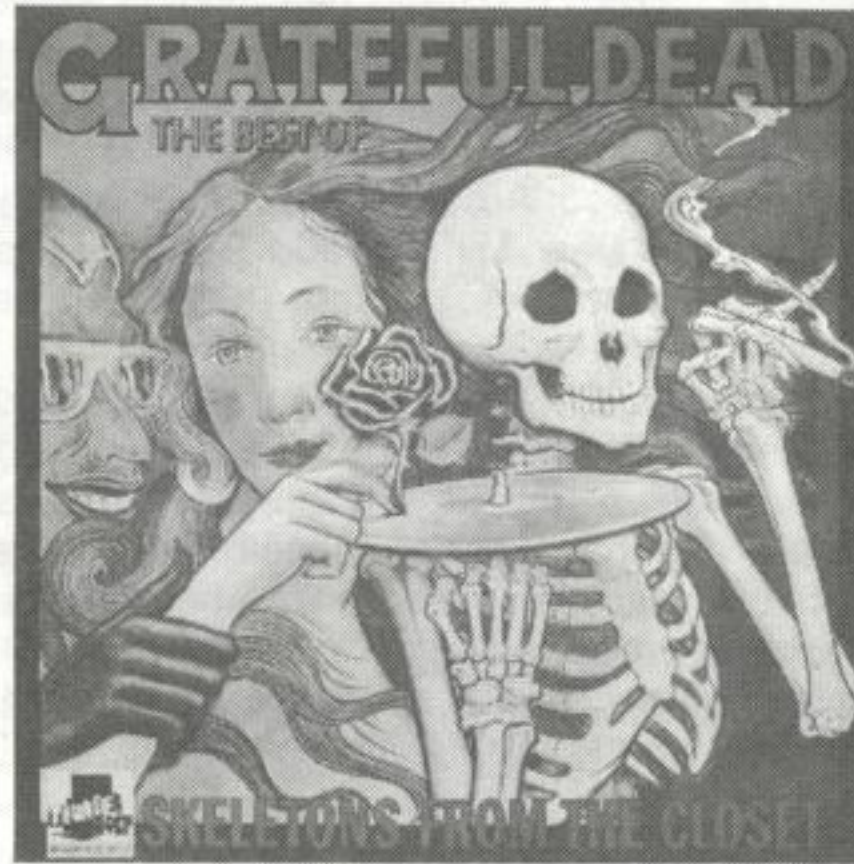
(Grateful Dead Productions GDCD4002)

The Grateful Dead had been producing their own recordings on and off since the beginning, and in 1973 they decided they wanted to manufacture and distribute their own records as well; the less they had to do with the music business, the better. A slew of solo albums would eventually come out of this arrangement, some quite good, others dreadful. But the first release on Grateful Dead Records (there was a subsidiary named Round Records) was *Wake Of The Flood*. Like all of their albums, this was primarily a collection of the newest songs they'd been previewing in concert, but *Wake Of The Flood* was not a great Dead record.

For one thing, the arrangements they used, in attempting to do something different than they did onstage, were *too far away* — they lost something in the translation to the studio. Several additional musicians were brought in — horns, violins — and they sounded out of place. But generally it was just lackluster; even songs that transformed an audience inside out —

"Eyes Of The World," "Weather Report Suite," "Stella Blue" were dry and lifeless here save for scattered moments.

The Grateful Dead, through their own merchandising division, have now released the CD of *Wake Of The Flood*. And while the disc is generally consistent with the Warners CDs — the mastering is clean enough (all Dead CD masters are overseen by the band) — there's just enough noise obscuring the finer points of the recording (especially annoying since this is such a quiet record, demanding an unobstructed hearing) to make one wonder if they couldn't have given it just another once-over. Still, it's no strain paying attention to details, and there are plenty of surprising little ones here.



#### SKELETONS FROM THE CLOSET

(Thunderbolt CDTB 018)

This was originally released by Warner in 1974, and it went gold—not bad for a "Best Of The Grateful Dead" collection. Warner doesn't seem in a hurry to release it on CD in the states, but it is released on CD in England through an obscure label, Thunderbolt.

Everything on here can be found on the Warner CDs — everything, that is, except a six-and-a-half minute snatch of "Turn On Your Lovelight" from *Live/Dead*. Since Warners hasn't put that one out yet either, this is the only place you can get it for now. And while it ain't exactly master tape quality, whoever put this together did a hell of a job; the track blows some hot steam.

In addition to the tracks culled from the Dead albums, there are selected cuts from solo Garcia and Weir records, making this a nice little disc to have handy if you want a selection from various sources.

#### FROM THE MARS HOTEL

(Mobile Fidelity Sound Lab MFCD 830)

Mobile Fidelity Sound Lab is a firm that specializes in putting out masters on high quality vinyl, and now on CD too. They've picked up *From The Mars Hotel*, the Dead's 1974 release, and they've done a spectacular job with it. Listening to the harpsichord at the beginning of "China Doll" with nothing in the way is a real treat — there are a lot of fine sonic things happening in that track alone worth the price. Phil Lesh's "Unbroken Chain" isn't quite as pure but comes close, and other tracks, such as "Ship Of Fools," "Scarlet Begonias" and "Pride Of Cucamonga" sound the way they probably did in the playback room. This

ORIGINAL MASTER RECORDING.



wasn't the Dead's best LP — it's kind of stilted, like *Wake Of The Flood* — but it has its moments, and this "Original Master Recording" CD does them all justice.

#### BLUES FOR ALLAH

(Grateful Dead Productions GDCD4001)

This 1975 LP was also issued on the Dead's own CD label, and is available through their merchandising department or through *Relix* mail order. It was a strange record, a brief return to the experimentation that marked such earlier records as *Anthem* and *Aoxomoxoa*. Not all of it is unusually different from what they'd been doing in the past few years, but even the opening jam, "Help On The Way"/"Franklin's Tower," found them getting back into the instrumental conversations that marked those earlier jams.

Perhaps you can thank Mickey Hart, who returned to the fold in the spring of '75 when the band unveiled the title track at an outdoor benefit concert in San Francisco. With Hart the group was more open to incorporating odd time signatures, ethnic influences and letting loose in general, and not only the title suite — an underrated masterpiece of sorts — but tracks before it such as "King Solomon's Marbles" and "Crazy Fingers" showed his influence. There was a rebirth in the air around the Dead, and the fact that they took chances here that they hadn't taken in years, and somehow managed their highest charting album in the process, was a good sign.

The Dead organization did a good job with the CD — better than they did with *Wake* — and from the straight rock 'n' roll





of "The Music Never Stopped" to the grand sweeps of the "Blues For Allah" suite, there's little here that doesn't sound right. *Blues For Allah* holds up nicely and the CD is a prize.

### STEAL YOUR FACE

(Grateful Dead Records)

Missing in action (and no big loss). A beat live album from 1974.

### WHAT A LONG STRANGE TRIP IT'S BEEN

(Grateful Dead Records)

Missing in action. Another "hits" collection, notable only for the inclusion of the original 1968 "Dark Star" single.



### TERRAPIN STATION

(Arista ARCD 8065)

In 1977, the Dead signed with Clive Davis's Arista label, with which they've been ever since. The first release for Arista was *Terrapin Station*, and it was far and above their best-sounding studio album yet. Not necessarily a great album musically, but astoundingly good from a production standpoint (courtesy of Keith Olsen, who'd worked with Fleetwood Mac).

Not surprisingly, the CD hits you like a punch as soon as "Estimated Prophet" kicks in. It's a virtually noiseless CD, so cleanly transferred that you might think it was digitally recorded; it wasn't, but there's nothing here but Grateful Dead music, and that's the way a CD *should* sound.

Unfortunately, not everything here is as cool as it could've been musically. Olsen was a mainstream producer, and he tried his hardest to get a standard FM radio rock album out of the Dead. It didn't work, and songs which had a looseness in concert were a bit stifled here, including "Samson & Delilah," "Passenger" and "Estimated Prophet." The dreaded "disco" mix of "Dancin' In The Streets" is unlistenable today (as it was then) and Donna Godchaux's "Sunrise" never should have been recorded — it sounds like something Debbie Gibson should cover.

Only the "Terrapin Station" suite itself was a remarkable piece of work, the first lengthy Dead suite since "That's It For The Other One" to really give the group some stretching room. It's one of Robert Hunter's most intriguing stories and this studio version remains the definitive version of the work. Even if you program only Track 6 on this CD, it's worth owning.

### SHAKEDOWN STREET

(Arista ARCD 8228)

*Shakedown Street* was an unmitigated disaster of an album. Produced by Little Feat's Lowell George, it's almost totally misguided in the attempt to modernize the Dead's sound, and badly recorded to boot.

The latter becomes immediately obvious upon playing the CD. Where *Terrapin's* opening track jumped out at you, *Shakedown's* "Good Lovin'" is thin; you'll find yourself playing with the volume and tone controls on your stereo to get some body out of it, only to discover there isn't any to be gotten.

Worse, the music never takes off. Even tracks that worked wonders in concert, like "Fire On The Mountain" and "I Need A Miracle," seem tired and heartless in these studio versions, and there's enough filler here — "Stagger Lee," "If I Had The World To Give," "France," "From The Heart Of Me" and a poorly conceived, unnecessary remake of "New Minglewood Blues" — to fashion a whole new album that could be called "Worst Of The Grateful Dead."

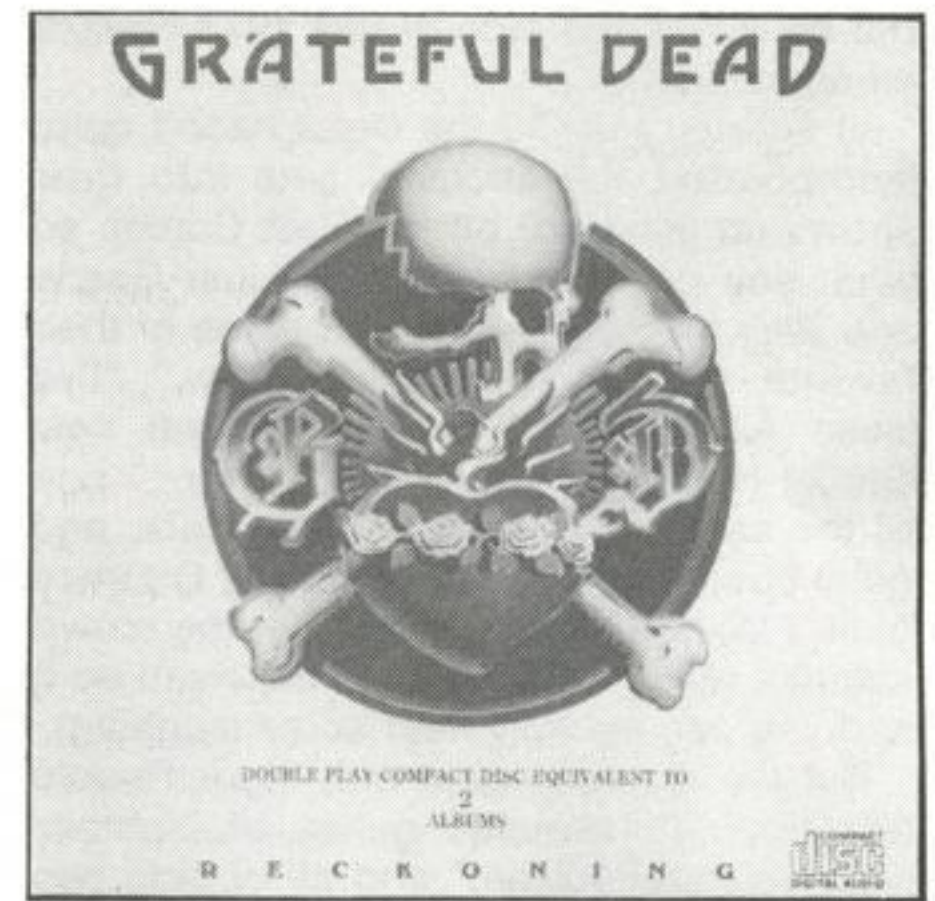
It remains a mystery today how the Dead and Arista allowed this to be released, and how such a fine musician/producer as Lowell George, whose sensibilities were not that far removed from the Dead's, could've produced such a turkey. The CD, unfortunately, doesn't redeem the record, but only points out its weaknesses.

### GO TO HEAVEN

(Arista ARCD 8181)

From the same folks who brought you *Shakedown Street* in 1978 comes 1980's *Go To Heaven*, an even worse concoction. Things start off promising on this Gary Lyons produced (he'd worked with Foreigner — enough said?) release, with a rocking "Alabama Getaway," but it's all downhill from there. "Far From Me" sounds like a Doobie Brothers outtake and "Althea," though not a bad little Garcia-Hunter tune, never really goes anywhere here, just kinda shuffles along. Weir's "Feel Like A Stranger" is awash in synthesizers, sad danceable funk and dead-on-arrival musicianship. The "Lost Sailor"/"Saint Of Circumstance" medley eventually dissolves into a bouncy groove, but it's nothing new and daring for the Dead; it's just a retread. New keyboardist Brent Mydland's "Easy To Love You" (he replaced the Godchaux's, who finally got booted — Keith died shortly thereafter) is exactly the kind of commercial, soulless thing that Deadheads went out of their way to avoid, and the album ended on an uptempo remake of one of the Dead's earliest tunes, "Don't Ease Me In," which, unfortunately, pales next to the '60s single version.

If you get the hint that this isn't exactly a recommended purchase, you're on the ball today. While the recording quality is standard for the '80s — that is to say it has plenty of depth and fidelity and works on CD — the music itself is so depressingly awful that it triggered a seven-year studio layoff for the Dead. They've since been quoted as saying that the records from this period were horrible and they "weren't Grateful Dead records." You can believe that one.



### RECKONING (Arista A2CD 8523)

With the Dead's studio career at an impasse, they did what they knew best: toured extensively (they also released a slew of solo and spinoff albums, some good, some useless). One stint at New York City's Radio City Music Hall in 1980 and another at the Warfield in San Francisco yielded the next two Dead albums: one acoustic, one electric, both live.

*Reckoning* is a full acoustic album, the Dead's first since the *Workingman's/Beauty* period. It's a pleasant enough set, featuring both longtime Dead originals and a few hip tracks they hadn't performed in years and had never recorded: "The Race Is On," "The Monkey And The Engineer," "Rosa Lee McFall," "Deep Elem Blues," etc.

The recording is a good one and the 70-minute CD (one song, "Oh Babe, It Ain't No Lie," was chopped off to fit the two LPs on one CD) is for the most part crisp and full-sounding, with everything up front. It's perfect for those moods when lighter Dead would feel right, and a more than passable representation of live acoustic Dead.

(Note: This album was issued as *For The Faithful* by a company named Pair Records on CD. But those purchasing the *Dead Zone* boxed CD set — about which more later — will get it on Arista, a slightly better sounding disc.)

### DEAD SET

(Arista A2CD 8522)

*Dead Set* was the inevitable follow-up to *Reckoning*, the electric tapes from the same set of shows. Unfortunately, much of it is pretty lackluster performance-wise, most notably the older material that opens the set: "New Minglewood Blues," "Deal," "Candyman," "Loser," etc. Still, the CD contains 73 minutes of live Dead (only the "Space" jam from the two-LP set is cut out) and there are enough decent moments (Weir's reading of "Little Red Rooster," "Samson and Delilah" and "Greatest Story Ever Told" are all pretty hot. Maybe Jerry had an off month) to warrant purchase. Like all of the other Dead CDs digitally remastered by Joe Gastwirt, this one boasts a sound that's about as good as can be gotten. There's some hiss and all that, but that would seem unavoidable on a record taken from live concert tapes.

### IN THE DARK

(Arista ARCD 8452)

Despite the arguments in the pages of *Relix* over whether it was beneficial to



Dead Heads for the group to have had a big hit, there's no getting around that *In The Dark* was the first Dead vinyl in at least 10 years that they could be proud of putting their name on. *In The Dark* is, unlike some of those other efforts, a "Grateful Dead album."

The CD is a gem. Of course, so was the vinyl version so that shouldn't be a surprise. Whether the Dead felt more comfortable recording this time around, whether the long wait between albums gave them plenty of time to think about what they wanted to do and how best to do it, or whether the technology finally caught up to them — or all of the above — it all came together here. Great Dead music in a state-of-the-art recording. Sounds like a good deal to us.

**Collector notes:**

As the CD format continues to grow, there will be many collectibles to watch out for. Many record companies now issue CD singles, and Arista got into the act with the Dead by releasing "Touch of Grey" on a CD single. There are two versions of the song on one CD — long and short — and the limited-edition release is already getting up to \$50 in collector shops. (It would've been nice if Arista could've stuck "My Brother Esau" on it, since it is the B-side of the vinyl single and doesn't appear on the album.) Watch for this one; it could pay for your next tour tickets if the value keeps rising (Arista ASCD 9606).

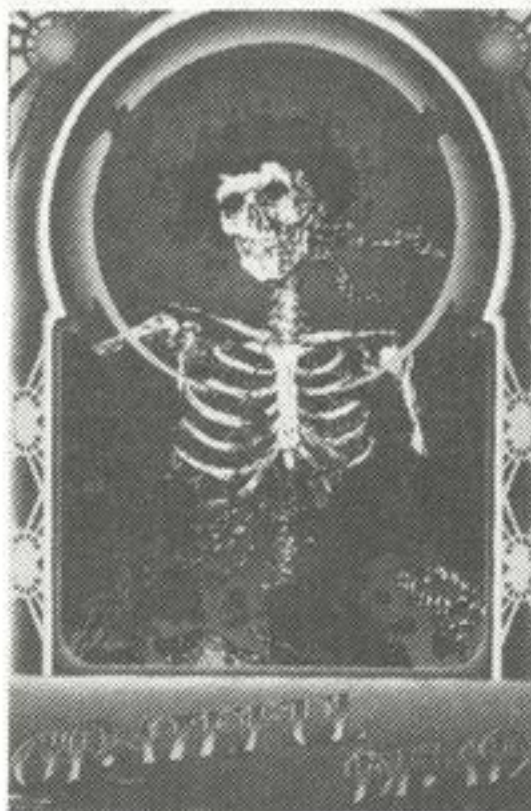
Many radio specials now go out to stations on CD (instead of tape or vinyl) and these are among the most valuable CD collectibles, some going for hundreds of dollars. There's already one very valuable Dead item out there, a two-part "King Biscuit Flower Hour" concert from last New Year's Eve (broadcast February of this year). It's already been spotted for \$300 so it can't be a bad little item to stumble upon at a flea market. Also, the recent "Monterey Pop Radio Special" included the Dead's set from that legendary 1967 festival. That, too, was mailed out to stations on CD, so obviously its value will be instantaneously awesome — who wouldn't want a vintage '67 Dead show on CD?

**A note about Dead Zone:**

Arista has released six Grateful Dead compact discs (not counting the single). Last year, after *In The Dark* was released, they package of all six in a nice boxed set they call *Dead Zone: The CD Collection 1977-1987* (Arista ACD6 8530). If you don't have any of the Arista CDs and are thinking of getting them, this is the way to go. The box itself is attractive, there's no vinyl counterpart and it's a limited edition (which means it's collectible), and there's a booklet inside featuring photos of the band, the Heads, the albums, memorabilia and more stuff. The box goes for anywhere from \$75 to \$100 and you can order it through Relix.

Coming next issue: The solo album and Dead family spin-offs on CD.

(Jeff Tamarkin is the editor of *Goldmine*, and held the position of editor of *Relix* from 1978 - 1980.)



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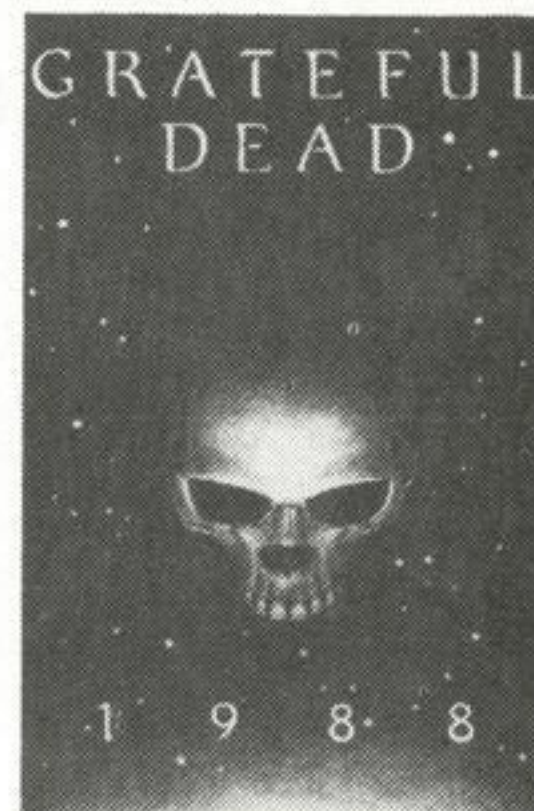
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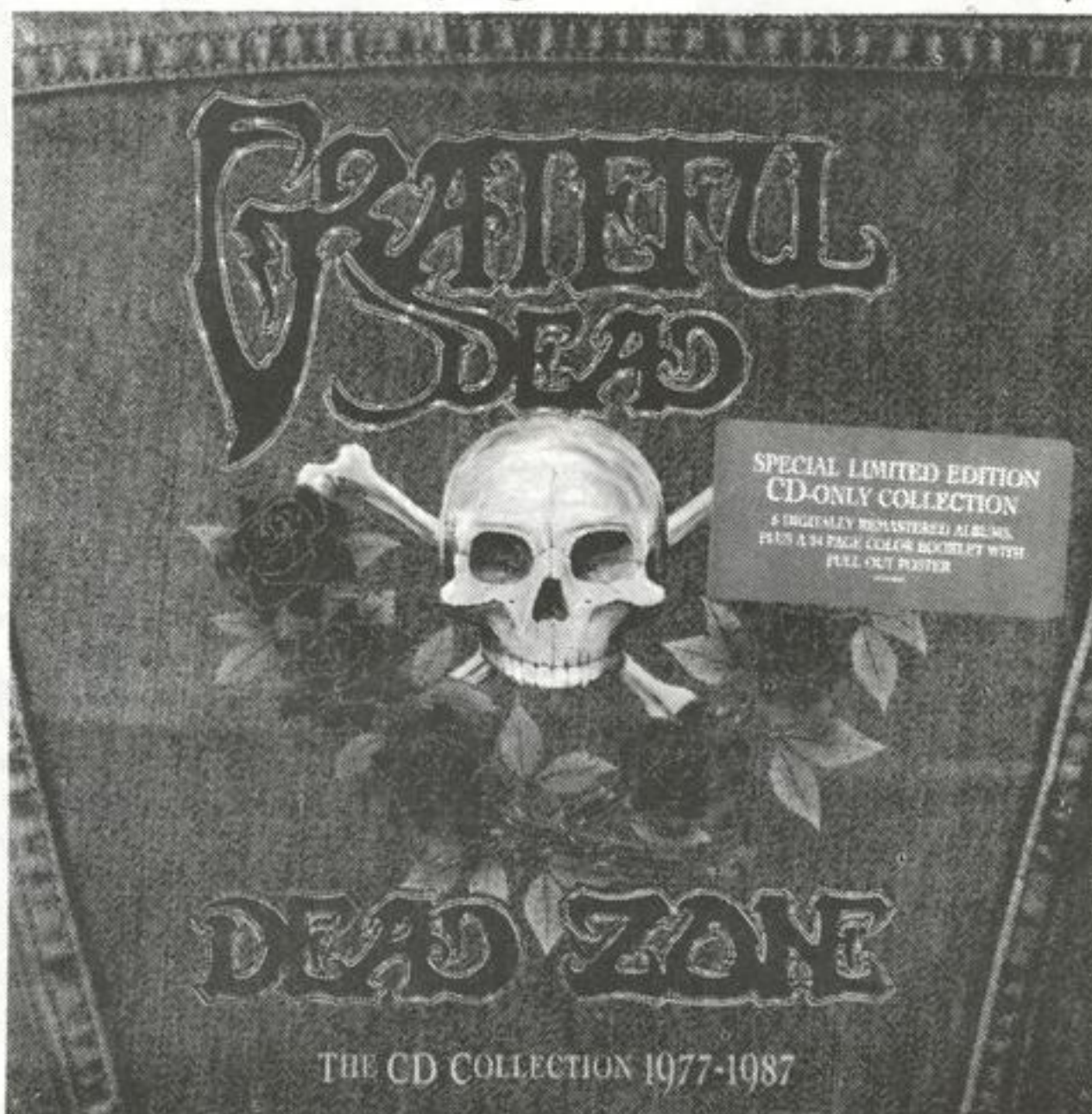
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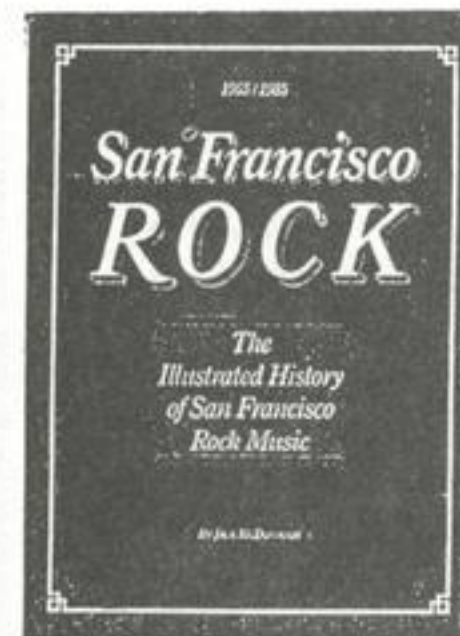
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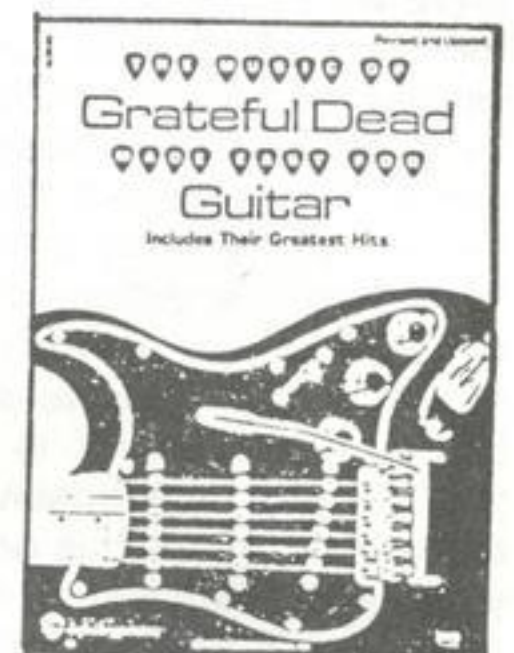
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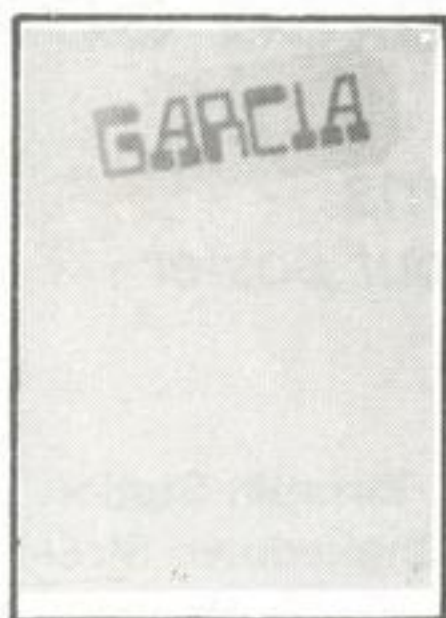
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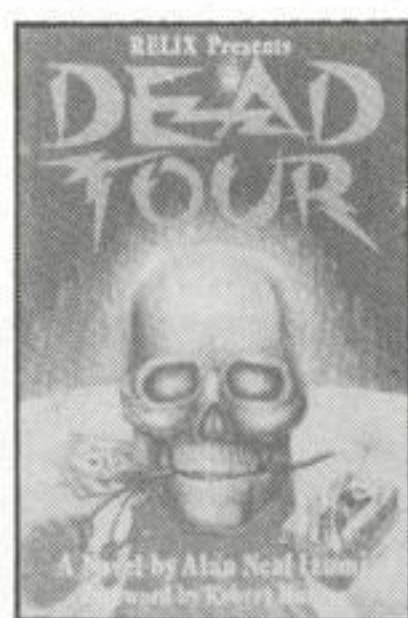
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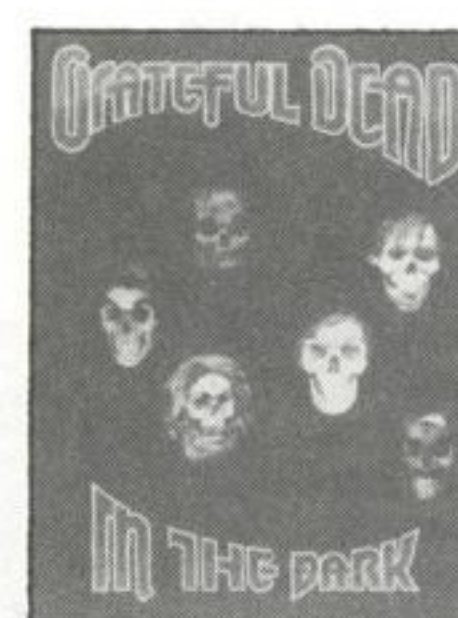
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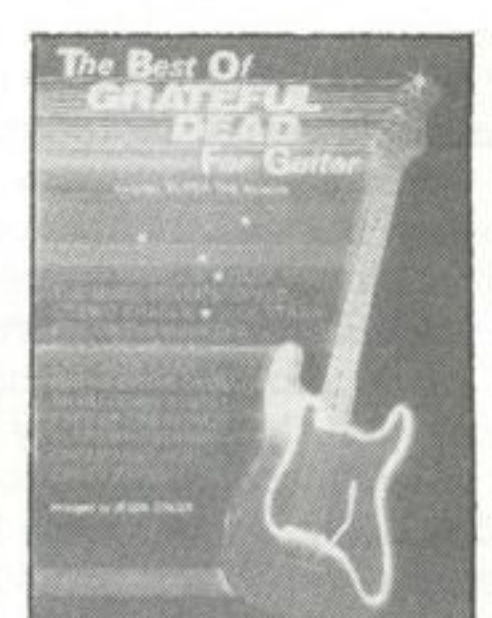
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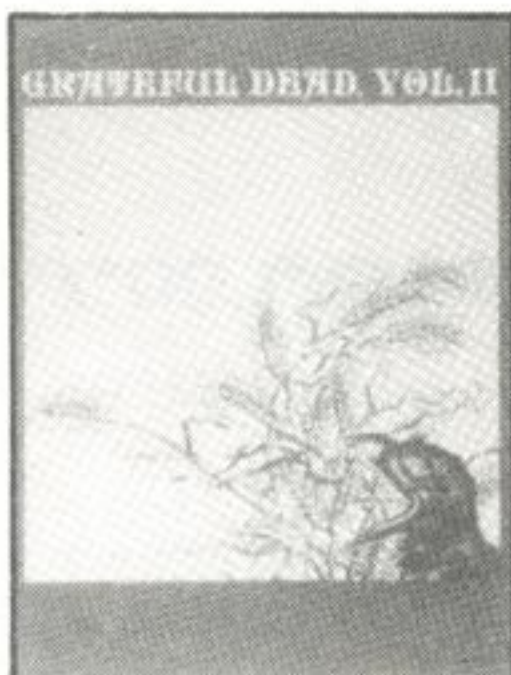
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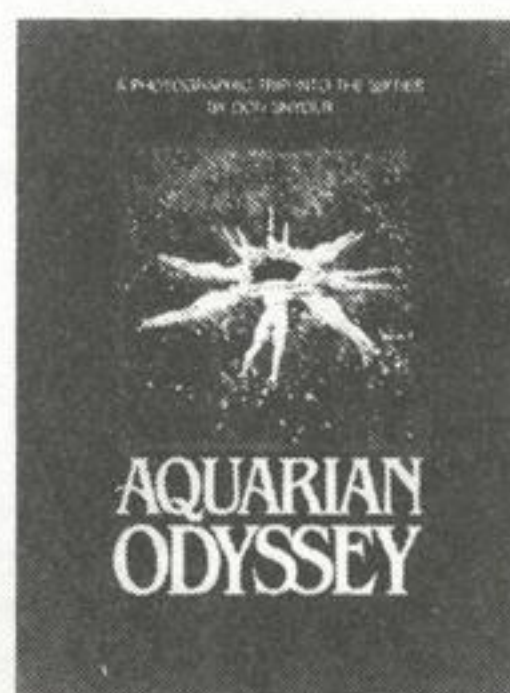
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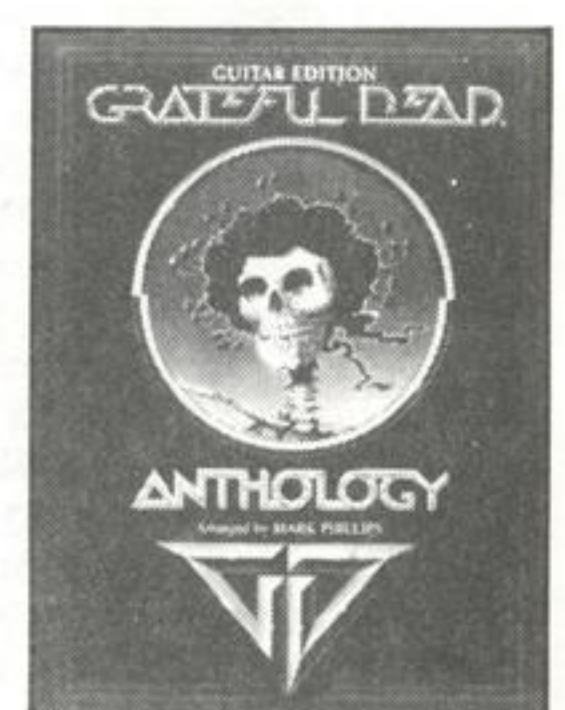
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# THE GRATEFUL DEAD: A LOOK BACK

AN INTERVIEW WITH

# JERRY GARCIA

(April 1, 1976)

by Steve Weitzman

**J**UST think of the possibilities . . . Imagine H.G. Wells' most celebrated vision — the time machine — as accessible as a Hertz Rent-a-Car. Where would you go? And when??

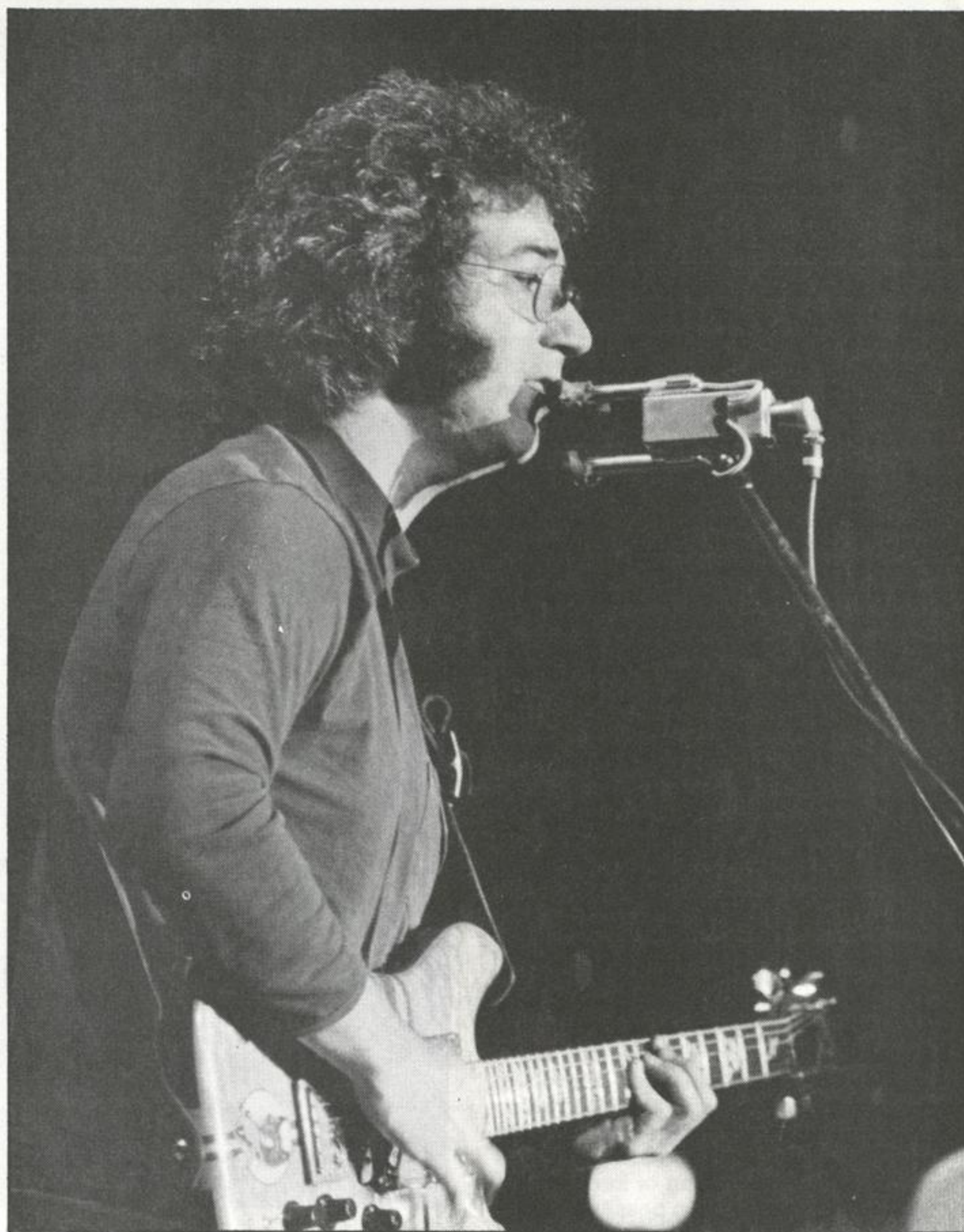
For the millions of rock fans who have seen the Grateful Dead perform live, that decision would be made with very little deliberation. Quicker than you could say "Casey Jones," the controls would be set for the Fillmore West in San Francisco.

The year? 1967, since on any given night at Bill Graham's storied Bay Area auditorium, there was the distinct likelihood of witnessing the hall's three "house bands" — the Grateful Dead, Quicksilver Messenger Service and Jefferson Airplane, all sharing the same bill and presenting their new material to a small but fanatical audience.

As most music fans know, other San Francisco groups who eventually used the same Fillmore stage as their springboard to national prominence include The Doors, Santana, Moby Grape, Country Joe and the Fish and Big Brother and the Holding Company, which featured a transplanted Texas tornado of a blues singer named Janis Joplin. The combined notoriety that each of these acts achieved marked San Francisco as arguable the most fertile spawning ground for rock and roll of any city in the U.S.

Looking back from a 1988 vantage point, those Fillmore performances will never be forgotten by those lucky enough to have witnessed them; the fact that the passage of time has left them behind in another dimension (unfortunately H.G. was a novelist rather than an inventor) makes them seem magical.

But, for the Grateful Dead, it's the other way around. These are the magical times. Twenty-two years after the release of their debut album, the Dead are more popular than ever. Their latest album, *In The Dark*, shocked everyone in the music business (and probably the band themselves) by becoming their largest-selling record ever. A long, strange trip? They couldn't even have imagined how long or strange it would be.



Steve Weitzman

In 1974, I was the music critic for the Philadelphia Bulletin newspaper. Being a regular writer for a major-city daily newspaper at the age of twenty-four was rewarding and gave a certain satisfaction to a young rock fan's life. Getting paid to see and interview bands like the Grateful Dead, was, at times, so much fun, it almost seemed illegal. But, someone had to do it, so . . .

Anyway, that summer of '74, the Grateful Dead were booked for two nights at Philadelphia's Civic Center. My job was to do a preview story in the Sunday Bulletin on the band. Their publicist approved an interview with Bob Weir (Jerry Garcia, I was informed, "wasn't talking to the press"), and provided me with tickets to see a show in Providence, Rhode Island, a couple of weeks before Philadelphia, and off I went.

The interview with Bob Weir before the concert was terrific. Weir, as most people know, is a friendly, witty man and gave me more than I needed for the story.

The show that night, at the Providence Civic Center, was a five hour extravaganza, leaving everyone, band and audience alike, drained and exhausted but in a state of euphoria. A few minutes after the last encore, I noticed Jerry Garcia, wearing a

dark green t-shirt, Wranglers and Acme boots, leaning against a wall backstage, winding down. I went over to say hello and asked him about a new (at the time) song from Mars Hotel they had closed the show with.

Spotting the tape-recorder I was carrying, he said, "I'm not doing interviews this year," in the same tone of voice he might use to order an after-dinner wine. "I hate all my records," he added as an afterthought. "The Grateful Dead don't make good records."

Was he satisfied with the performance they had just given?

"If I was ever satisfied," he added totally serious, "I'd quit playing."

Two years later, in a New York hotel room, on appropriately April Fool's Day, 1976 (he has always appreciated a good joke), Jerry Garcia has agreed to an in-depth interview. Following two years of low Grateful Dead activity (which were filled with rumors of retirement), Garcia is in town with a solo band featuring John Kahn, Ron Tutt and Keith and Donna Godchaux. Being into gadgets, he inspects with interest, a new tape recorder I had just bought, and we begin.



**SW:** I spoke with you briefly backstage at the Providence Civic Center two years ago. You told me, "I'm not doing interviews this year," and then you said, "I hate all my records. The Grateful Dead don't make good records."

**JG:** (laughs) Yeah, that's true.

**SW:** You mean, that's true that you said that or that's true that they don't?

**JG:** Well, both of them are true. But it's a matter of objectivity. It depends on which side of the coin you're on. For example, if I buy somebody's record — a Rolling Stones record or something — what I hear obviously is the finished record, the finished music and the whole thing that's already happened. In other words, with a Grateful Dead record, part of what I'm dealing with is the dissonance between the original version, the original flash as a composer. When a song comes into my head, it comes with a complete sound to it, a complete arrangement, a complete format and a complete *thing* more often than not, which represents my relationship to a personal vision. So, for me, comparing the record to the vision, I always feel that it fails.

**SW:** That doesn't discourage you to the point of not wanting to make records?

**JG:** It *could*. But it doesn't, because there's enough to making records or making music that there are enough other ways to get off. So I'm not that hung up on the relationship to the vision except that it produces sort of a feeling of disappointment. You want it to work a certain way and sometimes it doesn't work as well as you want it to. Like I had a whole long thing I was working on as far as *Blues For Allah* was concerned that was a technical trip and it required a certain amount of developing hardware to go along with the idea, which is often the case with things I get involved with. Often I want to do something that you can only do by developing or interfacing a certain number of existing possibilities.

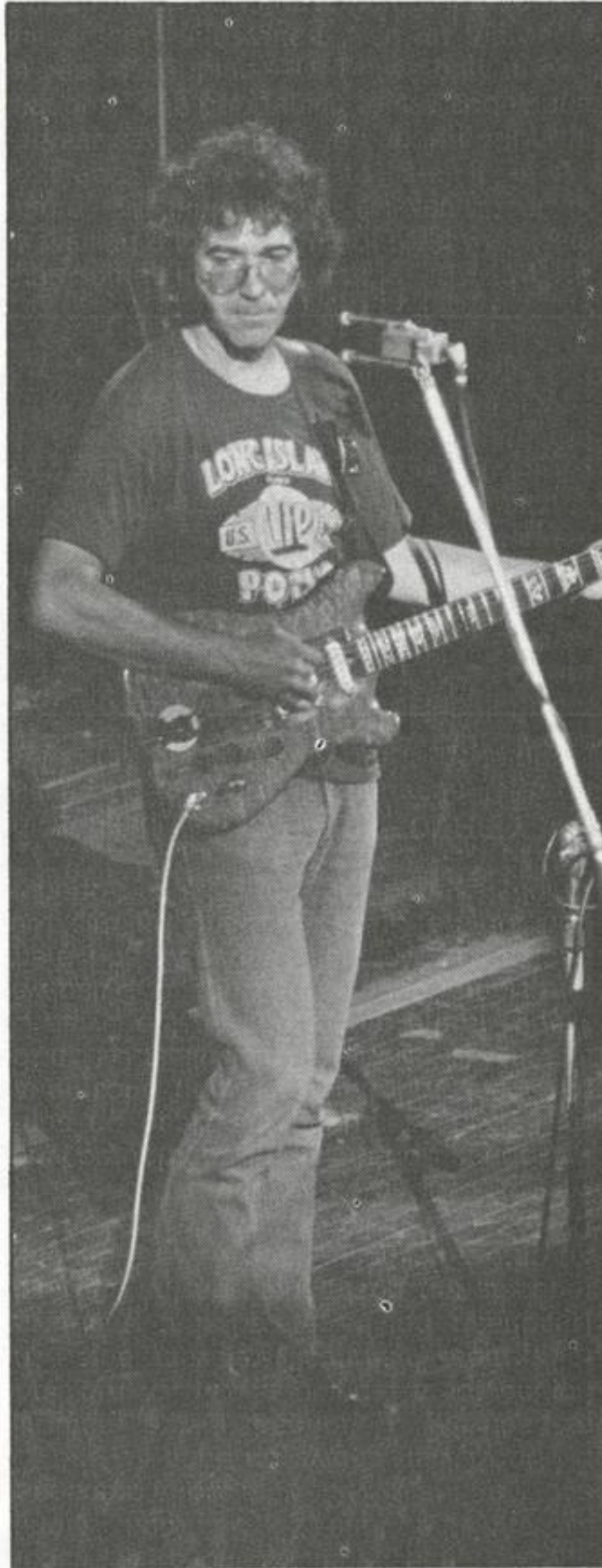
With *Blues For Allah* there was a thing I wanted to do that had to do with an envelope shaper and stuff like that that didn't come together the way I wanted it to. And so, when I listen to it, I think, "Well shit, it isn't quite where I wanted it to be." But in the long run, after, like, however many records — nineteen records or something like that — you feel that at least your percentages are getting closer and you're able to score on other levels. Like on our earlier records, if I listen to them now, they are embarrassing for reasons like they're out of tune.

**SW:** And your recent records are never out of tune.

**JG:** (laughs) Now they're much more together on those levels than they used to be. We're much more able to pull off the technical aspect without having to sacrifice feeling. In terms of *Blues For Allah*, the latest Grateful Dead record I can talk about in this frame, I think that's the first record we've made in years where we really had fun. We laughed a lot and got good and crazy. We had an opportunity to get weirder than we normally get to getting. First of all because we didn't have the pressure of having to go out and tour and travel and thus break the flow.

**SW:** Why didn't you have that pressure?

**JG:** Because we decided not to perform.



Garcia — 1974

Steve Weitzman

**SW:** You didn't need the money?

**JG:** Well, it wasn't the question of needing the money or not. That was . . . well, say we didn't need the money.

**SW:** Most of your money comes from performing, obviously . . .

**JG:** Well, yeah. Sure. That's been our main thing. 'Course, most of our overhead and expenses are also the result of that too. It's a lot easier for us to survive on some levels by not touring just because our expenses aren't so huge. And with me going out and Kingfish going out (with Bob Weir), we were able to pretty much keep ourselves together.

**SW:** Anyway, a couple of years ago you weren't doing interviews. Now you are. Why the switch?

**JG:** I like to do 'em when I feel like I have something new to say. Every couple of years my viewpoint changes, you know what I mean? So I have something to say. I have some substance. Also, at the end of a year of rapping — if I have only one rap (laughs), one good thing to say and I spend a year saying it — pretty soon I'm burned out and I can't stand to listen to it anymore. But the fact that I haven't been out travelling a lot and I'm not road weary also has something to do with it.

**SW:** In our brief conversation two years ago, you said — in response to whether you were satisfied with the show — "If I was ever satisfied, I'd quit playing."

**JG:** Yeah, I think I might, in the sense that part of it is the thing of trying, taking chances.

**SW:** So why now, at this point in time, do you have something to say? Your solo album?

**JG:** The solo album is one thing. I think the movie is the thing (*The Grateful Dead Movie*).

**SW:** Tell me about the movie.

**JG:** When we decided we weren't going to perform anymore, our farewell show, so to speak, was five days at Winterland. It was after we got back from our second trip to Europe — October '74. About a month before the Winterland dates I got the idea that it would be neat to be able to film it, just because I didn't know if we were going to perform again. Or if we were going to perform in that kind of a situation again. And that five nights in a place would at least give us the possibility, numerically anyway, that we would have one or two really good nights. In about two or three weeks the whole production thing came together to make the movie.

At first we thought, let's just make a record of the idea, and I wanted it to look good. I wanted it to be really well filmed but I didn't really know a lot about film when the idea got under way, but when it was time for the show to start, we had about nine camera crews and a lot of good backup people, good lighting people and the whole thing was already on its way to happening. It was chaotic but well organized in spite of the relatively short pre-production time we had. After the five days were over — and during that time I involved myself mostly with the music, I didn't really get into the film part — we had a couple of hundred thousand feet of film in the can. So then it was, what's going to happen with this? Originally, we were thinking in terms of what about a canned concert. Would something like that work? Could we send out a filmed version of ourselves? Then, after getting involved and interested in the movie as a project, I started looking at the footage and the concert stuff and I felt that there was a *movie* there. A movie in a movie sense rather than a movie in a canned concert sense. Then there was the thing of putting all that together and that's what I've been working on the last year and a half, ever since the filming was over, really.

**SW:** So it's coming out not as a concert film.

**JG:** It's coming out as a movie.

**SW:** Is there a plot to the movie?

**JG:** (laughs) No. I mean, it's a movie for Grateful Dead freaks. I think you could enjoy it from a perfectly normal moviegoer standpoint. I think it's a very fine movie, but I don't want to get into waving a flag about it. I want to see what kind of response there is to it first. Now we're in our last series of fine cut stages. And I've tried to structure it in the same sense that Grateful Dead sets are constructed, so that it goes a lot of places. The concert footage is tremendously beautiful.

**SW:** To be shown in the proverbial theater near you?



Chris Cheslin



**JG:** So far we haven't ironed that out, but I think we're gonna try, like we always do, to distribute it ourselves. At least the first flash, so that we'll have some control over the kind of playback system there is in the theaters.

**SW:** I've noticed your concerts don't change as much from show to show as your albums do.

**JG:** That's true. That's because albums get to be a certain time and space and the concert thing is a flow.

**SW:** And you always know what to expect from a Grateful Dead concert.

**JG:** In a way. But we're trying to bust that too. That's one of the reasons we dropped out.

**SW:** Is this it for the Grateful Dead as a touring entity?

**JG:** No. We're gonna start playing again.

**SW:** You have so many members of the Grateful Dead on your solo album (*Reflections*), it could almost be a Grateful Dead album.

**JG:** A lot of the energy from that record is really a continuation of the *Blues For Allah* groove that we got into. We sort of continued the same energy because we were having a lot of fun doing it.

**SW:** One of my favorite things that you've been involved with in the last few years is the *Old And In The Way* bluegrass album you did with Vassar Clements, David Grisman, and Peter Rowan.

**JG:** That was a good band. It was satisfying and fun to be in.

**SW:** Was the reason you only put out the one *Old And In The Way* album and didn't do a whole lot of touring with that band, because of the fact that there's only a certain amount of acceptance bluegrass can get?

**JG:** That and also we ran into a really weird problem in terms of dynamics which was that bluegrass music is like chamber music: it's very quiet. And if the audience got at all enthusiastic during the tune and started clapping or something, it would drown out the band and we couldn't hear each other.

**SW:** What an album though. I didn't know you were such a hot banjo player.

**JG:** (laughs) Oh I was real hot when I was

a kid. Now my reasons for playing banjo and my reasons for liking bluegrass music are completely different from when I started, 'cause then I was really hot.

**SW:** I think that *Old And In The Way* album may be the best bluegrass album ever recorded.

**JG:** Wow. Thank you. I'm happy with it too, but the truth is, we had much better performances than were on that record.

**SW:** That's hard to imagine.

**JG:** Oh yeah. We had performances that were heart-stopping. And *perfect*, you know, but there weren't as many that were recorded that well.

**SW:** That banjo solo you did on "Wild Horses" and Vassar's violin solo on "Midnight Moonlight" . . . Jesus.

**JG:** Well, that was really a thrilling band. And I think that was the nicest that Vassar's played too. When he was playing with *Old And In The Way*, he played the maximum of mind-blowing but beautifully tasty stuff, and the music had enough interesting kinds of new changes and new things happening — Pete's good songs for example — so that Vassar had a chance to blow with a lot of range. More than he does normally. That was neat.

**SW:** The Grateful Dead have been a strange band for my taste, in that, if I like a band a lot — and some of your stuff I've liked an awful lot — I normally like just about everything the band does. But with the Dead, some of the stuff you've done has just gone right by me, while other stuff just blows me away. And it's the same way with your concerts. Say, you're in the middle of a jam. I'll be half asleep for a few minutes, and all of a sudden, you'll do something for five or ten seconds on guitar that will make my hair stand on end.

**JG:** See, I have that kind of reaction to the Grateful Dead myself. The Grateful Dead is not anybody's idea of how a band or music should be. It's a combination of really divergent viewpoints. Everyone in the band is quite different from everyone else. And what happens musically is different from what any one person would do. For me, the band that I have right now, I'm real happy with. I haven't been as happy with

any little performing group since *Old And In The Way* in terms of feeling "this is really harmonious, this is what I want to hear." This band that I have now is very consonant. The Grateful Dead has always had that thing of dissonance. It's not always consonant. Sometimes it's dissonant. Sometimes it's real ugly sounding and just drives you crazy.

**SW:** Do you spend a lot of time in San Francisco?

**JG:** Yeah. I spend most of my time just working. I'm very taken with our scene. It's very interesting.

**SW:** Your records are getting softer. In fact, there's only one uptempo song, "Might As Well," on your new solo album.

**JG:** That's true. That's probably the worst thing about it, the lack of balance of material.

**SW:** You thought it was too quiet?

**JG:** Yeah.

**SW:** When I listened to it, I thought maybe you didn't like to rock and roll as much anymore.

**JG:** No, uh . . . it's not that. All these things have to do with luck. And timing. For example, the way that solo record was recorded, really a lot of material was performed with the intension of using it on the record, but of the takes that I felt were acceptable, they tended to be more of those softer tunes. So I decided to go with those because I felt the feeling of the tracks was better, not because of wanting it to be that way.

**SW:** Your guitar playing has remained fairly constant the last few years. The only real deviation was on this new album on the track "Comes A Time." You used a mild fuzz.

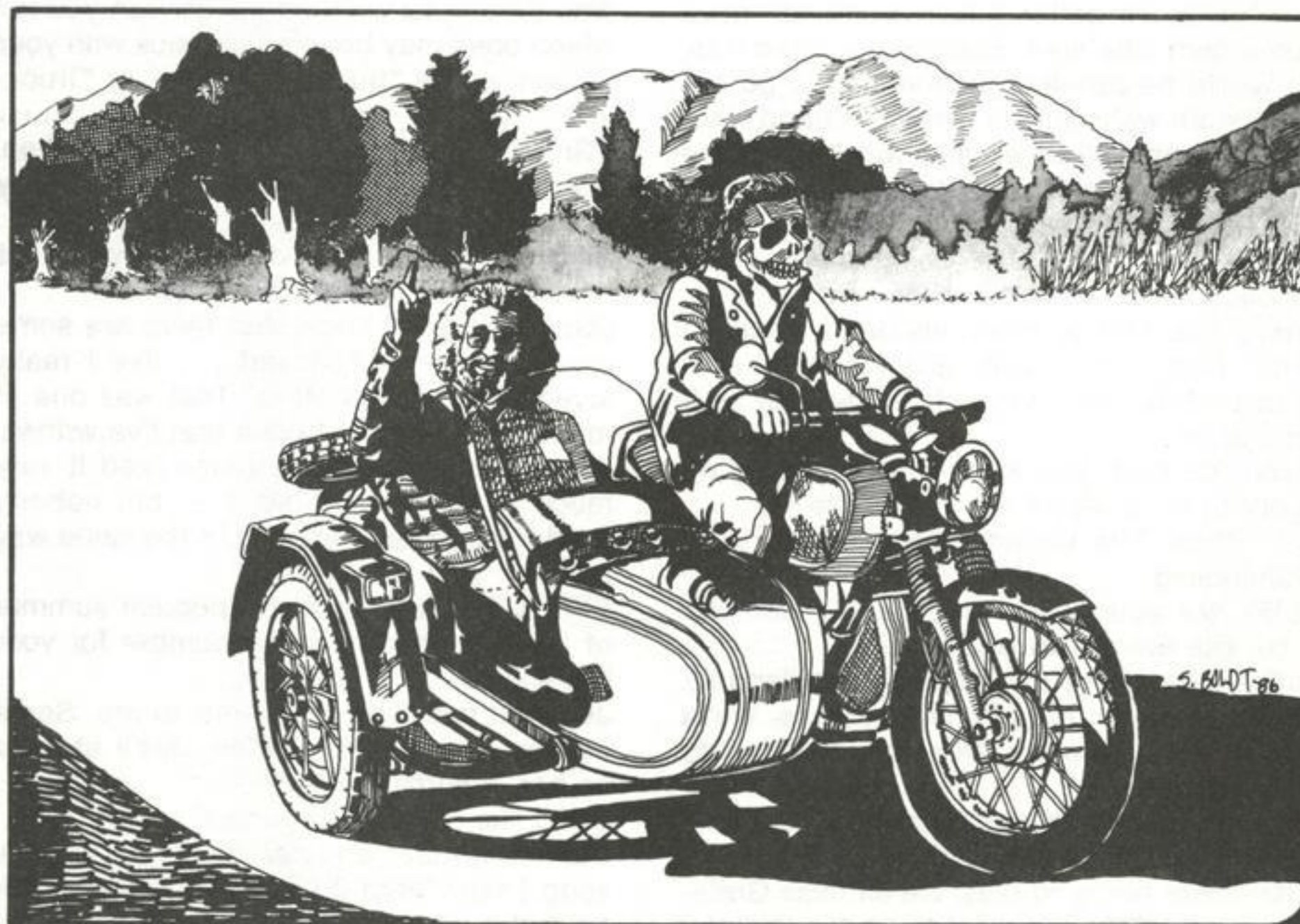
**JG:** I just used a small amplifier.

**SW:** There was some real nice sustain on your playing. It sounded terrific.

**JG:** Yeah. I do those things more on other people's sessions than I do my own. I tend to be real off-handed about my guitar playing on my own records. In fact, on Grateful Dead records too.

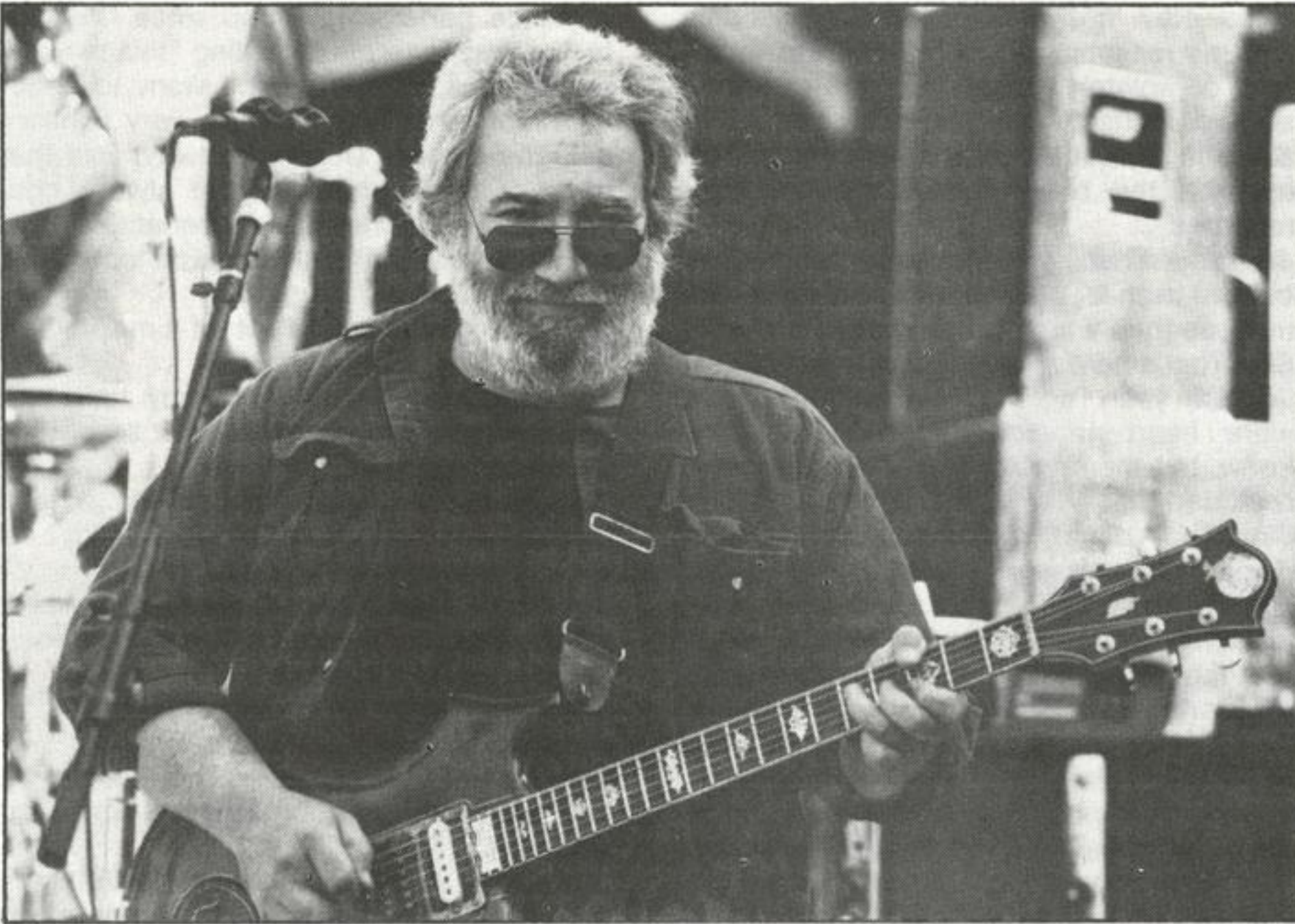
**SW:** What other records are you referring to?

**JG:** Well, when I just go and do sessions



Scott Boldt





Jay Blakesberg

Frost 5/1/88

with somebody more or less anonymous.

**SW:** You don't do sessions that often, do you?

**JG:** Not any more.

**SW:** Who are the last few people you've done sessions for?

**JG:** I did a whole spasm of local ones, like all those Merl Saunders (*Live At Keystone, Fire Up*) records. Tom Fogerty's records. And the Airplane sessions. Stuff like that. I used to do more than I do now.

**SW:** Kingfish and your band are both on similar — and sometimes identical — tours at the moment and sometimes even cross paths, but you never share a bill. Are the two band's identities so different that it would hinder playing together?

**JG:** Well, it's just that neither one of us wants to try to cash in on the Grateful Dead notoriety. And also the people that are in our respective bands have identities of their own to support. So rather than get everybody under the big Grateful Dead umbrella, it's better if everybody can have their own little shot. Because, for example, it would be possible for Kingfish to go out and work without Weir. They're a band without him as well as a band with him. There are those kinds of considerations, because when we start working on Grateful Dead stuff, which we'll start doing pretty soon, those bands will have their own survival problems. Not so much my band, because Ron (Tutt) works with Elvis. John (Kahn) does studio stuff and he's always got stuff going on.

**SW:** Are both you and Kingfish ending up your tours at about the same time?

**JG:** Yeah. The Grateful Dead has to start rehearsing.

**SW:** Are you going to do a big summer tour like everybody else?

**JG:** We're going to approach it differently. We're going to try to do small places. We're going to do theaters. We're not going to do any barns.

**SW:** Why, at this point have the Grateful Dead decided to get back together?

**JG:** We're horny to play. We all miss Grateful Dead music. We want to be the Grateful

Dead some more.

**SW:** What kind of material will you be doing?

**JG:** Probably some old stuff but more new stuff, and I think probably the biggest change will be that we have Mickey back in the band.

**SW:** When you look back on your records — you still probably maintain that you hate all your records . . .

**JG:** I don't listen to 'em. I *can't* (laughs).

**SW:** Are there any that you hate less than the others?

**JG:** Well, I always like the one we're working on, or the one we've just finished. That's the one I feel closest to. But after that, I have to disqualify myself. I can't judge them against anything but an emotional situation that I'm in, in relation to the Grateful Dead. Either they recall to me what was going on at the time we recorded or something else. It's more personal than anything else.

**SW:** When you work on songs, can you tell which ones may become classics with your audience, like "Sugar Magnolia" or "Truck-in'?"

**JG:** Uh . . . not really. I can't. 'Cause often, the ones that get me don't get anybody but me (laughs).

**SW:** Which ones have gotten you that haven't gotten many other people?

**JG:** Well I don't know, but there are some songs that I really loved . . . like I really loved "Row Jimmy Row." That was one of my favorite songs of ones that I've written. I *loved* it. Nobody else really liked it very much — we always did it — but nobody liked it very much, at least in the same way I did.

**SW:** "U.S. Blues" got real popular summer of '74 and became a big number for your live shows . . .

**JG:** Well that kind of figured to me. Some of 'em, you can say, "Well, this'll at least be hot, if nothing else."

**SW:** I like "Scarlet Begonias" a lot.

**JG:** Yeah, that's another song too. That's a song I like. "Ship Of Fools" is a song I like an awful lot. But my relationship to them

changes. Sometimes I really like a song after I've written it and I don't like it at all a year later. And some of them, I'm sort of indifferent to, but we perform it and find they have a real long life. For me to sing a song, I really have to feel some relationship to it. I can't just bullshit about it. Otherwise, it's just empty and it's no fun. There has to be something about it I can relate to. Not even in a literal sense or a sense of content, but more a sense of sympathy with the singer of the song. It's a hard relationship to describe, but some songs have a real long life and you can sing them honestly for a long period of time — years and years — and others last just a while and you don't feel like you can sing them anymore.

**SW:** When you write with Robert Hunter, you write the music and he writes the lyrics?

**JG:** More often than not. But also it's a little freer than that, too. I edit his work an awful lot and, for example, a tune like "U.S. Blues" really will start off with 300 possible verses. Then it's a matter of carving them down to ones that are singable. Other songs are like stories. A lot of times I edit out the *sense* of Hunter's songs.

**SW:** So you're the reason he seems so deranged.

**JG:** Yeah (laughs). I'm an influence in that. And when I edit his stuff, he really treats it with skepticism, but we have a thing of trust between us now so that he usually laughs when I hack out the sense of the song. Dump it. We have a real easy relationship.

**SW:** By the way, you have one of the strangest record company bios I've ever read. It was credited to Hunter.

**JG:** I actually think that bio was written by Willy Legate.

**SW:** Who is he?

**JG:** Willy Legate is this guy who's an old, old friend of me and Hunter's and Phil's and our whole scene, and he's a lot of things. And one of those things he is, is sort of a bible scholar. And he's a madman. We were exposed to him really a lot during a formative period of our intellectual life. And he's still around in our scene.

He's the guy who wrote "There's nothing like a Grateful Dead concert" and he wrote the little blurb inside the Europe '72 album about the bolos and the bozos. We also call on him to do various things. One time we asked the Deadheads to send us their thoughts, just to get some feedback from them. And they sent us lots and lots of letters and we gave 'em all to Willy. And he ended up with, like, a two page condensation of all the letters, with every viewpoint, that was just tremendously amazing to read. It was just so packed with information.

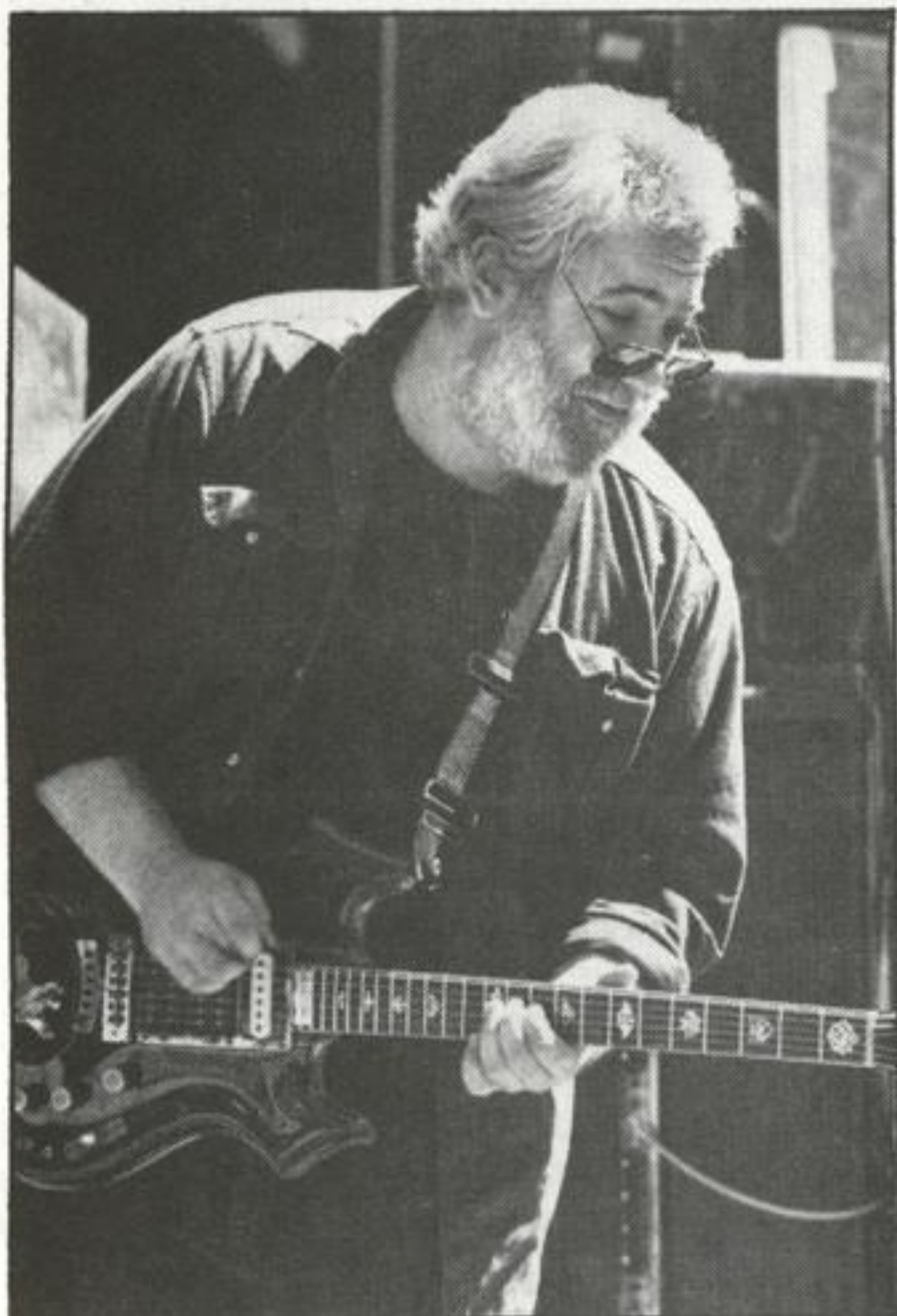
Willy is someone who has a lot of different kinds of gifts. He also even wrote some lyrics to some of our early songs before we started recording, but we've subsequently stopped doing the tunes. But he's another creative head in our scene that operates way back from the public.

**SW:** What kinds of things do you care a lot about these days?

**JG:** (Pauses) I think the thing I'm most into is the survival of the Grateful Dead. I think that's my main trip now.



Jay Blakesberg



Frost 5/1/88

**SW:** Was there ever a point when you didn't care a whole lot about that?

**JG:** Yeah, always.

**SW:** So this is pretty new?

**JG:** Yeah, pretty new.

**SW:** How long has this been going on?

**JG:** I would say about a year.

**SW:** Why is that?

**JG:** Well, I feel like I've had both trips, in a sense that I've been in the Grateful Dead for ten or twelve years and I've also been out of it, in the sense of going out in the world and travelling and doing things just under my own hook. And really, I'm not that taken with my own ideas. I don't really have that much to say and I'm more interested in being involved in something that's larger than me. And I really can't talk to anybody else either (laughs). So, sometime in the last year, I decided, yeah, that's it, that's definitely the farthest out thing I've ever been involved in, and it's the thing that makes me feel best. And it seems to have the most ability to sort of neutrally put something good into the mainstream. It's also fascinating in the sense of the progression. The year to year changes are fascinating.

I would say that's the thing I'm most concerned about now. Everything else has gotten to be so weird. And I've never been that attracted to the flow politically.

**SW:** Never?

**JG:** No. It just isn't interesting to me.

**SW:** Do you vote?

**JG:** No. Vote for *what*? Even looking for decently believable input from that world is a scene. So I haven't developed that much interest in the motions of the rest of the world. I'm mainly interested in improving the relationship between the band and the audience, and I'm into being onstage and playing.

**SW:** How about causes, like the legalization of marijuana, that kind of stuff?

**JG:** It's all passing stuff. I don't know. I don't have anything to say about moral things. Or legal things. I think there's a lot of confusion on those levels. Basically, my framework politically or anything like that is, I'm into a completely free, wide open, total anarchy space. That's what I want (laughs). Obviously I'm not going to be able to sell that to anybody (more laughter). Nobody's going to dig that.

**SW:** You can't even give that away . . .

**JG:** Exactly. So I don't even bother. If I have a flag to wave, it's a non-flag. But as a life problem, the Grateful Dead is an anarchy. That's what it is. It doesn't have any . . . stuff. It doesn't have any goals. It doesn't have any plans. It doesn't have any leaders. Or real organization. And it works. It even works in the straight world. It doesn't work *too good*. It doesn't work like General Motors does, but it works OK. And it's more fun.

**SW:** I'm curious to see what effect your new-found affection for the Grateful Dead is going to have on your music.

**JG:** It'll be interesting. See, I've always been real ambivalent about it. It's like one of those things that, I've always wanted to work out, but I never wanted to try and make it do that. And, in fact, everyone in the Grateful Dead has always had that basic attitude. So we'll see what happens. ■

(Steve Weitzman is a freelance music critic who has written for Rolling Stone, Musician, Billboard and others.)

# HENRY KAISER

THOSE WHO KNOW HISTORY ARE DOOMED TO REPEAT IT

## Make Mine a Double Dose:

Are you ready for the psychedelic record of the year?

*Those Who Know History*...will be of particular interest to Deadheads. It opens with the first-ever recorded version of "Mason's Children," a GD original that was in the group's live repertoire for a few months in early 1970.

This version opens with a sonic wash from Kaiser's axe and then bounces into the song, with unison vocals by Deadhead Hour host David Gans, Hilary Hanes and Cary Sheldon. Gans also has a fine guitar solo on the tune, but it's Henry's crazed playing after the final verse that really makes the track.

The remaining songs on side one are a pretty strange lot:

"The Man Who Shot Liberty Valance"; a totally twisted "Ode to Billy Joe," which really captures that song's sense of dread and foreboding; and "Fishing Hole," better known as the theme from *The Andy Griffith Show*, with lyrics to boot.

It's side two that will blow minds. Kaiser got together with a group of top New York players - guitarist Glenn Phillips, drummer Joey Baron, bassist Kermit Driscoll and cellist Hank Roberts (of the Bill Frisell band) -- to record a new interpretation of "Dark Star," and it's truly amazing. While definitely retaining the spirit and some of the melodic figures from the Dead's '68-'70 versions, this "Dark Star" also goes a few places the Dead probably never imagined. The blend of the cello with electric guitars is what gives this version its distinctive character, though Kaiser's typically unrestrained guitar pyrotechnics are also astounding. There's a musical passage that quotes from "The Other One" and also some very odd little tinklings of noise that are overtly humorous.

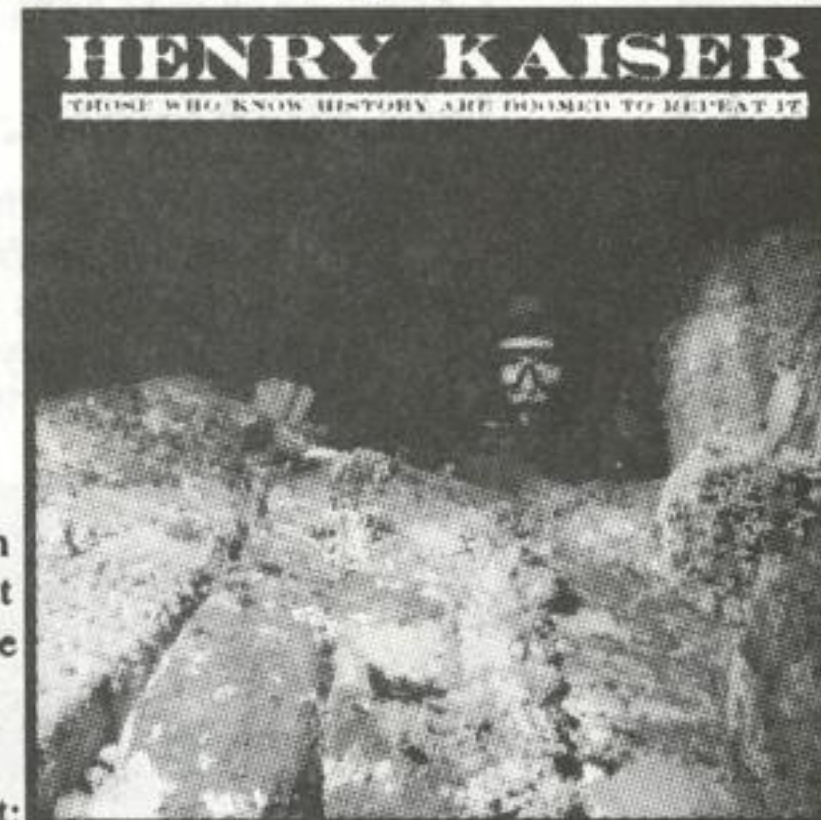
Robert Hunter himself recites a starburst of space verse he wrote for the single version the Dead recorded in '68.

More than just a Dead cover band playing "Dark Star" (it's not a Dead band, after all), these players have gone deep inside themselves and the structure of the song to uncover something new from the tune; and therein lies its integrity. -The Golden Road/Spring

*Those Who Know History Are Doomed To Repeat It* SST 198 (LP/CA \$7.50; CD \$15.00)

1988

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HENRY KAISER

THOSE WHO KNOW HISTORY ARE DOOMED TO REPEAT IT

SST



# Skeletons From The Closet

## The 1988 Grateful Dead Discography

by Pete Prown

**A**S most would probably agree, compiling a discography for the Grateful Dead—one of the most-recorded bands in rock 'n' roll history—is a veritable fool's errand. Aside from their twenty-three year span of album releases, singles, promotional and fan club records, EPs, guest appearances, and now CDs, the Grateful Dead's music has been preserved on virtually thousands of bootleg tapes and albums by their loyal masses of followers around the globe. Therefore, compiling a truly complete discography for the Dead is, in a word, impossible.

However, it is within human means to put together a listing of the Grateful Dead's official record releases since their inception and that is what's presented here. In the following discographies, Dead followers will be able to find the group's major album releases as well as a slew of obscure sets, guest appearances, fan club samplers, and much more. As well, individual record compilations have been made for each member of the Grateful Dead, including their solo and band releases and their numerous appearances on albums by other artists. Live recordings are also marked.

*The 1988 Grateful Dead Discography* is broken down into three sections for albums, singles/EPs, and CDs. Within these three sections is perhaps one of the largest listings of official Grateful Dead recordings ever compiled, though with the group's prolific recording history, one dare not deem it a totally complete one. Suffice it to say, it should satisfy even the most rigorous Dead record collector. Readers are encouraged to send in any additions or corrections to the record listings that they might find.

**KEY:** ● = LIVE RECORDING OR CONTAINS LIVE MATERIAL

n/a = DATE NOT AVAILABLE

### PART I. The Albums

#### THE GRATEFUL DEAD

**The Grateful Dead** [on Warner Brothers except where noted], *The Grateful Dead* (1967), *Anthem of the Sun* (1968), *Aoxomoxoa* (1969), *Live Dead* (1970●), *Workingman's Dead* (1971), *Vintage Dead* (Sunflower, 1970●), *American Beauty* (1970), *Historic Dead* (Sunflower, 1971●), *The Grateful Dead* (1971●), *Europe '72* (1972●),

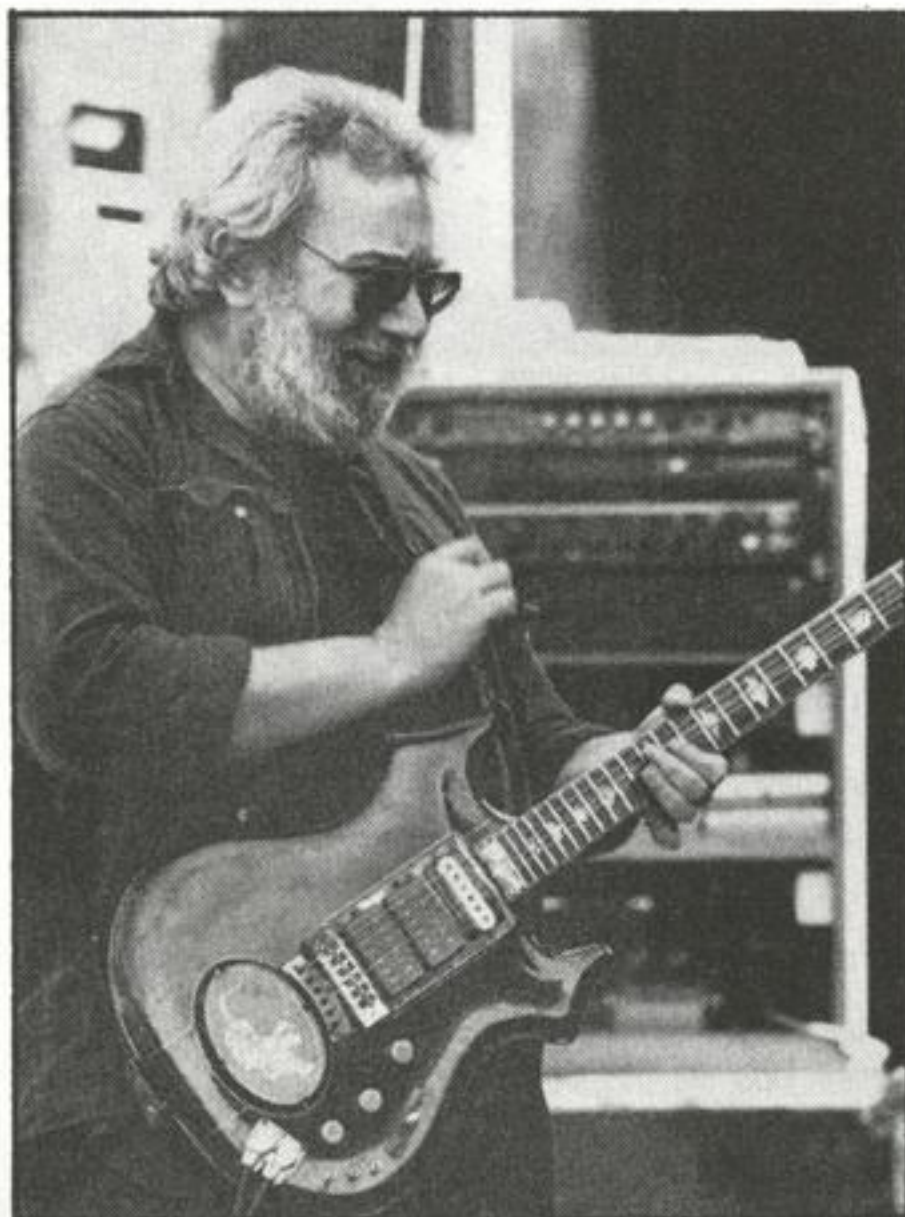
*Bear's Choice: History Of The Grateful Dead, Vol. 1* (1973●), *Wake Of The Flood* (Grateful Dead, 1973), *The Best Of/Skeletons From The Closet* (1974●), *Grateful Dead From The Mars Hotel* (Grateful Dead, 1974), *Blues For Allah* (Grateful Dead, 1975), *Steal Your Face* (Grateful Dead, 1976●), *Terrapin Station* (Arista, 1977), *What A Long Strange Trip It's Been* (1977), *Shakedown Street* (Arista, 1978), *Go To Heaven* (Arista, 1980), *Reckoning* (Arista, 1981●), *Dead Set* (Arista, 1981●), *For The Faithful* (Pair, 1984●), *In The Dark* (Arista, 1987).

**ALBUMS FEATURING THE GRATEFUL DEAD: Music From The Motion Picture Soundtrack, *Zabriskie Point*** (MGM, 1970). **Various Artists, *Glaston Fayre*** (Revelations, 1970●). **Various Artists, *Armed Forces Radio Show*** (AFRTS, 1972●). **Various Artists, *The Last Days Of The Fillmore*** (Fillmore, 1972●). **Various Artists, *Pop History 13*** (Polydor, n/a), *Pop History 23* (Polydor, n/a). **Various Artists, *The 1969 Warner Reprise Record Set*** (Warner Brothers, 1969), *The Big Ball* (Warner Brothers, c. 1972), *Looney Tunes* (Warner Brothers, c. 1972), *Merrie Melodies* (Warner Brothers, c. 1972).

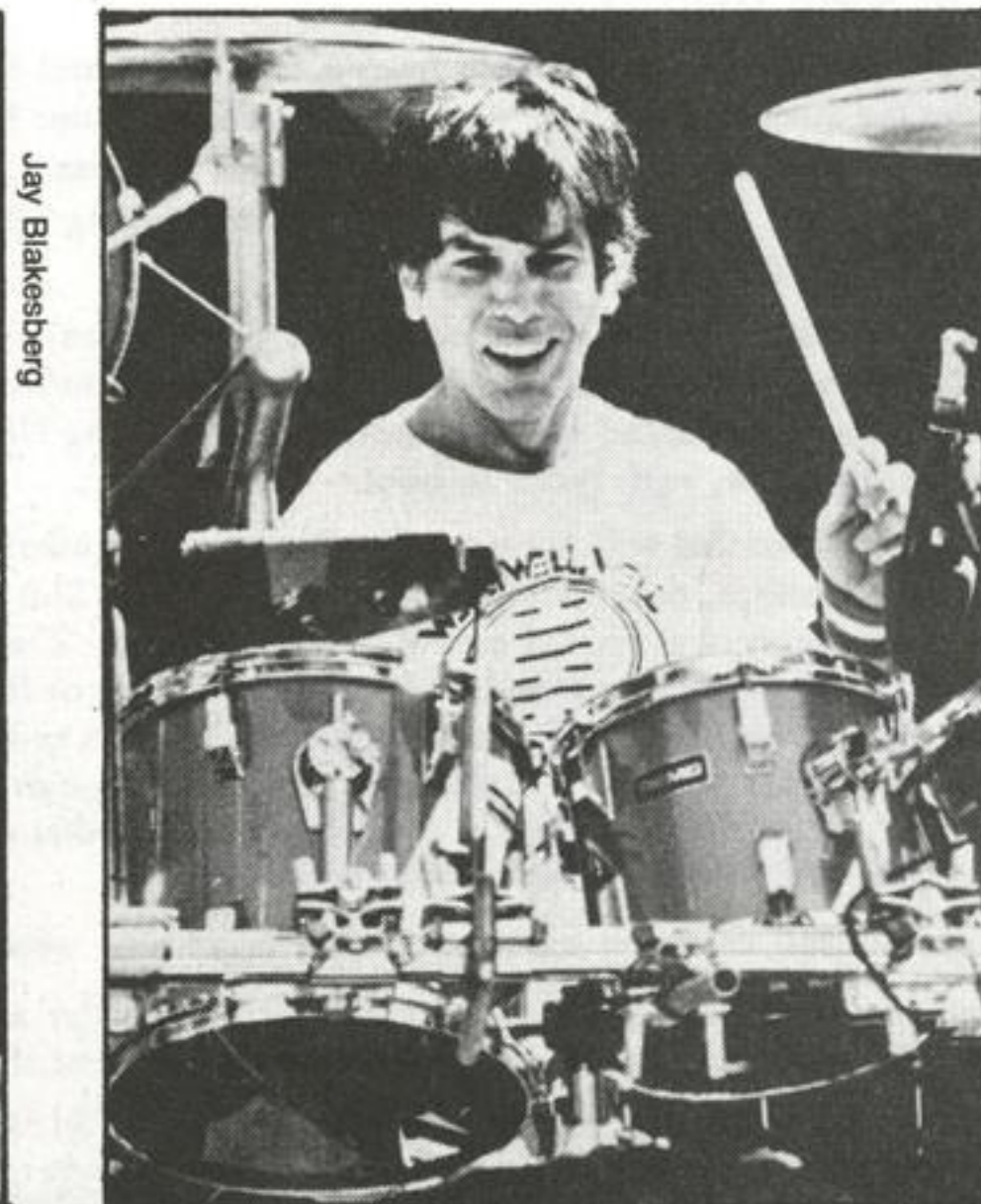
**PROMOTIONAL FAN CLUB AND RADIO ALBUMS FEATURING THE GRATEFUL DEAD: *For Dead Heads*** (United Artists, 1975), *Grateful Dead Sampler* (Arista, 1977), *King Biscuit Flower Hour* (King Biscuit, 1980●), *Earth News Radio Special* (Earth News Radio, 1980), *Off The Record With Mary Turner* (1981), *Rock And Roll Valentine* (Westwood One, 1981●), *Source Special* (NBC Source, 1981), *RSMP Guest DJ's* (1982), *What Keeps The Dead Alive?* (Westwood One, 1985), *Series 17 and 19* (Jim Ladd Interview Series, n/a), *The Anniversary Album* (Warner Brothers, n/a).

#### JERRY GARCIA (LEAD GUITAR, VOCALS)

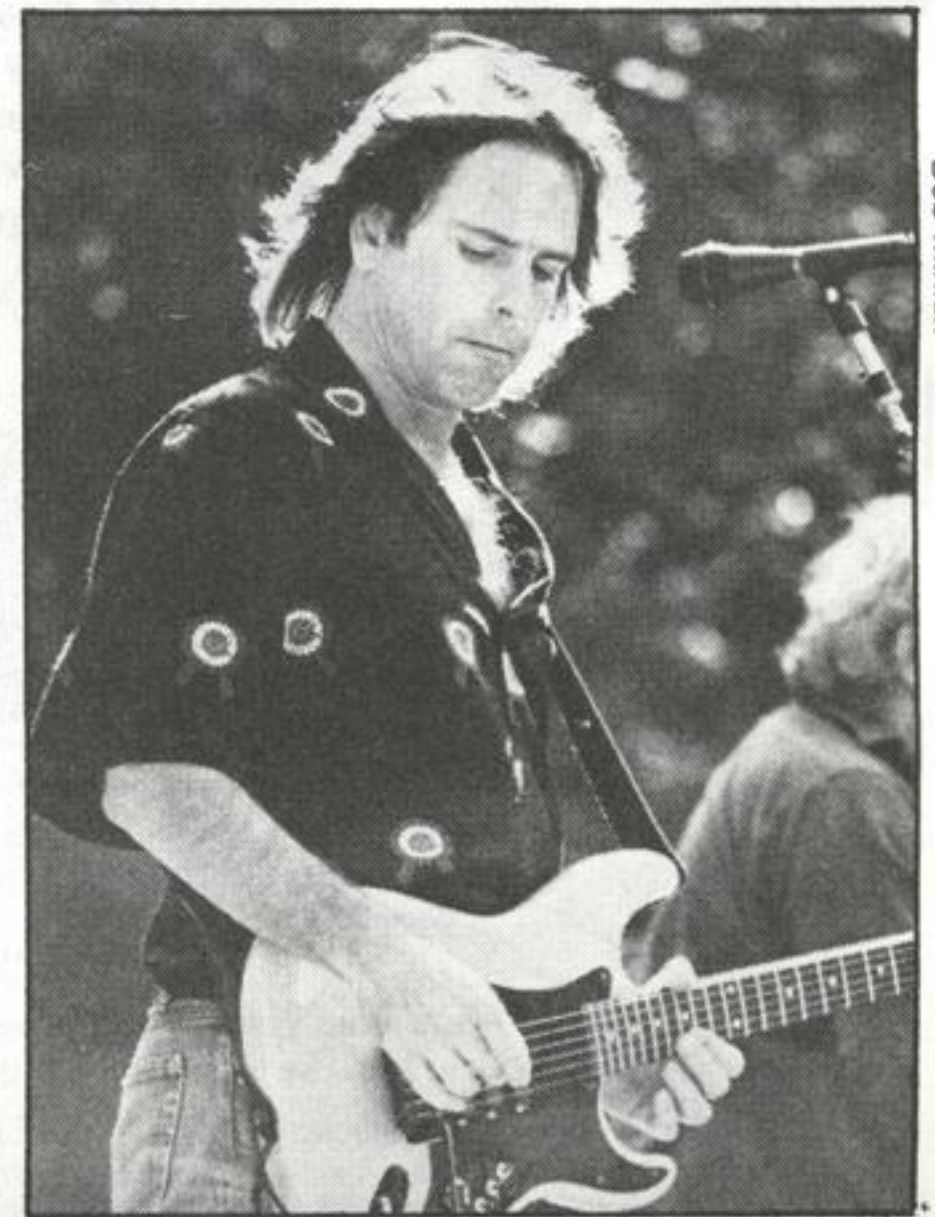
**Jerry Garcia** [on Artista except where noted], *Garcia* (Warner Brother, 1972), *Garcia* (Warner Brothers, 1972), *Garcia* [a.k.a. "Compliments Of Garcia"] (Round, 1974), *Reflections* (Round, 1976), *Run For The Roses* (1982). **Howard Wales and Jerry Garcia, *Hooteroll?*** (Douglas, 1971) [reissued Ryko 6/88]. **Merl Saunders and Jerry Garcia** [on Fantasy], *Heavy Turbulence* (1972), *Fire Up* (1973), *Live At Keystone* (1973●), *Vol. II* (1988●), *Encores* (1988●). **Old And In The Way, *Old And In The Way*** (Round, 1975●). **Jerry Garcia Band, *Cats Under The Stars*** (1978).



Jerry



Mickey



Bobby

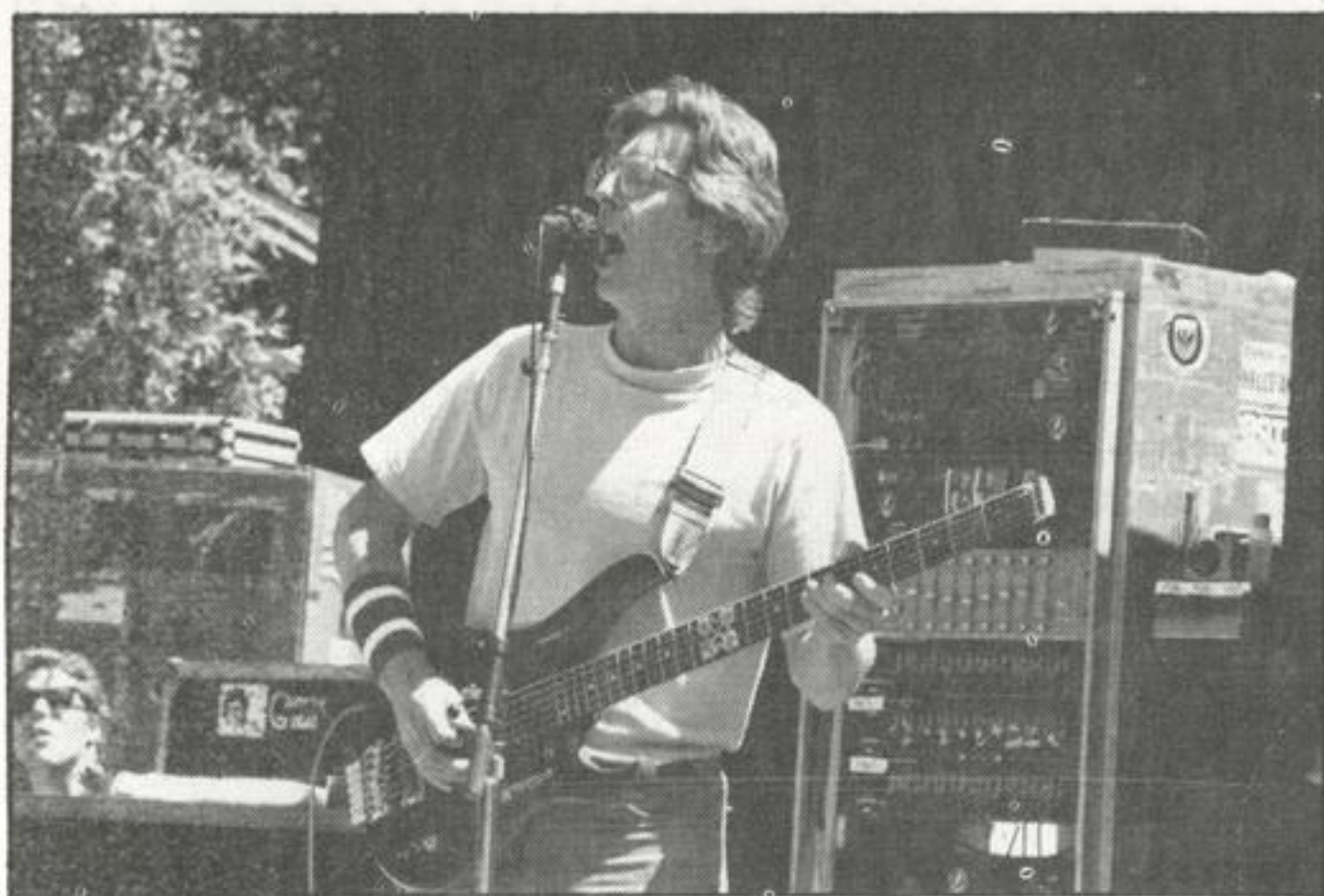
Jay Blakesberg

Bob Minkin

Bob Minkin



Jay Blakesberg



Phil

ALBUMS FEATURING JERRY GARCIA: **Jefferson Airplane** [on RCA except where noted], *Surrealistic Pillow* (1967), *Volunteers* (1969), *The Worst Of Jefferson Airplane* (1970), *Early Flight* (Grunt, 1974). **Crosby, Stills, Nash, and Young**, *Deja Vu* (Atlantic, 1970). **Paul Kantner/Jefferson Starship**, *Blows Against The Empire* (RCA, 1970). **It's A Beautiful Day**, *Marrying Maiden* (Columbia, 1970). **David Crosby**, *If Only I Could Remember My Name* (Atlantic, 1971). **Papa John Creach**, *Papa John Creach* (Grunt, 1971). **James And The Good Brothers**, *James And The Good Brothers* (Columbia, 1971). **Lamb**, *Cross Between* (Warner Brothers, 1971). **Paul Kantner and Grace Slick**, *Sunfighter* (Grunt, 1971). **Brewer And Shipley**, *Tarkio* (Kama Sutra, 1971). **Mickey Hart**, *Rolling Thunder* (Warner, 1972). **Tom Fogerty** [on Fantasy], *Tom Fogerty* (1972), *Excalibur* (1973). **Bob Weir**, *Ace* (Warner Brothers, 1972). **New Riders Of The Purple Sage** [on Columbia], *The New Riders Of The Purple Sage* (1971), *Powerglide* (1972), *Home, Home On The Road* (1974), *Oh, What A Mighty Time* (1975), *Before Time Began* (Relix, 1986), *Vintage NRPS* (Relix, 1987). **David Bromberg** [on Columbia], *Demon In Disguise* (1972), *Wanted Dead Or Alive* (1974). **Various Artists**, *The Whole Burbank Catalog* (Warner Brothers, 1972). **David Crosby and Graham Nash**, *David Crosby & Graham Nash* (Atlantic, 1972). **Paul Kantner, Grace Slick, and David Freiberg**, *Baron Von Tollbooth & The Chrome Nun* (Grunt, 1973). **Art Garfunkel**, *Angel Clare* (Columbia, 1973). **Link Wray**, *Be What You Want* (Polydor, 1973). **David Rea And Slewfoot**, *Slewfoot* (CBS/Windfall, 1973). **Brent Mydland**, *Silver* (Arista, 1975). **Robert Hunter**, *Tiger Rose* (Round, 1975), *Promontory Rider: A Retrospective Collection* (1982), *Liberty* (Relix, 1987). **The Good Old Boys**, *Pistol-Packin' Mama* [production only] (Round, 1976). **Peter Rowan**, *Texican Badman* (Appaloosa, 1980). **Chris and Lorin Rowan**, *Livin' The Life* (Appaloosa, 1980). **Matt Kelly**, *A Wing And A Prayer* (Relix, 1986). **Ornette Coleman**, *Virgin Beauty* (Portrait/Epic).

### BOB WEIR (RHYTHM GUITAR, VOCALS)

**Bob Weir**, *Ace* (Warner Brothers, 1972) [reissued (Grateful Dead, 1987), only 5,000 copies made], *Heaven Help The Fool* (Arista, 1978). **Kingfish**, *Kingfish* (Round, 1976), *Live 'N' Kickin'* (Jet, 1977). **Bobby & The Midnites**, *Bobby & The Midnites* (Arista, 1981), *Where The Beat Meets The Street* (Columbia, 1984).

ALBUMS FEATURING BOB WEIR: **Mickey Hart**, *Rolling Thunder* (Warner Brothers, 1972). **Various Artists**, *Slewfoot* (CBS/Windfall, 1973). **Matt Kelly**, *A Wing And A Prayer* (Relix, 1986), *Kingfish* (Relix, 1985).

### PHIL LESH (BASS)

**Seastones**, *Seastones* (Round, 1975).

ALBUMS FEATURING PHIL LESH: **David Crosby**, *If Only I Could Remember My Name* (Atlantic, 1971). **David Crosby and Graham Nash**, *David Crosby & Graham Nash* (Atlantic, 1972). **Bob Weir**,

*Ace* (Warner Brothers, 1972). **David Bromberg** [on Columbia], *Demon In Disguise* (1972), *Wanted Dead Or Alive* (1974). **Fan Club Sampler**, *Sampler For Dead Heads* [Robert Hunter/Phil Lesh & Ned Lagin] (Round 1975). **Original Motion Picture Soundtrack**, *Apocalypse Now* (Elektra, 1979). **New Riders**, *Before Time Began* (Relix, 1986).

### MICKEY HART (DRUMS)

**Mickey Hart**, *Rolling Thunder* (Warner Brothers, 1972) [reissued Relix, 1987]. **Diga Rhythm Band**, *Diga* (Round, 1976). **Rhythm Devils**, *Play River Music* (Passport, 1980). **Mickey Hart, Airtio, & Flora Purim**, *Dafos* (Reference Recordings, 1983), **Henry Wolff, Nancy Hennings, and Mickey Hart**, *Yamantaka* (Pacific Arts/Celestial Harmonies, 1983).

ALBUMS FEATURING MICKEY HART: **New Riders Of The Purple Sage**, *New Riders Of The Purple Sage* (Columbia, 1971). **David Crosby**, *If Only I Could Remember My Name* (Atlantic, 1971). **Various Artists**, *Display Case Nine* (Warner, 1972). **Paul Kantner, Grace Slick, and David Freiberg**, *Baron Von Tollbooth & The Chrome Nun* (Grunt, 1973). **Norton Buffalo**, *Loving In The Valley Of The Moon* (Capitol, 1977). **Original Motion Picture Soundtrack**, *Apocalypse Now* (Elektra, 1979). **Robert Hunter**, *Tiger Rose* (Round, 1975), *Promontory Rider: A Retrospective Collection* (1982). **New Riders**, *Before Time Began* (Relix, 1986). **Kitaro**, *The Light Of The Spirit* (Geffen, 1987). **Olatunji**, *Beat Of My Drum*.

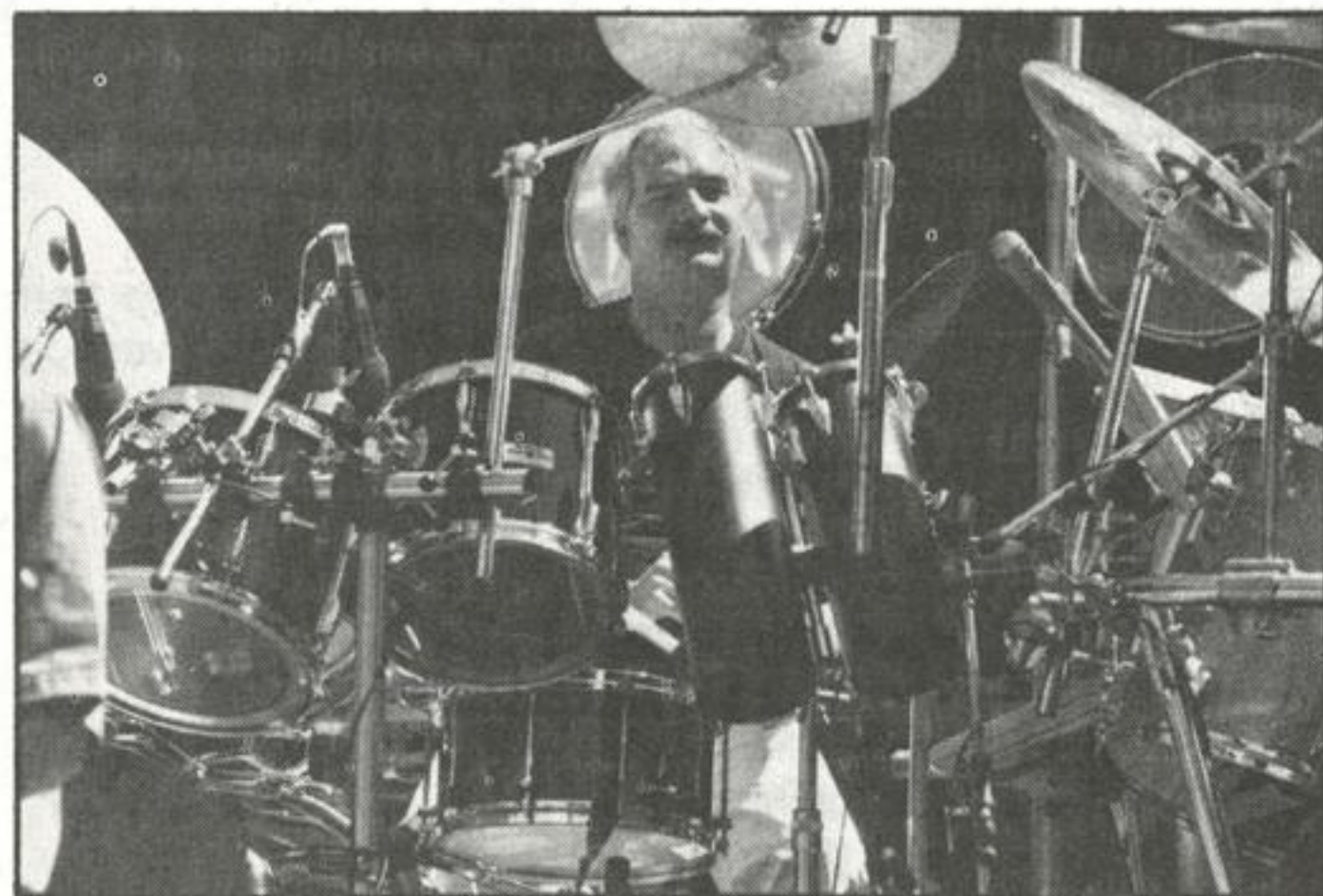
### BILL KREUTZMANN (DRUMS)

ALBUMS FEATURING BILL KREUTZMANN: **David Crosby**, *If Only I Could Remember My Name* (Atlantic, 1971). **David Crosby and Graham Nash**, *David Crosby & Graham Nash* (Atlantic, 1972). **Bob Weir**, *Ace* (Warner Brothers, 1972). **David Bromberg** [on Columbia], *Demon In Disguise* (1972), *Wanted Dead Or Alive* (1974). **New Riders Of The Purple Sage**, *Powerglide* (Columbia, 1972). **Original Motion Picture Soundtrack**, *Apocalypse Now* (Elektra, 1979). **Peter Rowan**, *Texican Badman* (Appaloosa, 1980). **Chris & Lorin Rowan**, *Livin' The Life* (Appaloosa, 1980). **Matt Kelly**, *A Wing And A Prayer* (Relix, 1986).

### KEITH & DONNA GODCHAUX (PIANO/VOCALS)

**Keith and Donna Godchaux**, *Keith And Donna* (Round, 1975). **The Heart Of Gold Band**, *Playing In The Heart Of Gold Band* (Whirled, 1985), *The Heart Of Gold Band* (Relix, 1986).

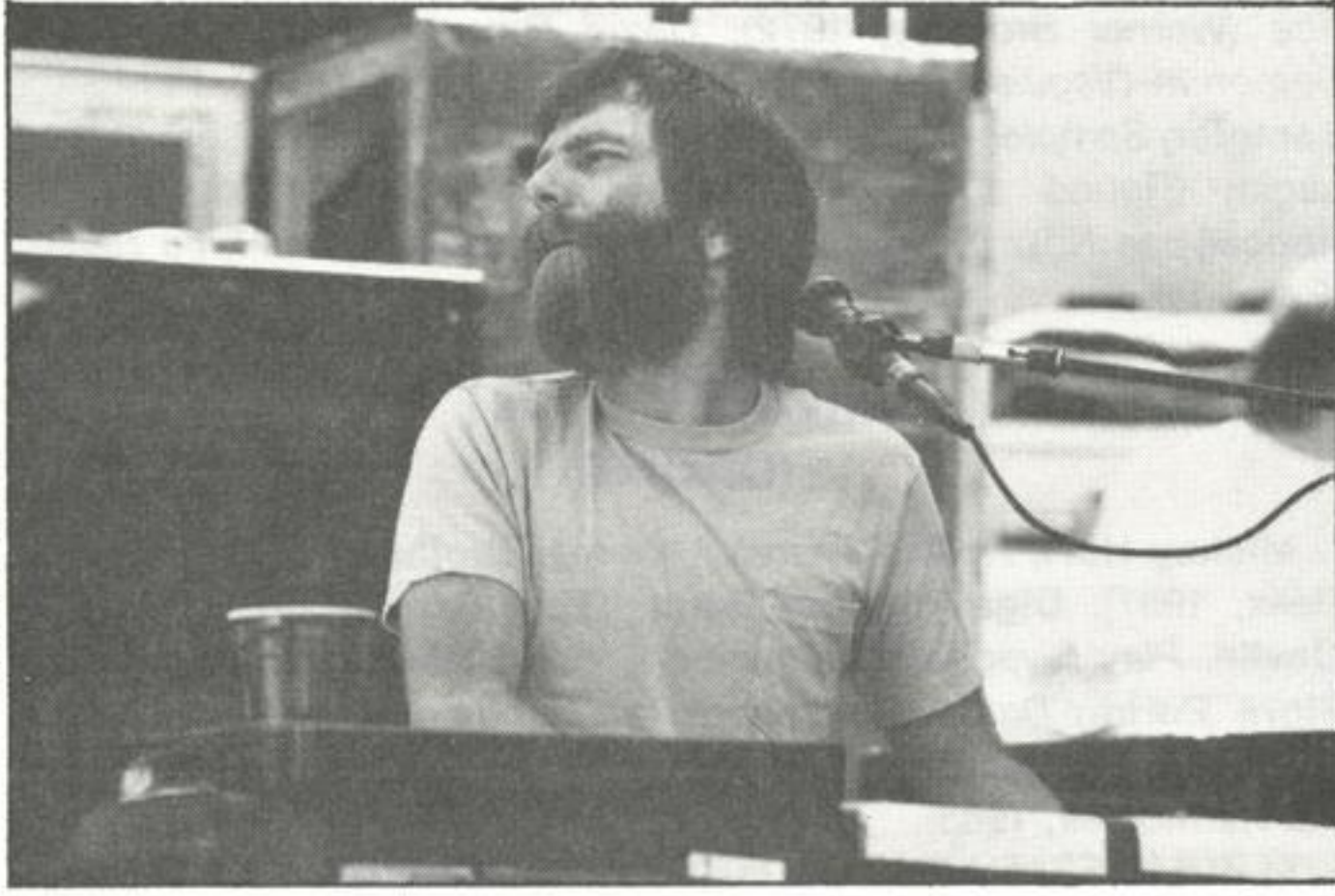
ALBUMS FEATURING KEITH AND/OR DONNA GODCHAUX: **David Bromberg**, *Demon In Disguise* (Columbia, 1972). **Bob Weir**, *Ace* (Warner Brothers, 1972). **New Riders Of The Purple Sage**, *Gypsy Cowboy* (Columbia, 1972), *Adventures Of Panama Red*



Billy

Jay Blakesberg





Jay Blakesberg

Brent

(1973). **David Rea And Slewfoot**, *Slewfoot* (CBS/Windfall, 1973). **Fan Club Sampler**, *Sampler For Dead Heads* [Old & In The Way/Keith & Donna Godchaux] (Round, 1975). **Robert Hunter**, *Tiger Rose* (Round, 1975), *Promontory Rider: A Retrospective Collection* (1982). **Matt Kelly**, *A Wing And A Prayer* (Relix, 1986), *Zero* (Relix, 1988).

### BRENT MYDLAND (KEYBOARDS)

**Brent Mydland**, *Silver* (Arista, 1975).

ALBUMS FEATURING BRENT MYDLAND: **Eric Andersen**, *Sweet Surprise* (Arista, 1976). **Matt Kelly**, *A Wing And A Prayer* (Relix, 1986).

### ROBERT HUNTER (LYRICS)

**Robert Hunter** [on Relix except where noted], *Tales Of The Great Rum Runners* (Round, 1974), *Tiger Rose* (Round, 1975), *Jack O'Roses* (1980; U.K. import on Darkstar, 1981), *Jack O'Roses* (Relix, 1981), *Promontory Rider: A Retrospective Collection* (1982), *Amagamalin Street* (1984), *Live '85* (1985), *Flight Of The Marie Helena* (1985), *Rock Columbia* (1986), *Liberty* (1987).

ALBUMS FEATURING ROBERT HUNTER: **Fan Club Samplers**, *Sampler For Dead Heads* [Hunters/Garcia] (Round, 1974), *Sampler For Dead Heads* [Robert Hunter/Phil Lesh & Ned Lakin] (Round, 1975).

### TOM CONSTANTEN (KEYBOARDS)

ALBUMS FEATURING TOM CONSTANTEN: **Touchstone**, *Tarot* (United Artists, 1972).

## PART II. The Singles/EPs

### THE GRATEFUL DEAD

[on Warner Brothers except where noted; most singles from 1974-78 were also released in a white label promo version]

"THE EMERGENCY CREW" [Warlocks demo] (Autumn, 1965).  
 "STEALIN' "/>"DON'T EASE ME IN" (Scorpio, 1966).  
 "THE GOLDEN ROAD (TO UNLIMITED DEVOTION)"/  
 "CREAM PUFF WAR" (1967).  
 "DARK STAR"/"BORN CROSS-EYED" (1968).  
 "DUPREE'S DIAMOND BLUES"/"COSMIC CHARLIE" (1969).  
 "UNCLE JOHN'S BAND"/"NEW SPEEDWAY BOOGIE" (1970).  
 "AMERICAN BEAUTY" [promo EP] (1970).  
 "TRUCKIN' "/>"RIPPLE" (1970).  
 "JOHNNY B. GOODE"/"JOHNNY B. GOODE" (1972).

"JOHNNY B. GOODE"/"SO FINE"

[B side by Elvin Bishop Group] (1972).

"EUROPE '72" [promo EP] (1972).

"ONE MORE SATURDAY NIGHT" [U. K. import] (1972).

"SUGAR MAGNOLIA"/"MR. CHARLIE" (1973).

"LET ME SING YOUR BLUES AWAY"/

"HERE COMES SUNSHINE" (Grateful Dead, 1973).

"EYES OF THE WORLD"/"WEATHER REPORT, PT. 1"  
 (Grateful Dead, 1974).

"U. S. BLUES"/"LOOSE LUCY" (Grateful Dead, 1974).

"U. S. BLUES"/"U.S. BLUES" (Grateful Dead, 1974).

"THE MUSIC NEVER STOPPED"/

"HELP ON THE WAY" (Grateful Dead, 1976).

"FRANKLIN'S TOWER"/"HELP ON THE WAY" (Grateful Dead, 1975).

"DANCIN' IN THE STREETS"/"TERRAPIN STATION" (Arista, 1977).

"PASSENGER"/"TERRAPIN STATION" (Arista, 1977).

"DARK STAR"/"BORN CROSS EYED" (Dark Star, 1977)

[promo only].

"GOOD LOVIN' "/>"STAGGER LEE" (Arista, 1978).

"SHAKEDOWN STREET"/"FRANCE" (Arista, 1978).

"ALABAMA GETAWAY"/"FAR FROM ME" (Arista, 1980).

"DON'T EASE ME IN"/"FAR FROM ME" (Arista, 1980).

"ALABAMA GETAWAY"/"SHAKEDOWN STREET" (Arista, 1981).

"TOUCH OF GREY"/"MY BROTHER ESAU" (Arista, 1987).

"TOUCH OF GREY"/"MY BROTHER ESAU" [promo 12" ltd. ed.]  
 (Arista, U. K. 1987).

*IN THE DARK* Interview [promo 12"] (Arista, 1987).

### JERRY GARCIA

"SOUTH SIDE STRUT"/"UNCLE MARTIN'S" [with Howard Wales]  
 (Douglas, 1972).

"DEAL"/"THE WHEEL" (Warner Brothers, 1972).

"SUGAREE"/"EEP HOUR" (Round, 1972).

"LET IT ROCK"/"MIDNIGHT TOWN" (Warner Brothers, 1974).

"SAMPLER FOR DEAD HEADS" [fan club EP with  
 Robert Hunter/Jerry Garcia] (Round, 1974).

"SAMPLER FOR DEAD HEADS" (fan club EP with Old & In The  
 Way/Keith & Donna Godchaux] (Round, 1975)

### BOB WEIR

"ONE MORE SATURDAY NIGHT"/"CASSIDY"  
 (Warner Brothers, 1972).

"BOMBS AWAY"/"EASY TO SLIP" (Arista, 1977).

"I'LL BE DOGGONE" (Arista, 1977).

### MICKEY HART

"BLIND JOHN"/"PUMP SONG" (Warner Brothers, 1972).



Bob Minkin



**ROBERT HUNTER**

- "RUM RUNNERS"/"IT MUST HAVE BEEN THE ROSES"  
(Round, 1974).
- "SAMPLER FOR DEAD HEADS" [fan club EP with  
Robert Hunter/Jerry Garcia] (Round, 1974).
- "IT MUST HAVE BEEN THE ROSES"/"IT MUST HAVE BEEN  
THE ROSES" [promo single] (Round, 1974).
- "SAMPLER FOR DEAD HEADS" [fan club EP with Robert Hunter/  
Phil Lesh & Ned Lakin] (Round, 1975).
- "AIM AT THE HEART"/"WHO, BABY, WHO?" (Relix, 1986).

**PART III. The CDs****THE GRATEFUL DEAD**

- The Grateful Dead* (Warner Brothers)  
*Anthem for the Sun* (Warner Brothers)  
*Aoxomoxoa* (Warner Brothers)  
*Workingman's Dead* (Warner Brothers)  
*American Beauty* (Warner Brothers)  
*The Grateful Dead* (Warner Brothers)  
*Wake Of The Flood* (Grateful Dead)  
*Blues for Allah* (Grateful Dead)  
*Terrapin Station* (Arista)  
*Shakedown Street* (Arista)  
*Go To Heaven* (Arista)  
*From The Mars Hotel* (Mobile Fidelity)  
*Dead Set* (Arista)  
*Reckoning* (Arista)  
*For The Faithful* (Pair)  
*In The Dark* (Arista)  
*Dead Zone: The CD Collection 1977-1987* (Arista)  
*Europe '72* (Warner Brothers)  
*Skeletons From The Closet [England issue only]* (Magnum)  
To be released by WB  
*Bear's Choice* (Warner Brothers)

**JERRY GARCIA BAND**

- Cats Under The Stars* (Arista)  
*Live At The Keystone w/ Merl Saunders* (Fantasy)  
*Live At The Keystone Vol. II* (Fantasy)  
*Encores* (Fantasy)

**JERRY GARCIA AND HOWARD WALES**

- Hooteroll?* (Rykodisc).

**BOB WEIR**

- Heaven Help The Fool* (Arista)  
*Ace* (Grateful Dead)

**OLD AND IN THE WAY**

- Old And In The Way* (Rykodisc).

**MICKY HART**

- Rolling Thunder* (Relix).

**ROBERT HUNTER**

- Amagamalin Street* (Relix).  
*Rock Columbia* (Relix).  
*Liberty* (Relix).  
*Liberty* [3 song radio promotional sampler] (Relix).

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- Immanuel Kant



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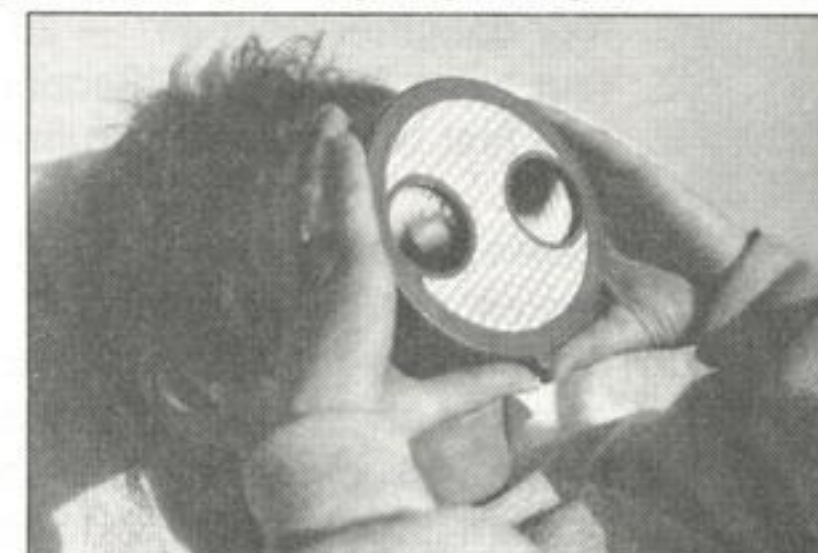
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# Are You A Deadhead (or What?)

## A QUIZ by Ben Greene

- 1) You first heard of the Grateful Dead
  - A. With the "Touch of Grey" video — 0 points
  - B. At Woodstock — 15 points
  - C. Back when you were innocent — 15 points
  - D. When your pal, Phil, mentioned he was giggin' that night with some local teaheads — 30 points
  - E. When you read this question — minus 5 points
- 2) You have named or are willing to name
  - A. Your daughter "Gerri" — 15 points
  - B. Your daughter "Micki" — 15 points
  - C. Your daughter "Pigpen" — 25 points
  - D. Your twins "First Set"/"Second Set" — 30 points
  - E. Your first two children "drumz" and "Space" — 35 points
- 3) Your license plate is
  - A. Regular issue — 0 points
  - B. Illegible due to dancing bear, lightning man and cosmic Wimpout stickers — 20 points
  - C. Custom issue, reading "Iko" or "Aiko" — 20 points
  - D. Custom issue, reading 2-13-70 — 30 points
  - E. California plate 457-6388 — 30 points
- 4) Your tape collection includes
  - A. JGB, Legion of Mary, Mickey and the Heartbeats, Robert Hunter, Old & In The Way, Seastones, Thunder & Lightning, solo Garcia, Warlocks, Mother McCree's Uptown Jug Champions or Grateful Dead (except *In The Dark*) — 0 points
  - B. All above mentioned, plus one or more live versions of *In The Dark* songs in the same order as the album — 50 points
  - C. All of B plus a collection of Neil Cassady's raps and engine noises of Pigpen's motorcycles — 75 points
  - D. All of C plus recordings of all Hotline messages, East & West Coast, including busy signals and wrong numbers — 90 points
  - E. All of D plus a 2nd generation (or lower) tape of Phil Lesh waxing philosophical the first time he got stoned — 100 points
- 5) If someone says "Hey" you say
  - A. "Hey" — 0 points
  - B. "Huh?" — 5 points
  - C. "Now!" — 25 points
  - D. "Jude, out of Dear Mr. Fantasy, Red Rocks 9/7/85, set II" — 45 points
- 6) Your wardrobe includes
  - A. Two or more pairs of saddle oxfords, two or more designer evening gowns, or three or more brown bowties — minus 25 points
  - B. Three or more combinations of skeletons, roses, lightning bolts — 20 points
  - C. Tie-dye socks — 30 points
  - D. Tie-dye shoes — 35 points
  - E. *Nothing* that isn't tie-dye and/or embroidered, emblazoned, or otherwise permanently affixed with skulls, skeletons, roses, lightning bolts, Ice Cream Kids, Dancing bears, or bearded fat men — 50 points
- 7) You drive a . . .
  - A. Tank — minus 25 points
  - B. Rolls Royce — minus 15 points
  - C. Volkswagen bus — 20 points
  - D. Hard Bargain — minus 10 points
  - E. Cadillac (without Deadhead sticker) — 0 points
  - F. Cadillac (with Deadhead sticker) — 10 points
  - G. Postal office employee crazy with the psychedelic lettering on your tape packages — 30 points
- 8) You march to
  - A. The record shop everytime Debby Boone puts out a new one — minus 35 points
  - B. Relax — 0 points
  - C. A different drummer — 15 points
  - D. Two different drummers — 30 points
- 9) You'd rather be
  - A. A fair bit early than a trifle late — minus 10 points
  - B. dead — minus 50 points
  - C. Dead — 15 points
  - D. at a Dead concert — 25 points
  - E. Where you are (which, by the way, is at a Dead concert) — 50 points



- 10) Nobody knows
- De trouble you've seen — minus 10 points
  - More about the Grateful Dead than you, and you'll babble over "Stella Blue" to prove it — minus 25 points
  - How you got this way — 0 points
  - What they'll play next but you've got this "feeling" it's "The Wheel" — 25 points
  - What they'll play next but you've got this "feeling" it's "The Wheel" and it is, and it hits you that Jerry's been picking up *your vibes*, man — 35 points

- 11) When you see the number "11" you
- Note that it's a prime number — 0 points
  - Hum of a few bars of "The Eleven" — 35 points

- Giggle uncontrollably — (Add or subtract up to 100 points at your discretion)
- Flash on how it resembles parallel lines, just as you realize that you have a parallel life in another dimension in which you *are* the Grateful Dead — 50 points

- A - Over 200  
 B - Over 2000  
 C - Eleven  
 D - "Numbers are meaningless, man." or  
 E - "The base-ten system is obsolete ever since Jerry lost a finger" then you are a serious Deadhead. We recommend walking into a record store and having a friendly, non-Deadhead employee point out to you some music by other artists.  
 However, be advised. There is no known cure. ■

## SONG LISTS

### The Black Mountain Boys Marin Veterans Auditorium April 26, 1988

Deep Elem Blues  
 If Trouble Don't Kill Me  
 Babe It Ain't No Lie (dedicated to Elizabeth Cotton)  
 Wind and Rain  
 The Ballad of Casey Jones  
 Turtle Dove  
 Diamond Joe  
 Ripple

**Encore:**  
 (featuring: Jerry Garcia, Bob Weir, Brent Mydland, John Kahn)  
 Blackbird  
 Let The Good Times Roll

### Grateful Dead Frost Amphitheatre Stanford, CA April 30, 1988

**1st Set:**  
 Let The Good Times Roll  
 (First Time Played)  
 Feel Like A Stranger

Row Jimmy  
 Walkin Blues  
 Hey Pockey Way  
 Ramble On Rose  
 Let It Grow

**2nd Set:**  
 Shakedown Street  
 Man Smart, Woman Smarter  
 Ship Of Fools  
 Playing In The Band  
 Drums/Space  
 Goin Down The Road Feelin Bad  
 All Along The Watchtower  
 Black Peter  
 Sugar Magnolia

**Encore:**  
 China Cat Sunflower  
 I Know You Rider  
 One More Saturday Night

### Frost Amphitheatre May 1, 1988

**1st Set:**  
 Box of Rain  
 Hell In A Bucket  
 Touch of Grey  
 Little Red Rooster  
 Far From Me

Cumberland Blues  
 Stuck Inside of Mobile With  
 The Memphis Blues Again  
 When Push Comes To Shove  
 Cassidy

**2nd Set:**  
 Louie Louie  
 Truckin  
 Crazy Fingers  
 Samson and Delilah  
 Eyes of the World  
 Drums/Space  
 Other One  
 Wharf Rat  
 Throwing Stones  
 Lovelight

**Encore:**  
 Knockin On Heaven's Door

### Jerry Garcia Electric Band The Fillmore, San Francisco May 6, 1988

**1st Set:**  
 How Sweet It Is  
 Forever Young  
 Dear Prudence  
 Mississippi Moon  
 Run For The Roses  
 Evangeline  
 My Sisters and Brothers  
 Deal

**2nd Set:**  
 The Harder They Come  
 Stop That Train  
 Think  
 Mission In The Rain  
 Don't Let Go  
 (w/ Howard Wales on organ)  
 Stoned Me  
 Lucky Old Sun  
 Midnight Moonlight

### Jerry Garcia Electric Band Orpheum Theatre, San Francisco May 7, 1988

**1st Set:**  
 Cats Under The Stars  
 Simple Twist of Fate  
 Run For The Roses  
 Like A Road  
 My Sisters and Brothers  
 Deal

**2nd Set:**  
 The Harder They Come  
 I Shall Be Released  
 Think  
 Evangeline  
 Knockin On Heavens Door  
 Lucky Old Sun  
 Tangled Up In Blue

(Compiled by Jimbo Juanis)

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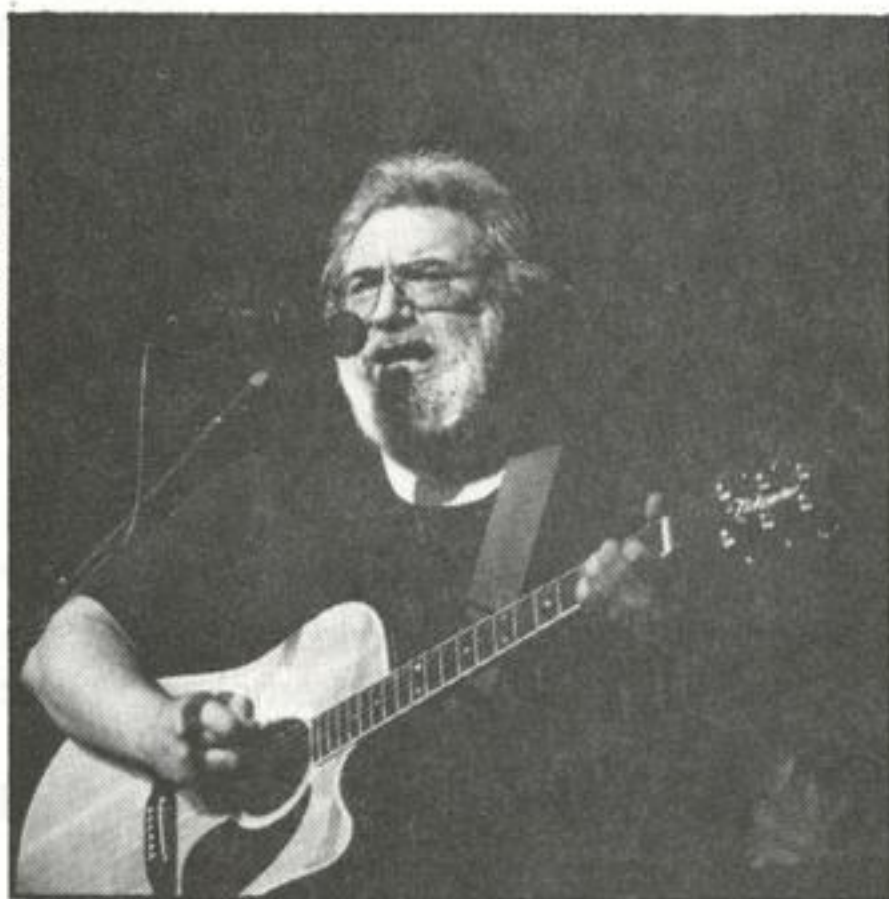
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Jay Blakesberg



Garcia — Benefit in Marin, 4-26-88

# BAY AREA BITS

by Jimbo Juanis

**CREATING OUR FUTURE:** A benefit concert was held April 26th at the Marin Vets Theatre in San Rafael and was highlighted by the performances of Brent Mydland, Bob Weir, Hot Tuna and Jerry Garcia and his acoustic band, The Black Mountain Boys.

Creating our Future is a social action training program for high school students with the goal of a shared vision of the world at peace. It was the idea of Sat Santokh Singh Khalsa, a follower of the Sikh religion, who under his previous name of Burt Canigsan, was a business manager of The Grateful Dead from 1967 to 1969.

The acoustic show started out with the first local solo performance by Brent Mydland. Performing on a grand piano, Brent surprised the crowd with a truly inspired set that featured some new originals as well as a couple of tunes that he performs with the Dead. Brent's bluesy, easy going style was showcased on "Love Doesn't Have To Be Fun," "Far From Me," "Gentlemen Start Your Engines," "Devil With The Blue Dress," "Good Golly Miss Molly," and the moving "I Will Take You Home" that Brent wrote for his new baby. Brent finished up his portion of the show with "Hey Jude." Out from the wings strolled Bob Weir strumming an acoustic guitar and he and Brent shared vocals on a medley of "Hey Jude," "Dear Mr. Fantasy," back into "Hey Jude." It was a rousing moment.

Unfortunately, the same can't be said about the set by Bob Weir that followed. Playing an amplified wireless acoustic guitar, Bobby was plagued by ugly sounding feedback and distortion on every tune. Rather than stop and get it together, he instead chose to proceed, a most embarrassing situation. Bob seemed oblivious to the sound problems and it wouldn't be so bad if this was the first time this thing has happened. But this was the case during his last solo appearance (the Jaco Pastorius Benefit) and at a recent show with Go Ahead.

No sound problems were had by Hot

Tuna who turned in the evening's most inspired set. Jorma Kaukonen and Jack Casady performed a technically superb performance highlighted by classics: "Ice Age," "Embryonic Journey," "Death Don't Have No Mercy," "Hesitation Blues," "Trial By Fire," and "Killing Time in the Crystal City," in which Jorma played some incredible slide guitar.

Jerry Garcia and the acoustic Black Mountain Boys kept up the good vibes with a set that featured many of the songs that were performed during Jerry's record breaking Broadway run last year. The Black Mountain Boys (David Nelson on guitar, Sandy Rothman on dobro and mandolin and John Kahn on upright bass) played an eight song set that included: "Deep Elm Blues," "The Wind and Rain," "Turtle Dove," "Diamond Joe" and "Ripple." Sandy Rothman in particular was outstanding, coloring each Garcia song with some tasty dobro and mandolin licks.

The best moment of the evening was saved for the encore. Jerry Garcia was joined by Bob Weir, Brent Mydland and John Kahn for a touching rendition of The Beatles classic "Blackbird." You could hear a pin drop in the packed theatre as Bobby hit the mark vocally. Jerry and Brent added incredible harmonies and at times the song was sung a cappella. They then capped the show with a rollicking version of the old Sam Cooke chestnut "Let the Good Times Roll," Jerry, Bob and Brent each taking a verse on this good time number.

The sold out show raised about \$20,000 for a most worthwhile endeavor.

**SPRING DAZE:** The good times continued with the Dead's shows at Frost Amphitheatre. The combination of great weather and a great venue, along with some great playing, brought about some memorable moments. The Dead opened Saturday's show with "Let The Good Times Roll," the Sam Cooke number they previewed a few days earlier in Marin. Phil even helped out on the chorus. The Saturday show was also notable for the encore of "China Cat Sunflower," "I Know You Rider" and "One More Saturday Night." The Sunday show featured the Bay Area debut of "Louie Louie." Also on hand to check out the shows was British rocker Peter Dinklage who was spotted hanging out in the crowd.



Deadhead Families — (l-r) Briana, Lisa Zee, Bruce Murtha, Drew, Pam Cole from a portrait project by Mary Kane

The Dead are currently working on a new LP with basic tracks being recorded at the Marin Vets Theatre in San Rafael. No word yet on a release date. Stay tuned.

The Dead have announced that they will play the Greek Theatre in Berkeley on July 15, 16 and 17. These shows will be benefits for the Rex Foundation. I'll have more on the Greek shows in the next issue of Relix. **JERRY'S BACK:** The Jerry Garcia Band performed a sixteen song powerhouse show at The Fillmore on May 6th. The sold out show also featured an impressive multi-media light show, Eye Candy. In the second set, during "Don't Let Go," Jerry was joined by organist Howard Wales.

The next evening Jerry and Band played at San Francisco's 2,500 seat Orpheum Theatre. The Orpheum Theatre sports an impressive Greek-Spanish interior decor and was the site of the Grateful Dead's "comeback shows" in San Francisco back in 1976.

The Jerry Garcia Band will play the Cascade Room at Caesar's in Lake Tahoe on November 4th and 5th.

**DINOSAUR TRACKS:** A new musical aggregation assembled recently at SF's Chi Chi Club. The John Cipollina All Stars included Rollie Sally (from Chris Issack's band Silverstone) on bass, Pete Sears on piano and Marc Benno on guitar. Benno was one half of The Asylum Choir with Leon Russell in 1968. In the seventies he drifted down to Austin, Texas, and was a regular on the Texas roadhouse circuit. Benno has played with such greats as Eric Clapton and Albert Lee. Although billed as The John Cipollina All Stars, Benno actually fronted the group which performed such blues classics as "St. James Infirmary," "Problem Child," "Caress Me Baby," "The Night Time Is The Right Time," "I Got My Mojo Workin'," "Key To The Highway," "The Thrill Is Gone" and a great road anthem, "Coming Home Again." Word is that Marc Benno will be joining John Cipollina again this summer. Don't miss it!

Also interesting was the Cipollina-Fierro Band which played Friday, May 13th at The San Francisco Music Works. The band is made up of horn man Martin Fierro's solo group: Matt Lusley on guitar, Alex Braun on bass, Jack Dorsey on drums, Hadi al Sadoon on trumpet, Matt Eckle on flute, Benny Verlarde on congas and San Fran-



Deadhead Families — Sara Salterlee and daughters from a portrait project by Mary Kane

Mary Kane

Mary Kane



cisco Chronicle writer Paul Liberatore on vocals. They were joined for this special gig by John Cipollina. The sound was jazzy, as the band soared on an array of lengthy instrumentals. Cipollina and Fierro who are both members of Bay Area favorites, Zero, were joined during the second set by Merl Saunders, who added his touch on the old Legion of Mary standard "Freedom Jazz Dance."

Speaking of Merl, The Dinosaurs, made up of Saunders, Barry "The Fish" Melton, Peter Albin, Spencer Dryden and John Cipollina will be releasing their debut LP on Relix Records any minute now. Included on this LP will be "Resurrection Rag" (written by Merl with Robert Hunter), "Lay Back Baby" (written by Merl with the late Jim McPherson) and John Cipollina's Quicksilver classic "Mona." Merl says to watch for a Northwest and East coast tour by the Dinosaurs this fall.

Merl Saunders Jr. has recently returned from a European tour working with none other than Frank Zappa. Yow!

Also of interest to Dinosaur fans, Mike Somavilla, who used to publish The Terry and The Pirates newsletter *Silverado Express* out of his home state of Virginia, has recently relocated to the Bay Area. Mike is starting a new newsletter that will focus on Terry Dolan, Big Brother, Nick Gravenites and all of the John Cipollina groups. Also available from Mike will be authorized rare tapes and videos. For a copy of the newsletter send \$2.00 and a SASE to PO Box 5593, SF, CA 94101.

**OUT OF THIS WORLD:** Joe Satriani, the local guitar wiz who played in Japan with Mick Jagger on Mick's first solo tour, recently signed on with Bill Graham Management. Joe's latest all instrumental LP, *Surfin With The Alien*, on Relatively Records came out of nowhere to become one of the great surprises in 1988. Satriani played two sold out shows at The Fillmore and showed just why he is considered one of the best guitarists in the business. Performing with drummer Jonathan Mover and bassist Stuart Hamm, Satriani played an exciting show featuring songs from his two Relativity LPs. He showcased his incredible chops that literally encompass metal, jazz, classical and flamenco styles in a show that will be remembered for some time to come. For the encore, Satriani and Co. performed a stunning version of the Weather Report classic "Birdland."

**TUNNEL OF LOVE EXPRESS:** Bruce Springsteen and The E Street Band performed two nearly identical three and a half hour shows at Shoreline Amphitheatre on May 2 & 3. Folks who arrived early to wait on line each day were treated to lengthy sound checks. On May 2nd they heard "Tunnel of Love," "10th Avenue Freezout," "Across The Borderline," and "Purple Haze." On May 3rd, Bruce sound checked Hank Williams' "I'm So Lonesome I Could Cry," Roy Orbison's "Cryin'" and Nils Lofgren sang the Springsteen penned "Man at the Top." The sound check ran late the second day and some lucky fans who were the first in the door were surprised to catch the Boss in action early. During "Dancin' in the Dark" on May 3rd, Bruce was joined by his mom for the dance segment.

**THE BLACK MOUNTAIN BOYS:** In the new motion picture *Presidio*, a murder



Big Brother & The Holding Co. — Dave Getz, Sam Andrew, Michelle Bastian, Peter Albin, James Gurley

mystery filmed in San Francisco, a cop played by Mark Harmon pretends to be a Deadhead in order to get information from a tie-dyed receptionist who happens to be working at The Black Mountain Water Company in an office filled with Deadhead memorabilia. Afterwards Sean Connery, who portrays a United States Army Colonel in the film, asks Harmon the musical question "Who Are the Dead?"

**ACUTE SCHIZOPHRENIA:** The Kinks, one of the oldest of the British Invasion rock groups still playing, performed recently at The Berkeley Community Theatre. Founding members Ray and Dave Davies, along with ten year veteran keyboardist Ian Gibbons were accompanied by a couple of youthful sidemen on this tour promoting their recent release, *On The Road*. The show featured old smashes "You Really Got Me," "All Day and All Of The Night," "A Well Respected Man," "Lola," "Victoria and Muswell Hillbillies" along with some obscure chestnuts such as "Harry Rag," "Days," "Too Much on My Mind" and "Death of a Clown." The Kinks also performed more recent hits "Low Budget" and "Come Dancing," and a great new song aptly titled "The Road." Bits would like to congratulate The Kinks on their Silver Anniversary.

**BLOOD ON THE TRACKS:** Bob Dylan will begin his new national tour with some dates in Northern California. Dylan's band will include guitarist G. E. Smith from the Saturday Night Live band, Marshall Crenshaw on bass and Christopher Parker on drums. Welsh rockers, The Alarm, are also on the bill. Bob Dylan will be playing June 7th at Concord Pavillion, June 9th at Cal Expo Amphitheatre in Sacramento, June 10th at The Greek Theatre in Berkeley and June 11th at Shoreline Amphitheatre in

Mountain View, CA. I'll have more on these Bob Dylan shows in the next issue of Relix.

**WE ARE EVERYWHERE:** Fans and family of The Grateful Dead have formed a community of their own since the band started playing together over twenty years ago. Now the communal communication happens on television in the form of a half hour monthly show entitled *Deadhead TV*. *Deadhead TV* is produced by and for Deadheads and covers the scene outside of shows, featuring interviews with Deadheads as well as tour updates and show reviews. The show is the brainchild of Scott Wiseman and Kathleen Watkins. Scott is a veteran of over 300 Grateful Dead concerts while Kathy is a relative newcomer to the scene with only 60 shows or so under her belt. The program is being distributed by Video Vision, a San Francisco based non-profit video production and distributing company, to community access channels across the country. "We want the show to be available to anyone who wants it," says Watkins. "We encourage people to tape it off the air and share it." *Deadhead TV* can currently be seen on channel 25 in San Francisco on the fourth Monday of each month at 10:30 pm and on channel 35 in Oakland the 4th Wednesday of each month at 9:30 pm. If you would like to get your *Deadhead TV*, call your local public access station and request it, or write to: Deadhead TV, PO Box 170642, S.F., CA 94117.

**FAMILY SKELETONS:** While checking out the park across from the Henry J. Kaiser before a recent Grateful Dead Show, Bits ran into Mari Kane, who had a full mobile photo studio set up and was shooting photos for her upcoming book, *Deadhead Families*. *Deadhead Families* is a portrait documentary of the multi-generational following of the Grateful Dead. Mari Kane has taken her mobile studio to Calaveras, Kaiser and Frost Shows and hopes to attend this summer's shows in Eugene, Oregon as well. Upon entering Mari's studio, Deadheads are interviewed for personal information and share Deadhead experiences that will be used in this unique social profile. Mari Kane hopes to have the project completed by early 1989.

**THE SPIRIT OF SAN FRANCISCO:** A few issues back Bits reported the demise of free-form radio station KKCX-FM. Well, out of the ashes of the station known as "The City" has risen KFOY-FM.

There was a block party held outside KFOY-FM offices recently to celebrate the return of the "free-form" radio format to San Francisco. The Dinosaurs and Roy



Marc Benno & John Cipollina

Raymond Macias



Rogers and The Delta Rhythm Kings performed. The performances were broadcast live on TV and both KFOY-AM and FM. To my knowledge, this trimodal broadcast was a first.

KFOY, whose slogan is "The Spirit of San Francisco," can be found at 98.9 on your radio dial. DJ Bonnie Simmons set the tone of the new station with the first song of the inaugural broadcast — "Touch of Grey."

**MESSIN WITH THE HOOK:** At KFOY-FM's block party, Bits had a chance to chat with Roy Rogers, an incredible slide guitarist whose recent release, *Slidewinder* (Blind Pig), more than amply shows off his skills. He first gained attention playing with Blues legend John Lee Hooker. Currently Rogers is busy producing a new LP by John Lee Hooker. Included in this release, a blues summit, will be Carlos Santana, Robert Cray, George Thorogood, Bonnie Raitt and Los Lobos. Plans are still to go for a concert featuring The Hook with Carlos Santana and the Berkeley Symphony to be held this summer.

**NOTHING BUT THE BLUES:** Blues promoter Tom Mazzolini, who produces The San Francisco Blues Festival, recently released the lineup for this year's festival. The San Francisco Blues Festival is in its 16th year and is the nation's oldest ongoing blues festival. Scheduled performers include: Albert Collins, Bobby "Blue" Bland, Koko Taylor, Johnny Copeland, C. J. Chenier, Joe Louis Walker, Ron Thompson and a special solo performance by John Lee Hooker. This world class festival is to be held September 10 and 11 at The Great Lawn in Fort Mason.

**FEEL LIKE A STRANGER:** A man impersonating Grateful Dead guitarist Bob Weir was arrested May 26th after leaving a San Luis Obispo County radio station. Edward Meier, 31, from Fremont, CA was arrested after giving an on-air interview with Cambria CA radio station KOTR as "Bob Weir" . . . As the radio station played selections from *In The Dark*, a check on the car Meier was driving found it to be stolen. A TV news video of Meier in custody showed him to be wearing a tie-dyed shirt and a blue jean jacket and bearing little resemblance to Weir. Apparently, Meier had been impersonating Weir for at least three months.

**TIME LOVES A HERO:** Fans of Little Feat will be delighted to learn that the group, which disbanded after the death of musical leader Lowell George, is back and in the midst of their first national tour in ten years. The band includes guitarist Paul Barrere, drummer Richie Hayward, bassist Kenny Gradney, keyboardist Billy Payne and Sam Clayton on congas. They will be joined by new members Fred Tackett (an old guitar buddy of Lowell George) and Craig Fuller, who was an original member of the great country-rock group Pure Prairie League, in a reunion tour that will include many of Little Feat's greatest classics. Little Feat will be playing with Jimmy Buffett and the Coral Reefer Band August 7th at Shoreline Amphitheatre, August 10th at Concord Pavillion and at Cal Expo Amphitheatre in Sacramento on August 11th.

**ZERO VISABILITY:** Zero has been busy recording some new music as well as gigging around the Bay Area. Bits caught up with Zero recently at The Great American Music Hall in San Francisco. Zero is a band

that gets better with each performance, and most impressive were the four new instrumentals that will be included on their new LP tentatively titled *Zero Visability*.

**GIVE PEACE A CHANCE:** A massive peace rally was held recently in San Francisco. The Mobilization For Peace, Jobs and Justice drew about 5,000 people on a chilly spring day in May. Featured music and speakers were: Country Joe McDonald, Olatunji, Paul Kanter, Daniel Ellsberg and The San Francisco All Stars. The All Stars were made up of Nick Gravenites and John Cipollina on guitars, Pete Sears on piano, Bobby Vega on bass and Dave Getz (from Big Brother) on drums. The San Francisco All Stars played on a flatbed truck in the march to the Delores Park rally.

**SAVE OUR OCEANS:** Greenpeace, in association with The Summer of Love Productions, sponsored a great free concert at the Golden Gate Park Bandshell featuring Big Brother and The Holding Company, The New Riders of The Purple Sage, Gene Parsons and Blue on May 21st.

Headliners Big Brother and the Holding Company (Peter Albin on bass, James Gurley and Sam Andrew on guitars, Dave Getz on drums and Michelle Bastian on vocals) turned in an inspiring set, thrilling the crowd of 8,000. The set consisted primarily of golden nuggets: "Combination of the Two," "Catch Me Daddy," "Ball 'n Chain," "Women is Losers," "Farewell Song,"

"Piece of My Heart" and "Down On Me." Big Brother showed why they are one of San Francisco's premier rock groups. Said Dave Getz, "Playing in Golden Gate Park is like returning to the embryo."

It was also a pleasure having The New Riders return to playing in The Park. Led by founding member John "Marmaduke" Dawson, this edition of The Riders also featured the talents of Gary Vogenson on guitar and lap steel, Rusty Gauthier on guitar and fiddle, Stu Feldman on bass and Craig La Gardo on drums. The Riders, who have just recorded a new LP, *Keep On Keepin' On*, turned on the crowd with old favorites "Henry," "Lonesome LA Cowboy," "Friend of the Devil" and "Panama Red."

Also performing was former Byrd Gene Parsons who turned in a nice set of bluegrass, and a new group, Blue, which featured Mitchell Holman (from It's a Beautiful Day) on bass, Kathi McDonald (formerly with Big Brother) on vocals and Blue Cheer founder Dickie Peterson.

Hats off to Bill McCarthy and to the folks at The Summer of Love Productions for maintaining a great tradition of free concerts in Golden Gate Park. ■

(Special thanks to Lexie Wise, Dave Repp, Rick Coven, Rob Bleetstein, Larry Harris, Ron Taylor, Gordon and Robin Kraft, Marian and Jessica Blue Sky for their contributions to this issue's Bits)

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# FRAGMENTS

by Scott Allen

**A**LF is a fun-loving visitor from outer space whose exploits on earth are chronicled Monday nights on NBC television. In a recent episode, ALF became disenchanted with being able to expose himself to the world and draws up a press release. As he discusses this with Willie, the family dad played by Max Wright, ALF says, "I've decided to reveal myself to the world. This way I can meet new people, travel, see a Grateful Dead concert." To which Willie replies, "I don't think the authorities would even let you out in public, much less become a Deadhead."

As part of its Mother's Day coverage, *Rock Today*, a nationally syndicated radio show, featured a segment about Magda Craig, Huey Lewis' mom, who painted murals on the walls of the Fillmore West. "I'm one of the oldest Deadheads," revealed Ms. Craig. "At the recent Bammies, Huey finally got to play with the Grateful Dead. Bobby Weir dedicated the entire set to me and Huey thanked me publicly for taking him to the Fillmore to see the Dead. He thinks that's where it all started."

The 11th Annual Bay Area Music Awards, aka The Bammies, brought the Dead a windfall of awards. Jerry won two Bammies for Musician of the Year and Outstanding Guitarist. *In the Dark* won for Album of the Year, while Mickey Hart, Bill Kreutzmann, and Phil Lesh won in their respective categories. Phil made the selection committee promise he would not be nominated in the future, and added that he was giving his Bammie to his infant son as a bathtub toy. The awards ceremony raised \$30,000 to help defray the costs of building San Francisco's Rock and Roll Museum. Nick Lowe and the above-mentioned jam session entertained at a post-awards party.

The Little Feat reunion tour kicked off on April 29 aboard a steamboat cruising the Mississippi River outside of New Orleans. The show included Little Feat classics such as "Dixie Chicken" as well as new material. *60 Minutes* co-host Ed Bradley joined the band on stage for its encore, playing a tambourine. A surprise announcement shortly followed the advent of this special tour: Little Feat would open two shows on the Dead's 11-date East Coast/Midwest summer tour. Little Feat, whose late guitarist Lowell George produced the Dead's 1978 album *Shakedown Street*, was featured on the bill at the July 2 and 3 shows at Oxford Plains, Maine. The shows were originally slated to start at 7:00 p.m., but were pushed back to 5:00 p.m. to accommodate the dixie rockers . . . more on this great happening in the next issue of *Relix!*

**FAN HAS MIND-BENDER AT DEAD SHOW:** *Colors* is a new and controversial film about gang wars in Los Angeles whose director, Dennis Hopper, is a Dead fan. Hopper's career found early success as an actor in the James Dean films *Rebel Without A Cause* and *Giant*, while his directing career blossomed with 1969's *Easy Rider*. However, he was plagued by alcoholism during much of the 1970s and early-1980s before his star rose again with his role as a drunken basketball coach in *Hoosiers*, for which he received an Oscar nomination as Best Supporting Actor. Hopper's next film, *Backtracking*, will feature appearances by both Bob Dylan and Neil Young. A feature interview in the May 2, 1988 issue of *US*, revealed he'd had, like many Deadheads, a revelation of sorts at a recent Dead show. "I went to a Bob Dylan-Grateful Dead concert, and for the first time in my life I had kids coming up to me. I thought their parents must have sent them over because they had seen *Easy Rider*. After signing a lot of autographs for them, I finally said, 'Your parents sent you over, right?' And these Deadheads said, 'No, coach.' I realized they had seen *Hoosiers*."

Two sights on this summer's 11-date East Coast/Midwest tour drew particularly heavy mail-order requests from Deadheads, and with good reason. The four-night stand at the Alpine Valley Music Theatre (June 19, 20, 22 and 23) in Wisconsin and the June 28 Saratoga Springs show at the SPAC were both preceded by Bob Dylan shows on June 18 and 27, respectively. Deadheads were naturally hoping for a reunion of two of rock and roll's most historically-relevant acts. The Deadhead hotline stated that mail-order requests not postmarked on the first mail-in date for these shows were rejected. Dylan's new album, *Down In the Groove*, was released in early-June and one of the two songs Robert Hunter contributed lyrics to, "Silvio," featuring the Dead on some fine background vocal work, became an instant FM favorite. "The Ugliest Girl In the World" is the other song on the Dylan LP that Hunter penned the lyrics to. Dylan was backed by Marshall Crenshaw and members of the Crenshaw band on this tour, which featured the Alarm as the opening act.

**BUSY BRUCE:** The Boss has been in the news all summer, following the successful completion of the American leg of his *Tun-*

*nel of Love* tour. On May 26, Bruce guested with John Cougar Mellencamp at the Indiana native's Irvine Meadows show in California. Bruce and John jammed on Dylan's "Like A Rolling Stone," and then revealed that they'd love to work together in the future. On June 6, New Jersey's finest attended the Yankees-Red Sox baseball game at the big ballpark in the Bronx, sitting behind the dugout on the third base side. The Boss was returning a favor to several Yankees who had gone to see him play at the Garden a few weeks earlier. Bronx Bombers Al Leiter, Don Mattingly, Jack Clark, Mike Pagliarulo, and Joel Skinner had planned on seeing the Boss on an off day, but when a rain-out forced the rescheduling of a game on that date, a mad scramble was on to find tickets for the following evening. When Bruce's staffers came through with the ducats for the Yanks, they were thanked with some box seats behind the dugout. "The last thing I said [when we went to the concert] was, 'Why don't you come down and shag some flies with us someday?'" recalled rookie southpaw Al Leiter of his backstage visit at the Garden. Bruce's July 3 concert from Stockholm, Sweden, was broadcast live on the DIR network to radio stations in America, Canada, Asia, and Europe.

"Touch of Grey" has been heard between innings at Shea Stadium, home of the N.Y. Mets.

Crosby, Stills and Nash were recent guests on the Johnny Carson show and they performed a red-hot acoustic version of "Southern Cross." The interview had several funny moments. When host Carson asked David Crosby if he was "on a 1200 calorie diet," Crosby replied, "Yes . . . in the morning." During another segment with comedian Mel Brooks, Carson interviewed the "2000 year-old man" and asked, "2000 year old man, I find it hard to believe you've been alive this long. How do you do it?" Graham Nash quickly interceded, "He takes Dick Clark injections." The audience broke up while Brooks quickly added, "I've never been so happy to hear the work 'Clark.'"

Freedomfest was an 11-hour concert held in Wembley Stadium in London to commemorate the 70th birthday of jailed South African dissident Nelson Mandela. The show was held in the continued effort to call attention to the issue of apartheid in South Africa. Mr. Mandela has been jailed there for his views on racism. The event was highlighted by Eric Clapton joining Dire Straits for their set. Other notable performances were turned in by Stevie Wonder, Sting, Simple Minds, and Peter Gabriel.

The Atlantic Records 40th Anniversary celebration was held at Madison Square Garden on May 14 and culminated with a Led Zeppelin reunion. Praiseworthy performances were turned in by Crosby, Stills and Nash (who announced at the show the impending release of a Crosby, Stills, Nash and Young album), the Bee Gees, a reunited Rascals (the show's highpoint), and the reunion of Led Zeppelin, featuring Jason Bonham, the son of the band's late drummer, John Bonham. The English rockers turned in a stirring performance of "Kashmir" and "Misty Mountain Hop," among other Zep classics.





Jay Blakesberg

Led Zeppelin reunion, Atlantic Records 40th Anniversary

The Great Red Shark is an upcoming New York cover band whose musical tastes span the Dead, the Band, Bob Dylan and others during their performances, which also included fine psychedelic light shows. The highlights of their sets include the Band's "The Shape I'm In," and Dead-ish versions of "The Mighty Quinn" and "Morning Dew." The Great Red Shark regularly gigs at New York-area clubs such as the Fore 'N Aft in White Plains and The Right Track Inn in Freeport. Drop "Fragments" a line and let us know about your favorite local cover bands replicating the sounds and images of the Grateful Dead.

We recently received a note from the writers of *DeadBase II*, the fine documentation of Grateful Dead songlists and other related-information, informing us they'd had a delay in the printing at the publishers. It was expected that the sequel to *DeadBase* would be available to purchasers sometime in June.

According to reports, Matthew Kelly has been circulating the word that Kingfish is no longer operative. The band's frontman and harmonica player told friends at a recent East Coast gig that individual band members would soon be free to pursue solo projects.

On the bright side, Matt Kelly will be getting married this summer and is moving to the East Coast.

Robert Hunter has long been the unknown face behind the scene in the Dead family, and that's not likely to change

soon. In the video selected to promote his *Liberty* album, "Bone Alley," Hunter sneaks by in disguise — eyepatch, black cape, and hat brim pulled down. Hunter recently told an *Independent Journal* (VA) interviewer that he has "the best of both worlds — I can lead a normal life, walk down the street, go to the movies." However, being anonymous doesn't mean the Dead lyricist isn't reknown . . . "I've got a body of work out there," he said. "With all the [Deadhead] tapes, I've probably got more recordings out there than anybody in the world. That's my one claim to fame." Hunter told the *Independent Journal* that he has one complaint with the Dead: "I'd like them to get into the studio more often. Then they could record more of my material. I can write 100 to 200 songs a year. I get a bit stymied."

A brief news clip in the Richmond (VA) *News Leader*, following the Dead's late-March three-night stand in Hampton, noted that 225 man-hours were required to pick up the garbage following the three concerts there. The piece was titled "Slobs" and it proceeded to further "trash" the reputation of Deadheads, who were referred to only as "concert-going slobs." The article also noted that five maids quit at one inn, a manager of another hotel predicted a two-week clean-up, and a third hotel reported 150 towels and 30 cases of glassware missing. It was suggested, somewhat cynically, by the newspaper that Deadheads should be made to post "stiff

damage, theft and litter bonds" and that perhaps the Grateful Dead themselves should be forced to reimburse hotels and/or clean up the mess. While it has long been documented in *Relix* that this type of behavior is both unwarranted and damaging, it should also be stated that these types of condescending articles really provide no solutions and only serve to further widen the rift between the Dead, the Deadheads, and the rest of the world, which never seems to complain about how much money it makes off us . . .

*Dead Tour*, the murder/mystery novel authored by Alan Neal Izumi and published by *Relix*, is worthwhile reading. The story takes our protagonist along a whirlwind of activity on an East Coast Grateful Dead tour. It's sure to keep readers enthralled. Find out who the Avenger is, if Sue really loves the hero, who murdered the Taper, and why no one can rest until the mystery of the *Dead Tour* is resolved!

Dr. Timothy Leary is on the lecture circuit with his "Roaring Tour" dialogue. It's an entertaining evening touching on politics, the psychedelic culture and humor from this important idealist. Leary was recently a guest on the Morton Downey Jr. Show, where former drug addicts sounded off by blaming him for their troubles. Leary calmly listened as the audience verbally abused him. In his 30-second closing, he simply said, "I'm sorry."

"A surprise hit proves older rockers aren't Dead" was a Syracuse *Herald-Journal* arti-



Jay Blakesberg

Iron Butterfly, Atlantic Records 40th Anniversary



Jay Blakesberg

Vanilla Fudge, Atlantic Records 40th Anniversary



Jay Blakesberg

Yes, Atlantic Records 40th Anniversary



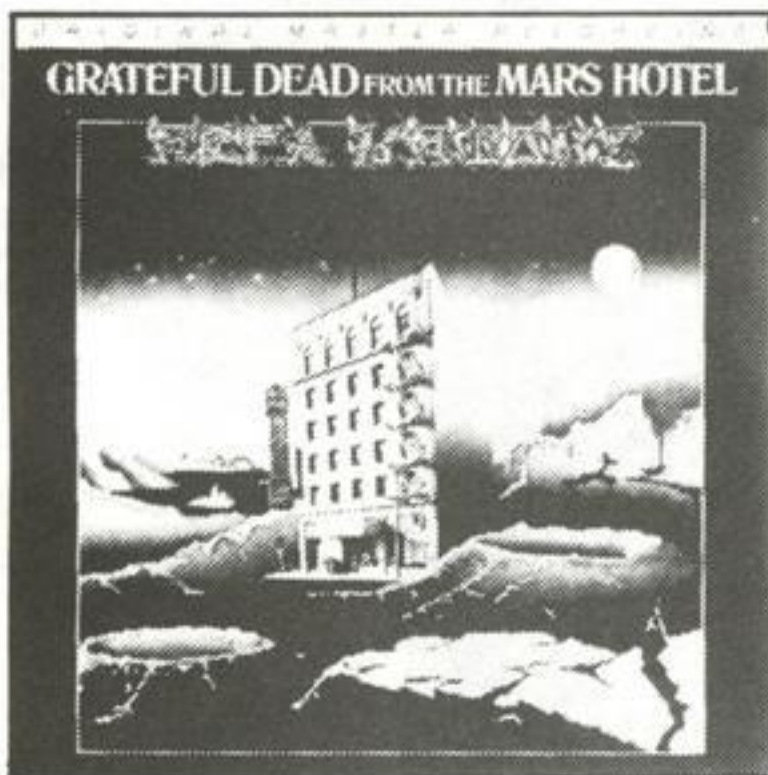
cle about the Dead's improbable foray into commercial success. In this piece, Mickey Hart is quoted as saying he didn't think *In the Dark* "was that good an album, really — we thought it was okay, but we didn't think there were hits on it. The spirit of the record was very much 'Keep it simple, stupid.'" The article also revealed, according to Grateful Dead publicist Dennis McNally, the Deadhead hotlines receive 10,000 calls per day, of which 2,000 get through daily.

The May 18 New York *Times* devoted a half-page of its usually straitlaced printings to an article about the Deadhead scene titled, "'Deadheads' in an Idolatrous Pursuit." The piece cast Deadheads in a stereotypical light that offered these well-worn "insights:" "Their fans have been described as a cult following . . . surrounding the band in a vast counterculture empire, built by and for Deadheads . . . tie-dyed from head to toe and fuzzy with marijuana . . . battered vans and psychedelic school buses [are] the transportation of choice for most . . . outside, those without tickets peddled scented candles, silver jewelry, woven friendship bracelets and tie-dyed T-shirts to earn gas money for the next leg of their idolatrous journey."

Special thanks for their contributions to this "Fragments" are given to Anthony D'Aria, Jeff Reich, and *Unbroken Chain*.

Robert Hunter offers this interesting insight in a lyric from "Silvio," the song he helped pen for the new Dylan album: "Since every pleasure's edged with pain/ Buy your ticket and don't complain!" ■

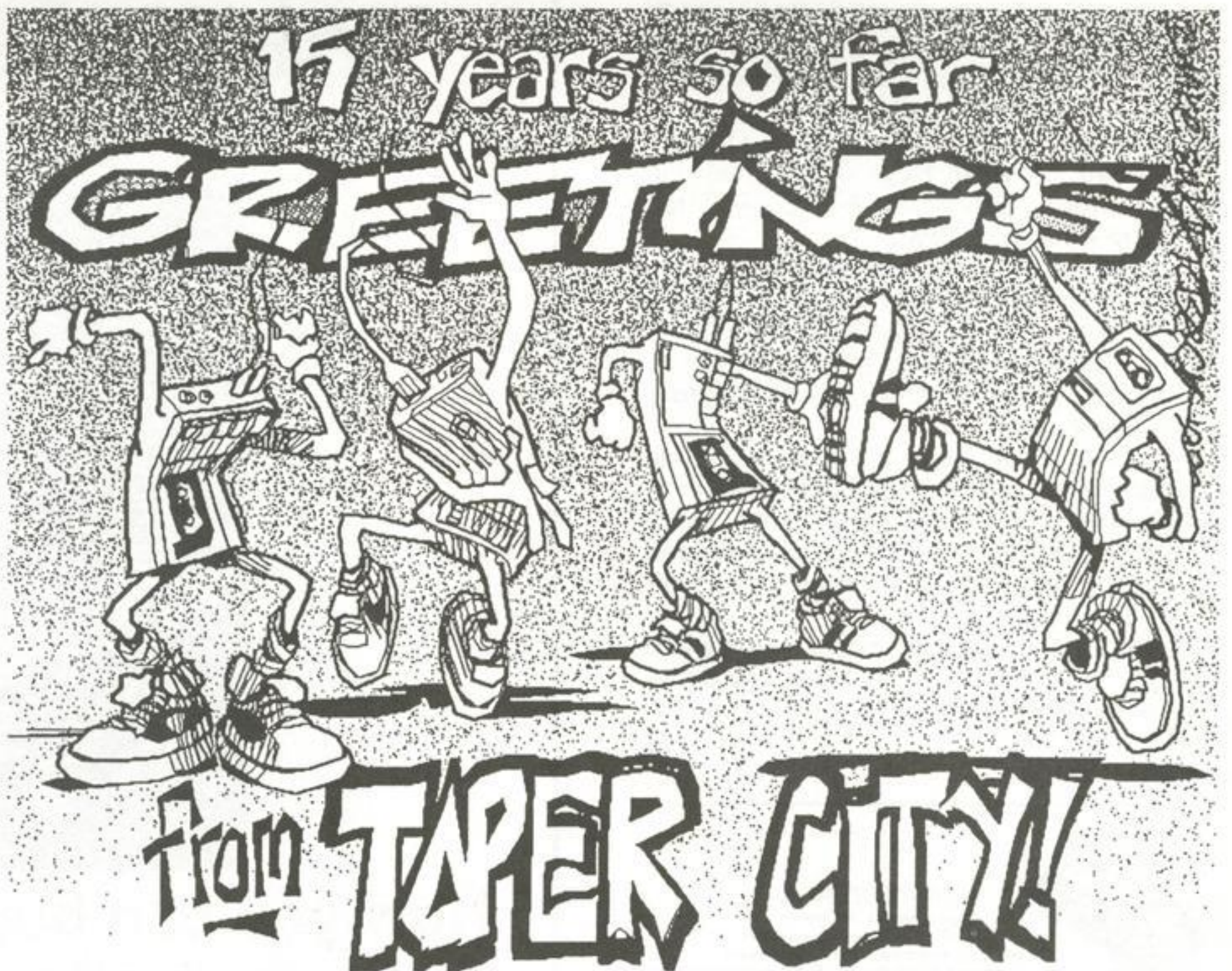
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### ADDITIONAL FRAGMENTS by Toni

**T**HE Grateful Dead have completed the recording of their new album. They are in Lucas Studio mixing the tapes as we go to press. Several new Hunter songs will be included on the album, including "Built To Last," "To A Foolish Heart" and "It Happens."

Robert Hunter is re-doing *Tiger Rose*, the second album he released on Round Records in 1975. Jerry Garcia is producing.

Eric Clapton will be touring the U.S. for three weeks this fall, September 3-23 are the scheduled dates.

*Monterey Pop* has been made available on home video. Hundreds of radio stations broadcasted a nine-hour special over the July 4th weekend to stimulate sales of the Sony video. Vintage performances by Jimi Hendrix, Janis Joplin, Mamas and the Papas, the Who and many others are featured.

Fairport Convention has released a 110 minute video "rockumentary," *It All Comes 'Round Again*. Filmed in part at last August's celebration of their 20th Anniversary, the video also includes rare concert footage of former Fairport line-ups and current interviews. Send \$29.95 + \$2.00 postage to Fairport Assoc., 163 Joralemon St., Suite 1156, Bklyn, NY 11201.

The Grape Nut Flakes have been playing the clubs around the Bay Area for over a year now, keeping the Moby Grape sound alive. Jerry Miller from the original Moby Grape has even sat in with the Flakes. Grape Nut Flakes perform a variety of originals, blues and 60s sounds in addition to Moby Grape classics. To be placed on their mailing list, write to Flakevine, 1335 Adrian Ave., San Mateo, CA 94403. Tell them you saw it in Relix.

The most popular underground video in the Soviet Union is *One Flew Over The*

Cuckoo's Nest. The Soviet government may allow it to be shown in theaters in response to its profitability.

### UPCOMING RELIX RECORDS RELEASES

The next Relix Records releases are scheduled for September/October. Among those releases will be Johnny Winter's *Birds Can't Row Boats*, which features Winters from '67-'69 at his psychedelic best. These are some of his earliest recordings.

Next up is *Wavy Gravy*, the clown Prince of psychedelic comedy. His reminiscent tales are full of irony, and he tells all with the unique quality that has endeared him to the entire Woodstock generation.

The long awaited debut album by the Dinosaurus is on the imminent horizon! The live recording captures these Bay Area veterans at their best. Robert Hunter guests on "Who Makes The Moves," a song he wrote when he was a member of the band. Barry Melton (Country Joe & the Fish), Peter Albin (Big Brother), John Cipollina (Quicksilver), Spencer Dryden (Airplane) and Merl Saunders (Legion of Mary) make up this legendary band.

Living Earth has long been a favorite local band in the Pennsylvania area. Recently, their tour routes have brought them to the attention of other East Coast areas, and their audience has grown to the point that a vinyl documentary is now due. Their shows include many Grateful Dead covers, but they have always shown their own abilities when presenting the material. Heralded as one of the best Dead cover bands around, the Living Earth debut album will prove that this band transcends the limitations such a label may suggest. Aside from the original material that will be presented here, one of the first recordings of the Dead's unreleased "Mason's Children" will be featured. A great new band to check out!

### DEAD RADIO

Downtown Deb has moved to KLCX in Eugene, Oregon. Her new show, *Dead Air*,



can be heard Sundays from 9-11 on 104.7.

*Dinosaur Rock* airs every Friday night from 12-2AM. D-Rock covers Pink Floyd, Hot Tuna, Airplane, Savoy Brown, Fairport Convention, Allman Brothers, the Grateful Dead and more. Dinosaur Rock can be heard in River Grove, Illinois on WRRG — Triton College Radion/88.9FM.

WZLX in Boston, Massachusetts features *Dead Ahead* every Saturday night at 11PM. Tune in to host Geoff Allan at 100.7 for a wide array of Dead music, as well as associated musical artists (NRPS, Kingfish, Max Creek, etc.).

Pomona, New Jersey's Stockton College features *Fresh Air* every Wednesday morning from 8-11. Paul DiMarco hosts, bringing folk, folk rock, bluegrass, the blues and a healthy dose of the Grateful Dead your way. Tune in at 91.

Radio Stations are invited to send us info on any programs that may be of interest to Relix readers. (Radio c/o Relix, Box 94, Bklyn., NY 11229) ■



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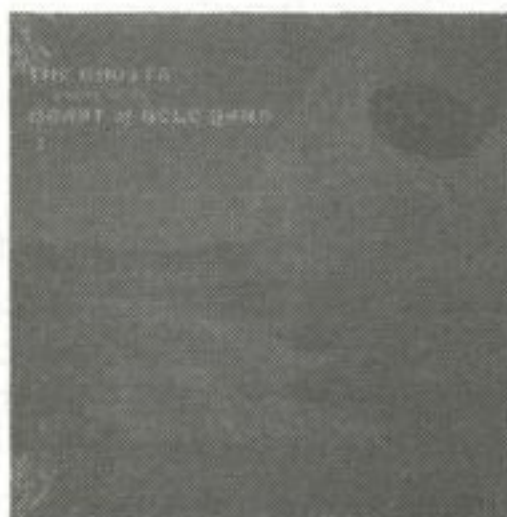
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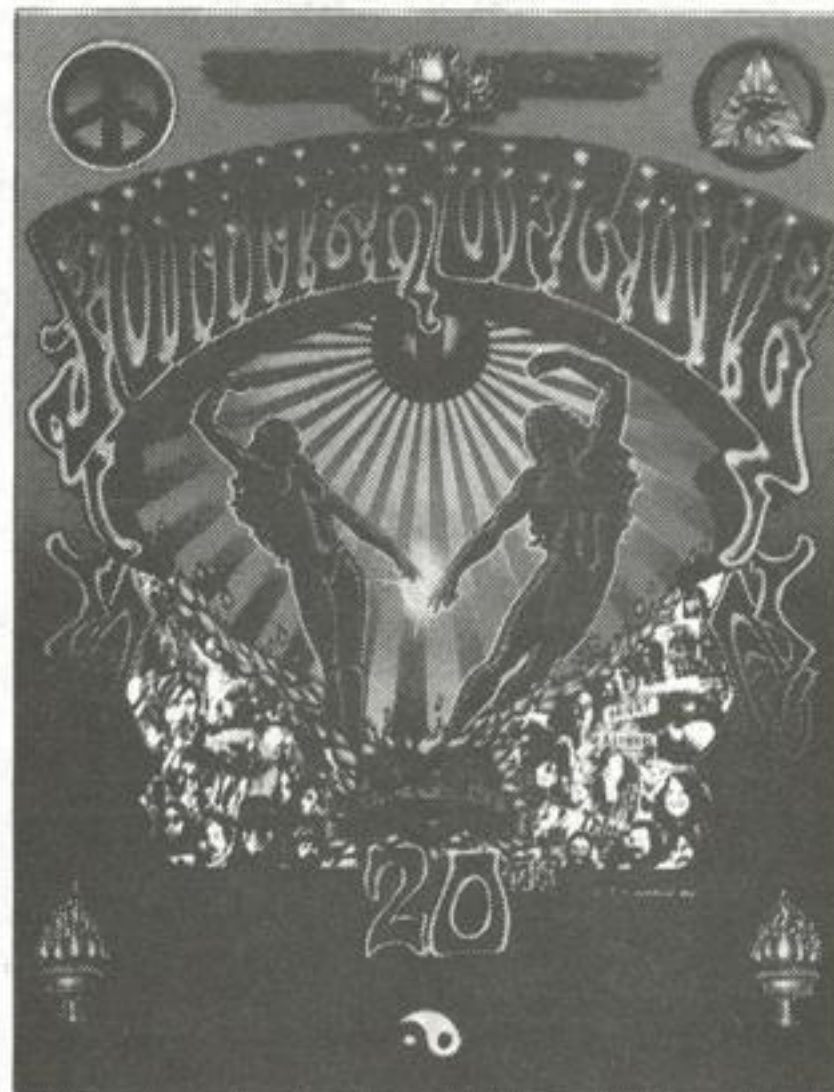
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# DEAD PHOTOS

### Black & White Listings

FROST AMPHITHEATER  
PALO ALTO, CA  
April 30-May 1, 1988  
BW133-Garcia  
BW134-Weir  
BW135-Garcia & Weir  
BW136-Weir w/Backdrop  
BW137-Lesh "Box of Rain"  
BW138-Hart (Close-up)  
BW140-Group Shot w/  
Nice Backdrop

THE CENTRUM  
WORCESTER, MASS  
April 6-7, 1988  
BW130-Garcia  
BW131-Weir  
BW132-Group Shot

JFK STADIUM, PHILA.  
July 10, 1987  
BW116-Dead/Dylan  
Group Shot

RED ROCKS AMPHITHEATER  
August 12, 1979  
BW1-Group Shot  
BW2-Lesh  
BW4-Lesh & Weir  
BW31-Garcia (Ponytail)

CAPITOL THEATER, NJ  
November 1978  
BW6-Group Shot  
BW20-Garcia, Donna, Lesh  
BW83-Weir, Donna, Garcia



BW135

FROST  
AMPHITHEATER  
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BW140

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PALO ALTO, CA  
April 30-May 1, 1988  
C10-Group Shot w/  
Nice Backdrop  
C11-Garcia  
C12-Weir-Jammin'  
C13-Weir w/Backdrop  
C14-Lesh-Smiling in Tie-Dye  
C15-Hart (close-up)

GARCIA ON BROADWAY  
LUNT-FONTANNE THEATER  
October, 1987  
—Acoustic Set  
C780-Garcia  
C781-Group Shot  
—Electric Set  
C782-Garcia  
C783-Garcia and  
special guest! Bob Weir  
C784-Group shot

FROST AMPHITHEATER  
PALO ALTO, CA  
May 2, 1987  
C725-Group Shot w/Nice  
Backdrop  
C726-Garcia  
C727-Weir  
C728-Lesh

RED ROCKS AMPHITHEATER  
July 27, 1982  
C601-Group Shot  
C603-Garcia, Weir & Hart  
C604-View of Red Rocks

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Neil Young &amp; The Bluenotes

# VITAL VINYL

by Tierney Smith

**P**REDICTING Neil Young's next musical direction has never been an easy task. This time out he's teamed up with long-time partners Frank Sampedro on keyboards, Ben Keith on alto sax and a variety of superb East L.A. horn players and dubbed them the Bluenotes on *This Note's For You*, which also marks his return to the Reprise label. Young begins the LP with a promise on "Ten Men Workin'": "We got to keep you dancin'/Got to make you feel alright." He largely sticks to that vow, though the LP alternates between energetic rock/soul numbers fired up by bold horn charts, and the more subdued numbers wherein Young's voice drops to a murmur and the mood gets somber, as on "Can't Believe Your Lyin'" and "One Thing," tales of individual dread and personal distress.

Young infuses his lyrics with more succinctness than usual — the title track attacks corporate sponsorship ("Ain't singin' for Pepsi/Ain't singin' for Coke/I don't sing for nobody/Makes me look like a joke"), while "Life In The City" catalogs a list of social woes ("People sleepin' on the sidewalks on a rainy day/Families livin' under freeways/It's the American way") along with a pointed jab at people's unresponsiveness ("Don't that trouble you brother?").

When Young radiates personal contentment, as he does on "Sunny Inside," "Hey Hey" and "Married Man," the latter warning away any potential homewrecker ("Don't tempt me baby/Stop singin' your old song"), the sheer vigor of the music provides an appropriate accompaniment. *This*

*Note's For You* is both a fresh new start on Reprise and one of Young's best records in some time.

On the other hand, it's easy enough to predict what a new James Taylor record will sound like even before the first song begins. *Never Die Young*, the singer's latest on Columbia, is no exception. It's yet another collection of contemporary MOR, though this one isn't up to par with Taylor's last effort, *That's Why I'm Here*.

There's some pleasant listening in these grooves — "Home By Another Way" and "Runaway Boy" are especially noteworthy, though taken in large doses this would make an excellent sleep-inducer ("Sweet Potato Pie" and "Baby Boom Baby" are particularly uninteresting). At any rate, Taylor seems in a happier frame of mind of late — "First Of May" and "Sweet Potato Pie" ooze romantic contentment, while a desire for domestic stability informs "Runaway Boy." "I'm sick and tired of being lonely and free," states the protagonist, later avowing, "I'm putting down roots/I want to soak up the sun and stay right here until my days are done." Taylor's most melancholy moment comes on "Letter In The Mail" which describes the demise of a small town and Taylor's wistful observation ("They say you never go home again/That's no lie").

Even more mellow, but far better overall is Art Garfunkel's latest. While Paul Simon has been making a big media splash with *Graceland*, his ex-partner has been quietly working on his first record since 1981's *Scissors Cut*, and it's a small treasure. *Lefty* (Columbia) is a mostly subdued col-

lection of songs featuring the singer's lush vocals over simple, unobtrusive arrangements.

The choice of tunes here is excellent — a cover of the 1963 Tymes classic "So Much In Love," Percy Sledge's "When A Man Loves A Woman" (done whisper-soft here) and a fine number contributed by Nashville's Calamity Jane, "Love Is The Only Chain." Included also is a trio of tunes by Stephen Bishop ("Slow Breakup," "If Love Takes You Away," "King of Tonga"), all of which makes *Lefty* a smooth, assured pop gem.

For those who prefer a more high energy musical approach, there's Robert Plant's *Now And Zen* (Esparanza/Atlantic) which is a strikingly good piece of work. The LP starts off on a rather undistinguished note with "Heaven Knows" despite a guest appearance by Jimmy Page on guitar. Thankfully, things improve steadily thereon and Plant's songs throughout are tight, infectious and almost totally lacking in self-indulgence.

Some things never change — Plant's stud on the make, a common theme, appears on the LP's best song "Tall Cool One," a rockabilly delight which also, incidentally, features Page's lively guitar work. A strong melodic current flows through even the hardest rocking tunes here ("Why," "Billy's Revenge," the wonderful "Helen Of Troy"), which means things never sound leaden, as often occurred in Plant's Zep days.

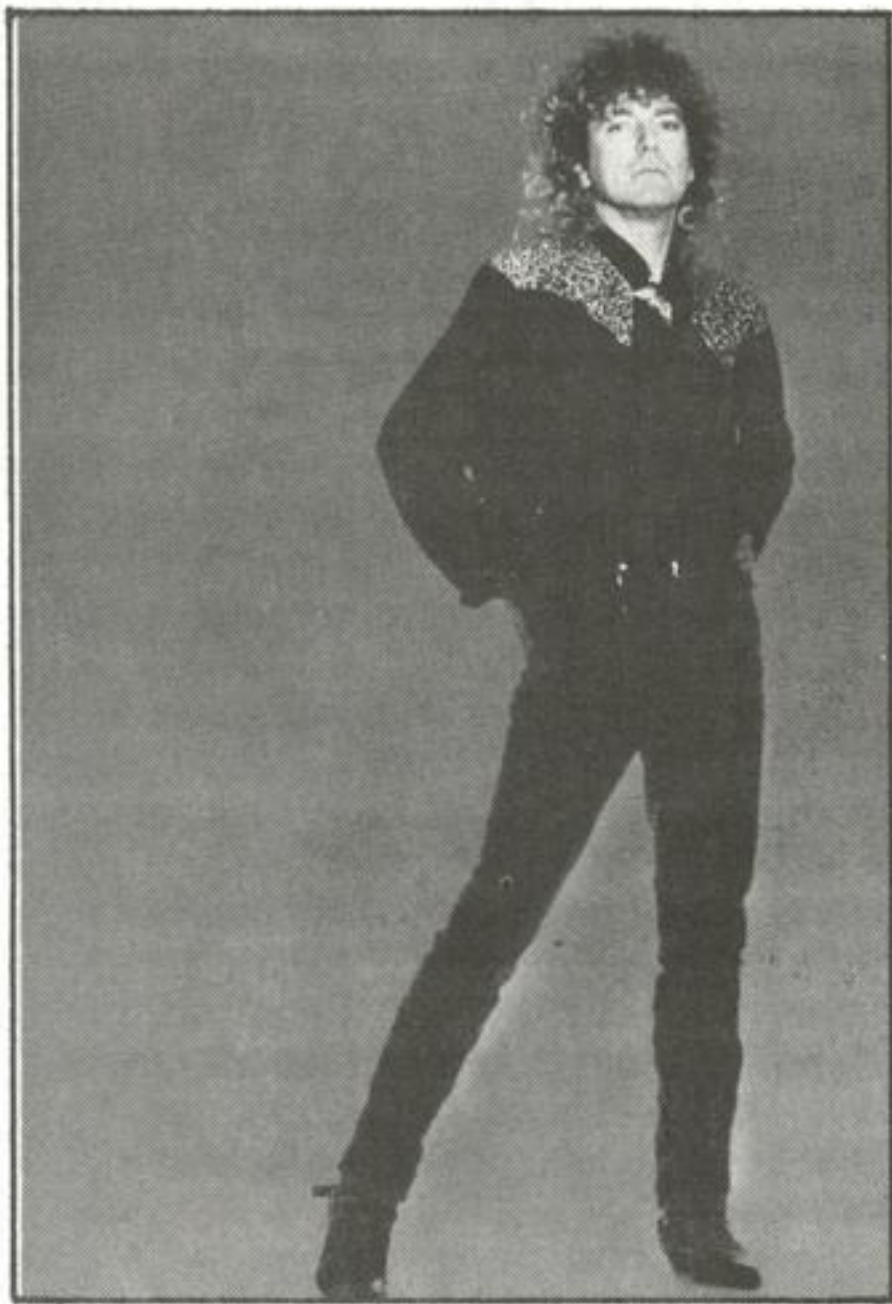
Lynyrd Skynyrd's *Southern By The Grace Of God* Tribute Tour 1987 (MCA) is a logical sequel to last year's *Legend* which showcased rare and unreleased Skynyrd tracks. The Tribute Tour was recorded live last Fall in Atlanta, Nashville and Dallas on the 10-year anniversary of the original band's untimely demise.

Ronnie's brother, Johnny Van Zant, handles lead vocal duties admirably while guitarist Gary Rossington, keyboardist Billy Powell, guitarist Ed King, bassist Leon Wilkeson and drummer Artimus Pyle are along for the ride here, reunited for the first time since the original band's heyday. Fans will find all their old favorites here: "What's Your Name," "That Smell," that big Southern ballad "Comin' Home" and of course "Sweet Home Alabama," the latter with Charlie Daniels helping out on lead vocals. (Daniels also contributes some lively fiddle



Lynyrd Skynyrd





Robert Plant

playing on "Call Me The Breeze.")

Van Zant proves to be a personable frontman both in the comfortable way he has of approaching his songs and in his friendly comments to the audience. Before the LP's finale, "Freebird," Van Zant announces that, "There's only one man that could sing this song on stage — that's Ronnie Van Zant, so I'm not going to do it for you." He invites the audience to sing it

instead — it's a gracious gesture, but the resulting sound finds the audience's voices barely audible above the accompanying instrumentation, and that somehow lessens the tune's impact. All told, *Southern By The Grace Of God* is an impressive tribute to the original band and an affirmation of the band's still-considerable musical gifts. And, for those who missed out, the Lynyrd Skynyrd Tribute Tour will hit the road again this year.

On the reggae front, Ziggy Marley and the Melody Makers have come up with an infectious batch of tunes on the Chris Frantz/Tina Weymouth-produced *Conscious Party* (Virgin). Marley's brand of reggae is as irresistible as the best pop music and it's got enough bright, catchy melodies to hook you at first listen.

Marley sounds remarkably like his father and he has inherited the elder Marley's spirituality and strong-minded social consciousness. The title track is both a celebration of brotherhood and personal statement of inner fulfillment ("Spirit of Jah passes through/I can feel him/So can you/Makes one want to get up and dance"). Marley admonishes the unbelievers in "A Who A Say" as "crazy, lazy and full of inventions" and exhibits righteous anger toward "murderers, blasphemers" and the like in "Have You Ever Been To Hell." Marley's most fully realized statement on injustice and oppression comes on the anthemic "We Propose" ("We propose to be freedom fighters/We propose because we are all-nighters/We propose to lick them down/We propose to free Africa").

*Conscious Party* ends with the beautiful ballad "Dreams Of Home" featuring some lovely choral-like backing vocals. Marley recently stated, "Since my father's been gone reggae has stopped growing. We want to make it grow again." One listen to *Conscious Party* and you know he's heading in the right direction.

On a more modest scale is *Pinker And Prouder Than Previous* (Columbia), Nick Lowe's seventh record. It's not his best work by any means — but it has its inspired moments. Lowe wisely hasn't tampered with his basic sound — country and rockabilly-styled tunes with an emphasis on simple production values. Lowe's tendency to surround himself with top-notch musicians doesn't hurt either. Here, ex-Sinceros drummer Bobby Irwin, Attractions drummer Pete Thomas and ex-Rumour guitarist Martin Belmont are along for the ride. Lowe also gets some valuable help from former Ace and Squeeze keyboardist Paul Carrack, who contributes some nice organ touches.

People expect rockabilly rave-ups from Lowe, and he doesn't disappoint — "Lover's Jamboree," "Wishing Well" and "Big Big Love" are lively and fun, and even better is Lowe's cover of Graham Parker's "Black Lincoln Continental," a ferocious shouter and the most energetic song here. Lowe's penchant for simple melodies combined with his refusal to take himself too seriously (when Lowe sings a mournful country-style ballad it sounds like a parody of a country weeper) only adds to the charm of this unpretentious effort. ■

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Little Charlie and the Nightcats

# INDEPENDENTS DAZE

by Mick Skidmore

ONE of the most welcome independent releases in a long time is *Never Before* by the original lineup of The Byrds (Murray Hill Records). This is a long overdue collection of rarities by this seminal American band.

Not only does this record boast superb sound quality, it contains some absolute gems from the 60s. There's the legendary alternative take of "Eight Miles High," "true" stereo versions of Crosby's classic "Lady Friend" "Mr. Tambourine Man," and "I Knew I'd Want You," as well as some excellent previously unreleased numbers like Dylan's "It's All Over Now Baby Blue," Gene Clark's title cut, and "She Has A Way," Crosby's "It Happens Each Day," and best of all, a gorgeous version of "Triad."

The record comes with extensive sleeve notes and recording information. The only gripe I have is the recording dates list at least another dozen unreleased tracks. Why wasn't this a double set? But really, this is amazing stuff that stands the test of time remarkably well.

Another band with its roots firmly in the 60s is San Francisco's own, much-neglected, The Flamin' Groovies. The band was really the antithesis of the psychedelic era. If anything, they were closer to the Mersey Beat Sound than anything else. They churned out (and in fact still do) short unpretentious rocking songs. Although they've never achieved much in the way of commercial success, they have maintained an enthusiastic cult following.

Australian label, Aim, has reissued the band's classic Dave Edmunds produced, *Shake Some Action* album, and the equally enticing *Sneakers 12*" EP. The former captures the Groovies at their rocking best with no less than 14 cuts of Beatles/Byrds/Chuck Berry influenced rock. Highlights

include the rollicking "She Said Yeah," the title cut, "Don't You Lie To Me," as well as other superb numbers like "You Tore Me Down," and "Teenage Confidential."

Both these records are well worth investigating if you like simple, but honest, rock and roll. Aim records also puts out the informative and well put together Flaming Groovies Quarterly magazine which includes a free rare single each issue. Write: P.O. Box 287 Newport Beach, NSW, Australia 2106. Subscription for USA is \$20. Write for album prices.

Alligator has a couple of hot releases in Little Charlie and the Nightcats *Disturbing The Peace*, and the Siegel-Schwall Band's *Reunion Concert*.

As usual, these are well produced and well recorded albums (also available in CD format). Little Charlie's album is even better than their debut effort of last year, *All The Way Crazy*. The band kicks up a storm on a set of rocking jump/swing based blues material that has guitarist Charlie Baty letting rip with some dynamite guitar playing and vocalist/harmonica player Rick Estrin is equally impressive. They also boast a powerhouse rhythm section that really livens things up. Truly music to party and dance to. I bet the band is dynamite live.

The Siegel-Schwall Band's *Reunion Concert* is altogether a more relaxed recording, and dates back to last year when this influential 60's blues group got back together for a one time concert. It's a loose, but enthusiastic show with the band including lively run throughs of "Hey, Billie Jean," "Hush Hush," and "got My Mojo Working." On the strength of the success of this concert the band has decided to stay together full time.

Another album of dynamite blues is *Salt City Blues: Volume One* (Blue Wave

Records). This nine cut album features four of Syracuse's finest blues acts: Dr. Blue, Backbone Slip, Cold Shot and The King-snakes.

Backbone Slip comes across great on the slow blues "I'm Gonna Move To The Outskirts of Town," as does Cold Shot on the self-penned "Too Much Blood In My Alcohol."

An SASE sent to Blue Wave, 3221 Perryville Rd., Baldwinsville, NY 133207 will get you a complete catalog of their blues releases.

*Dreams* is the sixth album released by the loose bunch of Bay Area musicians known as The Usual Suspects. It's superbly recorded and excellently produced by Tom Stern, as well as being packaged exquisitely (each album is accompanied by a high class book of art reproductions especially commissioned for the album, done by the musicians that appear on the album).

Such luminaries as Norton Buffalo, Lady Bianca, Maria Muldaur, David Grisman, David Nelson, Pete Sears and others participate.

Norton Buffalo is outstanding on the jazzy swing style "Long About Midnight," while Muldaur shines with a delicate rendition of "Back In My Dreams." Tying the album together nicely are some jazzy musical interludes courtesy mainly of keyboardist Nick Milo.

Truly some superior music from the Bay Area. Write: Suspex Records, P.O. Box 1557, Sausalito, CA 94966.

California-based British singer/songwriter Ian Matthews has re-emerged after a long lay off with a new album and a new sound. *Walking A Changing Line* (Windham Hill) finds him taking his folk/rock roots into new age territory with pleasing results. Matthews has chosen all material by songwriter Jules Shears which he wraps in a nice web of subtle synthesized sounds mixed with intricate acoustic guitar work. His sweet tenor voice has seldom sounded better than on the a cappella "On Squirrel Hill," and the poignant textured sounds of "Shadows Break."

Also in a new age vein is *In Human Terms* by Ditto (Ditto Records). This instrumental selection by keyboardist Charles Ditto is quite accessible even though it's probably best described as experimental electronics. The music has strong rhythmic and melodic tones, which makes it relatively easy listening. The atmospheric "Urban" and the complex tones of the more avant garde "Basso Continuo" are very interesting. All told some highly original compositions. Kind of Brian Eno meets Sea-stones, but with more melody. Write: P.O. Box 49124, Austin, Texas 78765.

Nashville-based singer/songwriter David Olney proves that he is one of the most underrated songwriters around today with his latest album, *Deeper Well* (Philo).

This record is brimming full of wonderfully "real" descriptive songs that have an almost poetic air to them. Olney sings in a ragged, but evocative style which only lends more credence to his material. His roots are in rural country and folk music, but he spices the songs up with gritty blues tones and a dash of rock and roll.

Best cuts are the haunting "King of Soul," the raw folky title cut and the starkly beautiful "Illegal Cargo."





Invisible Pedestrian

Olney also crops up as a member of The Nashville Jug Band in their self-titled debut album (Rounder). If you ever liked the jug band music of Jim Kweskin or even the lighter moments of The Lovin' Spoonful, you may want to check this out. This 13 member group makes music of essentially a "goodtime nature."

For the more adventurous souls there's The Golden Eagles *Lightning and Thunder* (Rounder). This is the first live recording of the rhythmic spiritual sounds of a group of Mardi Gras Indians (mixed black and native Indian blood.) It's basically percussion backed chants and songs, and while not exactly easy listening it certainly has character.

Robin and Linda Williams deliver some wonderful harmony on their latest offering, *All Broken Hearts Are The Same* (Sugar Hill Records).

This is a superb blend of bluegrass and country flavored tunes and should find favor with anyone into Gram Parsons and Emmylou Harris, as these two have the same kind of magical vocal qualities.

"Rolling and Rambling (The Death of Hank Williams)," and the stomping "Riding on the Santa Fe," are just two highlights in a strong set. Guitarist Ray Flacke and dobro player Jerry Douglas color the songs with some fine playing.

*Stumbling Through The Light* by California singer/songwriter Bo Lozoff is an engaging record of eclectic sounds. Lozoff's material, which covers blues, rock, folk and country, is steeped in hippie philosophy.

Strong cuts are the soulful "Drunken Sister," "Born Again Blues" and the title cut. Proceeds from the album go to a non-profit organization, the Human Kindness Foundation, which distributes literature and recordings to prison inmates worldwide. Write: Rocking Monkey Records, Rte. 1, Box 201, N. Durham, NC 27795. \$8 + \$2 postage.

Heading in a much more rock oriented direction is the self titled debut album from the New York four-piece, Invisible Pedestrian (Pampoon Records).

The band packs a fairly powerful musical punch with some basically literate mainstream rock sounds. Best cuts are the melodic rocker "Me And The Clouds," and the propulsive "The Kind."

Even more in a straight rock vein is The A.D.s with *Know Hard Feelings* (Blue Lunch Records, 41 Brockley, N.Y. 12054). The band has a real gutsy hard rocking sound, and the guitarist churns out some hot licks here and there. "All Fair," a slightly 60s sounding number, the more contemporary "Dark Nights," and the lengthy "My Love's For Real" showcase the band's dynamism.

The Blacklight Chameleons album, *Inner Mission* (National Brain Child Records), is real time warp stuff. This four-piece band led by engaging female vocalist Sharon M has a nice psychedelic sound. The whimsical instrumental "Surf Wizards Theme," and the semi-mystical "Tehru" show them to be quite adept at recreating garage band type psychedelia.

Fabel is a duo consisting of the Connecticut based brothers Ron and Nick DiFabbio. They deliver some nice pop/rock songs in their album, *Songs of The Spheres*. Several of the songs show much promise, notably "Sign of the Times," the grandiose "Raising Hell To Heaven," and the Beatlesque, "Alright OK." Although the brothers play a variety of instruments, a fuller backing band might render the songs more effective (Brontosaurus Records, 316 W 93rd, Suite 4B, New York, N.Y. 10025.)

Last but not least we have a couple of 12" EP's that show promise. First we have *A Night in the Life*, by Bronx songwriter Santo. The four tracks show him to have an almost latin based folk sound with a streetwise sensibility running through his lyrics. Best cuts are the title song and the rhythmic "Help Us To Survive." Write: Source Unltd. Records, 331 East 9th St., N.Y., N.Y. 10003. \$7 postpaid.

The Danger Brothers is a Connecticut-based quartet (the lineup includes onetime Bad Dog guitarist John Maycock). In this four track EP, the band has a strong country rock sound in a similar vein as Poco. "The Late Show," and "Kick Me Goodbye," are ample evidence of their high quality. Write: Bag O Records, 6 Donnahue Rd., N. Granby, CT 06060.

One last note. Many people write in asking for addresses of independent record labels. Where possible I give the information. However, if you want a really good source, write to Roundup Records (a subsidiary of Rounder Records). If you send \$2 they send you a catalog of the 350 indie labels they carry along with a sample issue of their bi-monthly publication, Record Round-up. Write: P.O. Box 154 Dept. 1, North Cambridge, MA 02140. ■

# RELIX RECORDS & CD'S



RRLP 2002  
Robert Hunter  
Promontory Rider  
Featuring Jerry Garcia, Mickey Hart, Keith and Donna Godchaux, Buddy Cage, Dave Torbert and others.



RRLP 2003  
Robert Hunter  
Amagamalin St.  
2 lp set featuring Jorma Kaukonen, John Cipollina, Meri Saunders and Rodney Allen. This record is known as the first rock novel!



RRLP 2004  
Hot Tuna  
Splashdown  
This acoustic performance was from a WQV-FM radio broadcast of July 25, 1975. The broadcast took place at the same time as the Apollo-Soyuz joint U.S.-Soviet space mission was coming to an end.



RRLP 2005  
Kingfish  
Kingfish  
Featuring John Lee Hooker, Bob Weir, Dave Torbert, Mike Bloomfield.



RRLP 2007  
Jorma Kaukonen  
MAGIC  
A live performance recorded on tour. This record portrays a true and hearty rendition of a Jorma show with the robust flavor that only a Jorma audience is capable of providing.



RRLP 2008  
The Flying Burrito Brothers  
Cabin Fever  
The first release from the Flying Burrito Brothers after a 5-year hiatus from touring. Includes Burrito favorites performed with upbeat enthusiasm. This lp was taken from material from a recent 1985 tour.

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RRCD 2007



RRLP 2010  
Matt Kelly  
A Wing and A Prayer  
A twelve year project. Matt got all his favorite musicians to work with him on this effort: Garcia, Weir, Krautmann, Myland, Godchaux, Nelson and many other San Francisco based musicians can be found on this lp.

\*CD AVAILABLE\*  
RRCD 2010



RRLP 2011  
Hot Tuna  
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RRLP 2020  
Keith & Donna  
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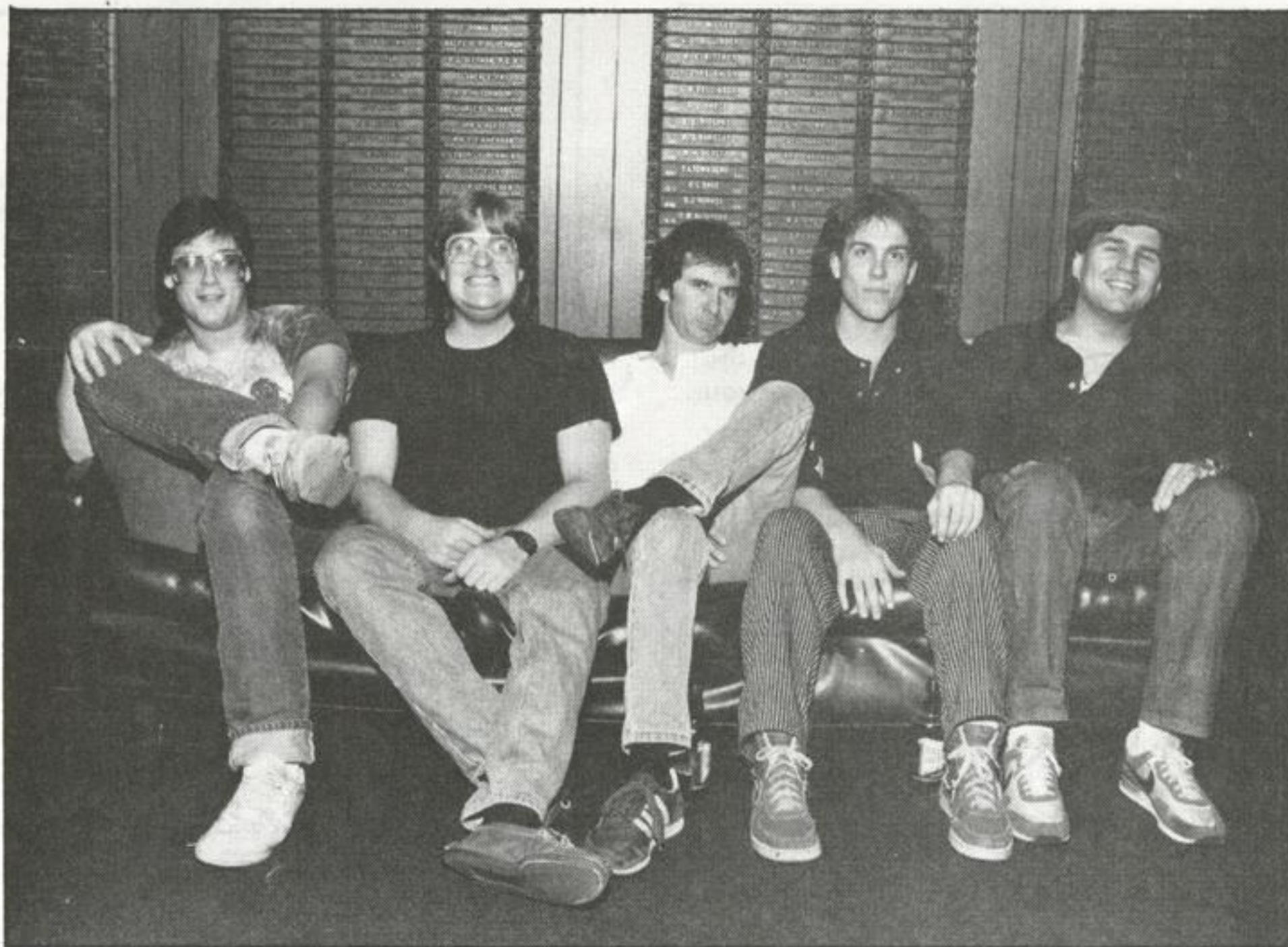
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Sandoz

# Too New To Be Known

## Unreleased Tape Reviews

by Mick Skidmore

**E**VEN though there are many Independent labels out there an awful lot of groups never get past the demo tape stage. Or in some cases have yet to crack it with a label despite being exceptionally good.

This new column is aimed at bringing some of these bands to your (and possibly record company) attention. Primarily I'm going to deal with music that loosely fits into the Grateful Dead mold. That is, music that might be of interest to your average Deadhead or West Coast music fan. Where possible I'll give details of local Dead and Dead clone bands and gigs.

First off we have the Subterranean Blues Band. A trio hailing from Bamberg, South Carolina. The band, consists of Jonathan Mitchell guitars and vocals, Terry Padgett drums and vocals and bassist/harmonica player Mark Cook. They have been playing together for over a year and sound much more than merely competent. They serve up a delectable (on the strength of a live demo tape I have) selection of bluesy folk rock. There's plenty of Dylan and Dead influences running throughout.

They do a bluesy run through of "Big Boss Man," a superb version of "When I Paint My Masterpiece," and a Hendrix style "All Along The Watchtower." A lengthy instrumental jam also brings to mind Hendrix and Spirit. The band covers material by the likes of Jorma, the Dead, Traffic and Hendrix in concert as well as some original material. They are certainly worth checking out. For bookings or more info

write: Underground Productions, Rt. 2, Box 102, Bamberg, SC 29003.

Sandoz is a Pittsburgh-based five-piece that has already made a simply stunning cassette *Come And Join The Crowd*. They have a really tight professional sound. The production and sound quality is also excellent. Their line-up is Mark Browning guitar/vocals, Steve Cunningham bass and vocals and on drums and vocals Mark Weakland.

Musically and vocally the band are very powerful, although the Weir-like vocals are a bit overdone on the title cut. But really this is top class self-penned stuff (actually better than a lot of the Dead's studio albums). "Soon You'll Be Mine," is an endearing reggae inflected number while "She is You To Me," is a sprightly country rock number.

The most impressive cuts are the more improvisational "Eclipse," and the jazzy "Hard To Hold On." The latter features some fluid Garcia inspired lead lines.

This band seems to have gone well beyond the realms of "Dead Clones," and deserves to reach a much wider audience. You can order this tape from: Sandoz, P.O. Box 1394, Pittsburgh, PA 15230. Price \$8 including postage. The band also puts out a mailing with show info.

Fitting into a similar vein is the five-piece Solar Circus who hang out in New Brunswick, N.J. The band has a repertoire of 32 originals plus an assortment of covers by the likes of the Dead, Little Feat, Santana and Traffic.

They have a cassette of six of their origi-

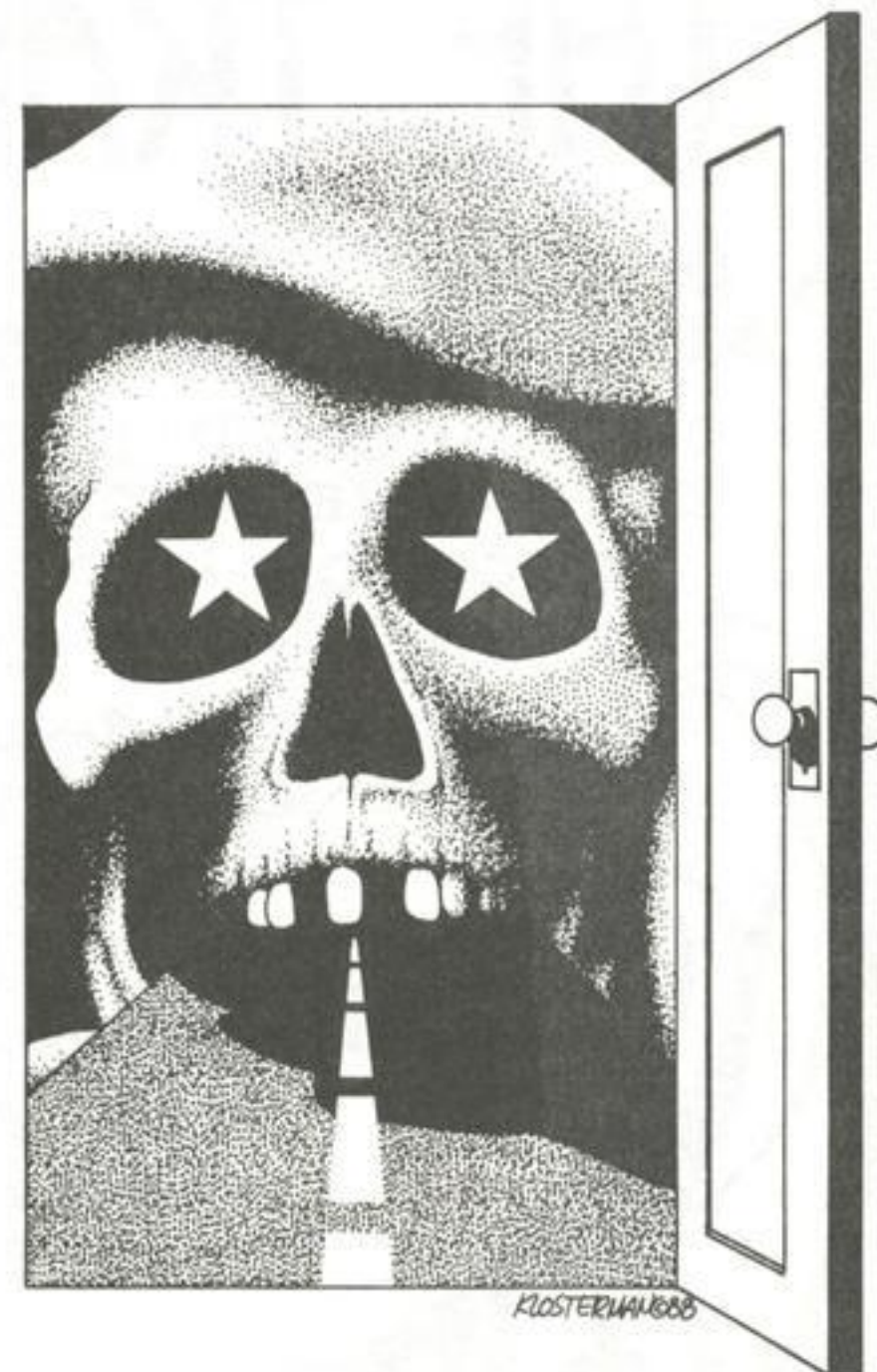
nal tunes available, aptly titled *Six Pack*. Again it is well produced and recorded. It offers a brief look at the wide spectrum of styles the band covers. The uptempo rocker, "Festival," is a good song but suffers a bit from Weir-influenced vocals. The infectious rhythmic "Obsession" is altogether more impressive as is the bluesy stomper "Last Exit." "Fortune Teller," is vintage style Dead and features some impressive instrumental passages. Also included is the ballad "Today OK?" and the catchy "Shooting Tequilla," which would be great apart from the all-too-familiar melody. You can get this tape, which again comes highly recommended, from P.O. Box 6264, North Brunswick, NJ 08902.

Stackabones is an Austin, Texas-based band. They sound pretty interesting on their demo tape. If you see the name listed locally, check them out. Musically, they are really tight and their material, which is mostly original, has hints of the Dead and The Band about it. Stackabones expects to begin recording, and plans a subsequent East Coast tour. Write them at: 2607 Grant Ave., Claymont, DE 19703

Although not the slightest bit Grateful Dead sounding, BCR (The Black Crack Revue) from Kansas City, deserve a mention for their cassette, *Which Earth Are We On*. The band is a veritable melting pot of musical ideas. To call them eclectic is like simply labelling the Dead a good rock band. This seven-piece outfit mixes afro elements with reggae, swing, jazz and rock, and a good dose of Frank Zappa like bizzareness.

Their music may be out in left field but a listen to the complex "The World Is A Monkey" with its stunning guitar leads, or the bopping "Teenie Boppers In Atlantis" should win you over. Write: BCR Internationale, P.O. Box 10481, Kansas City, MO 64111.

Don't forget send those tapes and listings in and I'll do my best to spread the word. If a band named Backwash would send some background details I'll gladly give them a mention next time (I have the tapes, but that's all guys!) ■





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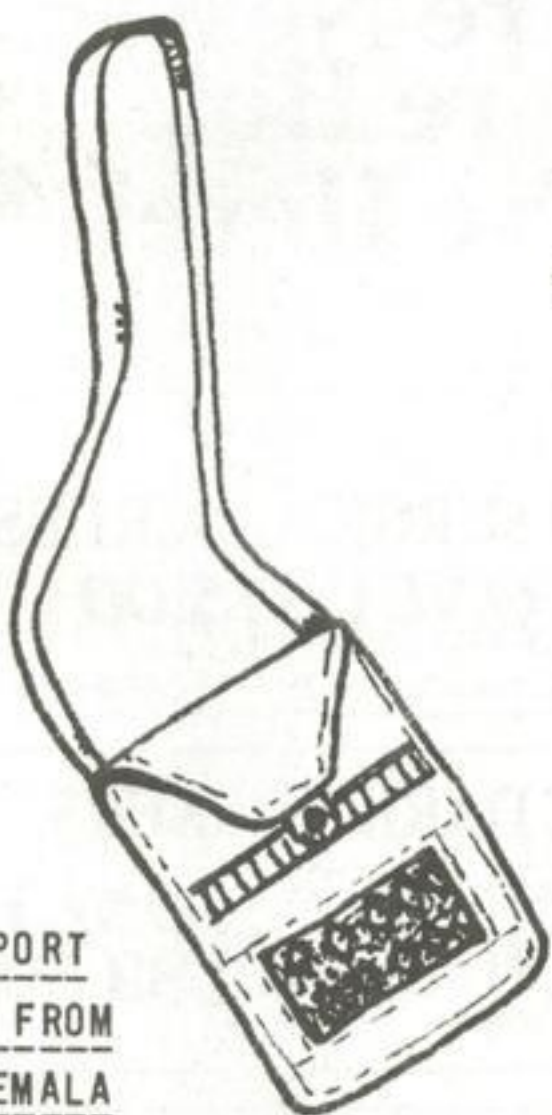
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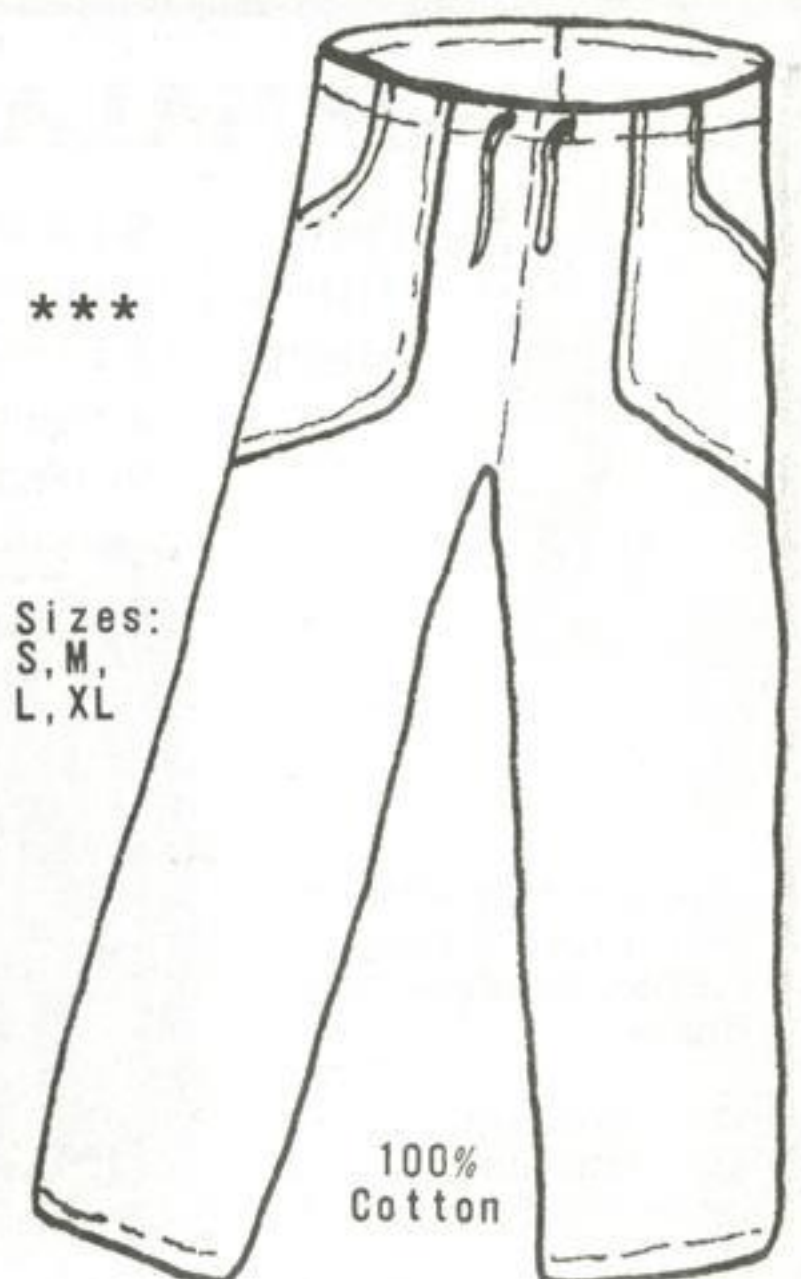
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 C64 Garcia & Weir

**Greek Theatre 6-21-87**  
 C21 Garcia (smiling)  
 C22 Garcia (w/Summer of Love backdrop)  
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**RELIX MAGAZINE is strongly opposed to the selling of any tapes.** As the Grateful Dead are against video taping, we maintain our decision not to advertise the trading of video tapes. These decisions are not only made to conform with the wishes of the Grateful Dead Organization, but also to uphold the sanctity of the unwritten rules of tape collecting.

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## WANTED

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Wanted GD Concert poster & hiQual tapes Trade Send list Capt Q 42 Bradyll Weston MA 02193

Lets exch lists & trade Need 7/25/74 & more Fred 3608 Rosemead Brookfield IL 60513

Collector seeks Legion of Mary tapes Send info to Merl is God 256 11st #1 Atl GA 30309

Beginning GD collector seeks help Will send blanks Please send your lists to Christine Cicramella 4525 Henry Hudson Pky Riverdale NY 10471 Thanks

Wanted HiQual GD tapes Have 200 hrs Serious traders only Jeff 54 Overland St Manchester CT 06040

Neil CSN Arlo PF any list gets mine Tim Bruce 381 Hartford Ave Wethersfield CT 06109 Hans thanks for touring

Beginning DH needs tapes Please send lists I'll send blanks/post Kevin Sherman Box 277 Castile NY 14427

WANTED GD & Dylan Have same to trade Exch lists John Eitel 89 Willow St Elmwood Pk NJ 07407

AIRPLANE Tuna & SF 200 hrs to trade many sbds Must have control of recording levels Send list Airplaner 2310 E Q Ave #42, La Grande OR 97850

T-Birds Cray Lobos Nevilles Lindley Ely SR Vaughan 600+ hrs GD & others Bob 2823 NW 58th Seattle WA 98107

Have 250 hrs GD 100+ hrs other goodies Lets trade Mike 22394 Montero Ct Salinas CA 93908

Zealous upstart youths need qual GD tapes Send lists to Redhead 633 Park Dr Kenilworth IL 60043

Seeking 4/1/88 at Byrne Will send blanks Send to Steph 22 Gates Ave W Caldwell NJ 07006

Wanted ANY & ALL HiQual tapes Paul Martin 31 Chester Ave Stewart Manor NY 11530

Where's the Grateful Mets tie dyes? D Wolf 536 Centre St Freeland PA 18224

ISOLATED HEAD seeks GD tapes will send blanks Please send list Augusto c/o Pinnacles Natl Monument Paicines CA 95043

Hi Qual lists needed Rony Collins 1701 Lake Cypress Dr Safety Harbor FL 34695 have 400 hrs

Hey now Have tapes will travel Looking for Qual 88s Send lists Steve 1220 Sandhill DeWitt MI 48820

Wanted Bromberg Clapton Traffic Blues Rock Folk etc Have 1000 hrs mixed bag Send list to trade Bill Darling 50 Lenox Rd N Babylon NY 11703

Would like GD JGB Will trade blanks Highland 1944 Arnold Dr Charlotte NC 28205

Want HiQual 1st Gen NAK Recent shows Will trade 900 hrs + ACG 54 New St Lynbrook NY 11563

Let it grow NH DH wants Qual tapes Exch lists Parker Rte 4 Danbury NH 03230

PLEASE fill in my blanks with your Dead New/old Dylan/Dead? Jeff Wagensheim 15 Hardwick St Boston MA 02135

Have 150 hrs GD Reliable trader Send lists to Peter Reiss The Hotchkiss School Lakeville CT 06037

250 HiQual hrs just won't do Please help Write Kip Nestler 284 Oakland St Apt 8 Spgfld MA 01108

Have Meadowland shows 3/30-31 - 4/1/88 Looking for 87 Laguna or Jerry on B'dway shows Hal Shaw 2881 W 12 St Bklyn NY 11224

Help on the way? Need JGB 11/29/87 GD 12/30/87 & Hampton 88 Thanks Mike Crossin 8102 N Sheldon #710 Tampa FL 33615

Seeking Spring 88 GD tour tapes Have outrageous quality sbds 12-15, 16, 28, 30, 31/86 to trade Mark Gonillo 98 Ardsley Rd Waterbury CT 06708

Want HQ GD all or part 8/3/82 9/10-11/83 2/9/86 8/15-16/87 Tom Juarez 460 Vista Dr Los Lunas NM 87031

Wanted GD HQ sbds only Have many hrs 65-present Dan Espo 211 Davis Ave Absecon NJ 08201

Wharf Rat has 280+ hrs to trade GD JGB Send lists to Donna Jean 2139 Greenwood St Harrisburg PA 17104

Have 180 hrs GD + Tuna Floyd N Young Dylan Want more esp Tuna Airplane Jorma GD All letters answered All lists receive lists Guaranteed no list too big or small Am so desperate for Tuna Fillmore Aud 3/4/88 6/3/88 6/4/88 That will trade 3 tapes per 1 tape John Foldfein 4013 Baltimore Ave Phila PA 19104

Help keep me smilin Lookin for hot 88 tapes esp 3/24-28 Send blanks/thanks SC 2450 Kenneth St Marietta GA 30066

Want Hampton 3/26-28/88 New collector wants HiQual tapes/lists Will send blanks/post Robin Ramsey Box 257 Spencer VBA 24165

DH Looking for HiQual early GD Contact Drez 16 Sundbury Dr New City NY 10956

ANY WOMEN into Dylan around here or am I just tangled up in blue? This clean cut kid needs Dylan solo with GD Summer 87 also GD 2nd set Hartford 4/4/88 31 hrs to trade Send list Dan Fabricant 410 Prospect Ave 23A Hartford CT 06105 203-232-2886

I proposed to my wife Saturday Ventura 87 Does anyone have copy of show? Box 9012 Whittier CA 90608

D-5 MELTDOWN Need HiQual 2nd Gen Spectrum 4/1/88 Trade from my list Huggins 50 Division St Manahawkin NJ 08050

DH lots of tapes seeks friends & lists Can get tickets JT 95 Old Post Rd S Croton NY 10520

Hey now New GD collector needs Qual lists I'll send blanks Write John Gaitero 2926 E Osborn #412 Phx AZ 85016

Wanted Greek 7/13/81 & Oakland 12/81 Have lots sbds Joe Yoder 9245 Henley Sacramento CA 95826

Seeking GD Will send blanks send list RJ Sents 81 Gaylord St Binghamton NY 13904

Need 4/11-15/88 shows & JGB B'dway Exch lists Steven Martin 1617 Kensington Blvd Ft Wayne IN 46805

Want GD w/Pigpen Allmans tpaes Trade or will send blanks TJ 1112 Atlantic Ave Manasquan NJ 08736

Lets trade in Los Angeles area Call Fritz 818-345-1384

Beg DHs looking for tape lists & correspondence 5637 Melody Lk Dr Edina MN 55436

Help me start collection send lists Will supply blanks/post Mark 36129 Sandalwood St Newark CA 94560 PS Hi Jeff

First days hardest days Need tapes GD PF etc Trade lists Tom Pardo 6 Hidden Green Ln Larchmont NY 10538

Wanted live Doors have ltd collection Rebecca Summarsell Box 281 Hartland VT 05048

Want El Salvadore Benefit 1/23/88 Also GD 11/6-8 12/27/87 3/16,17,31/88 Have many gems JR 2410 Valley St Berkeley CA 94702

Brown eyed woman seeking GD lists for beginning collection DH correspondence wanted Becky 6-12 Oak Leaf Dr Tuckerton NJ 08087

Old DH new to tapes Please help Will send blanks Send lists & friendly correspondence J Weidman Box 5608 Santa Monica CA 90405

GD ALLMANS CLAPTON BB etc Plenty Qual tapes of same Send list L Weinberg Box 35386 Houston TX 77235

Chicago Head needs 4/13-14/88 & hey now from local heads T Jed 348 N 3rd Des Plaines IL 60018

HEY NOW! Lets trade GD tapes Have 150+ hrs incl some 88 Spring & Jerry on B'dway All letters answered Uncle Sam 41 Willow Ave No Plainfield NJ 07060

Central Jersey DH seeking others & tapes Have 75 hrs need much more Tim 19 Forrestal Kendall Pk NJ 08824

Stuck in Navy with no tapes! Need help badly Have 15 hrs to trade Lane USS Reasoner FF-1063 FPO San Fran CA 96677-1423

Looking to trade sbd Have 300+ hrs Send lists Beginners very welcome John Zimmerlink Box 213 Old Bridge NJ 08857

Building collection Need Atlanta 5/19/77 Calaveras 8/22,23/87 Will send blanks Brad Nelson 16150 Moorpark Encino CA 91436

I like my tapes more than my wine 200+ hrs seeking HiQual tapes Will trade or send blanks/post Mark 295 Chateaugay St Louis MO 63017



**PERSONALS**

**MATT SULLIVAN** If you see this or if anyone meets him at a concert, please call home collect 207-363-2532 York Maine We just want to know you're alive Love Mom & Dad

Hey now Mike & Lisa Congratulations again on 8/13/88 No luck needed here Love & happiness forever — Beth Howie Monte Tracy & Warren

Deadheads Please stop trashing up concert halls & parking lots & getting people pissed at us.

Long live the Pope of rock & roll

**ITALIAN DEADHEAD** Managing Editor of Ripple (Italian GD fanzine in English) seeks American DHs for collaboration news friendship Exch ideas about Dead philosophy Pasquale DiBello Via Del Saletto 1/4, 50142 Firenze Italy

Peace on Earth Love your brothers & sisters Be responsible Keep the music alive Don't litter See New Potato Caboose

Dear John Zak Fusciello Happy 16th birthday Love your spiritual leader & sister Barbara

Hippie All my love All my life ATW

Hey New Paltz I'm biking you from Jersey If anyone can host me call Matt or leave number at 201-445-7220

2 female DHs need connections from Pgh or anywhere to correspond hang out commute with Write to Sugar Magnolia 308 Forest Dr Pgh PA 15220

My car died in Worcester Everyone was so helpful Peace love & thanks — Carin

Hey now you guys What does St Stephen look like these days anyway? A big hello to Jon Hunt Ellery

**TOGA 88** Happy B'day Lisa You have made my life by saying YES! Meet you in Terrapin Love Mic

Danny with the Whipits Its me Sheryl Please write & keep in touch Sorry we didn't get a chance to hang out more at Rosemont Sheryl Saper 121 1/2 State St #4 Mad WI 53703

Mike in East Palo Alto Happy 23rd Keep on truckin Peace & Love Mom

**NJT** You know our love will not fade away RJQ

**FLORIDA DEADHEAD** taper musician looking for others for correspondence etc Just moved to Sarasota & its a lonely life for DHs here! Dave 813-377-7769

**MILITARY DEADHEAD** seeks correspondence Have tapes to trade Donald Unrun 10156 O'Brien Pl San Diego CA 92124

Jennifer you know our love will NEVER fade away Love you forever Joel

Gunga Dindas happy graduation Remember nothing left to do but smile smile smile Listen the music never stops I can respect it YKOLWNFA Fare you well Judy Blue Eyes Also h.g. wags gordo wiskey kle Nilys Neetch Merry Bumble & Strawberry Shortcake — Faith

**HARMONICA PLAYER** into GD blues acoustic electric wants to jam Brandenton/Sarasota FL area Dell 1007 Gulf Dr N #209 Bradenton Bch FL 34217

Got busted for smiling on a cloudy day Now in greystone hotel needing roses the Spanish lady gives to help me on my way If I had the world to give I'd give it to you Turn on your lovelight so I can survive Looking for that sunshine daydream Michael Katz JRCC State Farm VA 23160

Female DH seeking DH connections in CA Hawaii & generally everywhere Write & tell me all that you know Box 7 Chaddsford PA 19317

**AJM** To the best friend & DH on the planet & in space Go ask Alice I think she'll know Love Jen

Blow the horn Tap the tambourine Happy B'day Mark - Rich

Happy Graduation class of RLS 88 Heads & 60s freaks Tony Alex Deacon Seth etc. Fro-Bro Tripp Stewart

Dan-o & Pie-o still looking for the stability in their unstable minds Oh go for a swim Stevie Weavie

HELP I'm a rock 5602 Longfellow St Apt 201 Riverdale MD 20737

**DEADHEAD** seeking variety of DH correspondence on Northern VA area for partying cruising hearing tapes visiting & communicating So let my inspiration flow Send your name & address Phone # & a little about yourself to Don Broach 1719 So Pollard St Arl VA 22204

I'll bet its nice to be on the outside Chris Dychowski Stay cool! Brian

Detroit area DH interested in anything Seeking friendly correspondence Paul Blonsky 434 Colonial Ct GPF MI 48236

Look out for NARCS in Troy NY I am proof Rich Keegan 5 years Ft Leavenworth KS

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