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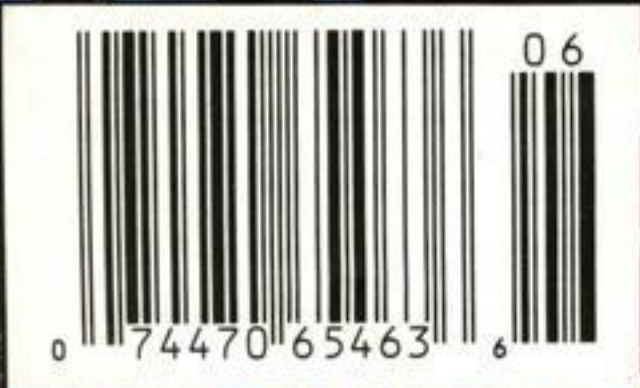
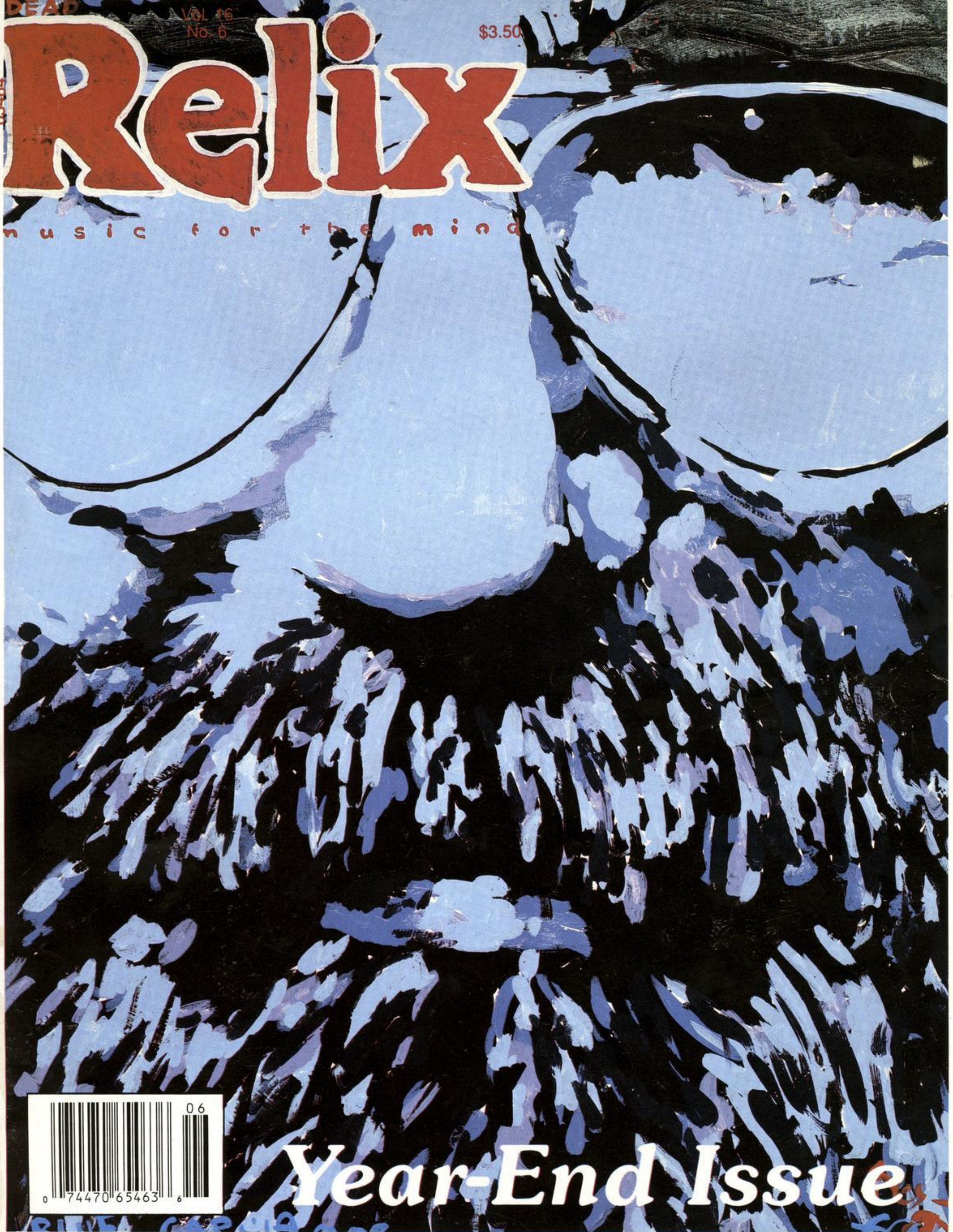
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MUSIC FOR THE MIND



Year-End Issue



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Apologies

We wrongly credited two articles in the last issue of *Relix*.

The Foxboro Grateful Dead review was written by **John Grady**.

Too New To Be Known was written by **Mick Skidmore**, as usual.

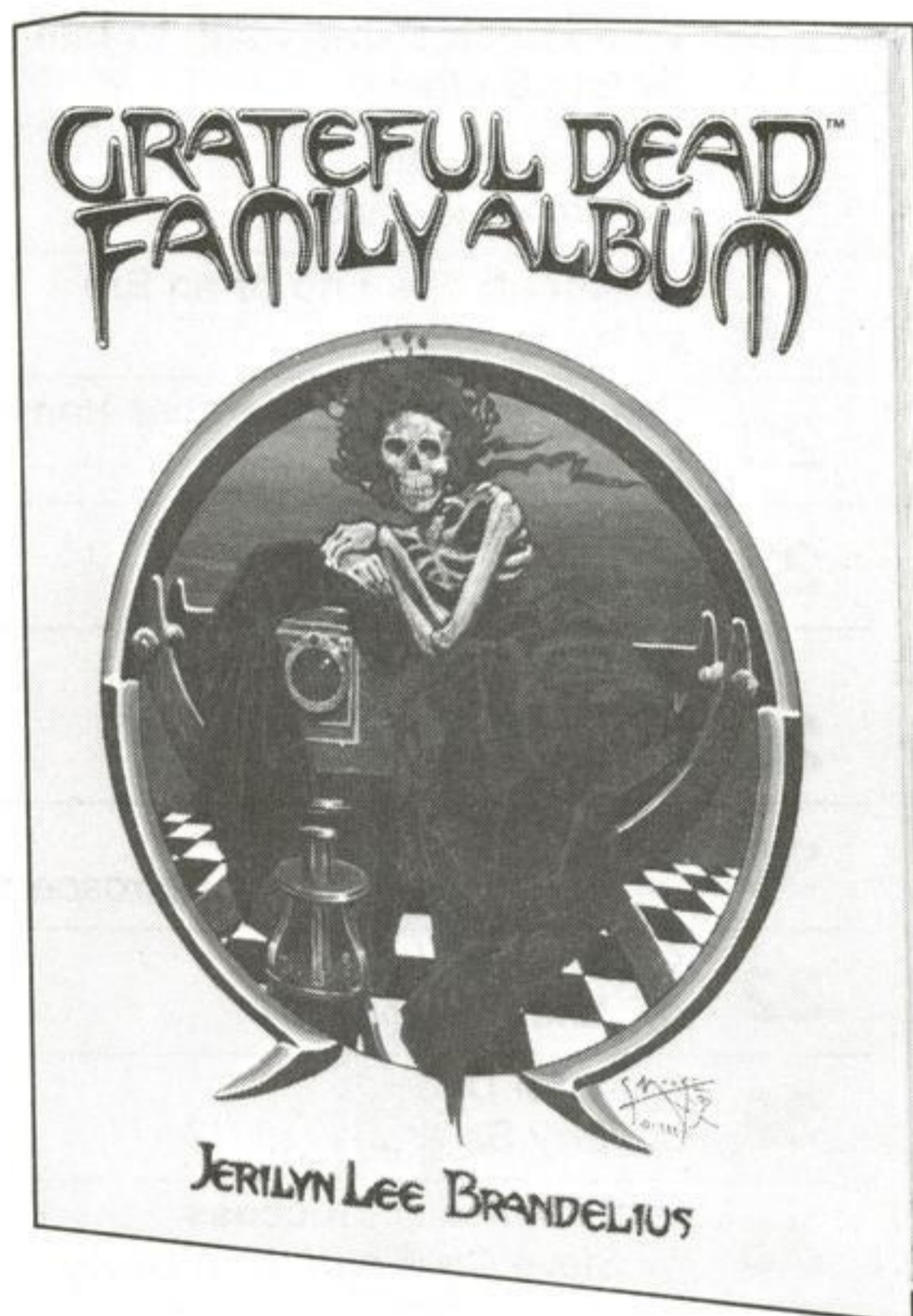
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Editorial

In an effort to improve life on the planet as we know it, we have devoted this space to environmental issues. We welcome your correspondence.

"The future's here, we are it, we are on our own."
—Bob Weir

EYES OF THE WORLD by Dave Kopel

Merry Christmas, Happy Hanukkah, and have a joyful Winter Solstice! The season's festive trees symbolize a time of renewal, so here are some presents you can give our planet to help grow the scorched ground green.

An Acre Of Rainforest: How to keep cattle ranchers from burning down the rainforest for grazing land for fast-food beef? Buy the rainforest. Just south of Mexico lies the nation of Belize, about the size of New Hampshire. The natural forest is mostly intact, the population is literate and relatively prosperous, and the Prime Minister is determined to preserve the nation's natural resources. In conjunction with the government, the U.S.-based Programme for Belize is buying land in the 250,000 acre Rio Bravo area. The land will be held in trust for the people of Belize, and will provide a secure habitat for the area's numerous animals, including over 300 species of birds. Your \$50 contribution will put the Programme for Belize one acre closer to its goal. Donations (of any amount) can be sent to P.O. Box 1088, Vineyard Haven, MA 02568.

Five Trees In Israel: For \$35, you can plant a ring of five trees in Israel. (\$70 gets you ten trees.) The trees will be planted in the Negev Desert in southern Israel, as part of an ongoing effort to make the desert bloom again. Says Lawrence Amicarella, of the U.S. Forest Service, "The rest of the world is involved in deforestation, which is going to have an adverse effect on the global climate. If everyone was doing what Israel is doing, that would help." U.S. experts are studying the Israeli program in the Negev, with hopes of introducing a similar program in the California and Arizona deserts. The Jewish National Fund will send you a certificate commemorating your donation. To contribute, call 800-542-TREE, or send a check to Jewish National Fund, 42 E. 69th St., New York, NY 10021.

Land In America: What's the safest form of control for precious ecological zones? Ownership and management by the Nature Conservancy. This non-profit organization has been buying land all over North America, mostly in the U.S. From the barrier islands of Virginia to the Platte River Valley of Nebraska to the Carizo Plain in California, four million acres have

been acquired by the Nature Conservancy. The land will remain forever free from inappropriate use or development. Land providing a home to endangered species gets the highest priority for purchase. \$25 buys you a one-year membership, which includes a subscription to the Conservancy's beautiful magazine. 1815 N. Lynn St., Arlington, VA 22209.

Rainforest Fund: Getting involved in the long-term struggle to save the rainforest and the rest of the ecosphere may start with reading this column, but it can't end here. Joining a group specializing in rainforest protection will help you broaden your knowledge and direct your energies. One of the best groups is the Rainforest Fund. Working closely with a Central American group called Mesoamerica, the Rainforest Fund has an impressive track record. They recently convinced an Alabama mining company operating in Cancun, Mexico to install (at a cost of \$2 million to the company) a protection levee and silt curtain to protect coral reefs from mining pollution.

For only \$4 a year, you can receive the Rainforest Newsletter, with its quarterly updates on rainforest issues around the globe. Donations of larger amounts automatically get you a subscription as well. You can write the Rainforest Fund at P.O. Box 140681, Coral Gables, FL 33114.

SEVA: No list of worthwhile charities for Deadheads would be complete without SEVA, run by former Merry Prankster Wavy Gravy. SEVA's biggest project is vision care in the Himalayan nation of Nepal. Nepal suffers a blindness rate 20 times the U.S. level; yet most of the blindness is preventable or curable. SEVA has been donating medical supplies, training villagers to prevent blindness, and subsidizing low-cost operations to restore sight. The lengthy list of other good works performed by SEVA includes Native American health programs in South Dakota, and relief for Guatemalan refugees in southern Mexico. Contributions in any amount can be sent to the SEVA Foundation, 1301 Henry St., Berkeley, CA 94709. 415-525-4272. Next time you see a SEVA booth at a concert, drop by and find out how you can share the "spirit of service."

Seventh Generation: By the law of the confederation of

Iroquois nations, "In our every deliberation, we must consider the impact of our decisions on the next seven generations." A Vermont company called Seventh Generation keeps alive the Iroquois spirit of concern for the future. Through Seventh Generation's mail-order catalogue, you can make your lifestyle more compatible with the earth's. Soft toilet tissue made from recycled paper, instead of from rainforests; rechargeable batteries to replace the disposable ones that poison our landfills; all-purpose cleansers made with non-toxic ingredients — these are a few of the ecologically appropriate items found in the Seventh Generation catalogue. You can order it from their headquarters at 10 Farrell St., Burlington, VT 05403; 802-862-2999.

One caveat: biodegradable plastic bags really aren't such a great advance for the environment. If you plan to toss your used garbage bags into a forest, then a biodegradable bag is a good idea. But for people whose garbage gets picked up by the city government and placed in a landfill, biodegradability is mostly irrelevant. Biodegradation requires oxygen and light, which are in short supply at the bottom of a 100-foot stack of compacted garbage surrounded by a clay liner.

Ecco Bella: This "catalogue with a conscience" specializes in beauty products and household cleansers. The products contain natural ingredients, and none of them are tested on animals. Ecco Bella donates 20% of its profits to environmental and animal rights groups. 6 Provost Square, Suite 602; Caldwell, NJ 07006. 201-226-5799. ■





EARTH TRACKS

by Brian Hassett

TWO boys climb through a haze of clouds, racing each other to the summit. Twice earlier they thought they'd reached it only to find more mountain peaking above. As they finally overtake the last ledge, panting and laughing a giddy, celebratory laugh, they realize the cloud layer has broken just below the peak and they're now in the clear open air above the Washington Rockies. The girls are taking their time, having no part of their boyfriend's competitive pride, mesmerized instead by the prehistoric sculpture they're conquering. James stands at the edge he's just traversed, looking below to his girlfriend making her way up the rocks with her day-pack and walking stick. Bobby is bent over trying to catch his breath, then drops to lie on the wind-polished granite. He looks into the bright blue beauty above him, seeing dots and flashes of light, then closes his eyes to watch the sunspots and dreamscapes dance across his eyelids. The altitude and majesty make his head swirl in a euphoric vestal voyage of warmth and love. Below, there's nothing but a rolling cushion of snowy cloudpuffs. The girls finally break the crest with exclamations muted in breathy awe-struck whispers. "My God, this is just amazing!" Ann says as she kneels beside Bobby and rests her hand casually on his chest. The clouds continue to float past, randomly opening haloed vistas of valleys and evergreen eternity. She turns and looks to James and Becky who are both beaming in a childlike ecstasy. "Do you get this kind of feeling of 'home' here?"

"Weeell-now lemme see...it's been goin' on round-about ten years now," says the old man, rocking back and forth in his worn-out cane-back rocking chair. He takes another pull on a long piece of his home-dried elk jerky, and looks out the porch screen a while before he begins to speak again. "Yeah...it was a helluva lot different round here before Weyerhouser and that Pacific Lumber set t'strippin' the place. We used to have whole families a'deer right out in those woods. More'n we could ever count! An'

we'd watch huge herds a'stone sheep, n'goats...right up there on that mountain. Doesn't look like it now. *Nothin'* could be livin' up there now! Look't it! Nothin' but stumps n'mud n'*bullshit*. God-damn hard hats. They didn't give a shit — 'scuse me, ma'am — They didn't..." and he cuts himself off, drifting in robbed reflection. "Y'sure didn't hear those god-damn trucks either, I'll tell ya *that!*" he adds, leaning forward, nodding. "Nah...they killed it alright. Coyotes'd set t'howlin' prit'near every night. N'Jessie use t'feed her snowshoe hares right out that front door. Still throws food out every couple a days, but y'can see it settin' right there goin' to rot. Them little critters mostly moved on I reckon. ...I'll tell ya who got the worst shake in this whole loggin' rape fandango..." he says staring into the eyes of his guests and tearing again at his jerky. "Them damn injuns, that's who. I never cared too much fer redskins 'ntil them loggers started puttin' roads all over hell and back. Injuns been takin' a damn-sight better care a these mountains than them city folks — uh, no offense now, y'hear — and them hard hats they bring with'em. Yeah, I never cared too much for'em 'ntil they got themselves sort-a banded together to try'n stop these bastards and save a tree or two. ...God-damn loggers," and he shakes his head and looks to the ground. He begins rubbing his boot back and forth over the worn porch floor in frustration, then his face winces almost to tears as he looks back up to his mother mountain — this being the first storm she ever sired that he wasn't able to weather with hard work, and love.

The garbage can at the office. Where does it go? Why don't you you know? Where does it go? Hand crumples sheet, into the bin. Hand tosses copies, into the bin. Figure it out. The shredder gets fed, and the bag grows fatter, and a tree falls down, and the ante's raised steeper. The hand fills the landfill. And the bosses don't care. But the tree comes down. And your hand feeds the bin. Your hand feeds the bin. Don't do it.

Don't let it go.

Ocean waves roll in from the horizon mist. The bright colors of suits and boards dot the

water from shore to cresting caps. Tanned summer hard-bodies and visiting Canadians checkerboard the hot sand in an aimless shuffle. Lifeguard towers are freshly painted. Mothers outnumbered, struggle with their herd. Two boys are walking from their car with sunglasses on, trying to ogle the girls without moving their heads. Friends travel in packs listening to boom box hits, disturbing the mood but keeping the beat. Frisbees float in the distance, while extended families confide amongst themselves encamped in a litter of pails and beach-bags. Two girls are facing each other on towels laid meticulously flat and sand-free listening to their radio station and discussing tonight. They decide to roll on their stomachs so they can both watch the same moving boy-muscles while they talk. "Hey! Turn this up! I love this song!" Cheryl says, and starts to drum the air, bracelets clacking, in a horizontal beach blanket boogie.

A rusting iron barge grunts back from its trip through the green Caribbean waters in search of money — to dump its American trash on the least-educated island taker. But the stench of AIDS waste precedes the sloth to its every portal handshake, and rejection follows. So the beast is slobbering home, begging for another chance — poisoning sea-gulls the length of the coast. With all the landfills overfull, it drifts the seas for months. Unable to find some junkie dealers, it slips a casual ton of its poisonous soup into the Gulf Stream under cover of the night for scavengers to claim, from the beaches of Florida to the parks of Maine.

Bic razor garbage life. Paper plate mentality. Scott Towels instead of cloth, Styrofoam's longevity. Don't buy it. Pepsi plastic in the yard, beer cans out the window. It's not for the nickel — just take it back. It's not a big deal — just do it right. Jars tossed before they're done. Newspapers stink with the rest. Trees fall before their time. Plants go up in smoke. Don't do it. Don't let it go. Don't do it.

Don't throw it away.

Green Lake, the pride of Wisconsin fishermen, rolls to the melody of the midday wind. Cabins dot the rocky shore from the water's edge to the crest of the ridge. Thick pines

cascade over hills, skirting boulders like lemmings marching to the lapping lakeside. A rowboat tosses with the gentle rolling waves, its family of three swaying in harmony — each with a fishing line. One is the father. They're looking to catch some wall-eye, but may end up with yellow perch. The father's line reaches far; his boys' lie much straighter to the boat and they're reeling like crazy. "Ben, bring it in slower still. The fish'll never nibble at it *that* fast." Ben winds his line slower for a couple of turns, then decides he wants to cast again to get a better start and resumes his hasty retrieving. Near the shore two girls on air mattresses are splashing each other while their mother reclines on the beach reading a novel with a mindful ear. She lowers the book and looks past the girls to see if she can spot her boys in the boat.

The family tours the dock of the Lake Tahoe Ecological Museum, the children imagining what it was like to see water all the way up to the old shore and waves actually crashing into the breakwater. There's a model of what the lake and harbor used to look like, and next to that a model of a greenhouse showing how plants inside are warmed by contained sun-rays. "Not much difference between a plant and a planet," the mother mumbles to no one in particular. Skeletal piers reach out from the land like fingers of a corpse to a mirage of water. One of the boys goes over to a cleat where the boat's ropes used to be knotted and rubs his hand over the time-worn iron, remembering the movies he's seen of pirates sailing into port, flags a'flying. He looks up from the ground; "Is the water ever going to come back, Mom?"

Aerosol Raid in the kitchen. Sunshine Glade in the hall. Lysol clouds the bathroom. Lemon Pledge shines it all. Don't use it. Keep the air. Don't use it. Static Guard creases the future. One man — one car — destroys our worth. Don't leave it running. Don't burn it up. Drop the poisonous Right Guard. Just roll it. V 5 glues your hair. So pump it. Just pump it. Don't use it. Don't use it up.

Sunlight filters gently through the dripping rain forest underworld. Dancing flecks of scattered light jump like Puck (laughing too!) from leaf to leaf under the thick green canopy. A cacophony of bird songs ring in every direction. The chaotic mass of interwoven vegetation

knots itself in unceasing motion. Cloverleaves of temperate twine and root-rot underpasses carry ants and termites safe from spider speed traps — transporting a moving army to nibble away the fallen wood. Anteaters amble, cleaning the carpet with vacuum noses, while eagles spy from castles sculpted in the crowns of towering laurel trees. A raining mist greases the bark for the green tree snakes to slither silently. Orangutan's arms stretched long by an evolutionary pull swing their pear-like bodies with natural grace, while flying squirrels soar by custom wings of skin and fur. The long-haired gibbon perches in an ombu tree tearing at the flesh of his stolen pineapple, crying out in joy and lust — never having seen a human.

The first of the ground crews start at sunrise. They walk past the stumps and mounds of yesterday's kill to return to the tree line they left last night. The scent of profit wafts through the air. With their screeching army-surplus chainsaws, paid for by loans from the World Bank, they resume dissecting, and stacking, and sectioning, and felling every giant who dares their path. The first of the climbers begins his ascent, to cut off the crowns of the majestic purple hearts who've stood overlooking this jungle for two hundred years. Mammoth mahoganies and rosewoods are the next to go. Behind the line, bulldozers roar to life for another day, sinking indiscriminate iron teeth back into the screaming earth to gouge out more mouthfuls of undocumented floral life. "Yup, we'll have another grazin' field *here*, by George."

Ridiculing protestors — the trees fall down: That's lungs with cancer. A letter's not written, a call not made, and a tree falls down. Don't throw it away. The boycott's real. You heard it. Just write the letter. You heard it. Stamps are a quarter. You know it. Just write the letter. Don't drop the ball. One voice for a thousand. And a tree falls down. Don't give it up.

Don't give it away.

The Harrisons moved into their newlywed house in Rockingham Springs ten years ago this month. They left the suburbs of Charlotte to start a new life in a town with a General Store, where credit is offered and the owner calls your name when you come through the door. She had rabbits when she was growing up, and he

had Collies. All they wanted was a big yard to play with. And it worked! The year after they moved in, he built a giant chicken coop, which is now in a wired pen that also houses a flock of Peking ducks. He finished the rabbit hutch this spring, and now they have twelve of them. The two Labradors have the run of the yard year-round. In the summer, they mostly sleep under the cottonwood trees near a little stream that cuts across the corner of the property. The two children, a boy and a girl, haven't been to school yet, but they've fed rabbits, picked eggs, and ridden on horses. Dad is planning to build a swing set between the two elms in the spring. Mom has learned how to make ice cream, ketchup, tomato juice, and chutney. This year, if their trees bear enough, she'll try her first batch of apple jelly.

The steel and lead drums had been buried years before. The Carolina Power and Light Company knew they wouldn't hold together forever, but figured they'd last longer than this. No one can see the buried barrels under so much salt and earth, but a tree leaks sap even if no one is there to hear it. The belly of our mother rumbles (perhaps a little food poisoning) and her intestines shake and shuffle. Steel cracks. Lead leaks. Liquid waste trickles slowly into the waterways of the great planetary stomach. Earth turns. Soil churns. The inside out. The onion absorbs. The cattle drink. The father remembers...the first day he pulled the strange six-pronged carrot from his patch. He held it in his hand. He looked over at his children playing. They were drinking Kool-Aid. The dogs were by the stream. That was before he'd seen the buck with the 13 antler points on one side and three on the other. It was before the rabbits had their still-born litters. Before they had to buy their water at the store. Before his wife had died of cancer.

Lights left on when you don't need them — generates more power. Stereo on when you're not there — generates more need. Generating need satisfies greed. And the plant gets built, and the land gets bilked. Don't leave it on. When desire is proven, the plant gets movin', but our earth ain't groovin'. Don't leave it on. Don't let it go. She's all of our mothers.

Don't let her down.

Don't let it go. ■

TIE DYES



LIVE MORRISON



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HENDRIX
FLYING EYEBALL



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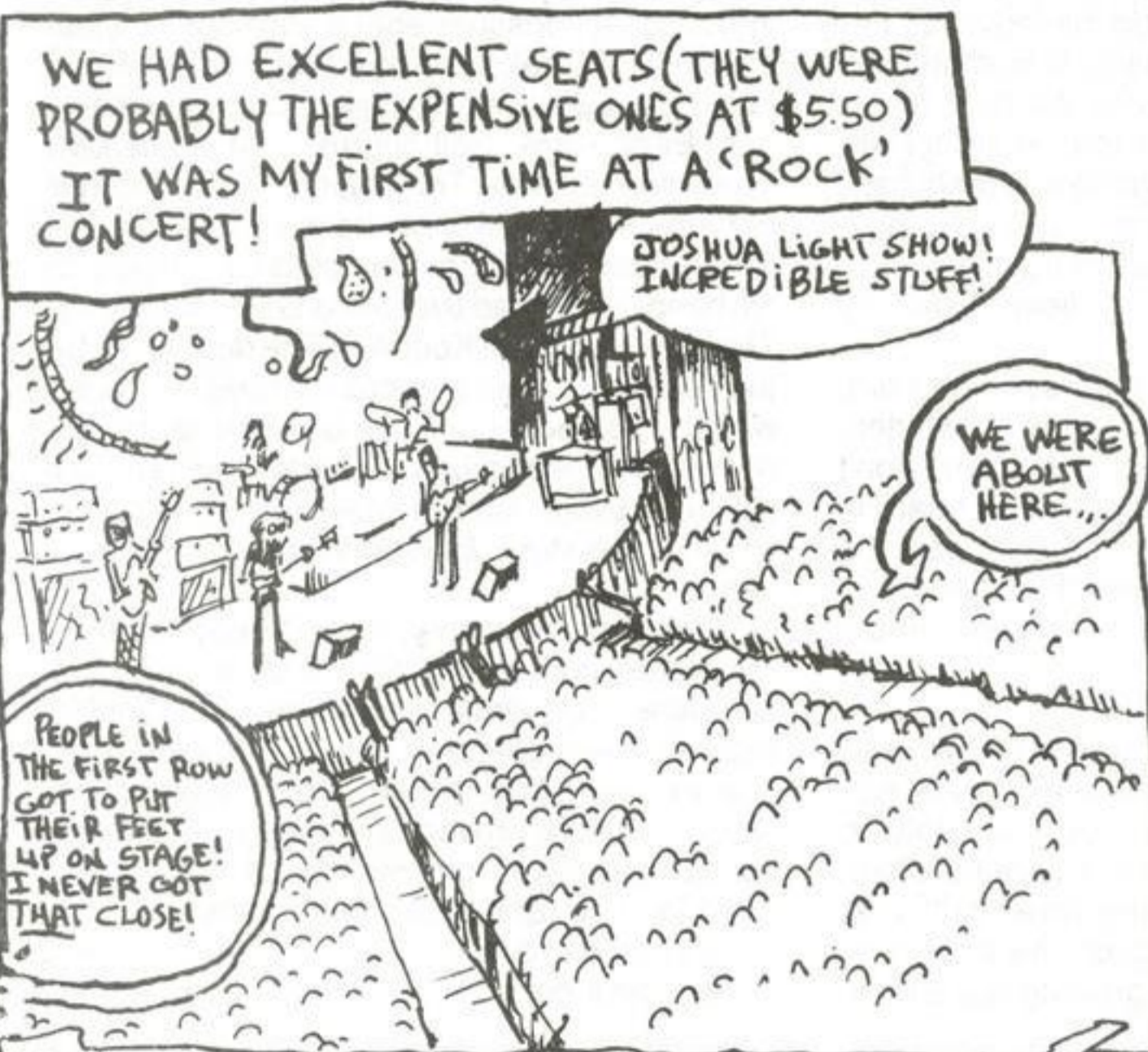


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THE FIRST SONG WAS 'FRIEND OF THE DEVIL' THE SOUND SYSTEM WAS BEAUTIFUL AND I WAS HOOKED IMMEDIATELY!! AFTER A FEW MORE TUNES GARCIA CAME OUT ON PEDAL STEEL WITH THE 'NEW RIDERS OF THE PURPLE SAGE' THEN THE DEAD PLAYED AN ELECTRIC SET... THIS WAS ONLY THE EARLY SHOW!! AFTER THIS WE WOULD ALWAYS BUY LATE SHOW TICKETS BECAUSE SOMETIMES THEY PLAYED ALL NIGHT!!

THE LAST TIME I SAW THE DEAD LIVE WAS AT THE NASSAU COLISEUM IN THE EARLY 80'S I LIKED THE SONGS THEY DID, MOSTLY MELLOW GARCIA STUFF, A REAL NICE 'BLACK PETER' BUT... THEY'RE NOT LOUD ENOUGH!!

THIS KID KEPT BOTHERING ME, NOBODY WOULD SHUT UP...





POCO 1989

Jim Messina

by Mick Skidmore

If ever there was a group whose music simply made you feel good, it was that of pioneering country/rockers Poco.

Originally, the band was formed from the remnants of the Buffalo Springfield in 1968 by Jim Messina and Richie Furay along with session steel guitarist Rusty Young (he'd played on "Kind Woman" on the last Springfield album.)

Young brought in two friends of his from Colorado, drummer George Grantham and bassist Randy Meisner, to complete the group. This line-up only lasted until midway through the recording of the first album, *Pickin' Up The Pieces*, although, like all other Poco line-ups, they created some magical sounds, especially live. Poco did, with many comings and goings of personnel, record some 18 albums, Rusty Young remaining the constant factor throughout. Commercial success eluded them for most of their career. It wasn't until their 14th album, *Legend*, in 1979 that they hit big with the singles "Crazy Love" and "Heart Of The Night."

Nevertheless, they certainly were influential, paving the way for groups like Loggins and Messina (formed by the departing Messina in 1971) and the Eagles, a band that featured both original Poco bassist Meisner and, upon his departure in 1977, his replacement in Poco, Tim Schmit. Even Steely Dan acknowledge some influences from Poco.

Now, over two decades after they first meshed sweet harmonies with country rock, and four years since the last incarnation of the

band called it quits, they are back with a hot new album, *Legacy*, and the original lineup.

The album, released at the end of August on RCA, is a fine effort. Richie Furay's opening bouncy autobiographical song, "When It All Began," is an absolute classic and sums up the band's sound perfectly.

In fact, the album captures many sides of Poco's music and comes over like a balanced crossing of Poco old and new, with hints of the Eagles and Loggins and Messina, as well as a few new twists.

"Call it Love," a powerfully infectious number with great harmonies, is another standout. Messina's wistful "Follow Your Dreams" and the rocking "Lovin' You Every Minute" are also excellent, as is Young's delightful "What Do People Know." But aside from the mundane rocker "The Nature Of The Beast," which sounds like a bad Eagles outtake, the album doesn't have a bad cut. Even pop/rocker Richard Marx's contribution "Nothin' To Hide" is superb. It's sung by Meisner and has a similar feel to his classic "Take It To The Limit."

If you are feeling down or just want to feel good, give this album a spin. Poco always was a fun band that tried to make people happy, and they've proved they can still do it.

Founding member Jimmy Messina talks about the Poco reunion.

Relix: Why don't you just start by telling us how the reunion came about?

Messina: How it came about was that Rusty and I had been talking over the years and we'd always wondered how it would be if we could do this thing. I have always enjoyed working with Rusty. He is a great musician and I told him that if we got the original band back together I'd be interested.

So we did, by communicating it. About a year ago, we got together in my studio in Santa Barbara, and sat down and talked about what our interests were and what we wanted to do. Richie has become a pastor, and one of the points we wanted to be real clear about was that we were making rock 'n' roll that we weren't going to use this for any one of us to stand up and deliver our religious or political beliefs. The understanding was that we'd do rock 'n' roll music, and we agreed to this. At that point, we really started writing our songs and submitting them. What we decided we'd do was have a record producer other than Jimmy Messina, which was fine by me because I wanted, for once in my life, to make a record where I was the artist and not have the responsibility of the things that go along with trying to please everybody.

Relix: Who did you actually get?

Messina: We chose a man named David Cole, who happened to be affiliated with Allen Kovac of Left Bank who had produced Richard Marx. It turned out that Richard Marx had had a relationship with Randy Meisner by which Randy had brought him Joe Walsh and Tim Schmit and a few other people to help Richard Marx on his album. So when it came time for us to submit these songs, I submitted about 12-14, Rusty had eight, Richie had four, and we had outside writers, plus Richard Marx who had submitted a song. They chose the material that they thought would make the best and most rounded-out album. We were subsequently notified as to which songs would be recorded and we took them and went into a rehearsal period and made it work for us. What ended up happening was Rusty had three songs, I had three. Richie had a couple and we used three outside songs including Richard Marx's song.

When we went into recording, Richard Marx produced his own song. From the beginning he'd wanted to make a production contribution to the album, but we thought it would be impossible for Richard to do the whole album. We are fairly seasoned fellows and have produced, and what we really wanted was someone who had total experience as a producer, as an engineer, someone who had a relationship with a lot of the musicians around town, and someone who was mature enough to work with any problems that could arise, and I think David Cole is really the best choice. He got a good sound. He did good mixes, and he has a sense for FM pop and contemporary radio.

Relix: How was it working with the guys after all these years apart? Especially since most of you have gone off and had success in your own bands, it's almost like five group leaders together.

Messina: The interesting thing is when you are in a situation like that it kind of makes you equal, doesn't it? We have all had our series of successes, and I don't think anyone was there to say "Hey, I've had more successes than you, so screw off". None of that really happened. It was really a mutual respect and consideration for each person and their songs. There was a lot of mutual support. The fact that Richie used to write most of the songs and was really a

self-appointed leader in those days was real different now. He only wrote two songs.

From the beginning we had said [to Richie Furay], "We want you to be a part of this, but we don't want it to interfere with your particular life or your profession at this time" We let him come in and work on the things that were his and things that really needed his performance, and Randy, Rusty and myself did the rest of the record, pretty much. We did the background parts and the vocals, and as I said, it's real different because our relationships are real different.

Relix: Is there any chance that you will take the band on the road?

Messina: We are working towards that. We have to see what the success is going to be and see what the demand is going to be. We also have to take into consideration what Furay's availability is going to be, so we know what we can rely on and how many dates we can do.

Once we get those things sorted out we can see. In light of that we might even consider asking Paul [Cotton] or Timmy [Schmit] to come out and do some songs with us. That way we could do Loggins & Messina stuff, we could do Eagles stuff, we could do some Poco stuff from then, from now and it would give us an array of possibilities. We could even do Buffalo Springfield material to really give our audience a good show.

Relix: Over the years, Rusty has seemed to get away from playing pedal steel and switching more to slide and straight guitar. On the album, are you playing most of the lead, or is it shared?

Messina: On the album I think I am playing the lead guitar pretty much except for the slide,

which Rusty does. I'm doing most of the acoustic lead. Rusty plays mostly second or rhythm guitar parts and banjo. I do acoustic guitar, electric guitar, mandolin and various other colors that use the Strats and Gretschs.

Relix: A few years back, when I interviewed Rusty he said that Poco's lack of success was because they were always too country for the rock market and too rock for the country market. In *Legacy* you seemed to aim more directly at a rock audience. Was that a conscious attempt?

Messina: It was more of a deliberate attempt. We don't consider ourselves a country band. We are a rock 'n' roll band. We always were. We just have always had certain rural influences. It's how we grew up. What we like and our lifestyles. I like animals around me and pets. I'd rather live on a farm than in a city. Things like that. Our lifestyles are such that it lends to that connotation. I grew up listening to country and western music, Chet Atkins, The Ventures, Scotty Moore, James Burton. So, my influences are obviously going to have some rockabilly influences. Rusty grew up playing steel guitar, but just because you play a mandolin, it doesn't mean you're necessarily a bluegrass player, or because you play violin that you are a fiddler. But if you've grown up with all these influences they just become a combination of who you are.

Relix: Is this going to be a long-term reunion or a one-off project?

Messina: We are looking at it. Our agreement is that we'd do one album and a tour. If it is received overwhelmingly by the masses that will certainly dictate what we do next. I have my

career that I am concerned about, and want to devote time to that. Poco for me is a reunion album with friends and people I worked with a number of years ago. It's been very exciting to do it, but I don't look at it as a way of life for me. It's an extension of my creativity, and if it can be I'd love to do some things with Randy and Rusty on their own, maybe they'd work with me on some of my stuff. I'm in the process of recording a solo album for my label, Warners.

Relix: How do you feel now looking back at the three albums you did with Poco?

Messina: I'm very proud of all of them.

Relix: Most of Poco's albums stand the test of time remarkably well.

Messina: If I could technically criticize, I wasn't technically happy with the first record. Materially there were some very good songs on it. I love the second Poco album. I think Alex Kazangas did an excellent job on the mixing. Some very high quality stuff was recorded. The third album, *Deliverin'*, I really haven't heard in a long time. I'd really like to hear that.

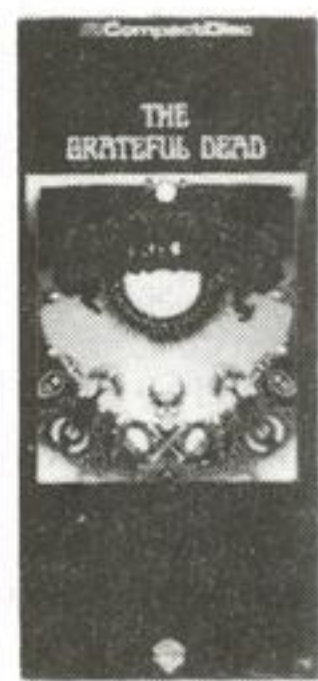
Relix: Actually, *Deliverin'* would be a great album to remix and bring out on CD. It captures the early Poco at what a lot of people consider their best.

Messina: It might be a good idea. I have really seriously been thinking of going back and seeing if we could remix that stuff and make it sound better.

Relix: I hope the reunion's a success and that we get to see this current incarnation of Poco on the road, especially if you bring Tim Schmit and Paul Cotton along.

Messina: I think if your readership appreciates it, it will make a difference. ■

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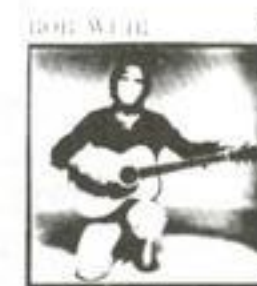
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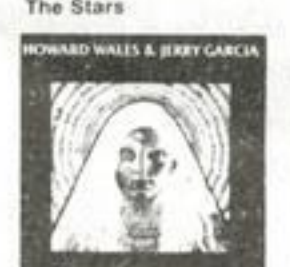
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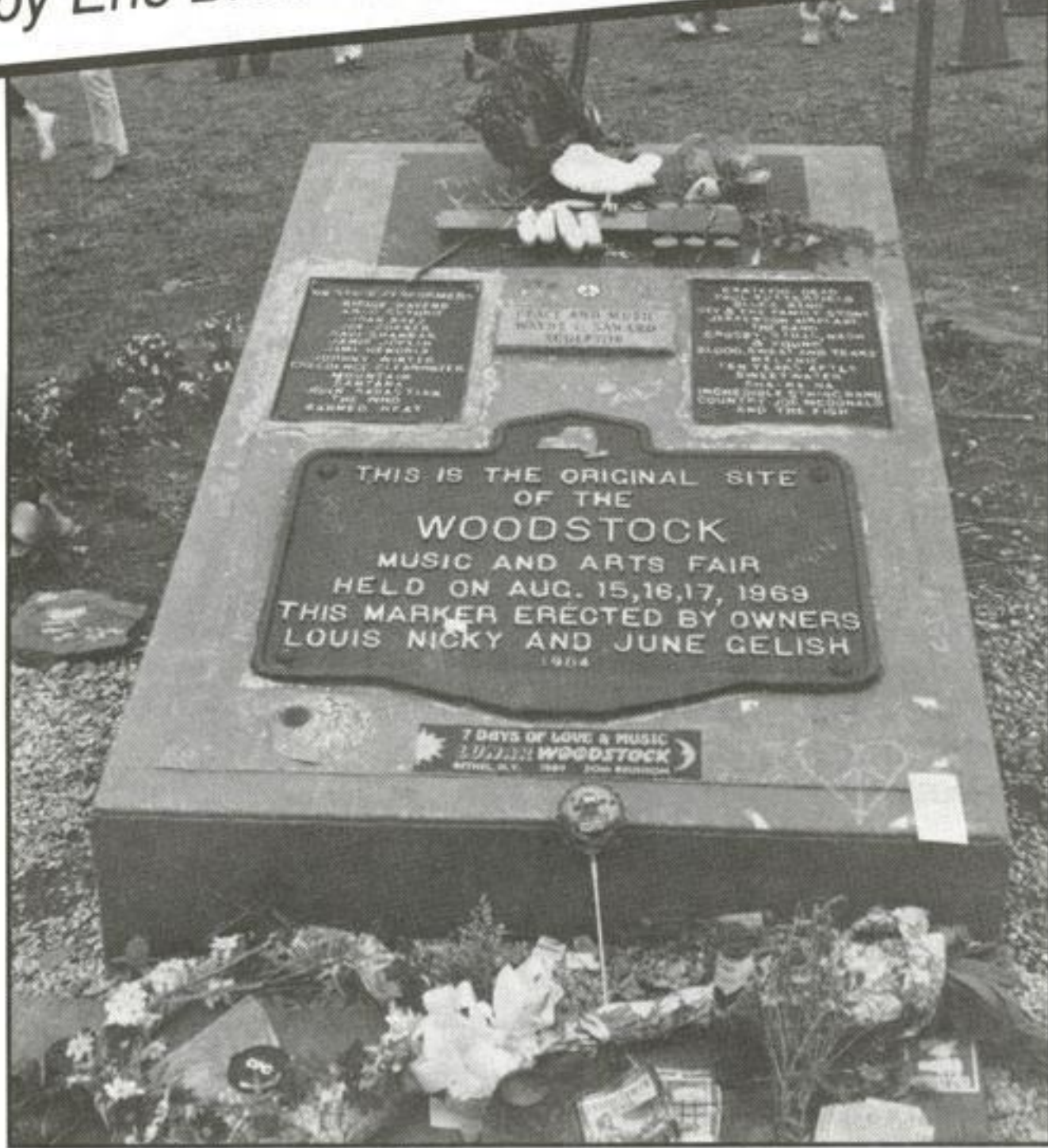
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Twice In A Lifetime: The Week Woodstock Came Back to Life

by Eric Brothers



The Monument

brewing pots of coffee. He invited people over to his campsite for a cup and to talk about Woodstock. He asked those who came in '69 about their memories, and others about their feelings about the place. One by one, tents started going up, people stayed longer into the day, and "pretty soon we were partying until three in the morning." The TV people from ABC, NBC, CBS and other media showed up. They asked him: "Why are you here? What's happening here? What's this magic going on?" He told them all to tell people to "please come. Share this thing with us."

Ralph drove to Bethel from a Rainbow Family gathering in Nevada. They firmly believe in

Dominick Dell'Erba

LITTLE by little, people started showing up at the site in Bethel, NY. This was even before Woodstock's 20th anniversary of August 15-17. They came to walk around the grounds, trying to find or rediscover a piece of history. Some came and went, while others stayed. About two weeks before the anniversary, old hippies and young freaks began setting up tents near the stone monument that commemorates the historic musical event.

By Tuesday, the 15th, over 1,500 people were camping out along Hurd Road and up towards the ridge: young, old, families, and Woodstock veterans. Thousands were pouring onto the site daily. One police source stated that about 50,000 people had visited during the week before August 15. But the crowds didn't stop coming. Each day there were more people, and more of them set up camp or simply decided to hang out for a day or two. Many locals "commuted" to the site daily to see what was going on.

The first person to show up at the site was Ralph Lake, a member of a Rainbow Family Commune from Casper, Wyoming. Lake, who arrived about two weeks before the anniversary began, says that he's been a hippie for 25 to 30 years. "I came here to feel this spirit, this Woodstock spirit...to feel what [it] was like for all these people." After arriving, Ralph sat around and thought about what Woodstock meant to him. He watched people drive their cars up the road and park, walk down to the monument, peer at it for a minute, and get back in their car and drive away. "...and I didn't think that was right, 'cause I'd already felt something here that was real special," he said. So after putting up his tent, he got a grill and started

peace, love, and brotherhood, and hope to see a peaceful world within their lifetimes. Ralph sees the whole world as "us"; he has no enemies. Referring to the current 20th anniversary crowd, Lake said that the community around Bethel showed the effect that Woodstock had before. "Since I've been here, *everyone* in the community has been anxious to help." Local people asked him if he'd like a steak, some pork chops, ham, or firewood. Lake stressed that "There's excitement here." Ralph and the other first arrivals gave a real sixties look to the place, and set a calming, peaceful mood among the celebrants. Lake was dubbed the unofficial guru of the event, and happily spread peace and love around the "new" Woodstock.

When entering the site (at the corner of Hurd Road and West Shore Drive), there was a buzz of activity. Vendors were hawking food, tee-shirts, clothing — almost everything was tie-died. Police officers directed a seemingly endless stream of traffic. Cars were parked all along the main road and off on side roads; some local people

charged \$5.00 for parking. People walked all around the field and on the roads in the area. A few Port-O-Sans stood near the road while people waited patiently. An olive-green tent served as a First Aid station; two manned ambulances were parked next to it. Campers sat in beach chairs outside their tents or cars while children ran around. Peace signs, American flags, and other recognizable symbols adorned tents and cars alike. Some people even went skinny-dipping in nearby ponds.

Quite a number of Woodstock '69 veterans showed up for the spontaneous 20th anniversary celebration. One of them was Duke Devlin, who hitchhiked to Bethel in '69 with a friend. They were separated twenty minutes later because of the huge mass of people; Duke never saw him again. He enjoyed the music and spent time hanging out with the Hog Farmers. The whole thing is almost a dream to him. "If you take all your birthdays and Christmases and put them into three days...that was the Woodstock rock festival."

Devlin helped clean up the mess afterwards and lived in the field. He stopped in a local bar and was offered a job, which led to other work. He eventually married and settled in the town of Jeffersonville, where he owns and runs Duke's Farm Market. He enjoyed taking part in the recent anniversary, especially seeing all the young people and senior citizens enjoying themselves. Duke said that Bethel residents had a funny feeling about what might have happened, but that they reacted positively to the commemoration. He saw "a lot of love and peace and caring" during the celebration, a spring-off of what happened twenty years earlier. "Without a doubt there's a message here..."

Peering around the Woodstock site one saw hundreds of tents, small campfires, people hanging out everywhere, and cars and pick-up trucks. Two car paths that didn't exist before cut through the property, creating makeshift "roads." The Woodstock logo decorated one large tent; numerous American flags whipped in the wind. The New Zealand flag was proudly displayed above one tent near Hurd Road. Heavy metal fans were rapping with old hippies, while children huddled in small groups. Almost everyone was wearing either tie-dyed clothing, headbands, or peace signs; there



Savoy Brown — Dave Walker and Kim Simmonds — Woodstock at last!

Dominick Dell'Erba



Vendors

were even some fringe suede jackets.

A frightening exhibit was set up on the field. A cluster of black waste containers carried bleak painted messages: "EACH MINUTE 21 Hectares of Tropical Rainforest are destroyed...PRESENTLY a species becomes extinct about every 5 hours...EACH DAY...25,000 people die of water shortage and contamination..." This was the work of Australian environmental artist Benny Zable. Armed with paint, brushes, and a ghastly set of costumes and props, Zable has been traveling the world trying to get people to do something about the environment. People silently read his display, walking away visibly moved. Zable travelled throughout his native Australia, the Philippines, and is now in the United States with his important message. Perhaps his appearance at the Woodstock site inspired people to take a closer look at what is happening to our planet.

And then there was the music. There was absolutely no concert planned in advance for the 20th anniversary to occur at the site. But that didn't stop the "New Woodstockers" from putting on quite a show. Thirty-four year old Richard Pell of Middletown, NY, was the first musician to arrive. This was days before the anniversary was to start. It was drizzling, and Pell felt a feeling of anticipation in the air. "I came down here and played guitar for about a half a dozen people, and we had a great time." This was on Saturday, August 12. Nick Cannizzaro loaned Rich a tarp, and with his small generator they had a "stage" with the ground as a platform. They had a sign-up sheet, and anyone who wanted to could play three songs. Pell let people use his guitar if anyone didn't have

one.

The next night Will Hoppey, a thirty-two year old professional musician from Port Jervis, NY, jumped in his truck with a small stage, and some sound and lighting equipment and sped off to Bethel. He found Rich Pell planted on the ground performing for a few hundred people. Will stepped up to Rich and said, "Hey, let's throw it together; maybe we could get this thing a little bigger." Pell was a bit hesitant at first because he felt that the intimacy would be spoiled. However, he agreed shortly thereafter.

Will and a few friends and volunteers worked furiously to create the stage. After completing it, the excited work crew moved it to the exact place where the original stage sat twenty years earlier. On Monday they had over a thousand psyched people in the audience. Word spread and more people came to listen and to play. They enlarged the stage and each day played music later into the night.

Kevin Alfonsi, who runs an electrical business in the Rock Hill area, came down Monday afternoon to see what was happening. Hoppey and Pell were having problems with the generator, so Alfonsi had his workers, Kevin Crissman and Al Johnston, bring one generator and two backups. When asked if he expected any payment, Alfonsi said, "No charge. Just being here and having a great time."

A bit of Woodstock magic occurred on August 15. It was 5:07 P.M., twenty years to the minute that Richie Havens was pushed on stage to begin the original festival. At that moment, Rich Pell — adrenaline pumping through his veins — began singing John Sebastian's "I Had a Dream." Then the concert took off like a bullet. The two young musicians became quite busy from that moment on as thousands and thousands of people poured onto the sloping alfalfa field known as Yasgur's Farm. Hoppey and Pell became the unofficial producers and masters of ceremonies of this exciting unplanned concert.

But simultaneously there was a concert planned to commemorate the anniversary at the Imperial Hotel in Swan Lake. Dubbed "Remember Woodstock," this was a three-day series of concerts featuring such Woodstock veterans as John Sebastian, Burt Sommer, Wavy Gravy, Leon Russell and Melanie. Tickets were sold for \$30 per night or \$75 for all three nights. The crowd only numbered a total of 400 people for the first two nights. The third concert, which was to feature Johnny Winter and Savoy Brown, was cancelled. "Remember Woodstock" simply could not compete with the original site and Pell and Hoppey's dream concert. As Hoppey said, "They've got the big names, but we've got the spirit, the true Woodstock spirit of coming together."

Pell took responsibility for most of the master of ceremonies duties, while Hoppey worked backstage. People donated food, money for portable toilets, and the much needed generators. Each night near the end of the concert Will asked people to grab a bag and fill it up with garbage. There was even a recycling project going. Every night the place was a sea of cans, bottles, and papers. And every morning when he got up it was spotless. Hoppey said, "There is a beautiful, beautiful spirit of togetherness and helping each other."

One of the many amateur groups that performed was Psychedelic Kitchen, which was formed at the site by campers. Six young men from Rhode Island, New Jersey, and New York turned kitchen utensils into a musical sound. Joseph Sencabaugh of Woonsocket, RI, tells how he joined the group: "I was up at my campsite and I heard these guys beating on their pots and pans, so I came down to check it out, see what's going on." He found a drum pit, started to make some noise on it, and was made an official member of a spontaneous band at an unofficial concert on the spot.

The only poet to perform at the site was Skip Leon, a member of the Port Jervis Poet Society. The group is very active in both its home base and Greenwich Village, where they perform once a month. Leon felt that people are trying to get back to a more open time and a real sense of community. This is what the original Woodstock was all about.

The concert kept getting better and groovier as the crowd grew to between 15-30 thousand people per night. One energetic young girl in the audience who was wearing a backless sun dress performed a frenzied free-form dance for

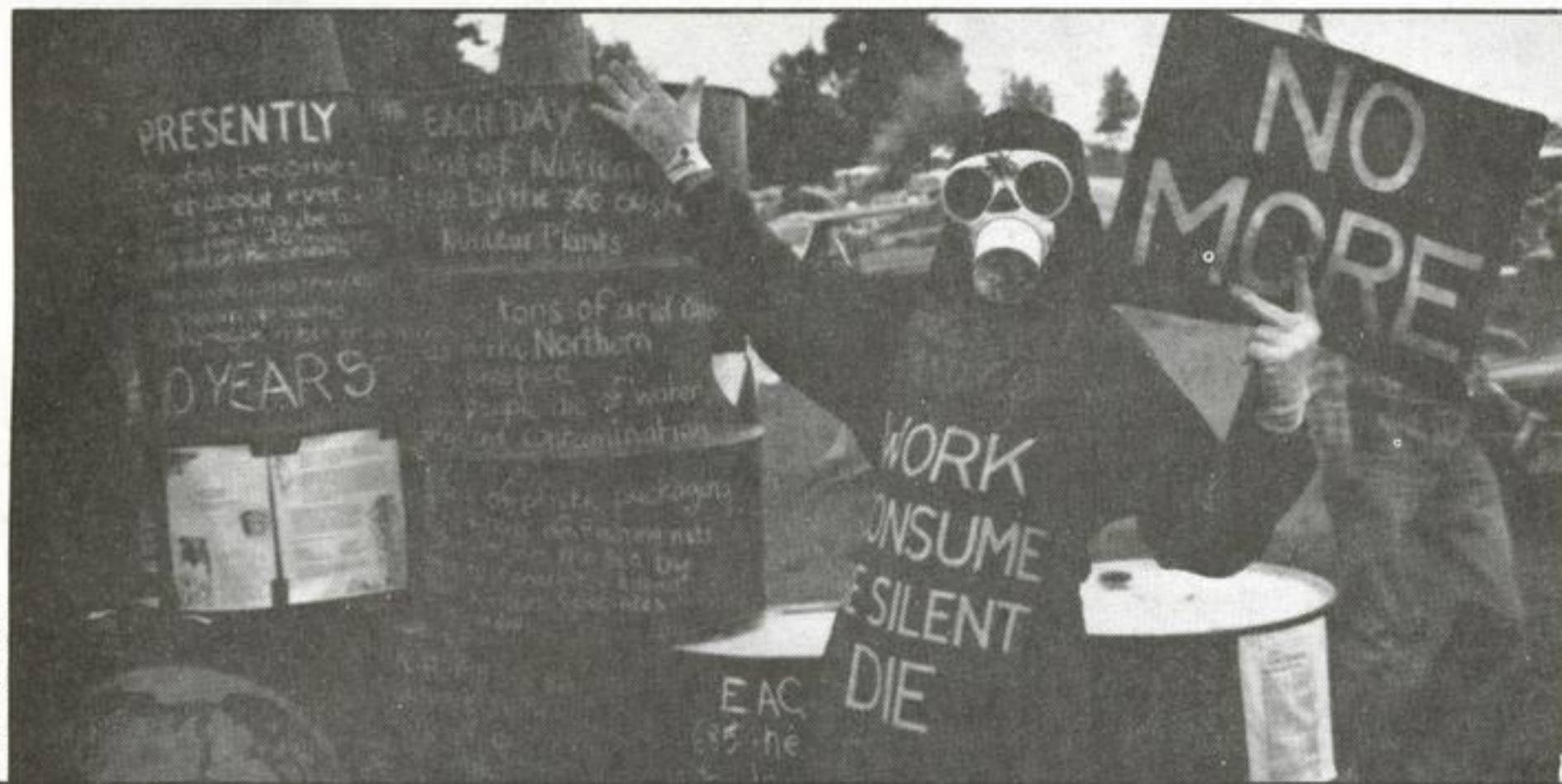


Lunchtime

Dominick Dell'Erba

Dominick Dell'Erba

Eric Brothers



Environmental artist Benny Zable from Australia with his frightening exhibit

almost a half-hour. Others were smiling and looking about, amazed at the scene. People huddled under blankets, quietly enjoying the sounds. The smells of beer and pot hung thick in the air. The people were very excited by the music and the real grass roots spirit. Woodstock had indeed come back to Bethel!

Rich Pell, who works as a Kindergarten teacher in Warwick, NY, was running on pure nervous energy, sneaking perhaps a few hours sleep each night in the back of his Mustang. His eyes were darting all over the place when he said, "I'm just in such awe. I'm on an emotional high...I hit myself in the face. Am I really here? — Is this really happening? — Am I dreaming?" Then he calmly said, "It's been the most wonderful thing that's ever happened to me in my whole life."

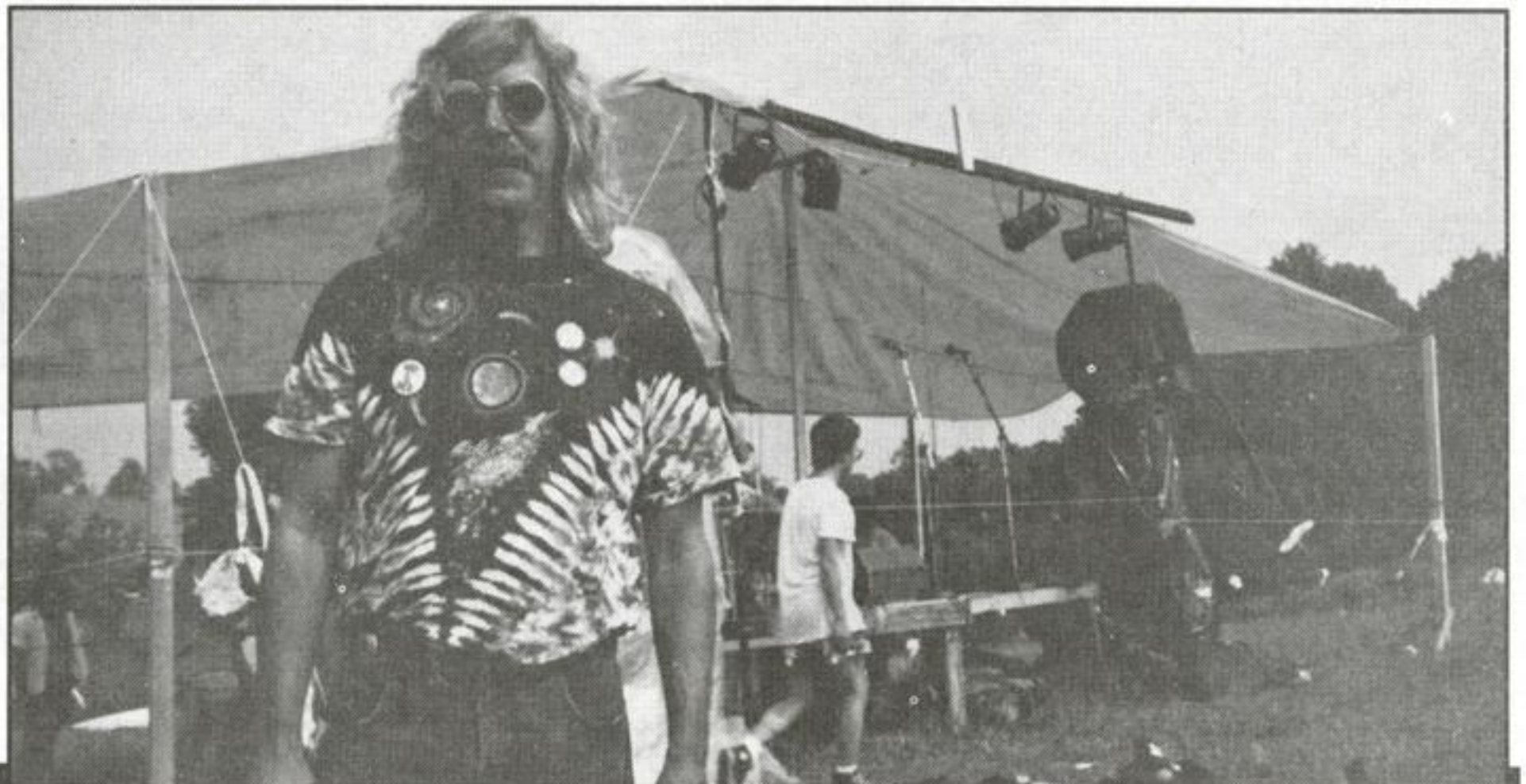
"It's a happening — I love it!" Will Hoppey joyously declared. Will just wanted to play his music at the site, but "It's been a dream of a lifetime to have something this great — this cool — happen again for the anniversary, and hopefully every anniversary after." He considers the Woodstock site sacred ground.

On Wednesday night, the 16th, there was a total eclipse of the moon. The crowd went wild as folk singer Jack Hardy sang, "Call down the moon," as it began to eclipse. Ralph Lake, Woodstock '89 guru, got the crowd howling at the moon as he sang an original song.

It was after midnight on Friday night when history repeated itself: Melanie came back to Woodstock! "It's a pilgrimage for me," she said, "Of course I came back." The huge crowd

roared a welcome as Melanie, her blonde hair blowing in the cool breeze, smiled at the crowd as she began to sing "Beautiful People."

Campers and visitors alike moved down towards the stage when they heard who was singing. The audience swelled to an almost endless mass of people. Couples stood en-



Stu Fox of Stu's Truckstop—Ithaca, NY, in front of the beginnings of the stage at the Woodstock site.

tangled, swaying to the music. Melanie was beaming, and tears welled up in her eyes as she sang "Candles in the Rain." Audience members held aloft lit matches, cigarette lighters, flashlights — anything to make a light.

Large flags, one displaying an immense dove and another an oversized peace sign, whipped in the wind. It was an intense event to participate in. When asked how she felt about her dramatic return, Melanie said, "that two times in one lifetime is just too much!"

The next night Savoy Brown took the stage and rocked and rolled the place like it hadn't been all week. The group performed an exciting, pounding set of good 'ol rock 'n' roll. Savoy Brown recently released an album, *King of Boogie*, on Crescendo Records.

The lead singer, David Walker, was really psyched by the scene there. "It's really remarkable, considering the way it started with one guy playing the guitar...this is a special, special place...I've never quite done anything like this before and I've been in this business a long, long time..." The exuberant tenor, who has been with Savoy Brown since 1971, was sad that he missed the original festival. "I'm just really happy that me and Savoy Brown could do this tonight. It's going to stay with me all of my days."

When asked if young people today could replicate the spirit that youth had twenty years earlier, Walker stressed that the focus on material things that teenagers grow up with today

works against that. He said, "It's very difficult for the younger generation to really grow up past their teens in the same spirit and the same frame of mind and spirituality that the Woodstock Nation had twenty years ago. But, you see, this is a start to putting these kids on the right track."

Walker feels strongly that more events like this would help keep youngsters out of trouble. "If there were more things like this there wouldn't be as much trouble *anywhere*, 'cause look at it man! I mean, it's wet — the people, they don't care — they're all happy."

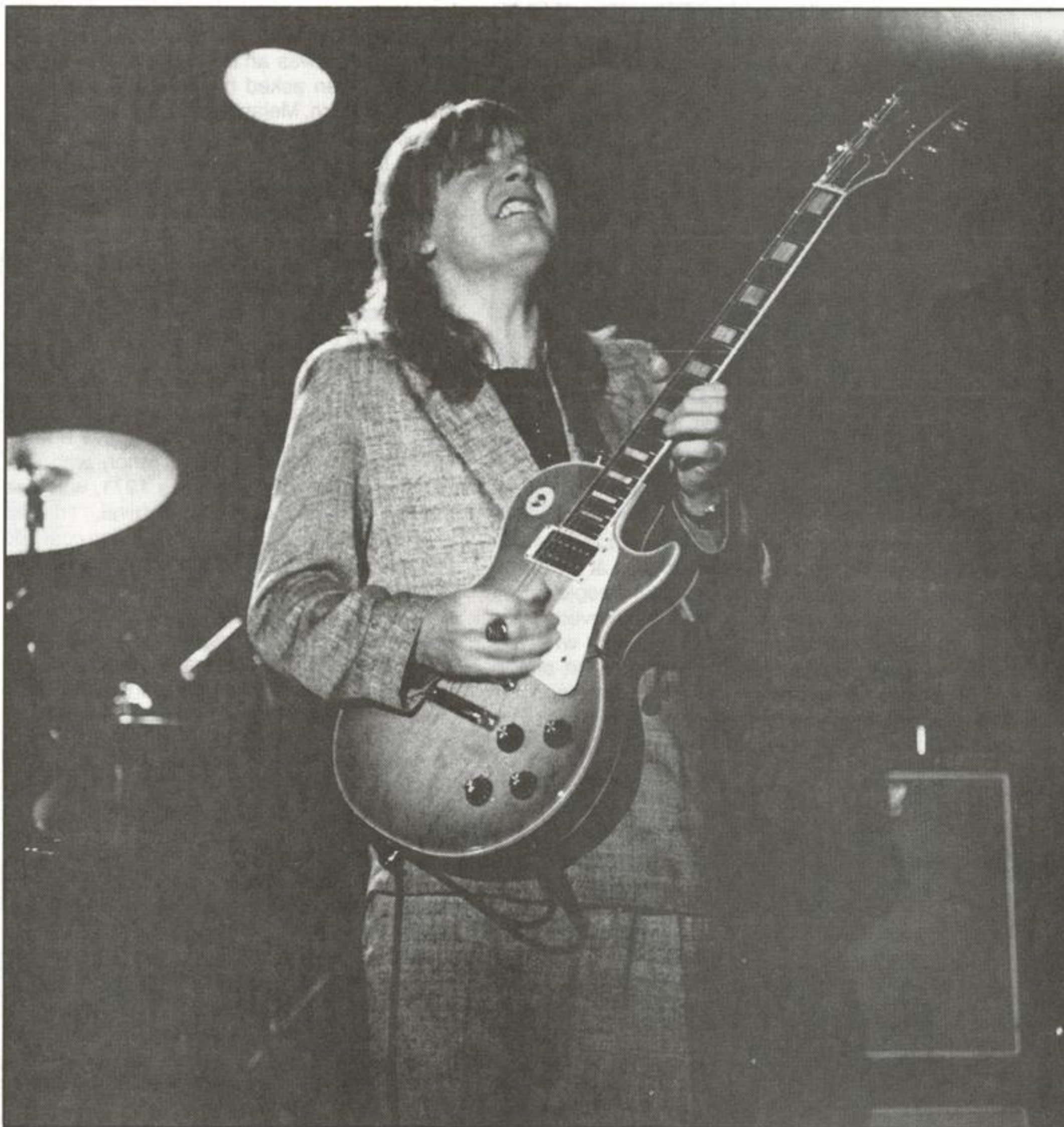
When asked if Savoy Brown would come back next year, he said, "Absolutely." He plans to tell people in the music business about what happened in Bethel. Walker said, "We experienced this weekend something that really underlines how special this site is."

The state of mind called Woodstock became an exciting reality again last August. Tens of thousands of people can attest to that fact. Without any planned event or concert, people just showed up at Max Yasgur's old dairy farm to remember "3 days of peace and music." What they did was grab a chunk of history in the never-ending saga called Woodstock. ■

A tent at the entrance to the site



Eric Brothers



Kim Simmonds with Savoy Brown – April 27, 1989

Robert DeSmarais

WOODSTOCK '89

by Kim Simmonds

IF according to T. S. Eliot "April is the cruellest month" than August in upstate New York surely has to be the wettest.

We were all reminded of this during the week of the Woodstock twenty year anniversary, as we watched the thousands of music revellers in 1969 get rained on in Bethel, through television news clips, movie re-runs and the eyes of countless photographers. Mud sliding and skinny dipping was big news.

My own contribution to the media coverage was here, in the August edition of Relix. I lamented the fact that I had never played at Woodstock, although I pointed out that I had performed at many similar events, and consequently had my share of rain!

Now, twenty years after the fact, I was sitting at home in front of the television watching the most unlikely newscaster recall his appearance at the original festival. He didn't strike me as being someone who would have been there

in the first place but twenty years is a long time and we all change. As I sat in my comfortable chair musing on the sixties the telephone rang and I was summoned back into the present.

It was Terri White, a publicist friend of mine, and she was her usual perky self. "I'm calling about the reunion gig at Woodstock. Have you heard about it?"

I could imagine her round face and soft blue eyes light up as she asked the question. Terri was, like me, a product of the sixties and the thought of a repeat at Woodstock was something she could easily get excited about.

"What's it all about?" I replied. My curiosity was piqued.

She explained. "I spoke to the promoter and in the course of the conversation I mentioned that I thought that Savoy Brown would be a good act to have on the bill. He agreed and I gave him your number. Unfortunately I haven't been able to get hold of you before today. Let

me give you his number just in case."

Her story now explained the strange message on my answering phone asking me to return a call and talk about a prospective gig two weeks ahead. The telephone number was one and the same.

"It's a bit short notice," I said.

"Yes, I know that. I hope they know what they are doing but they've already got a dozen or so top national acts so it all looks like a go."

I told her I would follow through on it and thanked her for the call. I then placed a call to my manager in Manhattan. I explained what was going on and passed the relevant information on to him. He said that he would make calls immediately.

Luckily, the band was assembled and in the process of gigging along the Eastern Seaboard and a Saturday night show would fit in perfectly on the itinerary.

I returned to the television just as CNN began a biography on Janis Joplin.

Details slowly filtered back to me about the reunion show, "Remember Woodstock." It was to be held at the Imperial Resort at Swan Lake, about twelve miles from the original site, and would start on Thursday, August 17, with John Sebastian headlining that day, Edgar Winter/Leon Russell the next and Saturday was to be my day in the sun along with Johnny Winter and Kingfish.

Everything, for Savoy Brown, had been arranged through my agent and manager, and contracts were exchanged along with a guaranteed deposit. My fears about the late booking seemed unfounded and my road manager told me that the production at the site would be first rate. So far so good.

As soon as my girlfriend Shelly found out about the gig, she wanted to go. She, like everyone else in the country, was caught up in Woodstock fever.

A week prior to our show a crowd had been gathering at the original field on Max Yasgur's farm and by the weekend of August 12, hundreds were camped out there. Film crews, television people and newspaper reporters followed on Tuesday 15 (the anniversary of the festival) and what they saw amazed them.

A stage had been erected and local bands were playing through a sound system directed at what was now a substantial audience. This was all spontaneous and unrehearsed. People were simply turning up at the original site with little or no expectations other than to pay homage to the original celebration.

The problem was that everyone was spurning Swan Lake and the "Remember Woodstock" show. Woodstock was being remembered alright, but in Bethel, less than a dozen miles away.

Tickets for Swan Lake were thirty dollars for the three day event but when a crowd of only two hundred and fifty showed up on Thursday night the price was quickly slashed to five dollars! By Friday they were being handed out for free.

The Saturday drive through the Catskill mountains was impressive and I could see the first hint of approaching Fall as Sumac leaves turned to fire red.

We arrived at the Imperial Resort not at all sure of what to expect. The radio news informed me that over thirty thousand people were at the field in Bethel and that bore sharp contrast to the hotel which was deserted and reminded me of a scene from Stephen King's "The Shining."

Our rooms were towards the rear of the building and on the way to them we passed Marlon Starlin, the champion boxer, sparring in a ring watched by a crowd of admirers. It was the only crowd that the Imperial was going to see that weekend.

Traders had taken various rooms on the ground floor level, in anticipation of good sales, but no one was around to buy their Woodstock mud samples (true!) or a thirty dollar T-shirt.

From my hotel room I could see the large carefully built stage, although with the current doomy atmosphere, it now reminded me of a hangman's scaffold. Then I got the bad news; our show that night was cancelled! I wasn't surprised but it was a shame because the technical production, sound and lights, did look good.

Everyone gathered in the hotel lobby to discuss the new turn of events.

Earlier in the day, my tour manager had gone to Bethel and had seen first hand the situation there and as we were mulling over our situation he returned.

"You're not going to believe it," he said. There must be about forty thousand people over there and more are arriving every hour."

That gave someone an idea. Why didn't we go over to the original site and play a free impromptu concert?

We didn't need much encouragement and so, after a few telephone calls, it was all quickly arranged. I was finally going to play Woodstock; Woodstock '89, and I couldn't have been happier.

On the drive to Bethel, Shelly confessed to me that when she was a young girl she had always wanted to be a hippie like her uncle; it seemed like such a hip attitude and lifestyle to her. The Summer of Love was certainly a far cry away but I had an idea that before the day was over she was going to have lived out a dream.

Rain had threatened throughout the afternoon, with sprinkles falling occasionally. Now on our arrival at the site, a sloping field covered with tents, it began to pour.

There were no facilities backstage and so we changed in the bus and waited. A blues band was braving out the storm on stage and while the tarp above their heads collected rain they played an entertaining set. The enthusiasm, passion and excitement around me was remi-

niscient of the "old days" and it didn't take much of an imagination to see oneself back in the sixties. Everyone was soaking wet but happy with it. Shelly was in love with it.

A young couple passed my window and I heard the girl say to her boyfriend "I'm so glad. I'm finally coming down."

"Shades of green acid?" I thought to myself.

Police were checking out the various vendors that were around to make sure they were collecting the required state sales tax, otherwise, the evening was progressing "hassle free."

Then it was time for us to go on stage. It was seven thirty and the sun was just beginning to set. The rain was relentless. Looking over my shoulder I could see a steady flow of traffic still arriving.

A rope, about ten feet from the front of the stage, separated the band from the crowd. I saw thousands of faces looking my way; all wet and bedraggled, all happy. Singer Dave thanked the crowd for staying around for twenty years so that he could finally say "I played Woodstock!" The feeling on stage was magical and the audience appreciated every note we played.

Afterwards, as we drove away, Shelly was full of conversation, telling me about all she had experienced walking around the field; the cars stuck in the mud, the good acoustics making it possible to hear the music at the very back and the inevitable sliding in the mud.

I smiled inwardly and couldn't help feeling satisfied myself. It wasn't 1969, but at least now I could say, "Yes, I had played Woodstock." ■






RELIX MAGAZINE



WOULD LIKE TO THANK ALL OF
OUR READERS, CONTRIBUTORS,
ADVERTISERS AND FRIENDS
FOR A GREAT YEAR.



WE WISH YOU ALL A
HAPPY HOLIDAY SEASON
AND A
PEACEFUL NEW YEAR

ALTAMONT:

The End of an Era

by Hardy Stone

BY mid-1967, the 'younger' body of American society (later to be coined the 'counterculture') was surrounded by growing, and what many believed, deliberate social isolation. Intense difficulty with race relations and the U.S. presence in Vietnam made young people grope for a thread that would lend meaning to their lives, a bond that would solidify them under a common idealism.

This bond surfaced as a result of the broad success of the Monterey International Pop Festival (June 16-18, 1967). Monterey citizens reacted to the "youth invasion" (50,000 plus) as polite Californians do. The audience was docile throughout the festival, traffic was heavy but controlled, and the local police responded with good nature; many cops wore flowers in their lapels that were given to them by fest-goers. Monterey was a success on all grounds, but a naive dream was introduced to the world of 'pop' music.

No blood was spilled at Monterey, and no property was destroyed. After Monterey, a trend began. In *Rolling Stone's History of Rock and Roll*, John Morthland writes: "The Haight Ashbury hippie ethic (music, love and flowers was the festival slogan) emerged as a workable way of life, if only for a weekend."

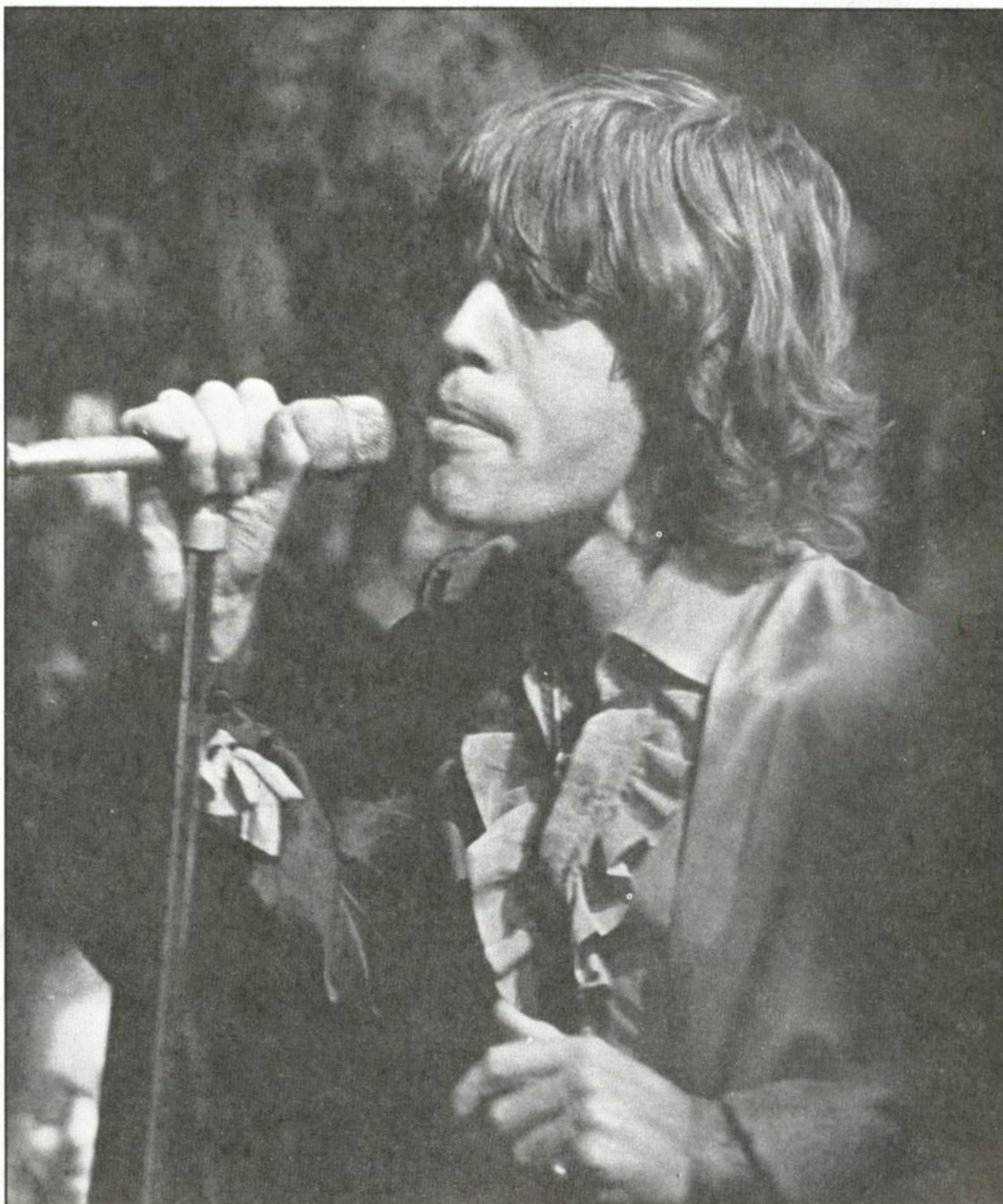
It was not just rock and roll music that drew young people to a festival; the community of the event was equally appealing. Fest-goers shared common ideals, identities and hopes, and these surfaced through electrified rock and roll. The community shared food, shelter, and sometimes each other, got each other high and had a general brotherly sense of good will with groups of rock 'n' rollers camped everywhere. None of this turf stuff — everything was for everybody for as long as it lasted. They sensed that the community they had was unlike anything in society, where the rat race made people uncivil. Here, it felt good to add to the enjoyment of another's experience,

and everyone knew they could count on one another. The Rock Fest became a pseudo-religious event.

The largest outdoor concert ever urged a passion for the festival concept and presented a few difficulties for future fests. Woodstock (August 15-17, 1969) inspired the 'counter culture,' gave the youth movement a name

("Woodstock Nation"), and it warned the world of the shape of things to come. After that legendary festival, "Woodstock" became a word which stood for all who demanded release from outdated social values. It was a new age.

Between 1967 (Monterey) and 1969 (Altamont), festivals were held in Miami, Denver, Atlanta, Atlantic City, NJ, Bethel, NY, Dallas and



Mick Jagger at Altamont

New Orleans, and most held promise for money-hungry promoters.

Suddenly it was big business. Morthland elaborates: "For their part, promoters, smelling quick bucks, enticed thousands to shabby sites with inadequate food, water and toilets. They promised acts they hadn't signed, and installed sub-standard sound systems." Promoters were taken by profit and greed and were haphazard with logistical essentials. Woodstock may have been a financial failure from a sales point of view, but the movie of the same name netted five million dollars within six months of its release.

And that was what Altamont was all about, a movie.

ALTAMONT PRODUCTION

The concert at Altamont Speedway was free. The Stones were on tour in the summer of 1969 and missed the Woodstock festival. To counter their absence at Woodstock, the Stones (chiefly Jagger) felt that a free concert after their scheduled tour might salvage the lost exposure, and staged the event as "a Christmas and Hanukkah gift." A free concert would also draw a crowd they wanted for a movie.

Sam Cutler, the Stones road manager, was urged to set up a free concert in the San Francisco Bay area after the band's final leg of the tour in Los Angeles. He had problems.

No more than sixty hours before show time, Sears Point Raceway officials denied Altamont's promoters use of their property. Disagreement over movie rights arose, and Cutler, et al refused to meet the demands of the people at Sears Point. A hasty site was chosen, and Chip Monck tore down the stage he had been constructing at Sears Point and transported the materials to Altamont Speedway in Livermore/Tracy, CA.

Altamont Speedway was a 'has-been' raceway that survived on demolition derbies. Bits of glass and twisted metal littered the site, but given the time crisis, the site was adequate, and word was put out that the show was on. In *Aquarius Rising*, Robert Santelli comments: "... (Altamont) had been heralded as 'Woodstock West' and although the site was still in doubt until Friday morning the crowd was second in size only to the turnout of the muddy extravaganza at Woodstock."

PRODUCERS

Sam Cutler

The Rolling Stones road manager

Rock Scully

Former manager of the Grateful Dead

Chip Monck

Stage engineer (credits include Woodstock)

ARTISTS

Santana

Marty Balin and the Jefferson Airplane

Flying Burrito Brothers

Crosby, Stills, Nash and Young

The Rolling Stones

VICTIM

Meredith Hunter

Eighteen-year-old black man murdered by the Hell's Angels

AUDIENCE

300,000 eager rock fans

Free admission

Because the concert was only hours away, Monck and crew worked around the clock as early-bird fans began arriving Friday afternoon. The time crunch forced Monck to build the stage platform only seven feet high, which is by no means adequate for crowd control. But for the production team, it would do.

Rock Scully was a former manager of the Grateful Dead. He offered his services as security supervisor. The Hell's Angels had helped the Dead out many times during free concerts, and were the obvious choice of inexpensive security. With the affirmations of Cutler, Monck, and Mick Jagger, the Hell's Angels were 'hired' to 'act' as a security force for five hundred dollars worth of beer.

Finding acts that were willing to play for free was easy for the promoters. Any band would jump as the chance to be billed under the Rolling Stones. The exposure a band would get was unimaginable, particularly since the concert was free.

Santana took the stage at noon. Violence broke out early as Santana blasted their surging Latin-American rock. Santana was forced to stop playing, then continued. They cut their scheduled performance almost in half. Jefferson Airplane followed after roadies changed the equipment.

Violence resumed while the Airplane performed. Shocked by the ruthlessness of the 'security force,' the Airplane was interrupted time after time. Marty Balin, lead singer at the time, leaped off the low stage to assist a fan who was being pummeled by several Hell's Angels. In an exclusive interview, Balin described the scene: "We started playing and they were fighting in front of the stage and this guy needed some help, so I helped him ... and they stopped in front and I started singing and they started fighting the same guy behind the stage, and so I left the mic and helped him again, and that's when I got knocked out." When asked why he would risk personal injury to help a fan, Balin responded, "Well, there was nobody else helpin' him. It was six to one." The episode ended the show for the Jefferson Airplane.

Watching from closed-circuit television, The Grateful Dead viewed the Balin incident and decided not to make an appearance.

The Flying Burrito Brothers timidly took the stage and remarkably survived the affair without a single outbreak. CSN&Y followed the Burrito Brothers and fighting erupted again; fans wanted a better view, crowding the stage and the Angels.

The Crowd

The low stage, the Hell's Angels, and the natural excitement of the audience were some reasons for trouble. A flood of cheap mescaline made matters much worse, and over a thousand fans "freaked out."

Volunteer medical teams from the Red Cross worked feverishly to aid the spectators. Medical facilities were a joke, another fault of the promoters. A Red Cross official recalled the entire enterprise as "a disaster, a fantastic farce, and a mess to handle."

A concert goer had this to say concerning the Hell's Angels. "...it was as if you had a platoon with machine guns on these beautiful young

people." Another compared the Angels with any police force. "I never thought I'd say we could use more cops here. These Hell's Angels, they make the pigs seem gentle." The Angels asserted themselves so much that the crowd became indifferent to the beatings. Any loosely organized defensive response by the audience could have easily overwhelmed the Angels.

Finally, the crowd did not receive the guidance of a stage emcee. There was no unified organizational advice offered from the stage at all. At Woodstock the stage mic was used constantly to communicate with the crowd. The unilateral lack of concern for the crowd by the concert promoters was incredible.

THE HELL'S ANGELS

Hunter S. Thompson, in "Hell's Angels" wrote, "The hard core, the outlaw elite, were the Hell's Angels...wearing the winged death's-head on the back of their sleeveless jackets and packing their 'mamas' behind them on big 'chopped hogs.' They rode with a fine, unwashed arrogance, secure in their reputation as the rottenest motorcycle gang in the whole history of Christendom."

The Hell's Angels cannot be held totally liable for the mess at Altamont. The promoters must take most of the blame. But the Hell's Angels had a rare authority at Altamont.

The low stage platform enticed the crowd forward, and the Angels had their hands full; kicking, punching and flailing fans with their sawed-off pool cues. "Like sharks in a feeding frenzy, the Hell's Angels were uncontrollable."

The Angels felt they had good reason to use force with innocent spectators; the fans were crowding their 'hogs' and a few were actually knocked down. Sonny Barger, the San Francisco chapter president of the Angels, claimed his people were protecting their property. "They started to destroy our bikes, and that makes it personal...We were asked to do this thing and we did it. If we say we're going to do something we do it, no matter how far we have to go to do it."

Meredith Hunter was an eighteen-year old black man from Oakland, CA. He arrived at the concert site late Friday afternoon to stake out a spot close to the stage. All day Saturday Hunter was confronted by the Angels, but he held his ground.

When the Stones were into their first set, members of the Hell's Angels claim they saw a gun in Hunter's hands (the gun was never found). Five Hell's Angels or more converged on Hunter and beat him to the ground, stabbing him repeatedly in the back. Robert Hiatt, a medical resident at the Public Health Hospital in San Francisco, describes Hunter's condition as he lay twenty feet from the stage. "It was just obvious he wasn't going to make it. There was no equipment there to treat him. He needed to be operated on immediately." The movie product, *Gimme Shelter*, captured the murder, apparently without the knowledge of the cameramen.

Richard Carter, the owner and operator of Altamont Speedway apparently paid no attention to television news or newspapers, and was heard to call the Altamont festival a "smashing success." In the same breath, Carter said of the Hell's Angels, "Thank God they were there."

THE ROLLING STONES

The Rolling Stones have always played

underdog. Their demonic image was the perfect counter to the cuttie-faced Beatles when the two English supergroups began their rivalry in 1962-63. The Stones didn't fall into the 'mod' trap that the Beatles introduced. They never played commercial roles in order to sell themselves. The Rolling Stones had never claimed to be anything that they were not.

The Stones arrived at Altamont by helicopter and were apprised of the nasty sentiments lingering about the stage. Rather than cancel and risk a full-blown riot, the Stones pressed ahead with their act. The mood became amphetamine-like as they slashed through their hit songs. During "Sympathy for the Devil" Meredith Hunter was mauled and beaten to the ground. The Stones stopped playing long enough for Jagger to relay a plea for a doctor through his mic. Thirty seconds later, the Stones were going full swing and the audience screamed in shock and delight. It was mass confusion. The Rolling Stones, visibly shaken, left the stage after one hundred and five minutes and immediately boarded a helicopter bound for San Francisco.

It can only be assumed that the passage of the time made the Rolling Stones realize the obvious. An event drawing 300,000 people cannot be put on in a day, a week or a month. The ego of the performer, however unconsciously, had created a situation where he had exploited his audience.

Many contradictions surfaced in the press about Altamont. The *Los Angeles Times* ran this information on Dec. 7, 1969, a day after the concert. "The crowd had flocked in from as far away as Florida to see the Rolling Stones and twenty other rock groups." Including the Rolling Stones, only five played at Altamont. On that same day, the *New York Times* put out this piece of "hard news." "A total of seventy-five Oakland policemen and hired security guards seemed to enter into the spirit of the affair." The *Washington Post* was wise to the murder, but not the widespread brutality of the Hell's Angels. "Apart from the stabbing there was little violence and police reported 'relatively few' arrests." There were *no* police at the concert site.

Thousands of young people were lured to a concert that was ill-conceived, mismanaged, and dangerous.

CONCLUSION

From a socio-cultural standpoint, the naivete of the "Woodstock Nation" blinded many to the detrimental elements that were simmering in rock and roll. The myth of flowers, love and rock and roll was shattered by this concert, and Altamont painted an ugly picture of rock and roll.

The Grateful Dead canceled their appearance at Altamont after they saw the bad vibes. "New Speedway Boogie" speaks indirectly to Altamont. "Spent a little time on the mountain, spent a little time on the hill / I saw things gettin' outta hand, I guess they always will."

Journalists have attached poetic clichés to Altamont. For instance, one writer referred to the incident as "the Pearl Harbor of the Woodstock Nation." Another maintains that "Altamont set civilization back two hundred years."

The elements that contributed to the Altamont rock and roll festival and the carnage associated with it are plain; exploitation, ego and greed. In retrospect, a tragedy of this sort could have been predicted.

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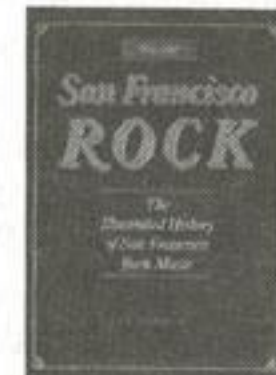
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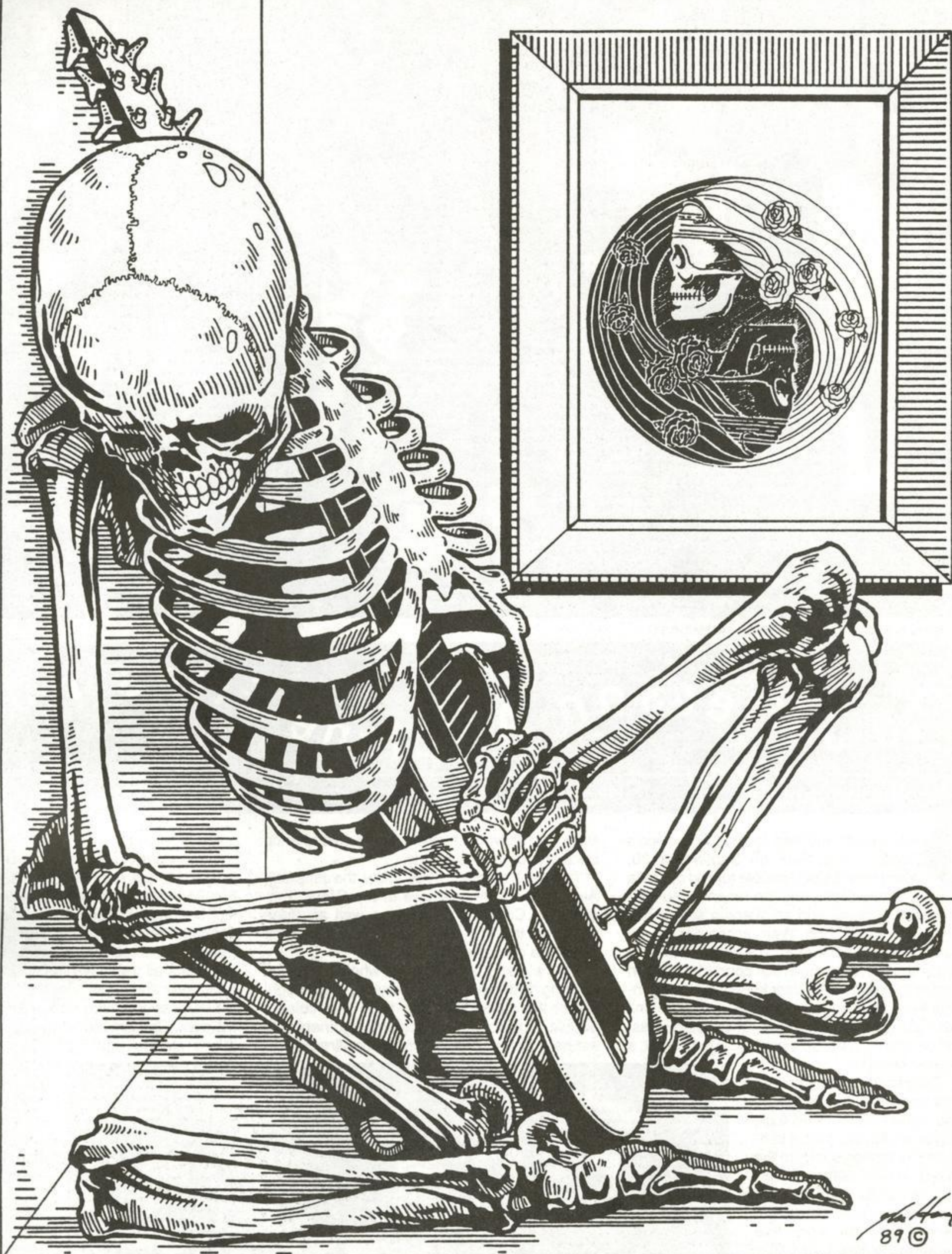


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Bob Minkin

Jefferson Airplane – Radio City Music Hall, NYC

The Jefferson Airplane Flies Home

by Jimbo Juanis

THE magic returned to San Francisco's Golden Gate Park on September 30, when over 65,000 people turned out for a free concert featuring the recently reunited Jefferson Airplane and an opening set by The Grateful Dead's Bob Weir accompanied by bassist Rob Wasserman. It's been nearly 12 years since a major free rock concert has been held in the park — the park known for its legendary free shows in the sixties. And you couldn't have asked for a better day. Crisp, blue skies, temperatures in the 80's and, most important, a mellow crowd.

The genesis for the project was more than two years ago, when San Francisco's Mayor Art Agnos, then a candidate for mayor, spoke to the crowd at the 20th Anniversary of the Summer of Love Concert and proclaimed that there should be more free events in the park. Later, after he was elected, Paul Kantner reminded Agnos of his campaign promise for the free shows and the mayor told the Airplane member that he was still for it. The concert, held in Polo Fields, was a benefit for the San Francisco Food

Jay Blakesberg



Kantner, Balin, Slick – Jefferson Airplane Soars Again

Bank and all who attended were asked to bring cans of food for the needy.

The week before the free show, the Jefferson Airplane performed shows at the Greek Theatre and Concord Pavilion as well as three shows at the Fillmore Auditorium for ecstatic Bay Area music fans.

On the day of the show the whole town was buzzing with news of the event. On Haight Street the sidewalks were filled with colorful people: hippies, punks, students, mothers with babes in arms, all heading in one direction —

towards the park.

Upon entering Polo Fields one could truly appreciate the enormity of this special event. 65,000 people were loosely gathered — nothing remotely suggesting a mob scene. Bill Graham Presents and local radio station KFOG picked up the tab for the production and it was first class all the way. The sound system was enormous and easily met the task of providing excellent sound even in the farthest reaches of the park. Graham himself acted as the MC and things started right at noon when the rock

impresario introduced Bob Weir and Rob Wasserman. Weir's 45-minute acoustic set opened with The Beatles' classic "Blackbird." Weir and Wasserman were in good form, playing blues and jazz standards; "Walkin' Blues," "Fever," "Twilight Time," and "Misty." The set also covered songs familiar to Deadheads,

Kantner and Balin at the Greek Theatre



Jay Blakesberg

Jay Blakesberg

Jorma and Jack

such as Bob Dylan's "When I Paint My Masterpiece" and originals "Victim or the Crime" and "Throwing Stones." Bobby also debuted a new song entitled, "Artificial Flowers."

After a brief intermission, Bill Graham introduced his old friends, the Jefferson Airplane. Marty Balin, Grace Slick, Paul Kantner, Jack Casady, and Jorma Kaukonen were joined by Kenny Aronoff on drums, Tim Gorman on keyboards, Randy Jackson on guitar and keyboards, and Jorma's brother Peter Kaukonen on guitar. From the opening drum beats of "She Has Funny Cars," it was pure magic. The duelling vocals of Slick and Balin are some of the best in rock and the pair easily matched their greatest vocal moments. The first set included

many of the Airplane's early hits, such as "Somebody to Love," "Plastic Fantastic Lover," "Today," and "Saturday Afternoon," which seemed tailor-made for this special Saturday. Jorma Kaukonen's electric lead guitarwork touched the senses and he sang "Good Shepherd," which is always a treat. Also performed in the first set were "Lather," "Wooden Ships," and new Airplane songs "Solidarity" and "Freedom."

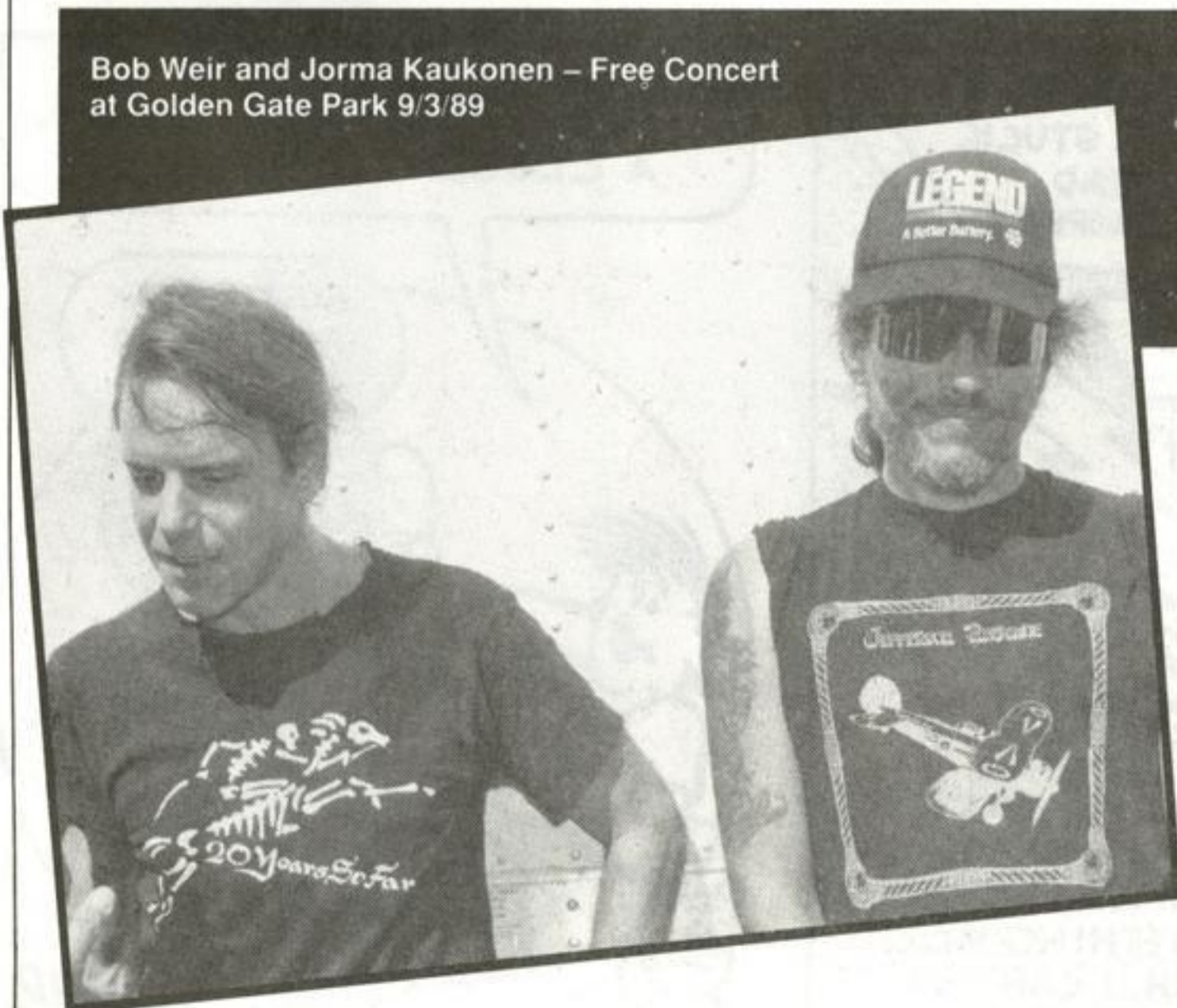
During the intermission, Wavy Gravy, the clown prince of the counterculture, revealed plans for a free concert on the mall in Washington, D.C., featuring the Airplane, Bob Dylan, and Tracy Chapman, to benefit the homeless.

The second set started with Jorma

Kaukonen on acoustic guitar and Jack Casady on bass, and they performed tunes made popular by Hot Tuna: "San Francisco Bay Blues," "I'll be Alright Someday," "99 Year Blues" and "Walkin' Blues." Grace Slick joined Jack and Jorma for a wonderful "Third Week In The Chelsea." The rest of the band came out and soared on "Miracles," "White Rabbit," "3/4 Of A Mile In 10 Seconds," "It's No Secret," "Crown Of Creation" and "Rock Me Baby."

It was simply an "only in San Francisco" event. The combination of great weather, great vibes, and great music is a tradition that should continue in this town. So let it be known — the magic is back. ■

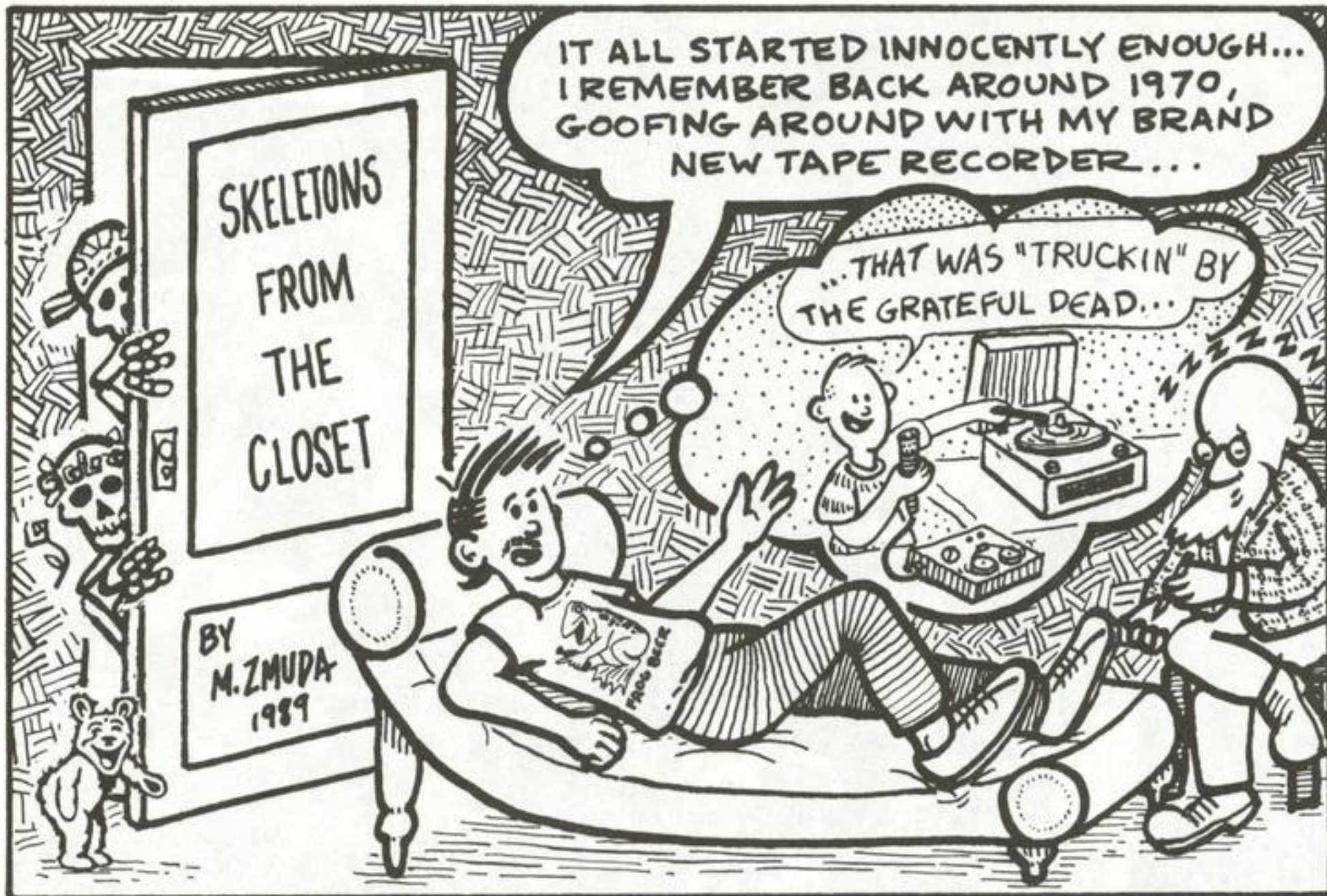
Bob Weir and Jorma Kaukonen – Free Concert at Golden Gate Park 9/3/89



Jay Blakesberg
Jay Blakesberg



Grace Slick – Greek Theatre



AS I HAD MADE FRIENDS AT MY COLLEGE I HAD LEARNED THAT MANY OF THEM WERE DEADHEADS. I MADE FUN OF THEM, BUT I HAD MORE FUN BEING WITH THEM!



I WENT TO MY FIRST SHOW AT THIS TIME.... AND WAS TRAMPLED AS THE DOORS OPENED FOR THE GENERAL ADMISSION SHOW. YOU WOULD THINK THAT IT WOULD END THERE!



I MET MY WIFE SOON AFTERWARDS, SHE ALSO WAS INTO THE DEAD. I MADE FUN OF HER MUSICAL TASTE TOO, BUT THROUGH THE YEARS I HAD BOUGHT HER EVERY GRATEFUL DEAD ALBUM RECORDED, EVEN INVESTED IN BOOT-LEGS AND POSTER ART... FOR HER, OF COURSE!



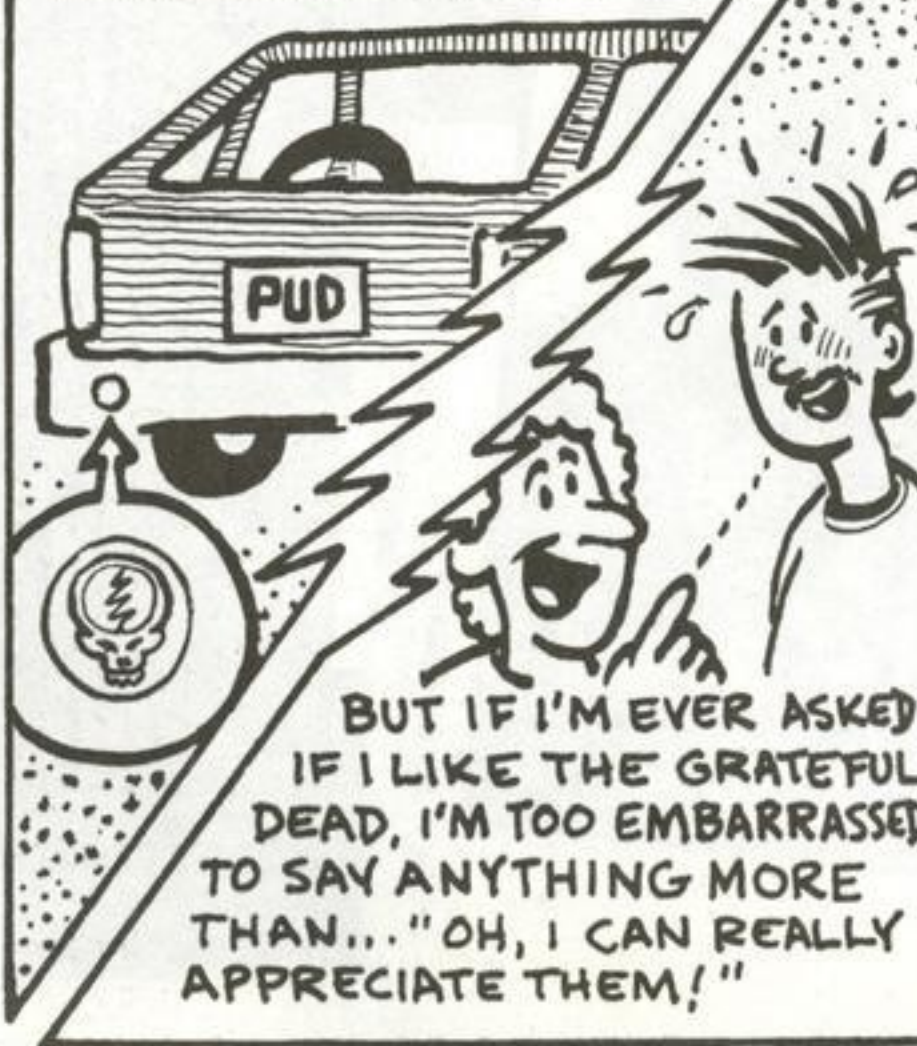
I EVEN STOOD ON LINE 26 HOURS TO GET HER TICKETS FOR WHEN THE DEAD HAD PLAYED RADIO CITY, AND DIDN'T SEEM TO MIND IT A BIT!



COME TO THINK OF IT, ON THE AVERAGE I'VE SEEN THE DEAD ONCE A YEAR, THAT'S MORE THAN I SEE MOST OF MY RELATIVES!



AND THEN A WEEK AFTER I GOT MY NEW CAR I STUCK AN AFFILIATING DEAD STICKER ON THE BUMPER!



HOW DO I COME TO GRIPS WITH THE REALITY THAT I'M A CLOSET DEADHEAD?!



GIVING YOUR BEGINNER'S TAPE COLLECTION A FOUNDATION (not necessarily for beginners only)

by Cary Krosinsky

Here are ten tapes that will give you both an excellent base of Grateful Dead, and strong trading material to help you get into the trading grapevine.

1. 6/24/70, Capitol Theatre, NY

Featuring some of the hottest playing ever, including an amazing "St. Stephen" and a rare "Attics of My Life." Quality of tapes of this show varies, but acceptable quality is easily available for what may be the Dead's best show ever.

2. 2/22/71, Capitol Theatre, NY

One of the Betty Cantor collection now in general circulation, they are not only great sounding, but also excellent trade bait. This show in particular was hot — check out "Ripple," "Greatest Story" into "Johnny B Goode."

3. 4/8/71, Boston Music Hall, MA

Another Betty Cantor, this one features an amazing "Dark Star" into "St. Stephen" into "Not Fade Away." Hot!

4. 5/4/72, Olympia Theatre, Paris

An excellent sample of the great Europe '72 tour. Pigpen's last hot show. Enough said.

5. 9/28/72, Stanley Theatre, NJ

Part of a legendary stand, this is the one show of the run which is in general circulation. And what a show. Every song was played to perfection. Check it out.

6. 11/19/72, Houston, TX

Another great fall '72 tape. You can't get enough 1972.

7. 2/15/73, Dana County Coliseum, WI

Soundboards exist and feature an excellent "Here Comes Sunshine" and a "Dark Star" into "Eyes of the World" into "China Doll" sequence that smokes.

8. 8/12/75, Great American Music Hall, SF, CA

Hot show with "Help on the Way" into "Slipknot" into "Franklin's Tower" and much more. FM broadcast is a must, but you already have this tape, don't you?

9. 2/26/77, San Bernardino, CA

Another Betty Cantor contains the first "Terrapin Station," the first "Estimated Prophet," and a great "Playin' in the Band" into "The Wheel" back into a "Playin'" reprise. Great show.

10. 9/12/81, Greek Theatre, Berkeley, CA

Relatively unknown show, features hot "Shakedown Street" and much more. Good trade material.

Now you're ready to join the greater trading community. Happy hunting!

TEN MOST WANTED DEAD TAPES OF 1989

by Cary Krosinsky

1. The Dead/Dylan Rehearsals — April, 1987

Miraculously available, two 90-minute tapes of soundboard quality are circulating rapidly and are the hottest items of the year. These tapes feature such rare gems as "Stealin'," an amazing "Boy in a Bubble" (the Paul Simon song — from the *Graceland* album — sloppy but a lot of fun), "The Ballad of Ira Hayes" (a very rare Dylan number,

actually written by Peter LaFarge, making this a tape of interest to Dylanheads), and many others, including the songs they eventually did play together. These tapes have a spark that the live shows mostly did not. I know the Dead and Bob Dylan don't appreciate having people taping practices; they understandably feel that their privacy is being violated. But they should examine why it is happening. The music is exciting, important, and otherwise unavailable.

2. The Matrix — December, 1966

This is just an example (and a pretty good one) of the pre-1970 tapes now making the rounds. Featuring songs not generally available, such as "See That My Grave Is Kept Clean" (sometimes mistakenly called "One Kind Favor"), the Matrix is an

example of the looseness and creativity that the Dead featured even in their early years. That this is a good sounding board tape doesn't hurt, either. Personally, I don't listen to pre-1970 Dead all that much, but for historical purposes it fits the bill, and like all tapes in this ten best list, it's good trade bait as well.

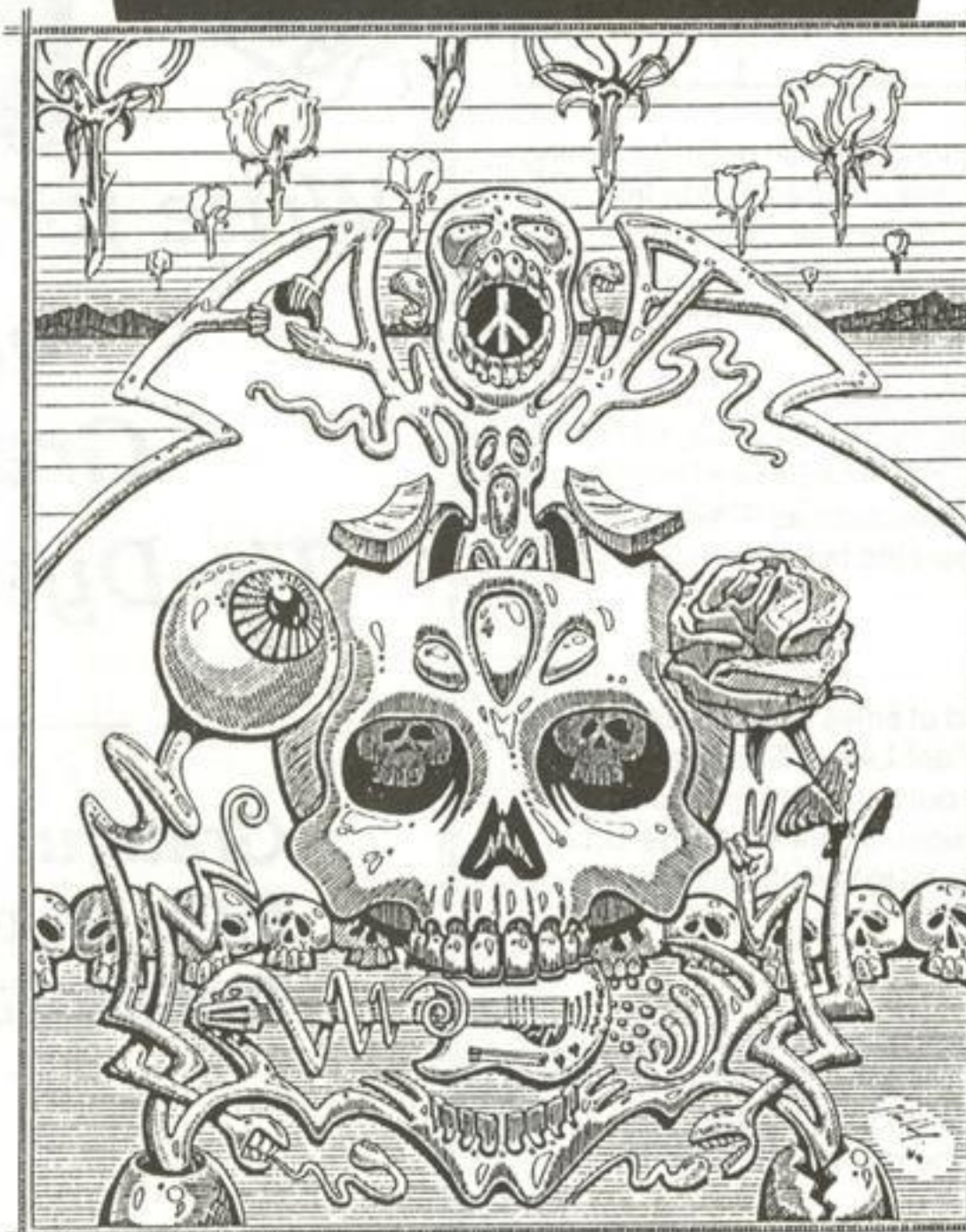
3. Alpine Valley — July 17, 1989

1989 has been an interesting year for jams and the continuing renaissance of Brent. This show also stands out for a very encouraging development — the return of "We Bid You Goodnight." Undeniably a desirable happening unto itself, it brings up the possibility of other returns. For now, this is a show in high demand.

4. L.A. Forum — February 12, 1989

A wild show. Guest appearances by Spencer Davis and Bob Dylan make this one of the most requested tapes of the day. At the end of the first set Davis joined the Dead for renditions of "How Long Blues" and "Gimme Some Lovin'." "How Long Blues" was sometimes played by the boys back in 1970, and this version of "Gimme Some Lovin'" was much better than the one they played with Davis at the Spectrum a couple of years ago. The second set was sparked by the onstage presence of Dylan. He played through Drums and sang the second encore ("Knockin' on Heaven's Door"). While you could hardly hear him on songs he didn't sing, he certainly inspired interesting song selections — "Monkey and the Engineer," for one. And the highlight of this show came when Dylan stepped to the mike to finish "Stuck Inside of Mobile." A tape that should be in high demand, and is.

Daniel Brown



G. Harding

5. Beacon Theatre — June 14, 1976

Perhaps the finest Betty Cantor soundboard available. Due to an enterprising group of Deadheads, a wide variety of mostly 1971 through 1978 is available as crisp, clean soundboards. This is due to the bankruptcy of former Grateful Dead soundperson Betty Cantor. Her collection was sitting in a warehouse, and went up for auction. Fortunately, the purchasers of the lot saw fit to distribute these gems into the grapevine, greatly improving the quality of most people's collections. They continue to be quite highly sought after. This Beacon show, in particular, is extremely impressive. Not all the Betty boards are perfectly crisp, but this one is, and it's quite a show. "The Cold Rain & Snow" opener starts things off at a high level that is maintained throughout. Get it.

6. Pacific Coliseum, Vancouver — June 22, 1973

Another excellent Betty board, this long show fits on three ninety minutes tapes and is a thing of beauty. Songs like "Sugaree," "Looks Like Rain," and "Row Jimmy" lend a peaceful, wonderfully soothing quality to the first set, which also features perhaps the best of the early versions of "Bird Song." The second set has the best version of "Here Comes Sunshine" ever, and the third set features a "Truckin'" which falls gracefully into a rare "Nobody's Fault but Mine" jam. One of the Dead's best shows available today.

7. Madison Square Garden — September, 1988

Various qualities of recordings are available from hand-held Walkman to digital

primo. The hottest shows were in the middle of the run, especially September 16, 20, and 22. These shows feature some of the jazziest play ever heard in these parts. Many songs were given new feeling. Jams were especially of interest, sparked by Phil's thumping bass lines and Brent's piano fills. Words won't do justice, all I can say is, you won't believe your ears. Word of warning: although there were moments of interest, the benefit show of the 24th was easily the worst of the run. Jerry had no voice and play was sloppy — beware.

8. Hampton Coliseum — March, 1988

These shows were some of the hottest of this or any year. There were rare moments ("Stir it Up," "So What"), returns to the past ("To Lay Me Down"), very hot standards ("Scarlet Begonias," "Fire on the Mountain," "Uncle John's Band" and many others), and the start of the loose jazzy jamming they've been doing now for over a year ("Truckin'," "The Other One," "Feel Like a Stranger," "Bird Song"). These shows really were something, and to add to the quality of the music, the shows are available in near-soundboard form. This is due to Dan Healy's practice of broadcasting shows on a short distance FM band (for speaker feeds and the like). People had just started picking up on this, and although Healy doesn't broadcast every show (reaches only about 100 yards or so), he did at Hampton, and they're well worth having.

9. Oakland Coliseum — July 24, 1987

The Dead/Dylan shows of 1987, although not necessarily as interesting as the April, 1987 rehearsals, are now becoming generally available as soundboards. This show in particular has well-played versions of the songs, most of which were repeated at all six stops of the mini-tour.

10. Cobo Arena, Detroit — October 3, 1976

An example of a period becoming more and more generally recognized as one of the Dead's strongest. This show features a second set with jammy bridges between most songs and a "Dancing in the Streets" sandwich.

Keep in mind that these tapes are available through the grapevine — see ads in the back of Relix. Tapes of shows not generally available were not included here. (This list was compiled prior to the Hampton Dark Star Shows, and subsequent performances.)



G. Harding

6. JGB, Seattle — March 6, 1976

This is just one example of the offbeat song selections featured by the Garcia Band at this time. Especially noteworthy were excellent versions of "I Want To Tell You," an early "My Brothers & Sisters," and "Moonlight Mile."

7. Hampton Coliseum — March 28, 1988

An underrated show. Generally thought to be the weakest of the three of that run, the show actually featured the earliest occurrences of the new style of jamming previously mentioned. "Truckin'" and "The Other One" in particular are in full blossom, and the bizarre treatments of "Feel Like a Stranger," "Franklin's Tower," and "Bird Song" certainly qualify as well.

8. Watkins Glen Soundcheck — July 27, 1973

It's general knowledge that this soundcheck was indeed vastly superior to the actual Watkins Glen concert of the next day, especially the jam leading into "Wharf Rat," and "Dark Star." Another high quality reason why people collect practices and soundchecks.

9. Boston Music Hall - December 2, 1971

Another Betty board, this concert, unlike most late '71 shows, had a real spark to it. A harbinger of things to come.

10. Blues for Allah Outtakes — 1975

Features some very interesting jamming not included on the album, as well as versions of "Help on the Way" into "Slipknot" into "Franklin's Tower" and "Crazy Fingers" not used as well. As 1975 Grateful Dead is almost non-existent, and this was such a strong year for the band musically, these are very important tapes.

Once again, tapes generally (or at least somewhat) available are included in this list. Check out Relix tape trading ads in the back of this and every issue.

TEN TAPES YOU WANT BUT PROBABLY DON'T YET KNOW IT

by Cary Krosinsky

1. Newcastle, England — April 11, 1972

This show is one of the most important of the Dead's long, storied history. Coming at the very start of the Europe '72 tour, it serves as a bridge between the less professional, rougher sounding early Dead and the smoother, cleaner, better sound that started with this show. You can almost feel the changes in the air as the Dead storm through a 20-some-odd-song first set. This was one for the record books.

2. Springers Ballroom, Portland — January 16, 1970

Typical of the offbeat song combinations sometimes featured before 1971, this show offered, among other things, a segue of "Alligator" into "The Eleven" into "Death Don't Have No Mercy." Other, similar concerts have segues such as "China Cat Sunflower" into "The Eleven" or "New Potato Caboose" separated from the entire "That's It For The Other One." Good stuff.

3. The Spectrum — September 11, 1988

Interesting, uniquely styled jams are being displayed at times during recent Dead performances. This is one example. Check out the "Feel Like a Stranger" first-set opener. Played amazingly, the end-song jam really got out there. And the second set "Fire on the Mountain" really reached some wacky regions. Although the Dead's song selection is getting somewhat complacent, you've got to love the jazzy direction that jams are often taking these days.

4. Garcia on Broadway — October, 1987

Perhaps the Garcia Band's finest hour. Jams sparkled, Jerry's singing was right on, and the acoustics were perfect. Although Uncle Bill tried his best to prevent taping, tapes exist. Because of the excellent acoustics and the quality of the play, these are some of the hottest JGB available through the grapevine. Check it out.

5. Philadelphia Civic Center — August 5, 1974

Available as a Betty Cantor soundboard, this was a fun show. Songs like "Me & Bobby McGee" and "Brown Eyed Women" were extra lively, and the 45-minute "Truckin'" was a real highlight. Even the normally confusing Seastones was of interest on this occasion.



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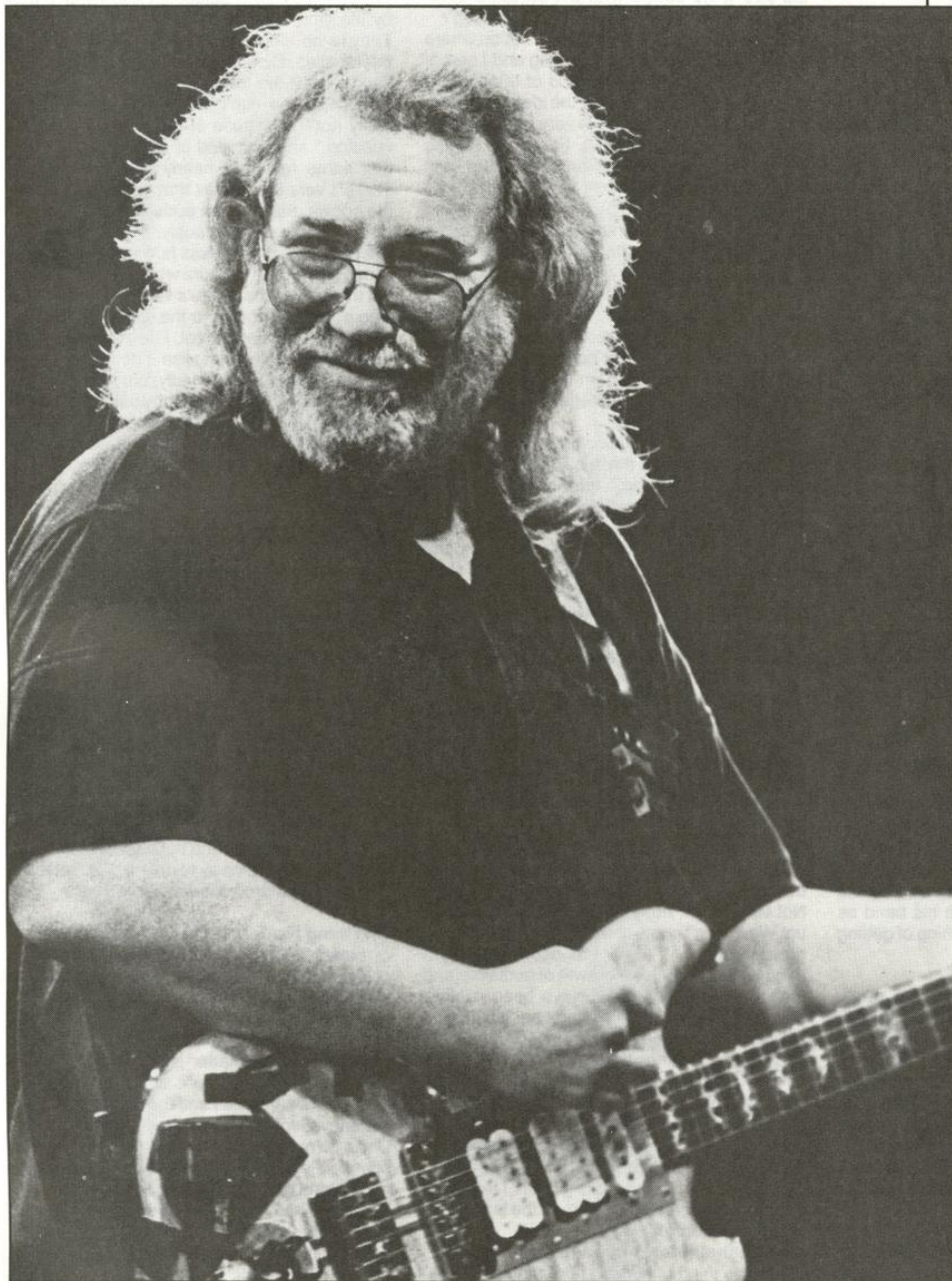
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Built To Last:

An Exclusive Interview with Jerry Garcia

by Steve Peters

Bob Minkin



WITH the release of *Built To Last*, the Grateful Dead have reached another pivotal point in their career. The new album is the band's first studio effort since 1987's *In The Dark*, the record that spawned the group's first Top Ten single and finally brought them beyond the realm of devoted Deadheads and into the pop mainstream. While this crossover success garnered the Dead the recognition their fans always knew they deserved, it also brought some unexpected problems. With the band's 25th anniversary just around the corner, some of the venues that have hosted the Dead for years are refusing to invite them back to perform, the result of a number of isolated incidents surrounding certain shows. And with another potential wave of new attention seemingly imminent, there's no telling what the future might hold.

But Jerry Garcia seems to be taking it all in stride. The Grateful Dead has undoubtedly had their share of ups and downs over the past two-and-a-half decades, and their recent surge in popularity is simply the latest excursion in what has indeed been a long, strange trip. With *Built To Last*, Garcia feels the band has inched closer towards their notion of a record that properly represents what the Dead is all about. "Foolish Heart," a Garcia/Hunter song that is being released as the LP's first single, is an upbeat, irresistible tune that explores the unpredictability of romance. The album also marks the emergence of keyboardist Brent Mydland as one of the Dead's key songwriters, from the tough and rousing "Blow Away" to the tender and affectionate

"I Will Take You Home." With tentative plans to play in Europe and possibly Russia in 1990, the band is clearly looking forward.

The following interview took place in an all-purpose space that the Dead have occupied for almost 15 years, located just across the road from the hotel that is depicted on the cover of the band's *Shakedown Street* album. It was two days after a weekend-long stint at the Shoreline Amphitheater in Mountain View, California, during which the Dead performed "Death Don't Have No Mercy" for the first time since 1970, and exactly four weeks before the new album's Halloween release date.

Tell me about what's happened with the band in the two-and-a-half years since *In The Dark* was released...

Oh, I see — you're just going to throw the door open! Well, let's see...we started working on another record about a year-and-a-half ago. We'd been more or less working on this project, but in reality we didn't really start focusing on the record that we finished until about April of this year. We took some stabs at it, 'cause we thought "Well, the last approach that we tried, the *In The Dark* approach, worked really well..."

Do you mean recording the album live?

More or less live. So we thought "Well, what we'll do is we'll use that approach again because that seemed to work," but it really didn't work at all. We *tried* it again — we tried at the Marin County Civic Center, and then we did the stretch up at Skywalker Ranch, and what we started to discover was that our material was saying something else about itself and that approach was not going to work on this record, and that we're really looking for something else entirely different. So we screwed around there for about a year, a year-and-a-half, and then right around April we started to get serious and sort of focus in on the record. The material shifted a lot, too. We had a whole bunch of tunes that didn't go on this record, so the whole thing mutated while we were working on it and we ended up with what did come out — which is a good Grateful Dead record.

A lot of people will probably be surprised to see that Brent has four songs on the record, as opposed to three by you and a pair by Bob...

You always go with whatever your strong suit is, and in this case it was Brent that had the good songs — I mean, more of 'em. Actually, he had three or four other songs that didn't go on the record, so he had more of everything, generally. These songs are really good. The other ones are actually pretty good, too, the ones that didn't go on. But I think it's more the thing of Brent's getting to be more comfortable with the band. He sees it being as much his band as everybody else's. So it's just the thing of getting over the "new guy" thing.

Which took about ten years...

Ten years, right (*laughs*). He's been pretty conservative about getting comfortable in it, but now — I mean this record, it's nice to be able to show off what he can do on a lot of different levels. And his contribution to this record is really outstanding all over. Not just his tunes and vocals, but everything else — all the keyboard parts, and just ideas and general stuff.

Do you personally find it more difficult to come up with new material these days?

I've never been a very hot writer, you know? I tend to go in little fits and starts. I mean, if I do three songs a year, that's pretty good for me. I'm not a songwriter. I'm really a guitar player,

sort of, so writing music is not my forte. I'm a default songwriter. I write because you've gotta have new material, and that's one of those things — that's an axiom from back in the '60s, "You have to have original material," and so it sort of fell on me to do it. It's a default position, not something that I actually choose to do. I have never been particularly in love with my own inventions, for one thing. But over the years, working with Hunter, I've sort of gotten to where I'm getting a handle on the craft of songwriting. I don't think I'm a real brilliant songwriter but I get off a couple of good ones occasionally. By good I mean they have enough of whatever a song needs for me to be able to perform them and not feel awfully uncomfortable about it, and that in itself is a big thing.

Do you write songs with the consideration of how they might work in a live setting?

No. Sometimes I have a kind of a notion where I sort of imagine the band playing and I sort of imagine the song and the kind of effect that I hope it will have. But usually the idea that I have at the inception of a song is very different from the way the tune turns out. For me, the song that took the most turns on this record was "Foolish Heart." I originally had a sort of Pete Townshend, acoustic guitar kind of rhythm, open strumming...you know, something along those lines as the setting for it. But the way it came out is completely different. It came out something uniquely Grateful Dead-ish. So a lot of times my sense of how a song is supposed to work or how it's supposed to function, even in the live setting — just how it's supposed to work — has no bearing on its ultimate evolution, so I've learned to disregard my own ideas along those lines.

Some of this album seems looser than *In The Dark*, and then there's Brent's ballad, "I Will Take You Home," which is really polished. Is that a potential single?

I really don't know. For singles, it depends on the feedback we get from the record company and from radio airplay and all that kind of stuff. We can't pick the singles. We're terribly bad at all that kind of stuff, so really it's for the industry to say, "Well, this would be a good single. Put this out." That's really what we have that interface with the record business for, for their so-called expertise on that level. Whether or not *anybody* knows what a good single is is completely debatable of course, but if somebody suggested, "Hey, this tune would be a good single," or whatever — hey, we're up for anything. We haven't drawn any lines through anything.

Has the increase in popularity that occurred when *In The Dark* was released leveled out at all?

Not very much, no. They've continued sloping up. We haven't come to the end of whatever our growth spurt is. It never has been the kind of thing where we enjoy a growth of audience and then it flattens out. It's always been a slow, steady curve, so it's still doing that. It's hard to tell where it can go 'cause there isn't much left, you know? So far as the success curve, we've already topped it out a couple of times. It's like, "Where can we go from here?" I don't know. We could conceivably sell more records but that's also one of those things that's problematical. Also, as far as records go — I can't let this go by — you felt that this record is looser? I think that this record is actually *tighter* than the last record in terms of control.

It's just that it feels more natural...

I think the thing of feeling more natural is what

we're after. I think we're finally getting to it now. We're learning how to make a record that has some of that Grateful Dead quality of loose tightness, but also has all of the detail that you can have on a record.

The appearance of casualness, although it's kind of calculated casualness...

Yeah, absolutely. That's an interesting response to it. I mean, that's kind of what we've been hoping to get all along on records, and I think we're finally getting to the point where we can do it.

Your popularity has caused some problems, such as ticket demand exceeding supply and not being asked to return to certain venues. Have you come up with any solutions?

We don't have any solutions. The thing is that by the time they get to us they're ultimatums. They're no longer possibilities, they're *lack* of possibilities. By the time we hear about something — say, the town of Hartford says, "Absolutely not. You can't play here," and we say, "Why not?" "Because of the camping and the vending," and that kind of stuff. We're getting that same rap from nearly everywhere now. There's very few places that welcome the way the shows, the way the audience and so forth, has defined itself previously. It used to be kind of a nice thing, but I guess now it scares people or something. I'm not sure what the objection is, but the point is that there's somebody out there who objects seriously to the way the crowd is. And this is *not* behavioral. I don't know what it is exactly that they don't like. I don't know what they're offended by so badly, but whatever it is it's very offensive to somebody because they're not letting us come back to places. This puts us in a weird situation where now we have to start to try to control the outside world, which is like hey, c'mon. Nobody can do that. The police can't do it — why do we have to do it? It's one of those kind of situations. I really feel that our audience is getting a bad rap that it doesn't deserve. I think probably the only reason that we have problems is because we play more than one night at a place. I mean sporting events, the audiences are way worse. Any professional football game, the audience is way rowdier. So it isn't just the behavior of the audience. I guess it must be the thing of being there for two or three days or whatever. We try to communicate with Deadheads: "Look, we're scaring them. We either have to do this, clean up, behave yourself, park out of town," I don't know what. We can offer suggestions and open up the subject for discussion and hope for some helpful suggestions, and hope that Deadheads will find some other way to define themselves in some other context, though I'm not exactly sure how.

One thing that's been brought up is the idea of newer Deadheads who might not be as conscientious as to how to carry themselves within the setting of the shows...

I've heard that kind of talk, but I don't buy it, really. I mean, we don't have that much trouble at our shows no matter what. We don't have riots and that kind of stuff, so if there's a whole lot of new Deadheads and they don't know how to behave, why aren't we having *more* of those kinds of problems? The "why" part is almost completely moot. The point is that we are having the problems and places won't let us back. That's it. That's what we have to deal with, and everybody else has to deal with either we're gonna have it the way we want it or we're not gonna have it at all. Those are our choices. We

don't have a third alternative in there. It's not open to negotiation yet.

Next year marks your 25th anniversary. Do you have anything special planned?

We don't have anything specific planned, except that we know we're going into our 25th year — well, actually, our 26th year. As far as are we going to do anything special, hopefully everything we do is special!

Is there any chance you might do some acoustic shows like you did in 1980?

Don't know. I don't think so. It doesn't look like it's going to happen right away. First of all, you can't support an acoustic show really worth a shit in stadiums. It's totally the wrong environment for it. It's even pushing it to do the theaters, really, as far as the quality of the sound is concerned. I don't think we're going to do something like that. We may do something off-the-wall, but there's no telling what it is at this point. **The word is going around that you may cool off in the U.S. for awhile and tour Europe in the beginning of 1990...**

Yeah, that looks like it pretty much is going to happen. We'll be playing here, too. We won't be doing one instead of the other, we'll be doing both. It's just that they'll be separated in time a little bit. Mostly the thing is that we've neglected going back to Europe for a long time. We have people over there waiting for us to come back.

I also heard a great rumor about a show in Russia next year with the Dead, U2 and Paul McCartney...

I don't know about U2 and Paul McCartney, but we're talking about going to Russia, yeah. It looks pretty likely...now that things are kind of loosening up, I think we definitely want to go to Russia. We haven't been looking at it for a long time, though, saying "Gee, wouldn't it be great to go to Russia?" We know at least that we aren't going to have to worry about the audience being biased. They've never seen us over there, so whatever it is that we're going to bring to them, it'll be a chance for us to kind of check out something, you

know what I mean? What it's like to take the Grateful Dead to entirely fresh minds and see what their response is, or what their reaction is, or anything. We have no idea.

Do you get mail from Russian Deadheads? Well I don't think Russians can get their letters out of the Soviet Union all that successfully, you know? (laughs) No, we've always had a little trickle of stuff from behind the Iron Curtain, but it's mostly been Czechoslovakia, Poland — the more liberal, the easier-going of the Warsaw

Pact nations.

Besides the *Dylan And The Dead* LP, you haven't released a live record in some time. Are there any plans for one soon?

We recorded the summer and we're recording this autumn tour, so we may cough up a live album. That may be a good 25th anniversary project.

I heard that you recently transferred the tape archives to compact disc...

No, that's not true — what we're doing is we're gradually transferring the stuff mostly to DAT (digital audio tape), not to compact disc. We're

a resource that in a way we're not exactly sure what to do with. We've got it all. It's all sitting there, but none of us has the heart to go through and listen to it. I certainly don't. None of us has the time, either. We're all moving ahead, so the idea of going back and looking back — it's for somebody else to do. It's not for us to do.

Have you considered maybe someday putting out an extensive anthology?

Yeah, we may anthologize stuff by slowly activating the things and putting out limited edition versions of them through our own merchandising — CDs of various performances — and see

just what happens, you know?

We've tossed it around for a long time, but we haven't really figured out exactly quite how to deal with it. Ideally, the thing we would do is record the shows, and after the show is over you can get a cassette of the show you just went to. We wouldn't have the tapes. We'd cut all that loose, but we would still be able to provide the music to anybody who wanted it from any given show. That's kind of our ideal, but then implementing that kind of an idea is totally out of the question. It can't be done. That's one of the reasons why we still let the people tape and so forth. It's hard to figure out exactly how to approach this stuff when you're dealing with the reality of it. I mean, where do you start? What year, say, or what performance specifically?

Well, how far back do you have recorded?

It goes back to '66, '67 somewhere. There's some stuff that's really old. Certainly not all of it is good by any means — most of it is terrible. There are some things that are pretty interesting. But it does go back pretty far.

Do you ever go back and listen to any of that stuff?

Nah. I can't do it. I only hear it in terms of what I — although I'm so far removed from most of it now, I don't have the trouble with it that I used to have. I hear what's wrong with it. I don't hear what's good about it, I hear what's wrong with it, and I listen to it and say, "God, that's terrible! It's out of tune, and the tempo's all weird," and it's just horrible. For me, it's a kind of pain. It's not something I can enjoy.

Can you give me an example of a recent performance that you felt was particularly strong?

No, not really. Well, Sunday night I kind of liked, down here at Shoreline was pretty neat. And the third night at the Greek Theater that we did not too long ago, that was a good night.

That's interesting, because I preferred the second night. Goes to show you how subjective it all is...

Absolutely subjective. I mean, I'm talking about it from my point of view. I have to do it, like —



Touch of Grey — 10/12/89

Bob Minkin

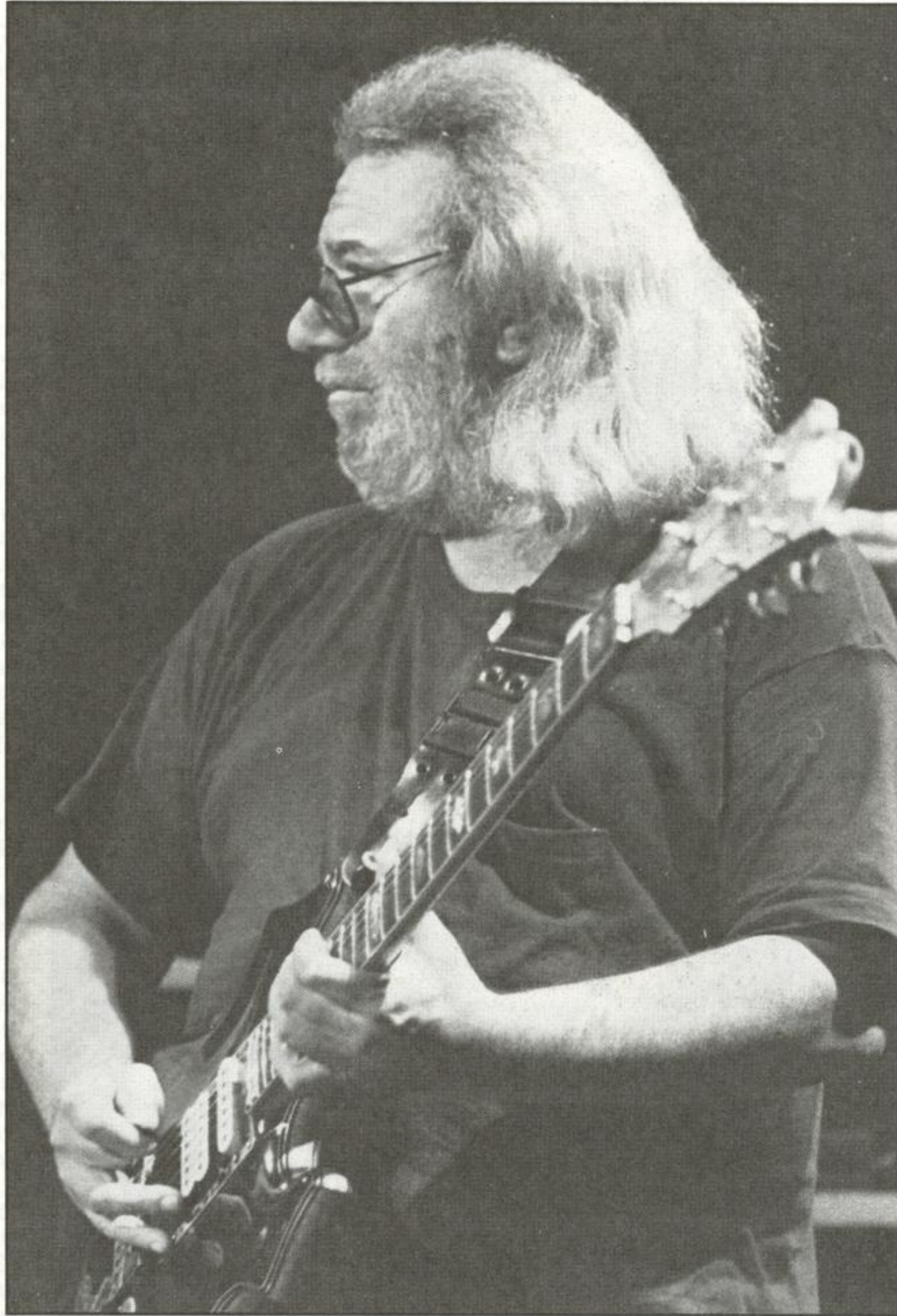
just getting into the digital domain, just so it'll last longer. But that's a project that could take a hundred years, you know? We're not doing it in any kind of methodical way. We certainly don't have the ability to say "Get it done" — we know we can't assign that kind of work. It's one of those things you have to do in real time...it's tedious and it's time-consuming and it's a total bummer. We may or may not do it. It may be that we'll just take certain stuff and convert it to DAT, I don't know. Again, it's one of those things. It's

when I go out onstage, I think of it as kind of like being up to bat, you know, what your batting average is. So for me, I judge it from a batting average point of view. "How many times did I try for something and have it work out kind of nice and invisibly?" And when *that* happens, nobody appreciates it but me. 'Cause it sounds like I mean it. It sounds like "Hey, this guy is just playing competently, he's not playing great." But if you go from the point of view where it starts off from absolutely nothing and I'm inventing it as I go along, if it works out right — if the i's are dotted and the t's are crossed and it's punctuated correctly — it's like a miracle. So from my point of view this stuff is miraculous, but nobody else is able to appreciate how really miraculous it is 'cause nobody is inside me when I'm playing.

How soon in the context of any given show can you gauge its success or failure?

I can't. Again, it's one of those things that for me, it's so emotional — it's just the way I feel. If I'm not enjoying myself, the music may be great, but if I'm not enjoying myself it really doesn't matter. For me, it's hard to get over the emotional barrier. The experience as it is for me, there's all kinds of different ways it could conceivably go, and even at the very worst it's still interesting. So if I think of it in terms of being approximately what I meant or not, it's one of those things that there's no ground to stand on where you can say, "Well, this is absolutely better than this over here." It just isn't that kind of thing. I don't know exactly what it is. There's certain aesthetics where you can say "Well this is definitely in tune, this is definitely out of tune, this is in time, this is not in time, these figures are rushed, these figures are played too far back." You can do that kind of stuff, a note-by-note analysis of what's going on, but it still doesn't say whether or not — I mean, to me the whole

Bob Minkin



JGB — Brendon Byrne Arena — 9/7/89

thing has to do with either intention or the gesture of music. Music is like listening to a language. Does it make sense to you as it's going by? And something like that, there is no good gauge.

How in touch are you with the Deadheads themselves? Is there any interaction beyond getting onstage and playing?

Yeah, a certain amount. I don't have meetings with Deadheads on a regular basis, but people do talk to me, and people write to us endlessly. People make known what their feelings are.

And also there's things like The Well, which is a computer network where lots of Deadhead discussion kind of stuff goes on, and you can always poke into it if you want to find out what people are saying. There also are people who are very concerned with what Deadheads say who are part of our scene who will report, saying, "Hey, look, they're saying this" or "They're saying that." But we operate on rumors and stuff just like everybody else does, too, to a certain extent. But there is some

dialogue in there.

A lot of people were happily surprised to hear you bring back "Death Don't Have No Mercy" this past weekend. How did that come about?

I remembered the song! *(laughs)*

It wasn't spur-of-the moment, obviously...

No, we rehearsed it. You pretty much have to rehearse something if you haven't done it for a long time, at least go through it and say, "Here's how it goes." And that's one of those tunes — it's a good tune. There's no reason *not* to do it.

The same can be said for a lot of the other songs you've dropped from your sets...

That's true, but some of them are not very performable. Some of them are very difficult to perform, or at least weird to perform, and some of them just don't work now. But some of them do. We'll eventually find the ones that do and, you know...

Then there's the people that come to every show hoping for that elusive "Dark Star" or "St. Stephen"...

Yeah, right. Well, eventually we'll play 'em.

Are the rigors of constant touring taking more of a toll on you as you get older?

No, it's getting easier in some ways! And we also make every effort to make it as humane as possible, too. I mean, we've already done our tough tours. We had those during the '70s. It's pretty easy to survive it now.

Are you feeling healthy these days?

Yeah, pretty good.

Did you have to find substitutes to replace your previous habits?

Not really, no. It's kind of like when you've had enough you've had enough, really. For me, it was one of those things that was not that difficult. It was easier than I thought it was going to be. On the other hand, I have no idea how much drug-taking or any of that had to do with my subsequent breakdown. But it's ironic that after I cleaned up, *then* I broke down! *(laughs)* That was weird. It was like "Hey, maybe I was better off on drugs! At least I wasn't dying!" But I'm okay now.

I wanted to ask you what kind of music you're currently listening to. Do you keep abreast of new things?

No, I don't keep abreast, but I do listen to new stuff. I've been listening to some interesting music from Martinique, which is a French-speaking island, and this stuff is recorded in France. It's

got some of that Afro-Cuban intensity, but some of that kind of Brazilian sophistication harmonically. It's something in between those two worlds. It's very engaging music, really pretty stuff, and also has a great drive. Other stuff, too — there's some interesting African guitarists, a kind of finger-picking thing with African music that's interesting. I keep up with the bluegrass world some, and I kind of listen to whatever's going on. I spend a lot of time going back and listening to stuff, too. I always go back and listen to Art Tatum and Django Reinhardt, and Miles'

[Davis] stuff I listen to all the way through, his whole career. John Coltrane. Ornette Coleman. Mostly it's one of those things where you stumble from one thing to another, and somebody says, "Hey, listen to this. This is really great." Musicians turn you on to stuff.

The collaborations you did with Ornette on his last album were great. It was really a pleasure to hear you in that kind of setting... Yeah, it was interesting to do. I'd love to do more stuff like that.

Do you have any outside projects in the works? Before we started the interview, you mentioned Edie Brickell...

Well, it's a trios thing. Rob Wasserman is doing a trios album. His last one was *Duets*. Now he's doing a trios one, and he wants me to do a thing with Edie Brickell. I would love to do it. It would be interesting and fun to do. I like to stay open for things like that. I'm doing some stuff for Merl Saunders, and I did some stuff with Warren Zevon. You know, whenever these things come up, if the time is there — I owe Country Joe McDonald a record, too. I'm supposed to produce one of his records, and if I ever get the time I'd love to do it. I'd love to do more producing if I could. Time is the killer for me. There's not enough time to do all the stuff I want to do.

It seems like whenever there's down time between Dead gigs, the Jerry Garcia Band pops up. Do you get stir crazy if you're not performing?

Yeah, I sure do. I like to keep playing.

How do you relax when you do have time off?

I go scuba-diving.

Around here?

No, in Hawaii usually. That's what I like to do.

During the Shoreline shows, I thought I noticed some onstage tension between you and Bob, and it made me realize that all of the other so-called "huge" bands — the Stones, the Who — have been forced apart at one time or another by a monumental rift. How has the Dead managed to avoid that? Do tempers ever flare?

Nah. What's the point? Well, sure, they flare all the time. But it never amounts to anything.

How do you keep that in check?

I don't think we could put up with anybody else, to tell you the truth! It's gone past family. It's gone past blood. We've been together and so intimate for so long that it's beyond any other kind of relationship. There's just nothing that quite compares to it. It's who we are, really.

Does it bother you that sometimes in the straight press, the element of drugs at the shows sometimes overshadows the music?

No. It's always something. The press is always

there's no reason to imagine that it would stop now, or that they would suddenly become fair-minded out of the clear blue sky. But that's the nature of news. You do look for other handles on stuff.

Do you think the band is getting more respect now as opposed to ten or 15 years ago?

Yeah, in a way. On some levels, yeah, but I'm sure that'll disappear. It comes and goes in waves. Sometimes it's fashionable to be a Grateful Dead basher for a couple of years, but we've seen this stuff come and go several times already. It seems to me that there's times when the press approves of us and times when they don't. It kind of goes like that.

Are you concerned at all that *Built To Last* could create a whole new wave of Deadmania?

I think we're ready for almost anything, unless it's something completely unexpected but we're also ready for that. That's what we're in it for, really.

If you had to pick a song that the band currently performs that you could take or leave, what would it be?

That I could take or leave? You mean preferably leave?

Yeah.

You mean a song that I really am tired of? I would say it'd have to be probably — I'm starting to get tired of [some of] the Dylan tunes, but I still love 'em. I think — "Minglenwood Blues" probably. We've done that more than is fair and right, you know? I try to get Bob to start doing more of his regular tunes from the past. And he keeps saying, "Well, I'm gonna rewrite the words on this or rewrite the words on that" or something like that, but he never does.

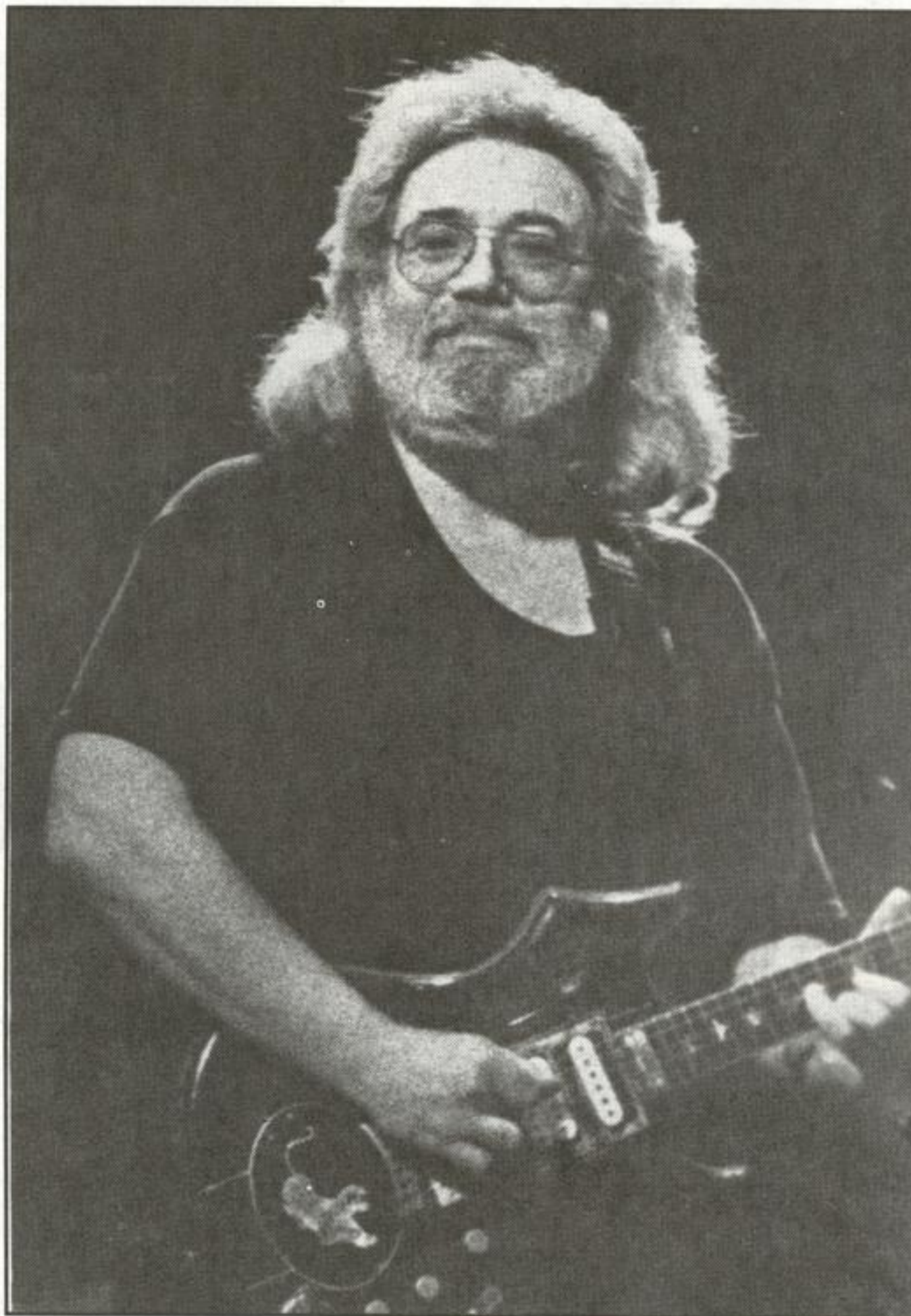
Out of Bob's songs, are there any that leap to mind as tunes you really enjoy playing?

Most of his tunes are at least challenging to play. I love "Estimated Prophet." I think that's a wonderful tune. He's really a truly interesting songwriter, Weir is, and his songs

are really interesting, too.

Do you have any final comments about the Grateful Dead in the '90s?

Well, I hope we get through them the way we did the '80s. Or maybe better. ■



John Rottet

Greensboro Coliseum, NC - 3/30/89

looking for a handle other than what it is that you do. If it wasn't drugs — it used to be stuff like the Hell's Angels. They've always had some way to characterize us that didn't have anything to do with our playing. They've always done it, so

TALKIN' BOUT MY GENERATION!!

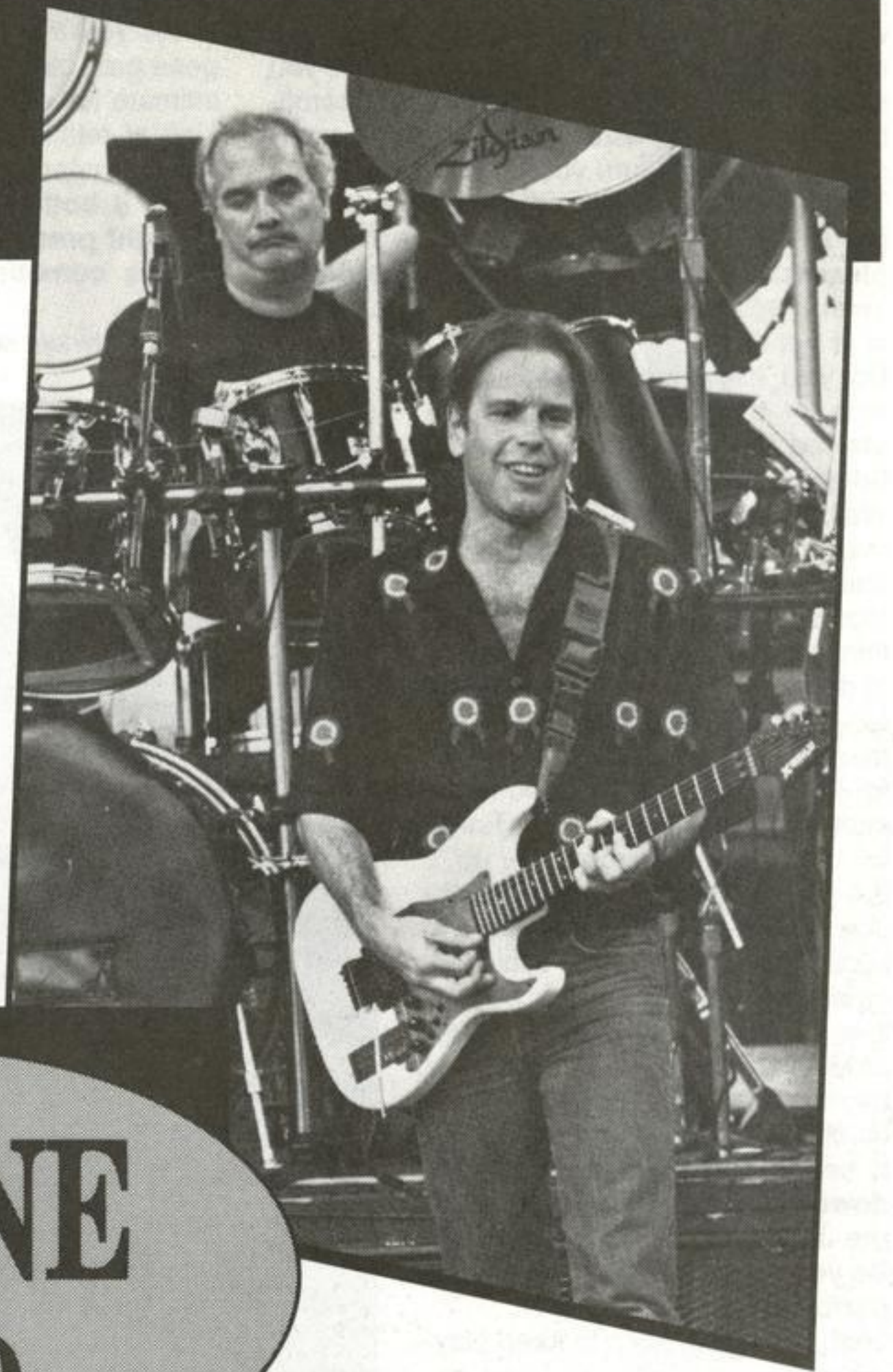
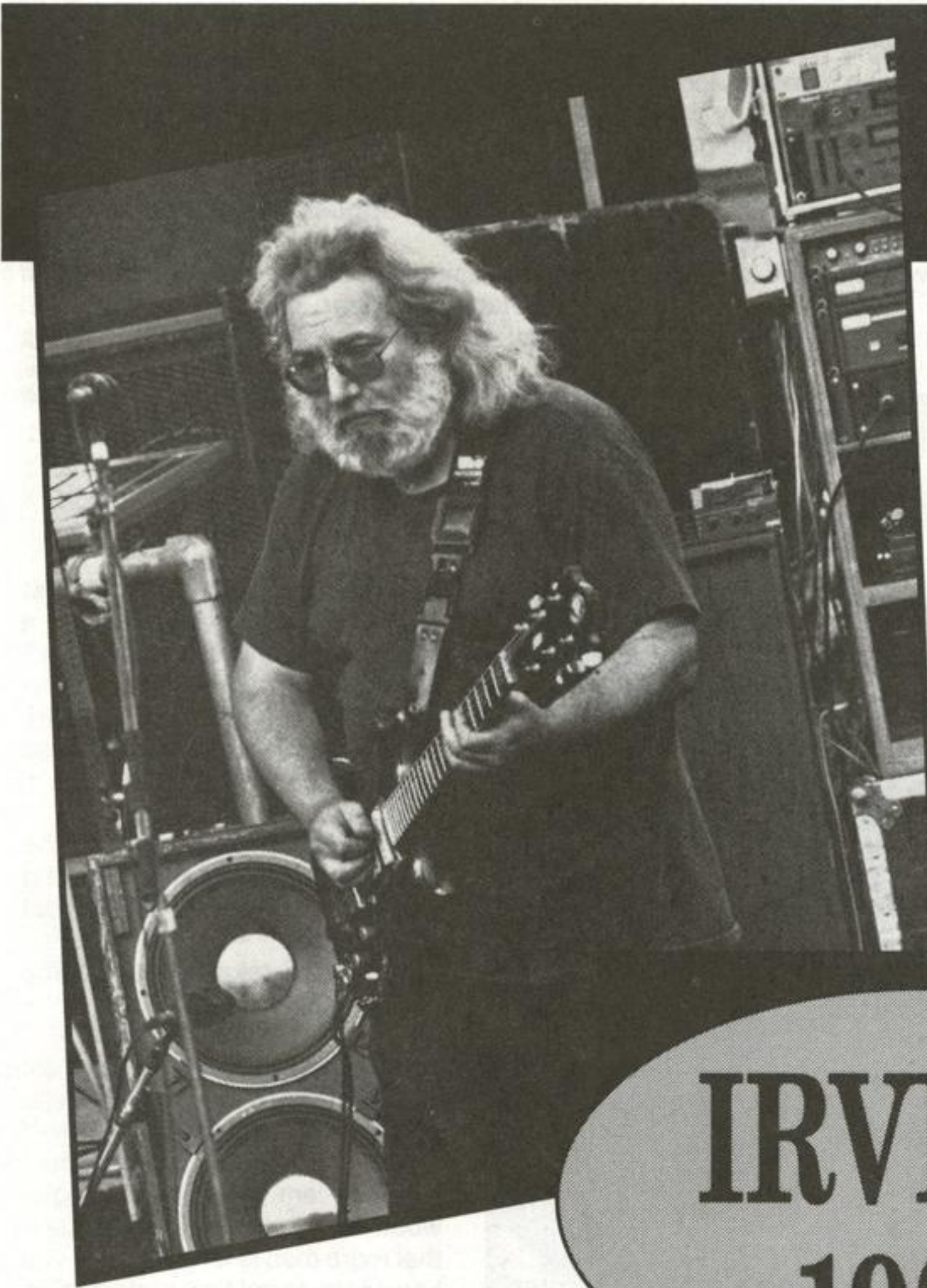


JASON!

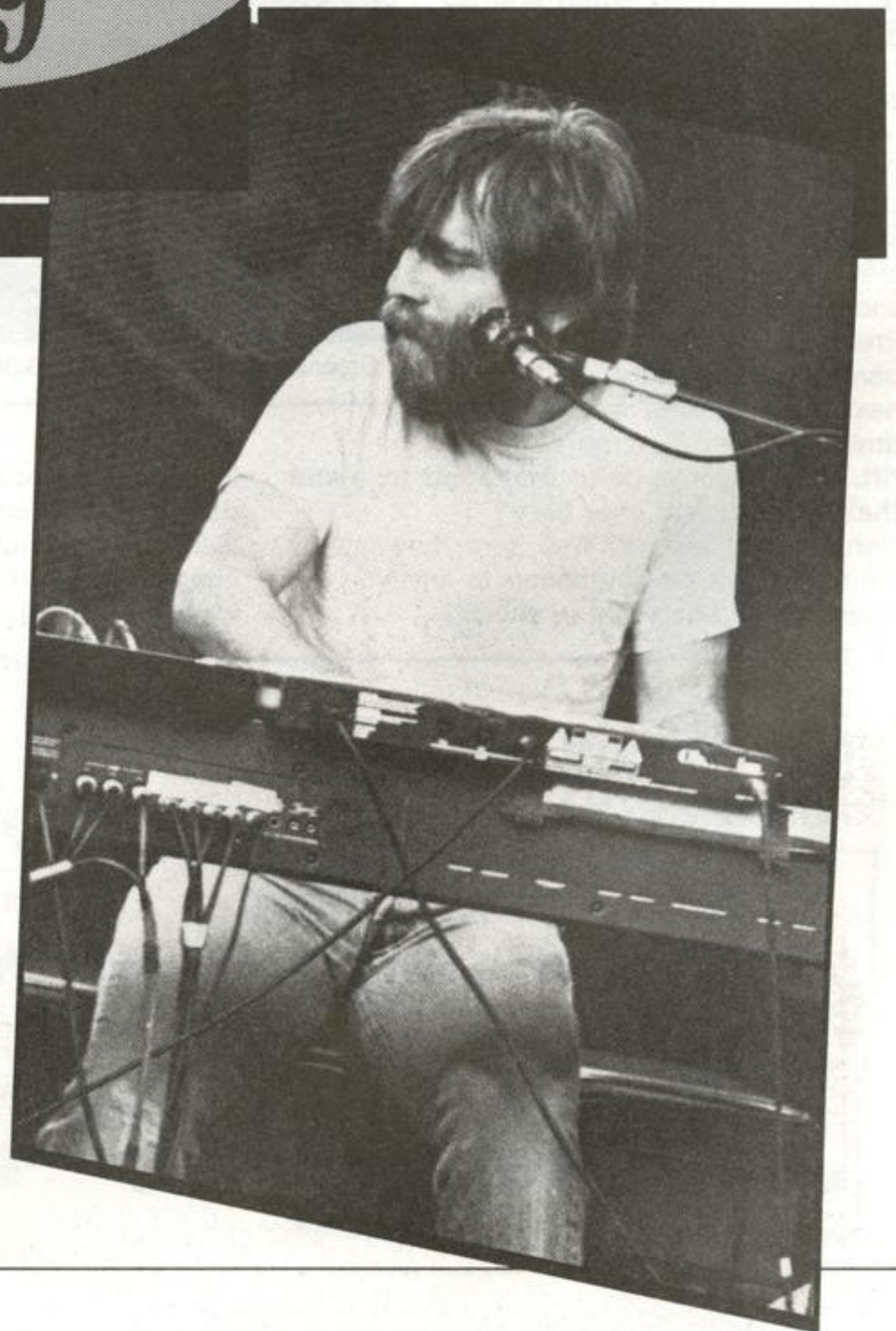
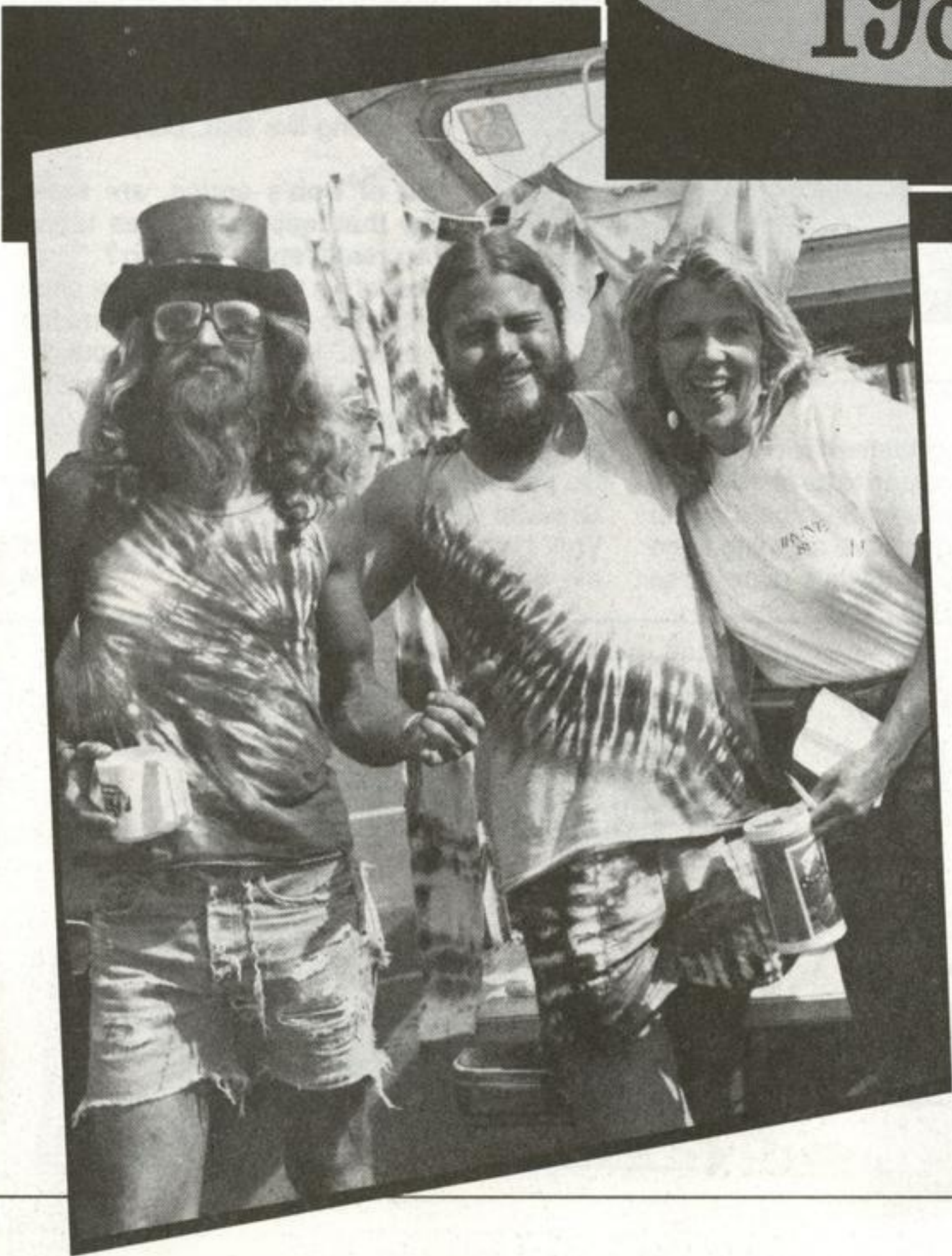


JASON, WHAT'S WITH THE DEAD RECORDS AGAIN? HOWZA 'BOUT SOME NICE HEAVY METAL 'FER CHRISAKES? YOUR MOTHER AND I ARE VERY DISAPPOINTED!



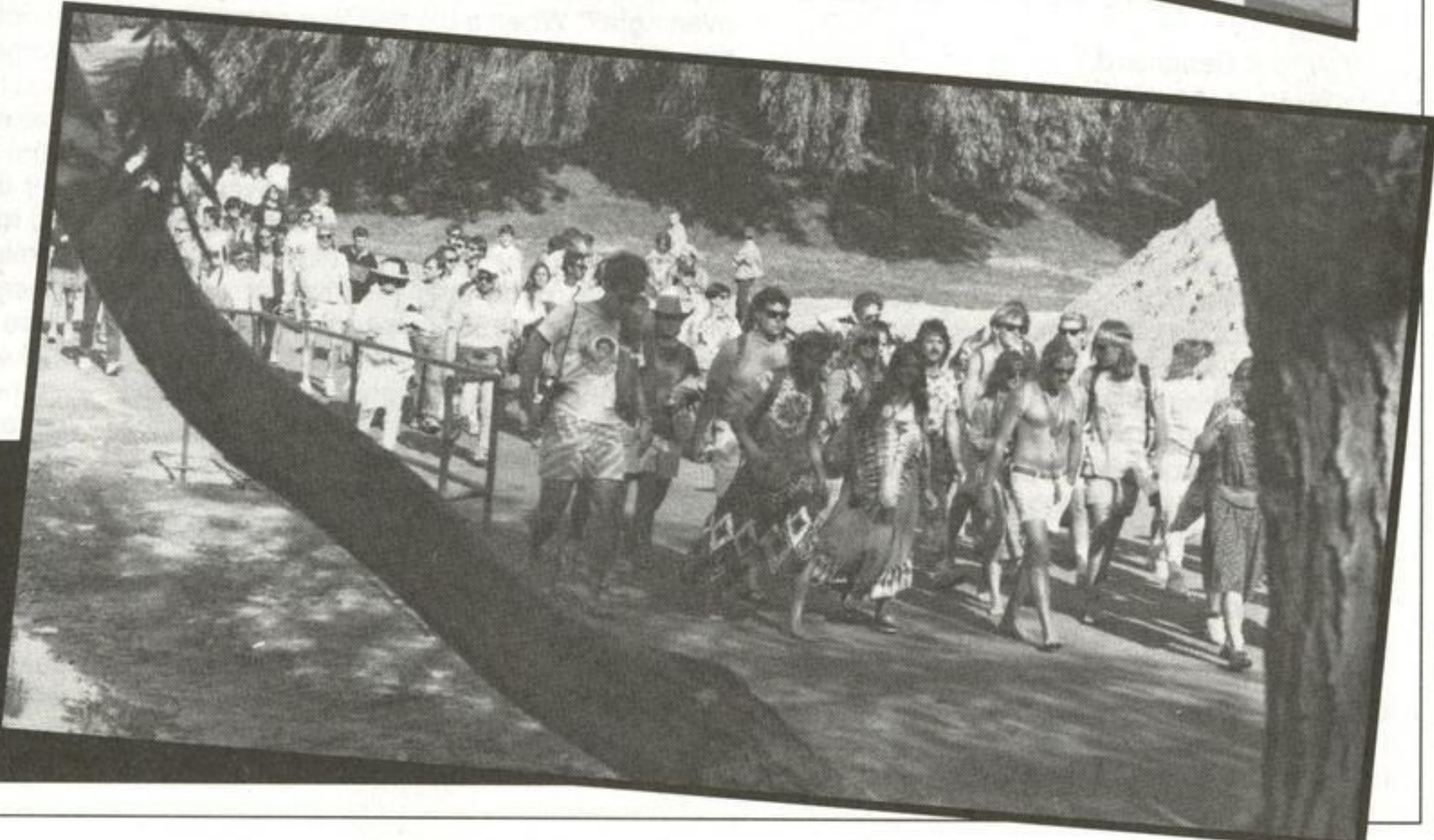
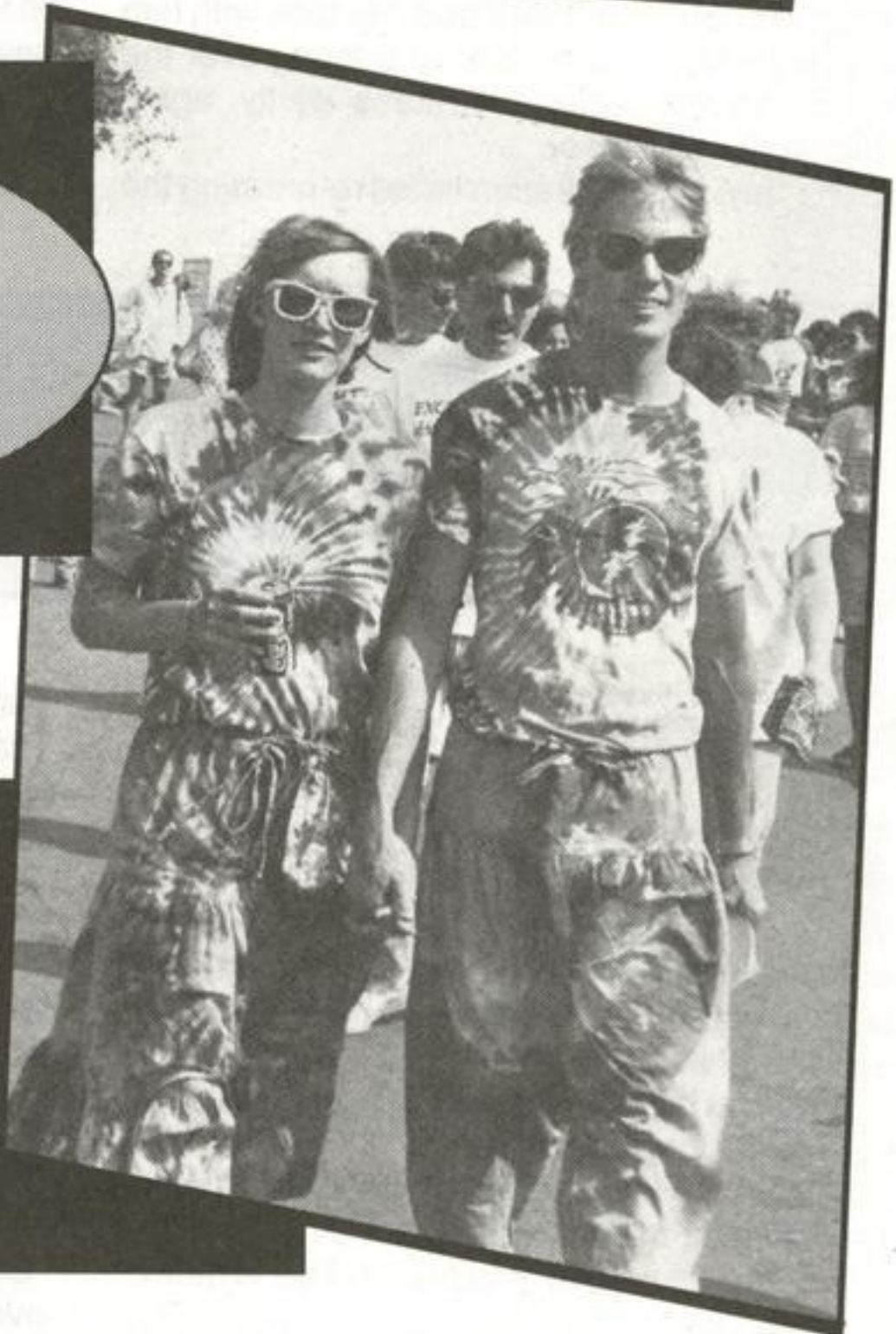


IRVINE
1989





*Photos by
Ralph Hulett
Rock Retrospect*



Grateful Mom

by Janet Cleaveland

SOMETHING was missing. It was akin to withdrawal from coffee.

The obvious answer was that my oldest son, Ray, had just left for his freshman year at Western Washington University in Bellingham. But the missing element was more than his physical departure, for a whole culture had vacated the premises.

For one thing, his room was deathly still. There were no guitar sounds blasting from that corner of the house, no puzzling words such as "Aiko, Aiko" floating up the stairway.

For another thing, when I walked by Ray's room, I no longer felt watched. He took with him a huge poster of Jerry Garcia peering over the top of his spectacles like some portly, aging philosophy professor.

One day, in desperation I tried re-creating the

noise I had grown accustomed to, putting on a Dead tape recorded in Berkeley, California, back in '75. I didn't know it then, but the lyrics so inculcated my soul that I had become a deadhead.

I craved that daily fix of Grateful Dead music. I had caught the fever of the faithful.

Now I'm no young fan on the pop scene, understand that. I happen to like opera and Beethoven and lectures on literature. In fact, I thought I had outgrown pop music. Heavy metal literally left me cold.

So it was with surprise last fall that I found I could no longer do my housework without listening to the Dead jam at a concert. Bits of the songs raced through my mind as I wrote headlines and designed pages as copy editor for a newspaper in Vancouver, Washington.

I began to read about the Dead, which provided at least three side benefits: It opened up a network of communication between mother

and son more impressive than fiber-optic links across oceans; it provided fodder for school projects; and it might be a means of marketing the homemade beer that's been brewing in my kitchen ever since my husband, David and son John, 14, discovered the joy of beer-making.

When Ray called home the first few times, I asked elementary questions about the Dead. About that time, Ruben, 13, was assigned a paper on a group for his history of rock 'n' roll class, so I had perfectly logical reasons for finding out about the Dead and asking all those questions.

When I found out "Grateful Dead" came from the Oxford English Dictionary, for example, I was overjoyed. Origins of words (and particularly browsing through the OED) have always intrigued me.

In the name of research, I bought "Playing in the Band" and some tapes to replace the ones Ray had taken to Bellingham. As I listened closely, I marveled at the symbolism filling the songs.

Now some of my contemporaries might think soaking up tidbits about the group is dead-endsville. But I tell you, that knowledge came in handy when John had to draw a picture of a famous person. He chose Uncle Sam from "U.S. Blues." ■

Grateful Dad

by Terry Ballard

FACE it," said my wife Donna, "you are a deadhead."

"A Deadhead? Me? That's impossible. I am a middle-aged librarian who has read all of Camus. I go to chamber music concerts every chance I get."

"And you have listened to 'Box of Rain' every day for the past two years."

"I'm just trying to figure out what it means. That doesn't make me a Deadhead."

"Do you know every verse of 'The Wheel?'"

"Well, yes."

"You're a Deadhead."

I looked in the mirror. Was it true? Wire-rim glasses and a full beard with more than a touch of grey. I called it the Herman Hesse look. She called it the Jerry Garcia look. Who was right?

I flashed back to the sixties — a neat trick when you consider that I missed the entire decade. While others were going wild in the streets or rocking in the park, I was at home with my nose in a science fiction book, reading about the wonderful world of the future where computers solve all of our problems. The music on my 8-track tape machine was all in the easy listening mode. I will spare you the specifics. However, by 1970, I was ready to admit that the Beatles wrote some pretty good songs.

After I got married, we would sometimes listen to the album rock station in Phoenix. That is how we were introduced to the Dead's ultra-cerebral songwriter Robert Hunter. The song "Tales of the Great Rum Runners" was so good that we were compelled to buy the album with-

out knowing anything else about this performer. Too many rock songs at the time contained lyrics that could best be summed up as "Whoa baby I like your moves." By contrast, *Rum Runners* was full of the kind of dark imagery that you find in Macbeth or the poetry of Rimbaud.

A year later, our Robert Hunter record collection doubled when he released *Tiger Rose*. We liked those songs even better, and we couldn't wait to see what he would do next. Meantime, all of those lyrics grew on us and became a kind of commentary on our lives. Faced with the cold reality of working for a bureaucracy, we said "Does it matter when it's over if the truth was even right?" When a big decision came up, we thought of the words "Don't ever let it get the best of you / Plan what you can, let the rest shine through." When we brought our son Bobby home from the hospital in 1982, "Rose of Sharon" became the first song he ever heard.

We knew, of course, that the Grateful Dead used songs by Hunter, but we did not delve into their music. What changed that for me was Robert Hunter's 1986 concert in Phoenix. He sang a mixture of the songs we knew and his work for the Dead. It impressed me that the Deadheads in the audience had memorized the words to his Grateful Dead songs as thoroughly as we had learned the other lyrics. His encore was an overwhelming experience when he played the guitar and the audience sang 'Ripple.' I knew that it was time to check out the other part of his work.

I got some help from my brother-in-law. He is a former Deadhead who switched to classical music after he got married and started his dental practice. He loaned me a big stack of

Dead records from the glory years of the 1960's and early 1970's. By the time I got through *Europe '72*, I was hooked.

Borrowing the records was not enough. I had to own the CD's. My wife is the music manager at a prestigious records and book store that specializes in classical and New Age. When my special order for *Workingman's Dead* came in, her co-workers were sure they had a mis-shipment. "It's just a phase that Terry is going through," she explained.

If she still is not convinced about the Grateful Dead, there are signs of hope. She insists on being the first to read each new issue of Relix. My son Bobby, now 6, has enthusiastically joined the ranks of junior Deadheads, or are they called "Jerry's Grandkids?" We just saw him struggling to pedal his new bike while singing "Won't you try just a little bit harder?" However, we had to lecture him when he sang "Casey Jones" while walking through a shopping mall.

At my rather conservative office in the library, people already thought that I was unusual, so I worried about hanging a "Touch of Grey" poster next to my desk. I mounted it anyway, and there was a lot of comment at first. Since the remarks were all positive, the poster stayed up.

If the other librarians think I'm unusual, my old friends are sure of it. When I tell them in a careless moment that I'm really into the Dead these days, the typical reaction is a blank stare. "You've changed," they say. Time to make new friends.

The wheel is turning, and it has made a perfect 180. I spent the 1960's dreaming about life in the future. Now that I have arrived there, the values of the 1960's are starting to make more sense. I see the film "Woodstock," or listen to *American Beauty*, and I am amazed at the things that I was tuning out.

It almost makes me laugh to think about the changes that I have made, and the ones that I will make before it is my turn to walk along the Black Muddy River. I can't wait to find out what they will be. ■

Bob Minkin



Jerry Garcia Band

The Politics of Success

by Steve Clark and John Grady

This has been a really successful tour...most everything has been sold out ... everybody's having a great time...it's been a lot of fun."

Speaking between sets at the Seashore Performing Arts Center (SeaPac) in Old Orchard Beach, Maine, Dennis McNally, longtime publicist for the Grateful Dead, was working familiar waters as media liaison for the Garcia/Weir tour.

But compared to a Dead tour, with its masses of fans and the complicated logistics that accompany them, this tour was a relaxing walk in the sunshine.

Joe Casey, director of public relations for Concerts East, the promoters of the Old Orchard show as well as past G.D. shows in Foxboro and Oxford, Maine, compared the two scenes: "The circus of Deadheads is proportionally smaller, the Garcia shows attract music heads, while the Grateful Dead shows attract scene-makers." He added that SeaPac had no problem clearing the parking lot after the show and that "of course" the Garcia Band would be welcome back.

That invitation back is crucial to the future — it is an invitation that has been lost, at many venues, for the nearly-25-year-old Grateful Dead.

Last spring, McNally had said that, for Jerry Garcia and the rest of the Dead, "the music is the most important part, it must come first, anything that endangers the music has to stop."

The strongest threat to the band and its music is the vending and camping that attracts the ticketless masses and the scenes they create. Because that threat has continued to grow, the band has taken drastic steps to preserve the music.

Mail order tickets for the G.D.'s fall tour included a flyer that read (in bold print): "IT'S GONE. THERE WILL BE NO VENDING AND NO CAMPING ON THE FALL TOUR."

Backstage at Old Orchard, McNally elaborated: "The parking lots will be canvassed by security people representing the Grateful Dead. There will be no vending, not even kids walking along with a card full of ankle ties."

Banning vendors is not something the band takes pleasure in, since these entrepreneurial Deadheads are, for the most part, longtime supportive fans of the band and its music. McNally made it clear that GDP regrets having to make this move.

"It's unfortunate for the vendors, many of whom are great people who add a lot of panache to the scene," says the publicist, adding an important caveat. "But the fact remains it's come down to survival priorities. It is an attractive nuisance that has to stop for us to be able to play."

McNally, speaking for the band, implores the fans to understand and respect the situation.

"Any Deadhead who has any remote shred of respect for this band and understanding of what's going on and is interested in something other than immediate self-gratification will accept this and cooperate with it. If you don't understand what the priorities are you have no business being here."

As it's been said many times — the music is what matters.

"The scene is not for the convenience of people selling things. We didn't mind it when it didn't matter. Now it matters and it's totally out of control and it must cease."

Referring to the Garcia/Weir tour, McNally made his point. "Worcester is a prime example. There were a thousand people outside the whole night while there were still plenty of tickets for sale at the door. Those people don't come for the music, they come to hang out. That's why

the Grateful Dead can't go back to Worcester and that's why you can't have vending because vending's what attracts that."

Cruising the parking lots surrounding the Worcester Centrum after the comfortably uncrowded Monday night Bob and Jerry show, it was readily apparent that vending was a long way from "gone."

Although the facility was only a little more than half full, the tie-dye marketplace had all the flair of a midsummer stadium event. Vending for the previous two nights had been somewhat underground at the security-conscious Great Woods facility.

These creative entrepreneurs found the space they needed in the urban hospitality of downtown Worcester.

High-intensity Coleman lanterns illuminated offerings ranging from Guatemalan goodies to fresh, hand-squeezed lemonade. Some especially resourceful vendors even brought their own generators.

A brief survey of some of the participants found that most knew of the upcoming ban on vending and camping during the fall tour. As to whether the folks would leave their wares behind and follow the Dead this fall just for the music, reactions were mixed. Some said they planned to only take in a couple of shows this time. Others hoped they could sell their goods discreetly.

Apparently, no one had been able to camp out at any of the venues on the Garcia tour and shortly after the music had ended at all the previous shows, the parking lots were cleared without incident.

By the time you read this article, the Grateful Dead's fall tour will be history. The vending issue, however, is certain not to be fully resolved.

The Grateful Dead have made it clear that vending will not stand in the way of the music, no matter what it takes.

Plans are in the works for the 25th anniversary year of the Grateful Dead. There is lots of talk of Europe.

"This fall, the survival of the Grateful Dead is at stake," says McNally. "All I can say is that, in 1990, we will do some shows, whether we go to Europe ... it's not inconvenient to go to Europe, it solves the security problem and gives us a place to sell more records."

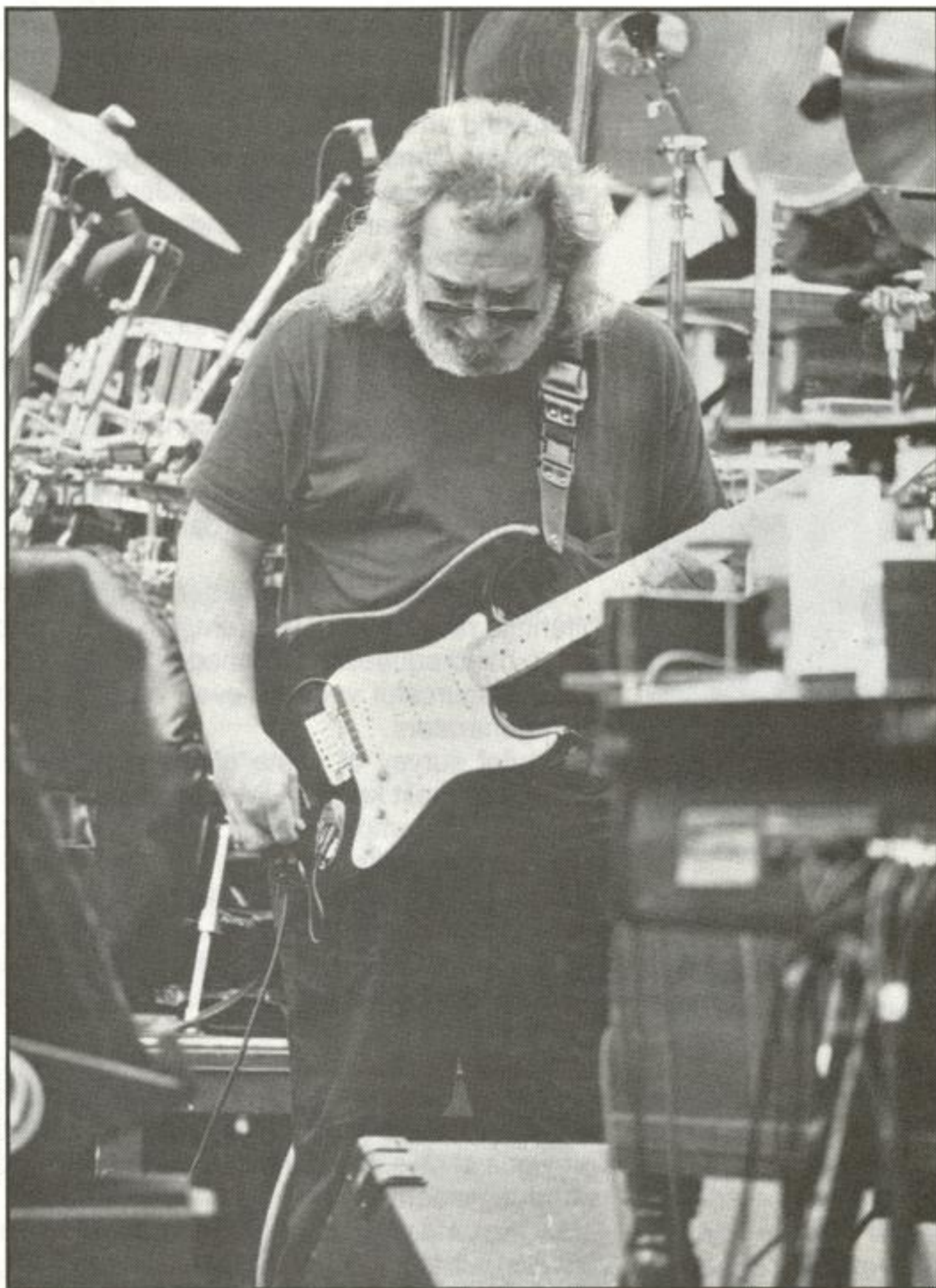
It seems a shame that the Grateful Dead, a full-on American institution at this point, can't have a full-scale tour at home in its Silver Anniversary year. The decision, it seems, is up to the Deadheads.

"It's up to us, we are it, we are on our own." ■



Rob Wasserman and Bob Weir

Steve Clark



Mari Kane

Garcia spaces out with new guitar

SONG LISTS

Compiled by Cary Krosinsky

We are including song lists that were missing from previous issues of Relix. The song lists continue through Fall 1989. We intend to provide more comprehensive listings in the future.

The Omni Atlanta, GA

March 27, 1989

Mississippi 1/2 Step
Walkin' Blues
Built to Last
You Can Run, Can't Hide
Queen Jane Approximately
Candyman
Cassidy
Touch of Grey

Scarlet Begonias
Fire on the Mountain
Estimated Prophet
Eyes of the World
Drums/Space
The Wheel
I Need A Miracle
Standing on the Moon
Lovelight

E: U S Blues

March 28, 1989

Let the Good Times Roll
Franklin's Tower
Feel Like a Stranger

Stagger Lee
Stuck Inside of Mobile
(Memphis Blues)
Ramble on Rose
Let it Grow
Don't Ease Me In

Samson and Delilah
Ship of Fools
Playing in the Band
Foolish Heart
Drums/Space
Gimme Some Lovin'
Wharf Rat
Throwing Stones
Not Fade Away

E: Box of Rain

Pittsburgh Civic Center Pittsburgh, PA

April 2, 1989

Iko Iko
Little Red Rooster
Dire Wolf
It's All Over Now
You Can Run, Can't Hide
Brown Eyed Women
Queen Jane Approximately

Tennessee Jed
The Music Never Stopped

Shakedown Street
Women are Smarter
Foolish Heart
Drums/Space
The Wheel
Dear Mr Fantasy
Hey Jude
Around and Around
Goin' Down the Road
Feelin' Bad
Lovelight

E: Baby Blue

April 3, 1989

Greatest Story Ever Told
Bertha
Walkin' Blues
Jack-A-Roe
El Paso
Built to Last
Victim or the Crime
Tom Thumb's Blues
Don't Ease Me In

Blow Away
Estimated Prophet

Crazy Fingers
Uncle John's Band
Drums/Space
Gimme Some Lovin'
I Need A Miracle
Stella Blue
Sugar Magnolia

E: Johnny B Goode
Black Muddy River

Riverfront Coliseum Cincinnati, OH

April 8, 1989

Let the Good Times Roll
Wang Dang Doodle
West LA Fadeaway
Blow Away
Queen Jane Approximately
Loser
Cassidy
Don't Ease Me In

China Cat Sunflower
I Know You Rider
Looks Like Rain
Eyes of the World
Drums/Space
The Wheel
Dear Mr Fantasy
Hey Jude
Black Peter
One More Saturday Night

E: Box of Rain

Freedom Hall Louisville, KY

April 9, 1989

Hell in a Bucket
Sugaree
Walkin' Blues
It Must Have Been The
Roses
Me and My Uncle
Big River
Ramble on Rose
Desolation Row
Foolish Heart

Louie Louie
Women are Smarter
Ship of Fools
Estimated Prophet
Uncle John's Band
Drums/Space
The Other One
Stella Blue
Sugar Magnolia

E: Knockin' on Heaven's
Door

Rosemont Horizon Chicago, IL

April 11, 1989

Shakedown Street
Little Red Rooster
Friend of the Devil
Victim or the Crime
Built to Last
You Can Run, Can't Hide
Stuck Inside of Mobile
(Memphis Blues)
Deal

Samson and Delilah
Crazy Fingers
Playing in the Band
Terrapin Station
Drums/Space
Gimme Some Lovin'
Standing on the Moon
Throwing Stones
Not Fade Away

E: U S Blues

April 12, 1989

Jack Straw
Row Jimmy
New Minglewood Blues
Tennessee Jed

When I Paint My
Masterpiece
Cumberland Blues
Let it Grow

Touch of Grey
Truckin'
Smokestack Lightning
Spoonful
Smokestack Jam
He's Gone
Drums/Space
I Will Take You Home
All Along the Watchtower
Wharf Rat
Lovelight

E: Black Muddy River

April 13, 1989

Iko Iko
Greatest Story Ever Told
Peggy-O
It's All Over Now
To Lay Me Down
Cassidy
Don't Ease Me In

Foolish Heart
Looks Like Rain
Eyes of the World
Drums/Space
The Wheel
I Need A Miracle
Dear Mr Fantasy
Hey Jude
Goin' Down the Road
Feelin' Bad
Good Lovin'

E: Baby Blue

Mecca Milwaukee, WI

April 15, 1989

Mississippi 1/2 Step
Feel Like a Stranger
Franklin's Tower
Walkin' Blues
When Push Comes to
Shove
Queen Jane Approximately
Blow Away
Promised Land

China Cat Sunflower
I Know You Rider
Playing in the Band
Terrapin Station
Drums/Space
I Will Take You Home
All Along the Watchtower
Morning Dew

E: One More Saturday Night

April 16, 1989

Hell in a Bucket
They Love Each Other
Little Red Rooster
Stagger Lee
Mama Tried
Mexicali Blues
Bird Song

Scarlet Begonias
Fire on the Mountain
Saint of Circumstance
Truckin'
Drums/Space
The Other One
Stella Blue
Throwing Stones
Lovelight

E: Box of Rain

Met Center Bloomington, MN

April 17, 1989

Iko Iko
New Minglewood Blues
Row Jimmy
Far From Me

Built to Last
Victim or the Crime
Bertha

Cold Rain and Snow
Samson and Delilah
Crazy Fingers
Estimated Prophet
Eyes of the World
Drums/Space
The Wheel
Gimme Some Lovin'
Wharf Rat
Not Fade Away

E: Knockin' on Heaven's
Door

Irvine Meadows Irvine, CA

April 28, 1989

Cold Rain and Snow
Little Red Rooster
Peggy-O
Queen Jane Approximately
A Little Light
Ramble on Rose
Picasso Moon *
Bird Song

Crazy Fingers
Playing in the Band
Uncle John's Band
Terrapin Station
Drums/Space
The Wheel
I Need A Miracle
Standing on the Moon
Sugar Magnolia
Touch of Grey

E: Quinn, the Eskimo

* — new Bob Weir song

April 29, 1989

Hell in a Bucket
Sugaree
Walkin' Blues
Brown Eyed Women
Stuck Inside of Mobile
(Memphis Blues)
Built to Last
Blow Away
One More Saturday Night

China Cat Sunflower
I Know You Rider
Looks Like Rain
He's Gone
Spoonful
Drums/Space
I Will Take You Home
The Other One
Wharf Rat
Throwing Stones
Lovelight

E: U S Blues

April 30, 1989

Mississippi 1/2 Step
Wang Dang Doodle
Stagger Lee
When I Paint My
Masterpiece
Tennessee Jed
You Can Run, But Can't
Hide
Picasso Moon
Deal

Box of Rain
Iko Iko
Estimated Prophet
Eyes of the World
Drums/Space
Truckin'
Gimme Some Lovin'
Stella Blue
Around and Around
Good Lovin'

E: Baby Blue

**Frost Amphitheatre
Palo Alto, CA****May 6, 1989**

Jack Straw
Peggy-O
Walkin' Blues
They Love Each Other
The Race Is On
West LA Fadeaway
A Little Light
Queen Jane Approximately
China Cat Sunflower
I Know You Rider

Let the Good Times Roll
Hey Pocky-Way
Samson and Delilah
Ship of Fools
Playing in the Band
Eyes of the World
Drums/Space
I Will Take You Home
The Wheel
I Need A Miracle
Wharf Rat
Around and Around
Not Fade Away

E: Black Muddy River

May 7, 1989

Iko Iko
Little Red Rooster
Bertha
Me and My Uncle
Mexicali Blues
Built to Last
Picasso Moon
Bird Song

Foolish Heart
Victim or the Crime
Crazy Fingers
Women are Smarter
He's Gone
Drums/Space

The Other One
Black Peter
Lovelight

E: Knockin' on Heaven's Door

**Oakland Coliseum
Oakland, CA
AIDS Benefit****May 27, 1989**

Touch of Grey
Greatest Story Ever Told
Althea
Walkin' Blues
Iko Iko *
Stuck Inside of Mobile
(Memphis Blues) *
Bird Song *
Promised Land *

Hell in a Bucket *
Fire on the Mountain *
Blow Away *
Truckin' *
Drums/Space
I Will Take You Home
The Other One
Wharf Rat
Lovelight *

E: Brokedown Palace

* — w/ Clarence Clemons

**Oakland Coliseum
Oakland, CA****May 27, 1989****AIDS BENEFIT
John Fogerty w/ Garcia &
Weir**

Born on the Bayou
Green River
Down on the Corner

Rock and Roll Girls
Centerfield
Proud Mary
Midnight Special
Bad Moon Rising
Fortunate Son
Suzy Q *
Travelin' Band

* — w/ Clarence Clemons

**Shoreline Amphitheatre
Mountain View, CA****June 19, 1989**

Feel Like a Stranger
Franklin's Tower
Walkin' Blues
Candyman
You Can Run, Can't Hide
When Push Comes to
Shove
Stuck Inside of Mobile
(Memphis Blues)
Bird Song

China Cat Sunflower
I Know You Rider
Playing in the Band
Crazy Fingers
Playin' Jam
Drums/Space
I Will Take You Home
All Along the Watchtower
Black Peter
Throwing Stones
Not Fade Away

E: Knockin' on Heaven's Door

**Nationwide Radio and
Pay-Per-View Broadcast****June 21, 1989**

Hideaway Jam
Touch of Grey

New Minglewood Blues
Ramble on Rose
Box of Rain
Dire Wolf
When I Paint My
Masterpiece
Row Jimmy
Cassidy
Deal

Scarlet Begonias
Hell in a Bucket *
Ship of Fools *
Estimated Prophet *
Eyes of the World *
Drums/Space
Truckin' *
The Other One *
Morning Dew *
Lovelight *

E: Brokedown Palace *

* — w/ Clarence Clemons

**Foxboro Stadium
Foxboro, MA****July 2, 1989**

Playing in the Band
Crazy Fingers
Wang Dang Doodle
You Can Run, Can't Hide
Tennessee Jed
Queen Jane Approximately
To Lay Me Down
Cassidy
Don't Ease Me In

Friend of the Devil
Truckin'
He's Gone
Eyes of the World
Drums/Space
The Wheel
Dear Mr Fantasy
Hey Jude
Sugar Magnolia

E: Quinn, the Eskimo

**Rich Stadium
Buffalo, NY****July 4, 1989**

Bertha
Greatest Story Ever Told
Cold Rain and Snow
Walkin' Blues
Row Jimmy
When I Paint My
Masterpiece
Stagger Lee
Looks Like Rain
Deal

Touch of Grey
Women Are Smarter
Playin' (reprise)
Terrapin Station
Drums/Space
I Will Take You Home
All Along the Watchtower
Morning Dew
Not Fade Away

E: U S Blues

**JFK Stadium
Philadelphia, PA****July 7, 1989**

Hell in a Bucket
Iko Iko
Little Red Rooster
Ramble on Rose
Stuck Inside of Mobile
(Memphis Blues)
Loser
Let it Grow
Blow Away

Box of Rain
Scarlet Begonias
Fire on the Mountain
Estimated Prophet

Standing on the Moon
Drums/Space
The Other One
Wharf Rat
Lovelight

E: Knockin' on Heaven's Door

**Giants Stadium
East Rutherford, NJ****July 9, 1989**

Shakedown Street
Jack Straw
West LA Fadeaway
Victim or the Crime
Brown Eyed Women
Queen Jane Approximately
Bird Song

China Cat Sunflower
I Know You Rider
Samson and Delilah
Built to Last
Truckin'
Drums/Space
Gimme Some Lovin'
Goin' Down the Road
Feelin' Bad
Throwing Stones
Not Fade Away

E: Brokedown Palace

July 10, 1989

Feel Like a Stranger
Franklin's Tower
Walkin' Blues
Jack-A-Roe
When I Paint My
Masterpiece
Tennessee Jed
The Music Never Stopped
Don't Ease Me In



RFK Stadium



RFK Stadium, Washington, D.C.

Foolish Heart
A Little Light
Playing in the Band
Uncle John's Band
Drums/Space
Iko Iko *
All Along the Watchtower *
Morning Dew *
Sugar Magnolia *

E: Knockin' on Heaven's Door *

* — w/ The Neville Brothers

**RFK Stadium
Washington, DC**

July 12, 1989

Touch of Grey
New Minglewood Blues
Mississippi 1/2 Step
Tom Thumb's Blues
Far From Me
Cassidy
Friend of the Devil
Promised Land

Sugaree
Women are Smarter
Ship of Fools
Estimated Prophet
Eyes of the World
Drums/Space
I Need A Miracle
Dear Mr. Fantasy
Black Peter
Lovelight

E: Black Muddy River

July 13, 1989

Hell in a Bucket
Cold Rain and Snow
Little Red Rooster
Tennessee Jed
Stuck Inside of Mobile
(Memphis Blues)
To Lay Me Down
Let it Grow

He's Gone
Looks Like Rain
Terrapin Station
Drums/Space
I Will Take You Home
The Other One
Wharf Rat

Throwing Stones
Good Lovin'

E: U S Blues

**Deer Creek Pavilion
Indianapolis, IN**

July 15, 1989

Bertha
Greatest Story Ever Told
Candyman
Walkin' Blues
Peggy-O
Queen Jane Approximately
You Can Run, Can't Hide
Bird Song

Foolish Heart
Victim or the Crime
Crazy Fingers
Truckin'
Smokestack Lightning
Drums/Space
China Doll
All Along the Watchtower
Stella Blue
Sugar Magnolia

E: Brokedown Palace

**Alpine Valley Music
Theatre
East Troy, WI**

July 17, 1989

Let the Good Times Roll
Feel Like a Stranger
Built to Last
Me and My Uncle
Cumberland Blues
It's All Over Now
Row Jimmy
When I Paint My
Masterpiece
When Push Comes to
Shove
The Music Never Stopped

China Cat Sunflower
I Know You Rider
Playing in the Band
Uncle John's Band
Standing on the Moon
Drums/Space
The Wheel
Gimme Some Lovin'
Goin' Down the Road
Feelin' Bad

Not Fade Away

E: We Bid You Goodnight
Johnny B Goode

July 18, 1989

Touch of Grey
Jack Straw
Jack-A-Roe
New Minglewood Blues
Friend of the Devil
Stuck Inside of Mobile
(Memphis Blues)
Bird Song
Promised Land

Sugar Magnolia
Scarlet Begonias
Women are Smarter
Eyes of the World
Drums/Space
China Doll
Dear Mr Fantasy
Hey Jude
Throwing Stones
Sunshine Daydream

E: Quinn, The Eskimo

July 19, 1989

Hell in a Bucket
Sugaree
Mama Tried
Mexicali Blues
Althea
Victim or the Crime
West LA Fadeaway
Desolation Row
Deal

Box of Rain
Foolish Heart
Looks Like Rain
Terrapin Station
Drums/Space
The Other One
The Wheel
Morning Dew

E: Lovelight

Cal Expo, Sacramento

August 4, 1989

Bertha
Greatest Story
Althea

Mama Tried
Mexicali Blues
Never Trust a Woman
Built to Last
Queen Jane Approximately
Jack-a-Roe
Cassidy
Deal

Truckin'
Wang Dang Doodle
Crazy Fingers
Cumberland Blues
Eyes of the World
Drums/Space
The Wheel
I Need a Miracle
Stella Blue
Sugar Magnolia

E: Baby Blue

August 5, 1989

One More Saturday Night
Cold Rain and Snow
You Can Run, Can't Hide
Stagger Lee
Stuck Inside of Mobile
(Memphis Blues)
Row Jimmy
Let it Go

Hey Pocky-Way
Playing in the Band
I Know You Rider
Terrapin Station
Drums/Space
Standing on the Moon
Throwing Stones
Not Fade Away

E: U S Blues

August 6, 1989

Let the Good Times Roll
Feel Like a Stranger
Franklin's Tower
Walkin' Blues
Ramble on Rose
When I Paint My
Masterpiece
Bird Song

Scarlet Begonias
Fire on the Mountain
Samson and Delilah
Ship of Fools
Women are Smarter

Drums/Space
I Will Take You Home
The Other One
Wharf Rat
Lovelight

E: Johnny B Goode
We Bid You Goodnight

**Greek Theatre,
Berkeley, CA**

August 17, 1989

Hell in a Bucket
Sugaree
Walkin' Blues
Jack-a-Roe
Queen Jane Approximately
Candyman
The Music Never Stopped
Don't Ease Me In

Touch of Grey
Women are Smarter
Ship of Fools
Estimated Prophet
Eyes of the World
Drums/Space
The Wheel
Gimme Some Lovin'
Goin' Down the Road
Feelin' Bad
Good Lovin'

E: Quinn, the Eskimo

August 18, 1989

Cold Rain and Snow
New Minglewood Blues
Row Jimmy
When I Paint My
Masterpiece
Built to Last
Victim or the Crime
Bird Song
Promised Land

Iko Iko
Looks Like Rain
Terrapin Station
Drums/Space
Crazy Fingers
I Need a Miracle
Stella Blue
Throwing Stones
Lovelight

E: Black Muddy River
We Bid You Goodnight

August 19, 1989

Let the Good Times Roll
Jack Straw
You Can Run, Can't Hide
Tennessee Jed
It's All Over Now
Loser
Stuck Inside of Mobile
(Memphis Blues)
Box of Rain

China Cat Sunflower
I Know You Rider
Playing in the Band
Uncle John's Band
Drums/Space
The Other One
Wharf Rat
Not Fade Away

E: Foolish Heart

**Shoreline Amphitheatre
Mt. View, CA**

September 29, 1989

Good Times
Feel Like a Stranger
Franklin's Tower
Wang Dang Doodle
Jack-a-Roe
Stuck Inside of Mobile
(Memphis Blues)
You Can Run, Can't Hide
Bird Song
Promised Land

China Cat Sunflower
I Know You Rider
Playing in the Band
Terrapin Station
Drums/Space
I Need a Miracle
Death Don't Have No Mercy
Sugar Magnolia

E: Quinn, the Eskimo

September 30, 1989

Bertha
Greatest Story
West LA Fadeaway
Queen Jane Approximately
Row Jimmy
Let it Grow

Iko Iko
Estimated Prophet
Truckin'
Smokestack Lightning
Drums/Space
I Will Take You Home
The Wheel
All Along the Watchtower
Touch of Grey

E: U S Blues

October 1, 1989

Jack Straw
Ramble on Rose
Walkin' Blues
Built to Last
When I Paint My
Masterpiece
A Little Light
Cassidy
Don't Ease Me

Hell in a Bucket
Scarlet Begonias
Women are Smarter
He's Gone
Drums/Space
The Other One
Wharf Rat
Lovelight

E: Knockin' on Heaven's Door

**Hampton Coliseum
Hampton, VA
Billed as —
'The Warlocks'**

October 8, 1989

Foolish Heart
Walkin' Blues
Candyman
Me and My Uncle
Big River
Stagger Lee
Queen Jane Approximately
Bird Song
Promised Land

Help on the Way
Slipknot
Franklin's Tower
Victim or the Crime
Eyes of the World
Drums/Space
I Need a Miracle
The Wheel
Gimme Some Lovin'
Morning Dew

E: We Bid You Goodnight

October 9, 1989

Feel Like a Stranger
Built to Last
Little Red Rooster
Ramble on Rose
You Can Run, Can't Hide
Jack-a-Roe
Stuck Inside of Mobile
(Memphis Blues)
Row Jimmy
The Music Never Stopped

Playing in the Band
 Uncle John's Band
 Playin' reprise
 Dark Star !!!
 Jam
 Drums/Space
 Death Don't Have No Mercy
 Dear Mr Fantasy
 Hey Jude
 Throwing Stones
 Good Lovin'

E: Attics of My Life !!

**Meadowlands Arena
 East Rutherford, NJ**

October 11, 1989

Good Times
 Bertha
 Greatest Story
 Loser
 When I Paint My
 Masterpiece
 Althea
 Cassidy
 A Little Light
 Don't East Me In

China Cat Sunflower
 I Know You Rider
 Estimated Prophet
 Terrapin Station
 Drums/Space
 The Wheel
 All Along the Watchtower
 Black Peter
 Lovelight

E: Baby Blue

October 12, 1989

Hell in a Bucket
 Sugaree
 Blow Away
 Tennessee Jed
 Queen Jane Approximately
 Bird Song
 Jack Straw

Hey Pocky-Way
 Cumberland Blues
 Looks Like Rain
 He's Gone
 Drums/Space
 The Other One
 Wharf Rat
 Sugar Magnolia

E: Brokedown Palace

October 14, 1989

Touch of Grey
 New Minglewood Blues
 You Can Run, Can't Hide
 Friend of the Devil
 Mama Tried
 Mexicali Blues
 Help on the Way
 Slipknot
 Franklin's Tower

Foolish Heart
 Women are Smarter
 Scarlet Begonias
 Truckin'
 Drums/Space
 China Doll
 One More Saturday Night

E: Black Muddy River

October 15, 1989

Good Times
 Iko Iko
 Walkin' Blues
 Far From Me
 Row Jimmy
 Victim or the Crime
 Standing on the Moon

Sampson & Delilah
 A Little Light
 Crazy Fingers
 Estimated Prophet
 Eyes of the World
 Drums/Space
 Stella Blue
 Throwing Stones
 Not Fade Away

E: end NFA
 Box of Rain

October 16, 1989

Picasso Moon
 Mississippi 1/2 Step
 Feel Like a Stranger
 Never Trust a Woman
 Built to Last
 Stuck Inside of Mobile
 (Memphis Blues)
 Let it Grow
 Deal

Dark Star
 Playing in the Band
 Uncle John's Band
 Playin' Jam
 Drums/Space
 I Will Take You Home
 I Need a Miracle
 Dark Star
 Attics of My Life
 Playin' reprise

E: We Bid You Goodnight

**The Spectrum
 Philadelphia, PA**

October 18, 1989

Shakedown Street
 Little Red Rooster
 Peggy-O
 Queen Jane Approximately
 Bird Song
 The Music Never Stopped

China Cat Sunflower
 I Know You Rider
 Women are Smarter
 Terrapin Station
 Drums/Space
 Gimme Some Lovin'
 All Along the Watchtower
 Black Peter
 Around and Around
 Good Lovin'

E: U S Blues

October 19, 1989

Hell in a Bucket
 West LA Fadeaway
 Victim or the Crime
 Built to Last
 When I Paint My
 Masterpiece
 Cumberland Blues
 Cassidy
 Don't Ease Me In

Help on the Way
 Slipknot
 Franklin's Tower
 Estimated Prophet
 Eyes of the World
 Drums/Space
 The Wheel
 Dear Mr Fantasy
 Hey Jude
 Death Don't Have No Mercy
 Lovelight

E: Baby Blue

October 20, 1989

Touch of Grey
 Greatest Story
 Candyman
 Picasso Moon
 A Little Light
 Tennessee Jed
 Stuck Inside of Mobile
 (Memphis Blues)
 Stagger Lee
 Promised Land
 San Francisco Earthquake *

Hey Pocky-Way
 Scarlet Begonias
 Fire on the Mountain
 Truckin'
 Drums/Space
 I Will Take You Home
 The Other One
 Wharf Rate
 Sugar Magnolia

E: Brokedown Palace

(* - a folk song for the West
 Coast earthquake of
 October 17th)

**Charlotte Coliseum
 Charlotte, NC**

October 22, 1989

Foolish Heart
 New Minglewood Blues
 Mississippi 1/2 Step
 Queen Jane Approximately
 Ramble on Rose
 Beat it on Down the Line
 Bird Song
 Johnny B Goode

Blow Away
 Sampson & Delilah
 Help on the Way
 Slipknot
 Franklin's Tower
 Drums/Space
 I Need a Miracle
 Stella Blue
 Throwing Stones
 Not Fade Away

E: Black Muddy River

October 23, 1989

San Francisco Earthquake
 Feel Like a Stranger
 Loser
 Walkin' Blues
 Bertha
 When I Paint My
 Masterpiece
 Tennessee Jed
 Let it Grow

Touch of Grey
 Looks Like Rain
 You Can Run, Can't Hide
 Crazy Fingers
 Terrapin Station
 Drums/Space
 I Will Take You Home
 Goin' Down the Road
 Feelin' Bad

Standing on the Moon
 Lovelight

E: Attics of My Life

**Miami Arena
 Miami, FL**

October 25, 1989

Hell in a Bucket
 Sugaree
 A Little Light
 Friend of the Devil
 Stuck Inside of Mobile
 (Memphis Blues)
 Cold Rain & Snow
 Picasso Moon
 Deal

Playing in the Band
 Uncle John's Band
 Playin' reprise
 Standing on the Moon
 Truckin'
 Drums/Space
 Gimme Some Lovin'
 Wharf Rat
 Sugar Magnolia

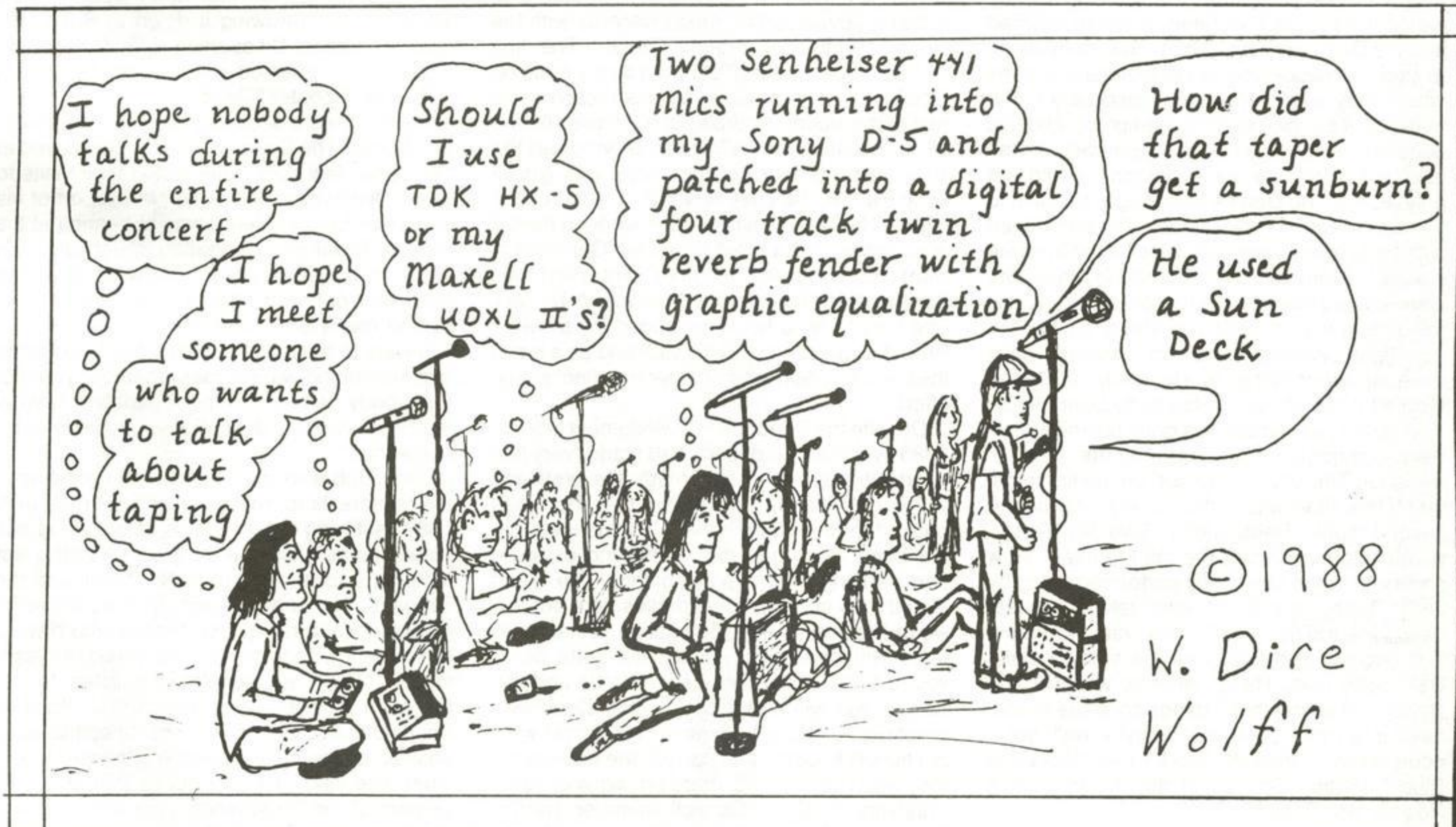
E: U S Blues

October 26, 1989

Foolish Heart
 Little Red Rooster
 Stagger Lee
 Me & My Uncle
 Big River
 Brown Eyed Women
 Victim or the Crime
 Don't Ease Me In

Estimated Prophet
 Blow Away
 Dark Star
 Drums/Space
 The Wheel
 All Along the Watchtower
 Stella Blue
 Not Fade Away

E: We Bid You Goodnight





Bob Minkin

Mickey Hart and Paul Kantner checking out Los Lobos, Washington, D.C.

FRAGMENTS

by Scott Allen

EARLY on the morning of October 2, tickets quietly went on sale at the Hampton (Virginia) Coliseum for two shows on October 8 and 9 for a band billed as "Formerly The Warlocks." Tickets were sold only at local outlets and the shows took three days to sell out as there were no announcements on the Deadhead hotlines or on any national basis. It has been well-documented that the Dead were looking for new innovations to stop the maddening trek of their fans to cities where they were performing (especially in the hotbeds of trouble, such as Hampton), and this certainly represented a novel approach. It was also assumed that such methods would not only work to the Dead's advantage, but also to the advantage of Deadheads, who were faced with hotel room rates that were raised in some places in Hampton by 150% the last time the Dead played there with advance notice. Everything went well outside the arena, as the "no overnight camping" and "no vending" rules were strictly enforced by Hampton police and Coliseum security and followed by Deadheads. The parking lot bazaar was gone but the shows were a major blow-out, featuring the return of "Help On The Way"/"Slipknot" on the first night and "Dark Star" and "Attics Of My Life" on the second night. "Death Don't Have No Mercy," which returned during the fall Mountain View shows, is being powerfully performed, sung by Jerry, Bobby, and Brent, each taking a verse, before the trio delivers the final verse together. The playing, particularly on the second night, was highly fluid. Things went so well with the Deadhead scene that if things continue to proceed in a more sane light, maybe we'll get a good old-fashioned Warlocks run of "Viola Lee Blues">"Sitting On Top of the World">"I'm A Hog for You Baby."

Bobby Weir has scored his first major print ad as a model. He posed for a fall line for Barney's

New York in a full-page ad in the September 24 *New York Times Magazine*. The spread features a photo of Bobby, standing cross-foot while holding a lit lighter, wearing a black three-button jacket over a black turtleneck and black pants. The caption reads: "There's more to life than applause. (We're grateful to shed some light.)" Bobby has previously done a film screen test and a print ad for a bicycle magazine.

The new Dead album, *Built To Last*, released in October, features nine new Dead songs and is being advertised by Arista Records with the slogan: "Industrial strength Dead." The first single, "Foolish Heart," debuted on the radio on October 10, while radio stations received the rest of the album for airplay on October 18. The LP hit the stores on Halloween. Brent steals the show with his four collaborations with lyricist John Barlow, the best of which is "Just A Little Light." The Dead keyboardist's work on the LP is so strong that a great song like "Gentlemen, Start Your Engines," another joint effort with Barlow, didn't even make it onto *Built To Last*. The Dead are to be commended for allowing Brent the space to strut his stuff and as a result the band has delivered another excellent studio effort.

Despite the Dead's acknowledgment in a fall, 1989 flyer that Deadheads had made "very fine efforts this summer" to remedy the problems within our scene, the venues that the Dead booked for their tour in the fall demanded that the band issue an edict prohibiting camping and vending in the parking lots. The Dead stated: "It's gone. We like parties, too, but first we're musicians — if the outside scene interferes with the music inside, it's gotta go. If you're a Deadhead and believe in us and this scene, you will understand." One Deadhead reasoned, "If there's no reason for people without tickets to come and party in the parking lot, they won't come." Still, there are signs of hope. Washington, D.C., Council member Nadine Winters had attempted to block the Dead's shows there at R.F.K. Stadium in the summer of

1989 based upon problems that had occurred during two 1986 shows at the same locale but changed her mind after visiting the site before and after the performance and attending a press conference held at the stadium by Bob. "We've never seen this kind of cooperation before," said Ms. Winters. "This is so different from what happened the last time they were here. The Deadheads should be given credit, they realized what the problems were and they made a concerted effort to correct it. It shows if people work together they can accomplish so much more." The Dead, Dan Healy, and many Deadheads have all expressed the optimistic view that if and when the scene comes together, perhaps it can serve as a model of behavior and procedure for fans and promoters to follow at rock and roll concerts everywhere.

A recent article in the Eugene, Oregon *Register-Guard* entitled, "Smothered With Success" took a look at difficulties generated by unruly fans at Dead shows (hopefully) in the past. An interview with Bobby in the piece contained these observations: "Yes, there's always [the possibility of an end to touring]. I haven't even thought about it. Maybe I'm just hiding my head in the sand, but if you add up the facts, it does add up to that. I just refuse to think in those terms. We're not particularly welcome in a number of places. The attitude within the band is that it's pretty much up to our audience to make it possible to play for them. At any time it could turn pretty bad. It hasn't yet. But we can't in good conscience be causing these kinds of situations to occur." A dozen cities were listed as places that were "in doubt as future concert sites."

On October 11, 1989, the New York metropolitan area was alive with performances by three of rock and roll's most storied acts. The Dead were doing their thing at the Brendan Byrne Arena in New Jersey, while the Rolling Stones, riding the success of their high-charged tour and fine new album, *Steel Wheels*, were throwing it down at Shea Stadium in Queens. On opening night, October 10, Eric Clapton guested with the Stones during "Little Red Rooster." Bobby and other members of the Dead were backstage but did not jam with the Stones. The Dead and the Stones stayed at the same New York hotel during their visits to town. Meanwhile, Bob Dylan, in support of his great new LP, *Oh Mercy*, was appearing at the Beacon Theatre in Manhattan. Dylan told *USA Today* in a September 21 interview that, "An easy way out would be to say, 'Yeah, it's all behind me, that's it and there's no more.' But you want to say there might be a small chance that something will surpass whatever you did. Everybody works in the shadow of what they've previously done. But you have to overcome that."

Jerry, Bob, and Mickey took their fight to save the rainforests in front of Congress in August, 1989, testifying only two days before Congress voted on and passed a bill to preserve the last temperate zone rainforest in North America, the Tongass National Forest in southeastern Alaska. "We're really just citizens who have a constituency, so to speak," Jerry said in Washington. "They are people who listen to us, mistaken or not..." Representative Claudine Schneider put Garcia into the uncomfortable position of having to defend his "constituency" when she said, "I would guess that about 90 percent of the Deadheads, your constituency, don't vote." Equally tart, the quick-witted Garcia shot back, "It would be nice to think there was

something to vote for, you know what I mean?"

The Dead were re-signed by Arista Records to a long-term deal late in 1988 and then early in 1989 hired LucasFilms, a major entertainment company headed by movie mogul George Lucas, whose recording studios were used by the Dead for *Built To Last*, to market and promote the Dead and their merchandising line during their 25th anniversary in 1990. Obviously, we're in for big things this year, a feeling supported by the Dead's plans to release a new video, shot during the summer, 1989 tour, and a new live album featuring versions of many of the gems the Dead rarely play in concert.

"What I'm doing is highly unusual in the world of intellectual property," says host David Gans of *The Grateful Dead Hour*. "For the Dead to give away unpublished stuff on the air every week is pretty cool." Gans' show as well as two other New York-based radio programs focusing on the Dead were the subject of a September New York *Newsday* article entitled, "The Long, Strange Trip of Deadhead Radio." The well-penned piece by freelance writer Richard Gehr also covered the two Friday-morning WBAI-FM shows, "Dead Air" and "Morning Dew," which run at 3:30 a.m. on alternate weeks. "Dead Air" plays San Francisco-related rock, or "Bay Rock," while "Morning Dew" is devoted solely to the Dead and their configurations. Grateful Dead publicist and biographer Dennis McNally stated in the article, "Technically, [these] Grateful Dead radio shows are illegal, but we're simply not equipped to evaluate the ethics and corporate policy of every station." David Nolan, co-host of "Dead Air," told Gehr, "The Dead say all taping must be for non-commercial home use only and that's what our show does."

Relix magazine has certainly been in the press lately. *Relix* and its editor/publisher, Toni Brown, and founder Les Kippel, were the subjects of an October 5 article in New York *Newsday* entitled, "Their Subscribers Are, Uh, Grateful." The publication shipped its one-millionth issue early in October to a Metuchen, New Jersey man named John Restaino. The lucky recipient was notified of the honor as part of the daily WNEW-FM "Morning Wake-Up Call" feature by disc jockeys Dave Herman and Marty Martinez, who impersonated Grateful Dead staff member Steve Marcus when he called Restaino. After Martinez asked the winner if he'd be willing to give up some of the tickets he ordered for the five Meadowlands shows in October to some unfortunate Deadheads whose mail-order ticket requests could not be filled, Restaino replied, "Sure, for one night I'd be willing to give up my tickets." As Martinez tried to further entice him with some of the great prizes he had already unknowingly won, the Jersey native said he'd "think about two nights." Finally, Marty let him in on the prank. The *Newsday* piece was a nice retrospective of the magazine run out of an office in Brooklyn. Les discussed a term he'd created — "Bay Rock" — to describe the music of San Francisco and its related sounds and influences. Toni told of her affection for the Dead, saying "They're the backbone of just about everything that I do... They're very important to me. My friends, my social background, everything has been influenced and touched by them." When asked how a magazine focused on music out of San Francisco could exist on the East Coast, Toni said, "If anything, we bridge the gap that does exist between West Coast Deadheads and East Coast Deadheads.

We try to keep some semblance that we're all in this together."

A photo essay in the September issue of *Request*, a music chain store promotion magazine, featured Jimbo Juanis of *Relix* magazine. The piece, entitled, "Detour," poked fun at the problem of ticket demand created by new Deadheads turned onto the Dead by *In the Dark*. The photo depicted a smiling Jimbo in a tie-dye holding a handful of tickets with his back to a "newcomer." The copy, in part, read: "Juanis always finds a way in, but less fortunate Deadheads camp out at concert sites, hoping to score with scalpers."

A major benefit concert, "Rock and a Hard Place," benefiting the Gay Men's Health Crisis Center, was originally planned for early-June at Radio City Music Hall in New York, but the event, which was to feature Guns N' Roses (whose anti-gay sentiments led them to being dropped from the bill), has been postponed until 1990 and it will now feature the Grateful Dead. This 1990 gala will also serve as the 15th anniversary celebration for Arista Records. Expect to see a format similar to the 25th anniversary show by Motown Records (which benefited sickle cell anemia) and performances by other Arista biggies such as Whitney Houston.

Jerry appears in a *Cinemax* cable television special entitled, "The Latin Sessions" that is currently running on the station during November and December. During the show, Garcia jams with fellow Hispanics Linda Ronstadt, Carlos Santana, and Ruben Blades. The previous *Cinemax* "Sessions" program featured the Neville Brothers, the New Orleans family of musicians whose music roots can be traced back for 35 years. A horde of special guests dropped by to sit in, each clearly thrilled to be jamming with the Nevilles: Bonnie Raitt, Jimmy Buffett, John Hiatt, Buckwheat Zydeco, and the Dixie Cups.

The Jerry Garcia Band/Bob Weir with Rob Wasserman fall tour was quite a success. The contingent rolled through the New York-area on September 6 at the Nassau Coliseum and September 7 at the Brendan Byrne Arena. A *New York Times* review of the concert at the Byrne Arena, "Jerry Garcia of the Dead, Quite Alive," stated: "[The] show started in the second set, when Mr. Garcia, after a short break, came out and sang 'How Sweet It Is to Be Loved By You.' From then on, the show, which had taken its time and become a bit sleepy, jolted itself into a modest bit of excitement. Mr. Garcia wound his solos snakelike around a song's melody. The show ended with the appearance of Bob Weir, who had opened the show with an acoustic set. With Mr. Weir helping out on vocals and adding variety to the rhythm section with broken, improvised patterns, Mr. Garcia was able to flex his muscles, letting rip with billowing solos that had an electrifying sense of forward motion."

New York *Newsday* carries a

regular feature profiling individuals in each of the five city boroughs in which the newspaper is sold. A recent "Manhattan Profile" was about Orlando Fiol, a senior at the Fiorello H. LaGuardia High School of the Performing Arts in Manhattan. Orlando, 16, has been blind since birth. He recently received the prestigious 1989 Itzhak Perlman Award, presented annually to an outstanding musician under the age of 21 by the Very Special Arts, an educational affiliate of the John F. Kennedy Center for the Performing Arts. "By winning the award, I've shown what a financially humble, Hispanic-Italian blind person can do," said Fiol. "I think that, through my music, I'm sending out a positive image. [I've been influenced] by the Grateful Dead and Bach...I get a lot of my style from the Dead because they're a very creative band and they work well as a unit, and Bach, well, he said it all, he was the master of making the puzzle whole."

The Dead recently found their way into the infamous *Enquirer* tabloid but don't expect any lawsuits to result. The supermarket weekly featured a piece entitled "Rock Stars Who Earn Half-Billion Dollars" about the top 40 money-grossing tours of 1988, as listed in *Pollstar* magazine. The Dead's 80 shows in 1988 earned them a gross income of \$24.3 million, fourth best for the year, behind Pink Floyd, Van Halen, and Def Leppard. But the Dead's eight-night stand at Madison Square Garden (the ninth show was a charity performance) was the top-grossing concert series for 1988, earning the band \$2.89 million. Things have not leveled off in 1989 for the Dead; according to *Performance* magazine, the band's 33 shows through July have grossed \$9 million, placing the Dead third thus far behind Bon Jovi and Neil Diamond.

The SEVA Foundation is celebrating its tenth anniversary. During its ten years of operation,



Jefferson Airplane — Grace Slick — Washington, D.C.



Bob Minkin

Jorma and Peter Kaukonen — Jefferson Airplane, Washington, D.C.

SEVA has generated or received nearly \$14.5 million and only 8% of this figure has gone to "overhead" expenses. The greatest portion has gone to the Nepal Blindness Program (\$6.1 million), where SEVA's efforts have reduced avoidable blindness by 90%, and The Aravind Eye Hospital in India (\$5.5 million), where 30,000 cataract operations were done. If you are interested in more information about SEVA, or if you'd like to make a tax-deductible contribution, write or call SEVA at: 108 Spring Lake Drive, Chelsea, Michigan, 48018-9701, telephone number (313) 475-1351.

The Ben & Jerry's Foundation, Inc., is accepting grant applications for the best community celebration that will occur in the spring of 1990. In an effort to support the best community celebration in New England, the ice cream-makers will award a one-time \$15,000 grant to the winning applicant. According to Ben & Jerry's co-founder Jerry Greenfield: "Our aim is to encourage community celebrations, especially at the grassroots level. We hope to see everybody in a community working together toward a common goal." If you are interested, write to: Annie L. Sherman, The Ben & Jerry's Foundation, 108 N. Cayuga St., Ithaca, N.Y., 14850, or call (607) 272-1813.

"It doesn't sound very much like *Tommy*, it sounds more like Stephen Sondheim meets the Grateful Dead," says Pete Townshend about his latest effort, *The Iron Man*. The LP features backing from fellow Who mates Roger Daltrey and John Entwistle. A song from the album, "A Friend Is a Friend," was featured on the Who's recent tour.

Relix Records recording artists Solar Circus and the New York-based Great Red Shark continue to grow in popularity among Dead-heads. Solar Circus' 1989 debut album, *Juggling Suns*, has laid a strong foundation of success for the band, which performed acoustic sets in the parking lots following shows along the Jerry Garcia Band/Bobby Weir fall tour. Call the Solar Circus hotline to find out concert info for the group, which has established itself as the leading Dead-influenced band on the East Coast, at: (201) 247-2492. The Great Red Shark gigs in the New York and Washington, D.C. areas, playing the best of the Dead, Traffic, Santana, Little Feat, and others. Check

them out whenever they appear in a nearby town!

Clarence Clemons told *Rolling Stone* magazine in a September issue that when he's not "the Big Man," as he is affectionately described by Bruce Springsteen, he's "the big Grateful Dead man." The Marin County resident is hoping to work more frequently with the Dead and the Jerry Garcia Band in the future. In the same article he mentioned that he had Ringo pose in a tie-dye and that he took a picture of the drummer in his tie-dye to the Dead before Clarence guested with the band during its Summer Solstice cable television broadcast from Mountain View, California.

The Jefferson Airplane reunion tour was a resounding smash, drawing acclaim from concert-goers and critics alike. Their three-hour shows featured a retrospective of their music, including their 1989 LP *Jefferson Airplane*, as well as a brief acoustic Hot Tuna set by Jack Casady and Jorma Kaukonen. The band appeared at a rally for the March On Homelessness in Washington, D.C., on October 7, 1989 before over 100,000 people, along with Baba Olatunji and His Drums of Passion with Mickey Hart, Richie Havens, Tracy Chapman, and Stevie Wonder. Rumored guest Jerry Garcia, playing that weekend at Hampton, Virginia as part of the unannounced Warlocks shows, did not appear. A September review in *New York Newsday* of the band's sold-out shows at Radio City Music Hall, noted: "The wings are weathered and maybe some of the new routes are unnecessary, but judging by the audience, the Airplane's latest flight was a worthwhile trip."

A September 5 article in the *Village Voice*, "Won't Fade Away," about the Rolling Stones' comeback tour, stated: "It's ridiculous to denounce hugging the Summer of Love through the Grateful Dead or the 60's sass and sex for the masses through the Rolling Stones. Only public consensus could give such complaints any clout, and there's none."

Wavy Gravy performed at the Washington Square Church on 4th St. in Greenwich Village from October 16 through October 21. The shows benefited Camp Winnarainbow, the children's camp for disadvantaged kids that is run by Wavy and the Hog Farm with support from the Dead's Rex Foundation.

During one episode of *I Love Lucy*, the show's stars, Lucy, Ricky, Fred and Ethel, are seen singing "Man Smart, Woman Smarter" at Ricky's nightclub.

As part of a promotional giveaway, Starburst candies is offering an attractive tie-dye "hand-dyed so no two designs are alike." Send \$7.50 plus two proofs-of-purchase from any eight-ounce or larger package of Starburst to: Tie-Dye T-Shirt, P.O. Box 4803, Monticello, MN 55365-4803.

Paul McCartney paid tribute to the Dead's longevity during a press conference announcing McCartney's 1989-90 world tour. Asked why he decided to return to

the stage, Paul answered, "I'll tell you what prompted us...the Grateful Dead. If Jerry can still do it that good, there's hope for us all."

FRAGMENTS by Toni

Shred Magazine is a new publication for all you surfheads out there. Their warped sense of humor pervades the first issue, and they touch on the music scene as well. An impressive first effort. You can write them at CFW Enterprises, Inc., P.O. Box 3802, Escondido, CA 92025. A one-year subscription is \$18.00.

Freakbeat is the kind of magazine that you'll find something different in every time you pick it up. Of course the interior psychedelic motif may have something to do with it, or it could be because of the slips of red and green plastic provided for you to look through to read the 3-D editorial. But no matter what it is, *Freakbeat* is different. It covers the psychedelic music scene in England and beyond. Two sound sheets were included with the latest issue. You can write to Ivor Trueman, 23 Parkside Road, Houslow, Middlesex TW3 2BD England, for further information.

Blue Suede News is a nicely put together fanzine covering rhythm and blues, and old time rock 'n' roll. For info, write Box 25, Duvall, WA 98019.

WNHU in Southbury, CT, 88.7FM, is starting a new radio show called "The Electric Eye." The show will include poetry, folk, folk-rock, psychedelic music, calendar info, and everything of interest to the new counterculture rising from the old. They're looking for input, so write Dr. Hip at WNHU Box 617, Southbury, CT 06488.

Evan Chern does a '60s/'70s radio show called "Notes From The Underground" in Miami, FL. Dial in at 88.9FM.

Jerry Mackowski hosts a Dead/reggae show called "The Grateful Dead" every Tuesday, nine PM to Midnight. The station is WCLH (90.7) at Wilkes College in Wilkes-Barre, PA.

Relix contributor Charles Lamey co-hosts a weekly psychedelic radio show with Bonnie Hart called "Happy Trails." The show is on WLFR (91.7), 8 AM to 11 AM, in Pomona, NJ. The show features psychedelic past and present, early progressive rock, acid-folk, and San Francisco sounds. Current psychedelic bands



and labels reissuing classic groups can contact Charles Lamey, Box 54, Stone Harbor, NJ 08247.

The Fourth Nashville Tribute to Gram Parsons and Clarence White was held at the Cannery on October 7th.

World Rainforest Week was observed in schools across America during the week of October 22-29. A manual on how to organize group discussions, organize meetings, create flyers, do mailings, etc., can be obtained by sending \$5.00 to Creating Our Future, 398 N. Ferndale, Mill Valley, CA 94941. Or you can call 415-381-6744. Get involved and help this special week gain the recognition it deserves.

Ben & Jerry's Ice Cream does it again. Their new Peace Pops are a great munchie satisfier coming in many flavors, including our favorite, Cherry Garcia. A portion of Peace Pops profits goes to 1% For Peace, a new non-profit organization seeking a vast increase in funding for activities which promote understanding and cooperation among nations divided by cultural and ideological differences. One of its aims is to pass a law committing an amount equal to one percent of the defense budget for citizen and cultural exchanges. Currently, one percent of the defense budget is about three billion dollars. So go off your diet for a good cause. You can send contributions to 1% For Peace, Box 94, Brooktondale, NY 14817.

The National Arbor Day Foundation urges you to plant trees to fight the Greenhouse Effect. Write for a free guidebook titled "Conservation Trees," National Arbor Day Foundation, Nebraska City, NE 68410.

The Radiators have a new concert hotline called the Fishing Line, 216-932-RADS.

Redheaded Deadheads can now join forces! Grateful Red Heads is in full swing. To find out more, write to Box 578306, Chicago, IL 60657.

Congratulations to Steve Kimock (Zero) and Laura on the birth of their baby boy, 7/24/89.

Congratulations to Doreen and Doug Croson on the birth of their son Casey.

The Relix staff wishes you a happy holiday season and an incredible New Year. See you next year!

IT'S ALIVE

RINGO STARR AND HIS ALL-STARR BAND (including Dr. John, Billy Preston, Joe Walsh, Rick Danko, Levon Helm, Nils Lofgren, Clarence Clemons, and Jim Keltner) — Jones Beach, Long Island, NY

The Jones Beach audience didn't stand up and walk out on Ringo Starr, even if he sometimes did sing out of tune. The drummer and his "All-Starr Band" show was fun, if somewhat predictable.

Ringo did ten songs in all, mainly at the beginning and end of the show. Ringo's personality usually makes up for his vocals, but at this show he seemed a little subdued. He couldn't decide whether to sing or rap "Honey Don't," and the opening notes to "Yellow Submarine" made me cringe, though the band managed to handle its sound effects quite well. He concentrated mainly on Beatle numbers, but left out some appropriate material, such as the mock autobiographical "I'm the Greatest" (written by John Lennon) and "Octopus's Garden," which would have made a good sing-along.

There were many highlights, however, including "The No No Song," the lively closer "A Little Help From My Friends," Billy Preston's "Will It Go Round In Circles," Nils Lofgren's "Shine Silently" and Rick Danko's version of Buddy Holly's "Raining in My Heart," (both he and fellow Band member Levon Helm seem to have lost none of their vocal powers over the years). This is, for the most part, a tight band, although they didn't really rock out too much; their version of "Boys" was too restrained to work.

The show had more of the air of an informal jam than of a polished concert, but it was great to see all these talented veterans alive and well, playing for the fun of it.

— David Goldman

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Roger Daltrey — The Who 8/29/89 Oakland Coliseum

Bay Area Bits

by Jimbo Juanis

Photos by Jay Blakesberg

The Kids Are Alright: The rumors started earlier this summer concerning The Who's 25th Anniversary Kids Are Alright Tour before the group even played a note in public: Townshend's hearing problems made it impossible to play loud electric guitar; he would have to be isolated in a sound-proof glass booth, no "windmills" or smashing of guitars, and, most important, he and his bandmates, vocalist Roger Daltrey and bassist John Entwistle, would be performing with 12 other musicians, not as the Who, but as 15 people playing Who music — sort of the Who's version of *Beatlemania*. But by the time the legendary British band hit the Bay Area on the last leg of their American tour, they set to rest all the rumors and demonstrated in stunning fashion just why the group is destined to take its place among the very best in the Rock 'n' Roll Hall of Fame.

A few days earlier at The Universal Amphitheatre in Los Angeles, the Who performed their classic rock opera *Tommy* with an all-star cast that included Elton John as the Pinball Wizard, Steve Winwood as the Barker, Phil Collins as Uncle Ernie, Billy Idol as Cousin Kevin, and Patty Labelle as the Acid Queen. So it came as somewhat of a surprise when the Who opened their sold-out show at the Oakland Stadium with the "Overture from Tommy." In fact, the band performed the entire first side of the classic 1969 recording in its entirety, including "It's a Boy," "1921," and "The Amazing Journey," before concluding the seamless medley with "The Acid Queen," "Pinball Wizard," and the finale "We're Not Gonna Take It." Pete Townshend's decision to perform acoustic was a perfect move, keeping the flavor of the original version of this masterpiece. Townshend's right hand was heavily bandaged due to cutting his hand during a "windmill" at a show in Tacoma, Washington a week earlier. Daltrey's powerful vocals hit their mark time and time again, and he jogged in place and

flung his microphone into the air. The 12 added musicians (many from Townshend's British solo band) were unobtrusive most of the time — their job being to accent the sound. They included drummer Simon Phillips and Steve Bolton on guitar. Midway through the first set both Townshend and Daltrey strapped on electric guitars for Bo Diddley's "I'm a Man," which the Who recorded on their first album. Townshend's screaming electric guitar work, filled with lots of controlled feedback, brought a frenzied response from the crowd and towards the end of a long solo passage he performed his trademark "windmill". The band then continued to mine the early nuggets like "I Can't Explain," "Substitute," and "I Can See For Miles." The songs certainly sounded as vital and energetic as they did almost 25 years

ago. John Entwistle, undoubtedly one of the finest bass players in rock, showcased his style throughout this sensational concert, including his own songs "Trick Of The Light" and "Boris The Spider." The first set ended spectacularly with "Who Are You," as Pete Townshend threw his Rickenbacker electric guitar to the floor and kicked it, running offstage to thunderous approval.

After a 15-minute break, barely enough time to catch one's breath after performing a 17-song set, Townshend, Daltrey, and Entwistle, joined by drummer Simon Phillips, began the second set with an incredible "Magic Bus." It was the only time in the show that the band performed as a quartet. Townshend's acoustic guitar work really shined and echoed the original sound on this classic. "My Generation" exploded with Entwistle's powerful bass notes. I'm sure Pete Townshend had no idea that the Who would be performing this song nearly 25 years later when he wrote the line, "Hope I die before I get old." Clearly, many of the fans who sang along to it weren't even old enough to catch the last Who tour in 1982. But it just simply did not matter, the songs proved to be truly timeless. The "teenage wasteland" of "Baba O'Reilly" led into a couple of songs from the group's popular *Quadrophenia* efforts, "5:15" and "Love Reign O'er Me." "Sister Disco" was given a countryish arrangement, including a long, high-precision acoustic guitar solo by Townshend that was nothing short of magnificent. "Rough Boys," one of Townshend's solo efforts was also featured, as well as the great Who songs "You Better You Bet," "Join Together," and "Behind Blue Eyes." By the time the band roared into "Won't Get Fooled Again," it was nearly three and a half hours from the time the Who

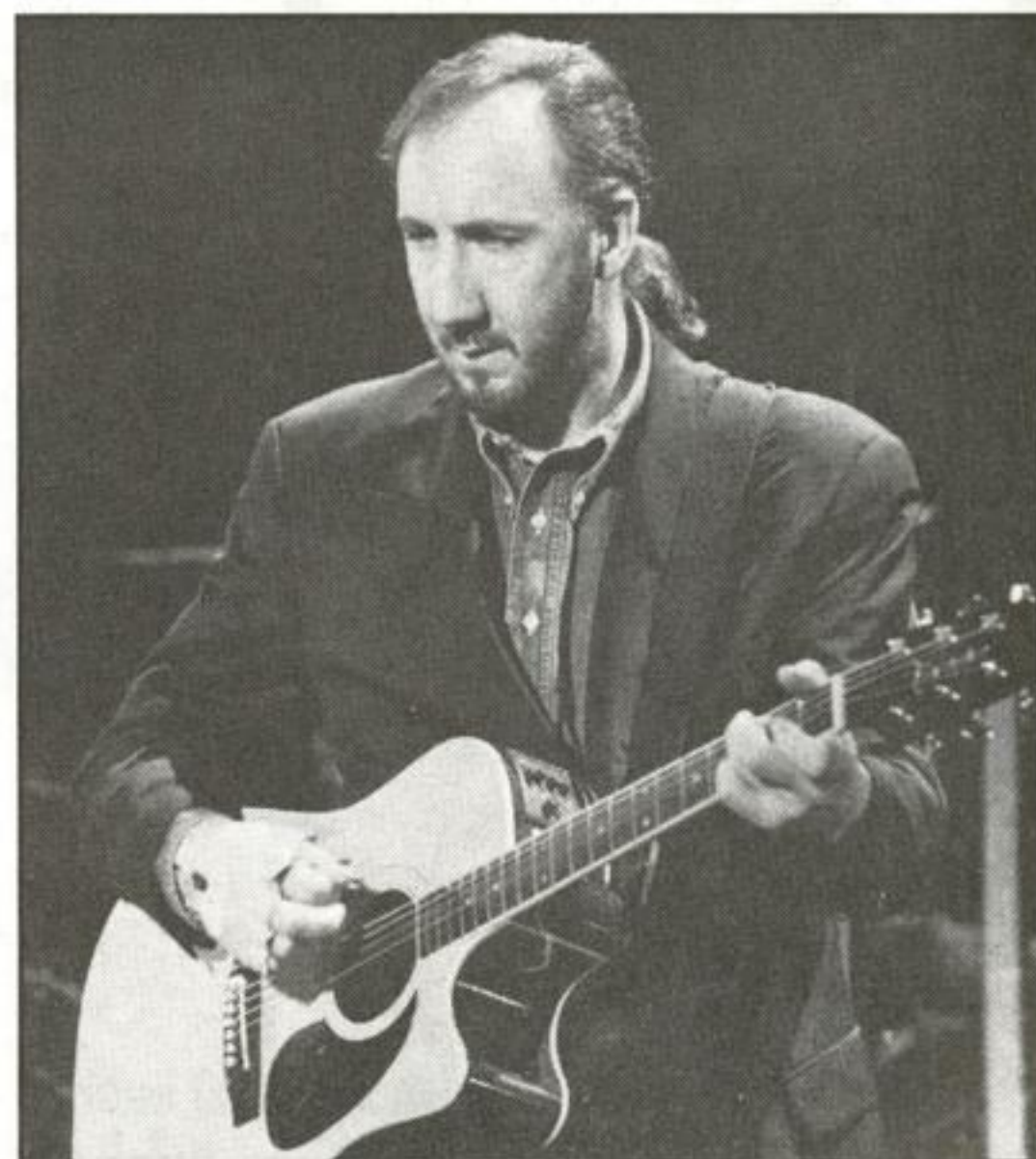
first hit the stage. The crowd was still hungry for some more Townshend-patented "windmills" and the guitarist didn't disappoint them. The encore included "The Naked Eye," given a long, electric guitar interlude that was right out of *Live At Leeds*, followed by a joyful "Twist And Shout" sung by bassist John Entwistle.

The next evening's show had the same set list, except for the encore. During the encore, Townshend announced, "This is our Grateful Dead portion of the show." He went on to remind the crowd that both bands shared the bill together at this same stadium in 1977. The Who then surprised the crowd with amazing renditions of "Hey Joe," "Born On The Bayou," and "The Real Me" from *Quadrophenia*. The Who's San Francisco concerts were a couple of historic shows from this world-class band that won't soon fade from memory.

There was also a local aspect to these Who performances. Pete Townshend donated \$10,000 to Project H.E.A.R., a San Francisco-based organization dedicated to preventing hearing loss by rock musicians. Formed by Kathy Peck, Project H.E.A.R. advisors include Dr. Flash Gordon from the Haight Ashbury Clinic and Commander Cody.

Quick Check His Pulse: The Grateful Dead's shows at Berkeley's Greek Theatre August 17, 18, and 19 were benefits for the band's charity, the Rex Foundation. Originally, the group was to perform on Sunday, August 20, but that date was moved to Thursday, August 17, due to the university's upcoming freshman class family day, also scheduled for that Sunday. (One recent change on campus is the building of student housing on the edge of the Greek Theatre's upper lawn area. That may spell the end of loud rock 'n' roll concerts in the future).

Maybe the Dead weren't meant to play the Thursday night show, because the performance contained the most musical miscues that I've ever seen at a Dead concert. Bob Weir's equipment problems at the beginning of a show is something Deadheads have learned to take for granted, but for most of the Thursday and Friday shows Bobby paced back and forth to his amps in the middle of almost every song he played. Bobby would leave Garcia out there alone many times while he fiddled with his high-tech equipment. But Bobby wasn't the only one experiencing problems, as Jerry Garcia



Pete Townshend

Jay Blakesberg

attempted to use a new guitar during "Space" that simply refused to work. Then during "The Wheel," the band broke down several times and finally had to stop and start over. Ditto for "Gimme Some Lovin'."

Bob Weir was in the same unfortunate funk the following evening, but his bandmates were in much better shape, as the group opened with a powerful "Cold Rain and Snow." The first set also included excellent versions of "Built To Last" and "Bird Song." Weir struggled through the second set as well, changing his guitar in the middle of "Terrapin" (the other guitar didn't work, either). The audience called the band back for a second encore and Jerry, Phil, and Bobby wisely forsook their instruments for a stirring rendition of the a cappella gospel classic "We Bid You Goodnight."

Saturday's show, especially the second set, was in marked contrast to the previous two evening's debacles. The boys roared with authority through a set of their greatest songs, including "China Cat Sunflower," "I Know You Rider," "Playin' in the Band," and "Uncle John's Band." But it was the space jam right before going into "The Other One" that contained not only the best musical moments of the weekend but one of the hottest, most exciting jams many could recall. Phil Lesh did the explosive bass intro into "The Other One" twice during the song, which throbbed with white hot intensity. After finishing the set with a rockin' "Not Fade Away," the choice of "Foolish Heart" for the encore seemed perfect. Due to the overwhelming demand, the concert was broadcast live on Berkeley radio station KPFA and Saturday's show is one well worth seeking out.

All wasn't exactly rosy with Deadheads at the Greek shows. Over the three days, police arrested over 75 people, 59 for felony drug possession. Besides that, over 400 counterfeit tickets were confiscated at the Greek. Two weeks earlier at the Cal Expo shows in Sacramento over 800 counterfeit ducats were caught. The Grateful Dead hotline implores Deadheads: "Don't buy tickets on the street. They most probably will be counterfeit and won't get you in. If you don't believe this, ask the 1200 people who didn't get in." On a final note, band spokesman Dennis McNally recently told Bits, "Tell your readers that if things don't change the Grateful Dead could be a popular band with no place to play." 'Nuff said.

The Harder They Come: The following week, the Jerry Garcia Band began their fall tour with a performance at the Greek Theatre in Berkeley. Opening act Jimmy Cliff roused the Deadhead audience with his high-spirited reggae sounds. During Jerry's set, the Garcia Band was joined by the reggae superstar for a no-holds-barred rendition of Cliff's masterpiece, "The Harder They Come." Cliff, obviously not familiar with the Garcia arrangement, dove right into the classic, giving it a decidedly funky feel.

In Other Related Bits: Garcia Band drummer David Kemper recently worked with Jerry Lee Lewis on the soundtrack of the Killer's movie biography *Great Balls of Fire*.

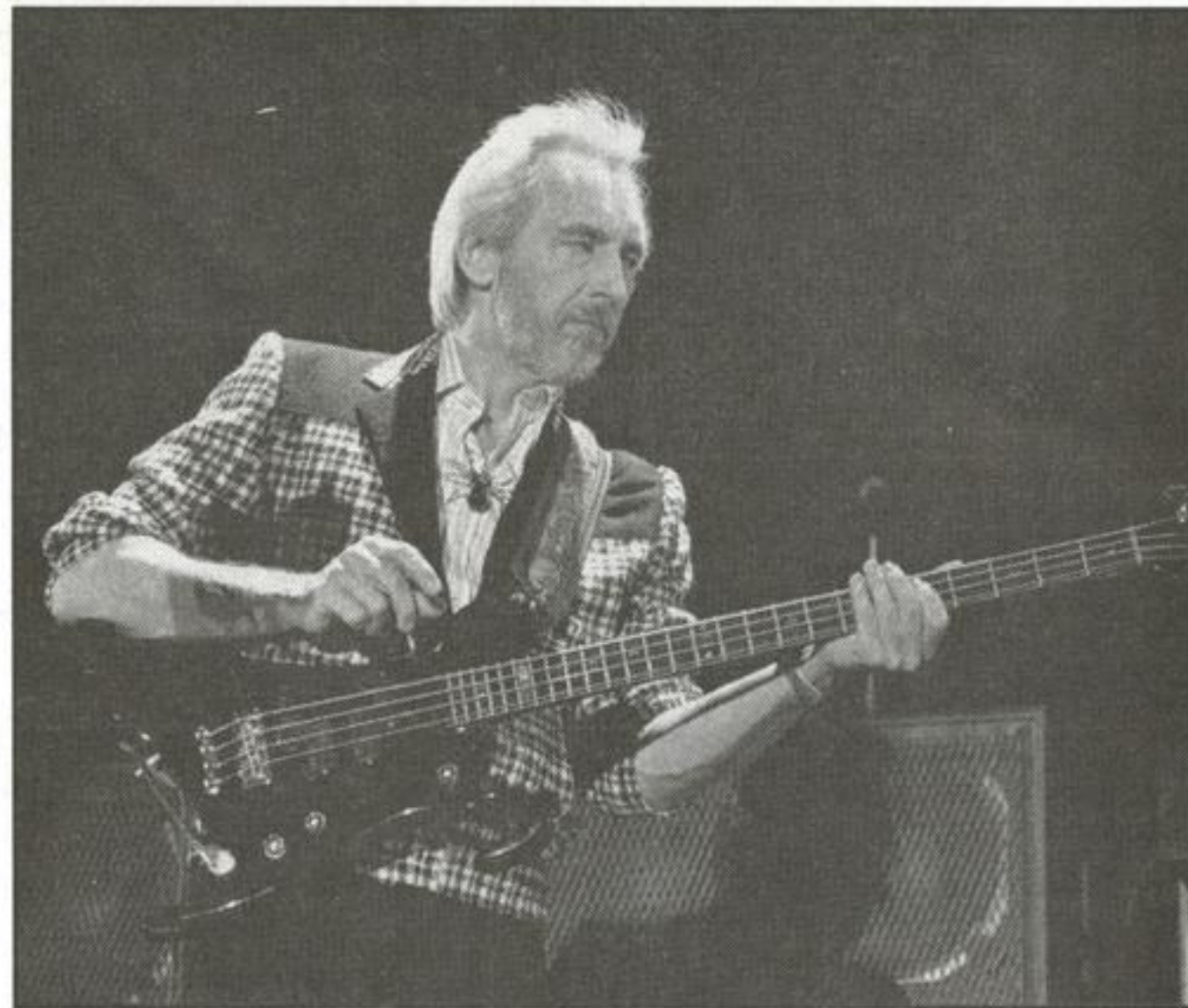
The Cowboy Angel Rides: Bob Dylan also included a stop at Berkeley's Greek Theatre, performing a unique concert on August 23. Through the years Dylan has baffled critics and fans alike, and this show was certainly no exception. Opening the evening with a slow instrumental, Dylan often caught guitarist G. E. Smith, bassist Tony Gariner, and drummer Christopher Parker, by surprise, adding end-

less guitar noodling that seemed at times to go on forever. Most annoying were the haphazard endings given each tune. But as the show went on, Dylan and his band found the groove on the electric numbers "Positively 4th Street," "John Brown," "Queen Jane Approximately," "All Along the Watchtower," and "Like A Rolling Stone." Dylan also played harmonica on every tune performed at this show. The acoustic portion of the set included "Baby Let Me Follow You Down," "Gates of Eden," and "Mr. Tambourine Man." Whenever Bob Dylan performs, it's always on his own terms, and that was particularly evident at this show. Most bizarre was a non-reggae arrangement of Jimmy Cliff's "The Harder They Come" that stunned even hardcore Dylan fans.

Opening the Dylan show were the Pogues, who managed to overcome having all of their equipment lost by their airline and being without their lead singer Shane MacGowan, who was back in Ireland due to an emotional breakdown on the tour. The Irish group performed a rousing set of rock 'n' roll, incorporating traditional Irish sounds on hastily borrowed equipment. The Pogues are definitely going to be a group to watch in the future and they picked up many new fans at this show with their powerhouse set.

Inlaws And Outlaws: Terry Dolan has recently assembled a retrospective LP featuring his all-star band, the Pirates. And what a band of pirates indeed: John Cipollina and Greg Douglas on guitars, Greg Elmore on drums, Nicky Hopkins on keyboards, and David Hayes on bass. The release, titled *Silverado Trail* (Ace Records), was produced by Dan Healy and Don Pearson and will feature live tracks culled from the Pirate vaults. The tracks will include "Risin' Of The Moon," "Mustang Ride," "Inlaws and Outlaws," and "Sweet Emotions." "Sweet Emotions" includes the best recorded guitar solo ever by the late John Cipollina. The CD will also include an additional track, "Night-hawkin'."

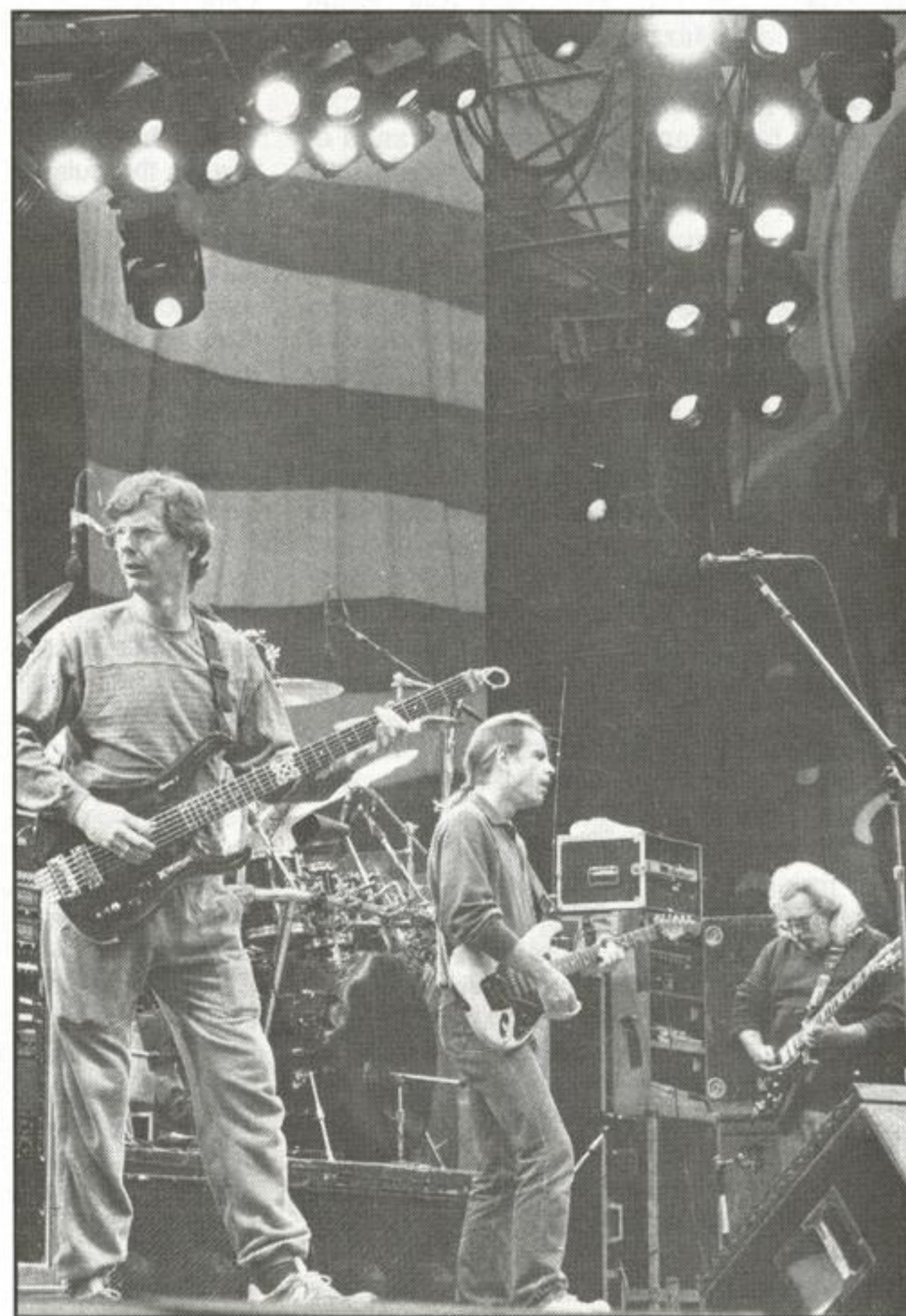
An American Music Band: The Electric Flag recently reunited for a rare gig at the Full Moon Saloon in San Francisco.



John Entwistle

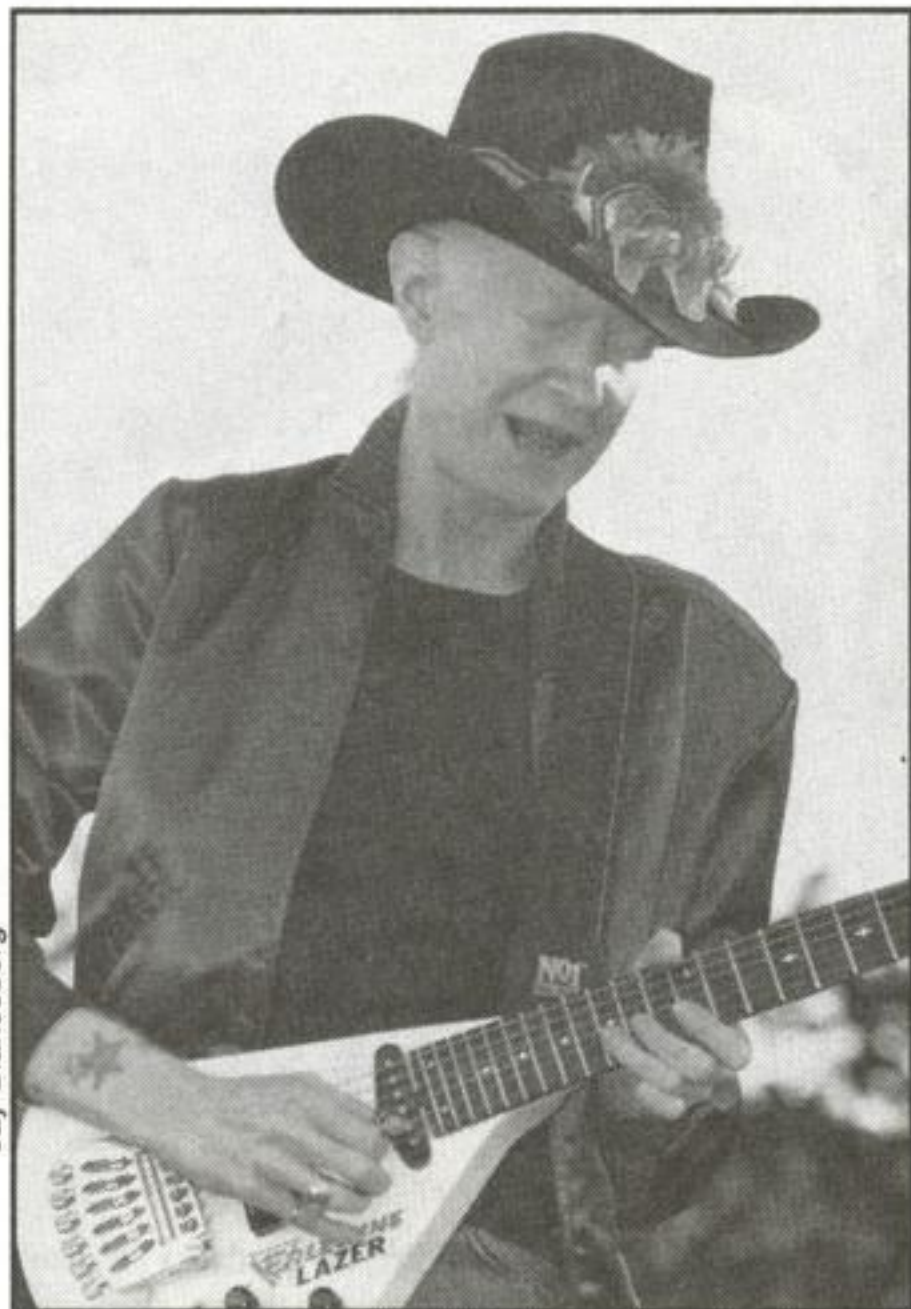
Jay Blakesberg

The legendary group, originally formed by the late Michael Bloomfield, included original members Nick Gravenites on vocals and Harvey Brooks on bass along with Merl Saunders on keyboards, Roy Blumenfeld on drums, Boots Hughston and Tom Poole on horns, and Frank Goldwassen on guitar. It was simply magic, as the band drove into old favorites: "Killin' Floor," "Drinkin' Wine," "Born in Chicago," "Help Me," and "Buried Alive in The Blues." Gravenites is an outstanding vocalist and the unique mix of musicians made this



The Grateful Dead — Greek Theatre 8/19/89

Jay Blakesberg



Jay Blakesberg

Johnny Winter — San Francisco Blues Festival

performance a memorable one. The band performed one more show in LA, where they were joined by original keyboardist Barry Goldberg.

The Blues Is The Healer: Despite the cold and foggy weather, the 17th annual San Francisco Blues Festival managed to attract 20,000 people over two days to the Great Meadow overlooking the San Francisco Bay. Blues promoter Tom Mazzolini's personal effort has made this festival the longest ongoing blues festival in the country and has made it "the event" for blues fans worldwide. The range of talent included Johnny Winter, Albert King, Otis Rush, and Etta James. Other incredible performances were turned in by Duke Robillard, Al Rapone, Terrance Simien and Ronnie Earl.

Bluegrass Review: The Psychedelic Shop hosted its second annual bluegrass show with a performance by David Nelson and Sandy Rothman. These two bluegrass virtuosos recently returned from Japan, where they turned on the Orient with their high and lonesome sounds. At the Psychedelic Shop, Nelson and Rothman were accompanied by mandolin and fiddle player Ed Neff for the standing-room audience. Some of the material performed included "Freight Train Boogie," "Toy Heart," "Long Gone," "Barefoot Millie," and "Diamond Joe."

A few nights later, Bill Monroe, "the Father of Bluegrass," performed a rare San Francisco show at the Great American Music Hall. Monroe's band, the Bluegrass Boys, was made up of Tom Ewing on guitar, Blake Williams on banjo, fiddler Clarence Tate, and bassist Billy Rose. They performed such tunes as "Mule-skin Blues," "Uncle Pen," "Wheel Hoss," "Rawhide," and a precise "Blue Moon Of Kentucky." The 77-year old Monroe is perhaps the most important living figure in country music, having created a style and body of work that is unsurpassed for excellence. The fact that the audience at this show was made up primarily of musicians was a testament to the man and his music.

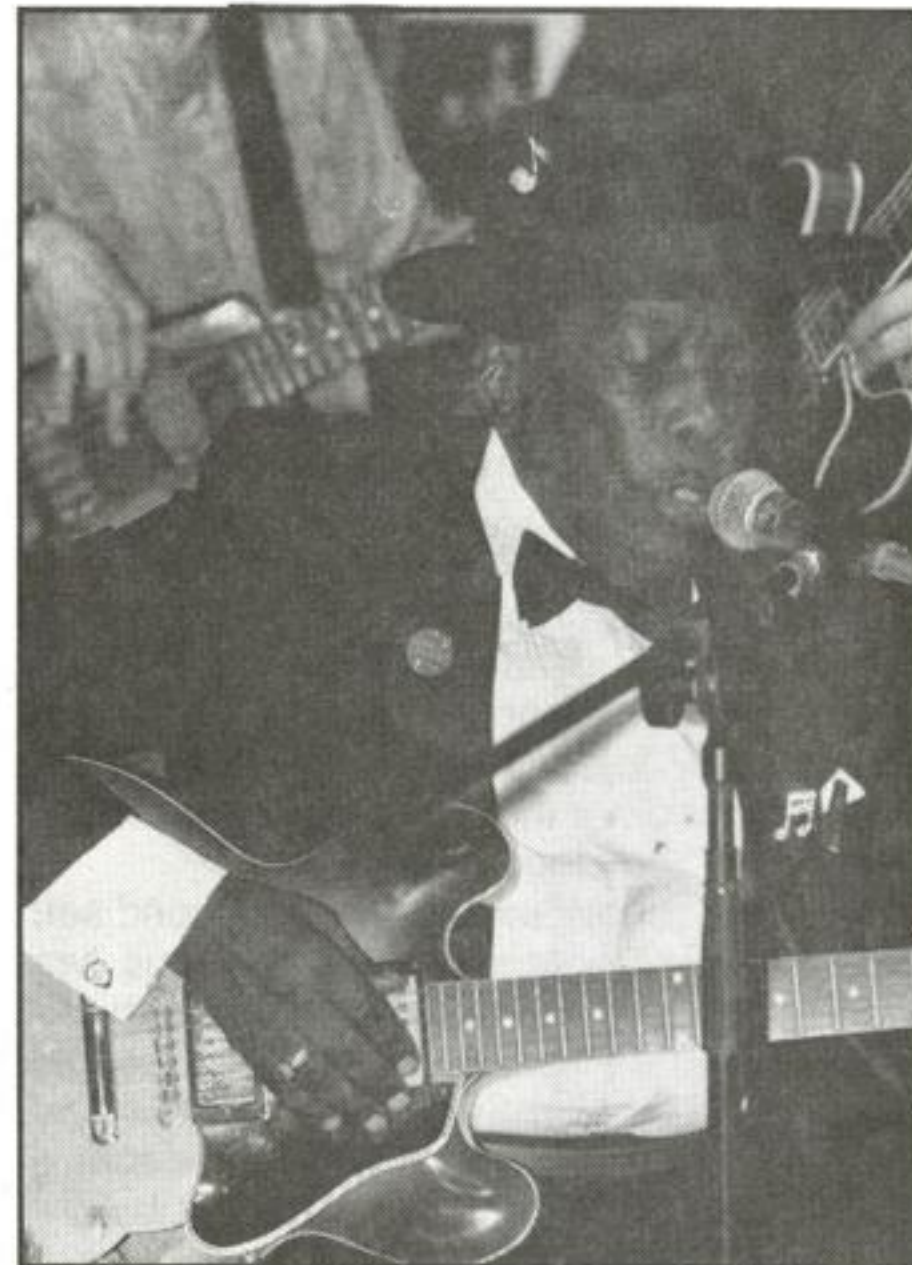
Messin' With The Hook: Bay Area Blues legend John Lee Hooker celebrated his birthday with an all-star bash at Mill Valley's Sweetwater

Club August 22nd. Born in 1919 in Clarksdale, Mississippi, the reigning king of the delta blues and the "father of the boogie" joined a musical jam made up of Carlos Santana, Albert Collins, Robert Cray, Ry Cooder, Austin de Lone, Keith Crossan, and Roy Rogers. The 70-year old bluesman has recently released a new LP, *The Healer* (Chameleon Records), which features Santana, Bonnie Raitt, Los Lobos, George Thorogood, and Canned Heat. John Lee Hooker is also included on the new solo work by Pete Townshend entitled *The Iron Man*.

The Road Goes on Forever: In a summer of reunions there was one reunion that rose above the others. The Allman Brothers Band hit the road after a seven-year layoff, performing two shows in the Bay Area at the Concord Pavillion and the Shoreline Amphitheatre. Surviving members Gregg Allman, Dickey Betts, Butch Trucks and J. Johnny Johnson ("Jaimoe") were joined by Warren Haynes on guitar, Allen Woody on bass, and keyboardist Johnny Neel for a tour that transcended the other "reunions" that rock audiences have been deluged with over the past year. At the Concord show, from the opening space jam that preceded "I Don't Need You No More" into "Ain't My Cross To Bear," it was evident exactly what made the Allman Brothers special. Dickey Betts' soaring guitar work along with Gregg Allman's haunting, bluesy vocals, brought the evening to new heights time and time again with such classics as "Statesboro Blues," "Trouble No More," "Dreams," and "One Way Out." Haynes and Neel are both members of The Dickey Betts Band and each was nothing short of remarkable during this special show. Other highlights included "Melissa," "Blue Sky," "In Memory of Elizabeth Reed," and Jessica." The encore featured a twenty-minute version of "Les Bres in A Minor" that included the soft-touch drum work of Trucks and Jaimoe — always the pulse of this great group. An explosive "Whipping Post" followed, complete with the song's stunning coda. At the Shoreline Amphitheatre concert, the Allman Brothers were joined by Berry Oakley, Jr., on bass for "Southbound." The 17-year-old Oakley bears a striking resemblance to his late father, who was the original Allman's bassist. May the road go on forever!

Jerry's Kids: Rock fans who tuned in the Jerry Lewis Muscular Dystrophy Telethon on Labor Day were pleasantly surprised to catch a performance by Commander Cody and His Lost Planet Airmen. The Airmen on this occasion were made up of Billy C. Farlow on vocals and harmonica, Tim Eschliman on bass and vocals, Keith Crossan on sax, Peter Walsh on guitar, and Jimmy Sanchez on drums. They performed high-energy renditions of "Beat Me Daddy (8 to The Bar)" and "Too Much Fun." Afterwards, the old Commander and Billy C. could be seen yucking it up backstage with Jerry Lewis and the show's master of ceremonies, Ed McMahon.

Short Bits: At a recent gig by Big Brother and the Holding Company at Big Bear in Southern



Jay Blakesberg

John Lee Hooker celebrating his birthday at the Sweetwater

California, the legendary San Francisco group was joined by former Animals leader Eric Burdon. Eric sang along with Michel Bastian on "Stand By Me" . . . Elvis Costello was joined by old friend and producer Nick Lowe for a great arrangement of Nick's brilliant "(What's so Funny 'Bout) Peace, Love, and Understanding?" at the Greek Theatre in Berkeley recently . . . On August 29 at the Shoreline Amphitheatre The Grateful Dead pulled out a chilling "Death Don't Have No Mercy," a tune not performed in some 19 years. The 1989 version has Jerry, Bobby, and Brent each singing a verse.

Further On Down The Road: For the first time ever, Ken Kesey will be making available to the public historical videos, books, and posters from his old days with The Merry Pranksters. For a free product list or more information write: Key-Z Productions, P.O. Box 764, Pleasant Hill, Oregon 97455. Tell him you saw it in *Relix*. ■

(Special thanks to Chris Juanis, Mike Van Dyke, Rod Green, Mike Somavilla, Dave Gross, Chip Beardsley, Gordon and Robin Kraft, Scott Wiseman, Kathleen Watkins, Jan Mayer, Jay Blakesberg, Rick Coven, Eric Fabian, Ron Marcus, Marian, and Jessica Blue Sky for their contributions to this issue's BITS.)



Jay Blakesberg

Albert Collins and Robert Cray — John Lee Hooker's 70th Birthday Party.



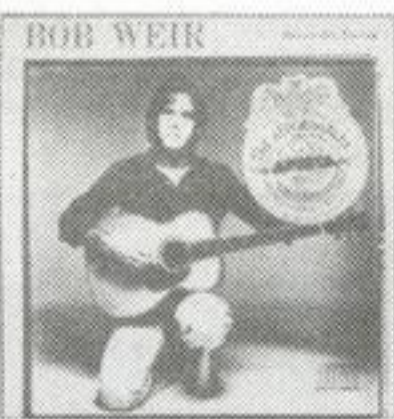
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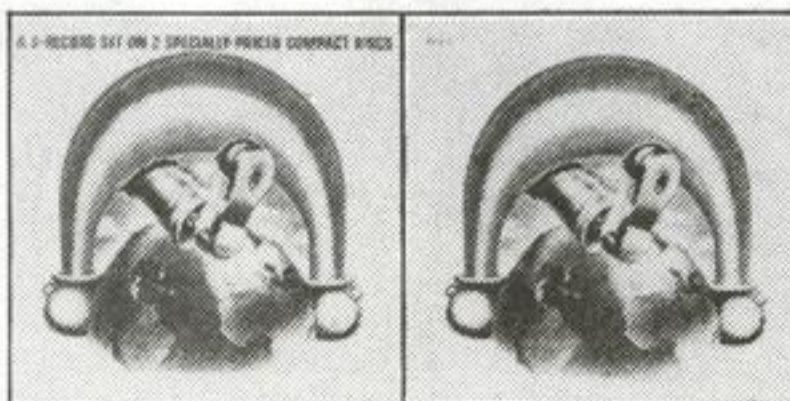
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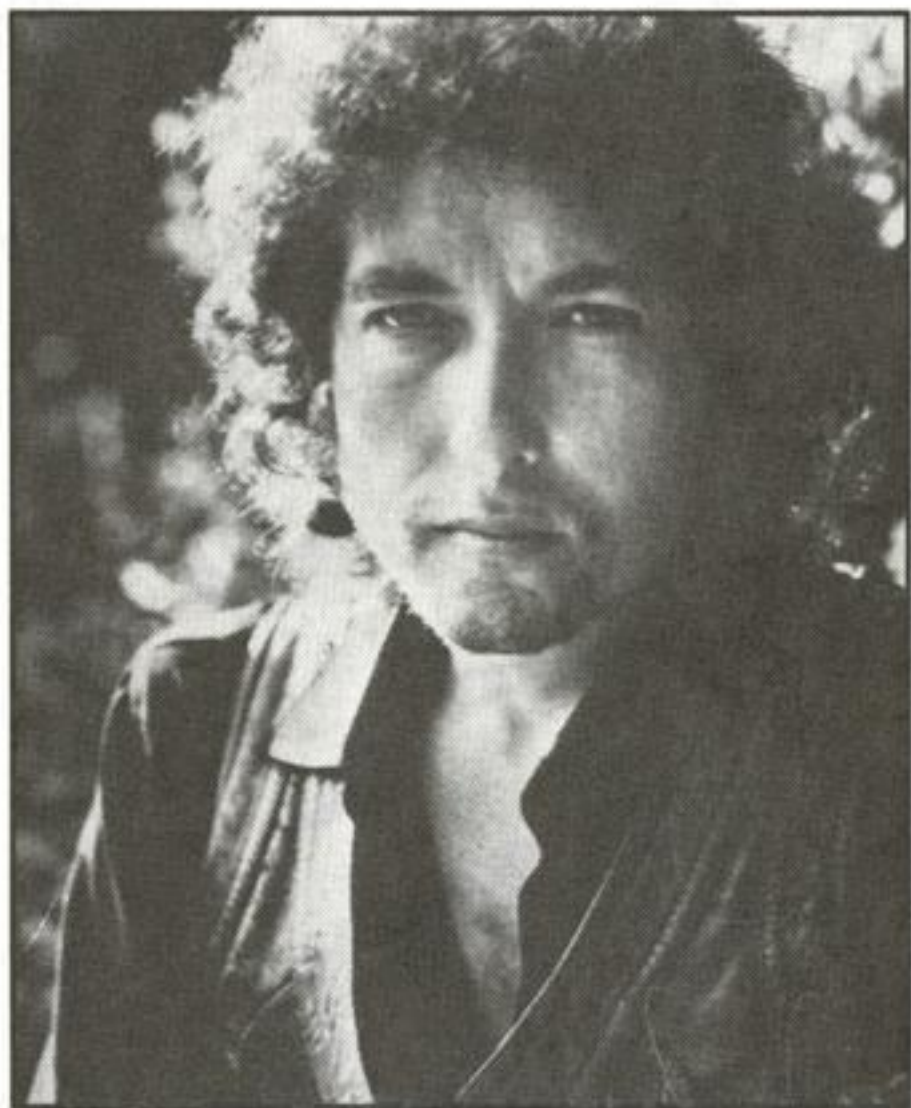
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Bob Dylan



Clarence Clemons

VITAL VINYL

by Tierney Smith

BOB DYLAN's latest, *Oh Mercy* (Columbia), has received a fair share of critical kudos and with good reason — he's made all the right moves this time around. For one thing, Dylan has hooked up with producer Daniel Lanois (Robbie Robertson, U2) who has fashioned a spare, stark, musical landscape that puts the focus squarely on Dylan's often hoarse vocals — and he gets solid back-up from a number of the Neville Brothers' band members as well.

Dylan's lyrics are sharply focused, and a strong cynicism and despair inform the topical songs — "Political World" details a fractured society where "peace is not welcome at all" and "Everything Is Broken" laments the loss of a people and a nation's moral fiber. The most striking moment here is the narrative ballad "Man In The Long Black Coat," a cryptic tale of a woman's dalliance with a mysterious man, set to a spare arrangement that offsets the tune's chilling ambience. And when Dylan veers towards seemingly personal observations ("What Good Am I?," "Most Of The Time") the songs have the intimacy of a confessional.

The Rolling Stones aren't doing so shabbily, either. *Steel Wheels* (Columbia) is easily the band's best record in a long, long time (try going back to 1978's *Some Girls*) and there's more variety here than the one-dimensional grooves they'd been mining for much of the '80s. "Blinded By Love" is a C&W-style ballad utilizing acoustic guitar/violin, "Hold On To Your Hat" is a rip-roaring rocker, and "Continental Drift" features Morocco's Master Musicians of Jajouka, providing an exotic melange of African instruments and percussion against Mick Jagger's retro lyrical chant of "Open the door and let the light pour over."

Keith Richards' familiar powerhouse guitar chords provide the impetus to energetic rockers like "Sad Sad Sad" and though the Stones can still rock with the best of them, lyrically they have become a lot less prickly. In "Rock And A Hard Place" Jagger spouts off about a world gone to hell, then simply advises, "You'd better stop/Put on a kind face," while Richards bemoans a liaison with a married woman as "too dangerous" in the lively roots rocker "Can't Be Seen." All told, *Steel Wheels* closes the '80s with a strong showing as the Stones roll into their third decade.

Anyone expecting the **Jefferson Airplane** to unearth new musical revelations at this late date may just be suffering a case of highly unrealistic expectations. For that reason, the band's self-titled reunion LP on

Epic is best judged without any pre-existing illusions. In that sense, the **Airplane** — featuring all the original members except drummer Spencer Dryden — still have plenty going for them, especially in the vocal department — soaring, interchanging, and loose just like in the old days — and the compositions are interesting in their diversity. The best are Grace Slick's "Panda," an impassioned paean to the endangered beast, Jorma Kaukonen's reflective "Too Many Years," which highlights his fine guitar playing, Paul Kantner's (appropriately) soaring "Planes," and Marty Balin's "Summer Of Love," a fond remembrance of the good times, togetherness, and exciting social changes from 22 years back.

If the band is occasionally prone to hit and miss — Slick can produce a fine wistful ballad about the passage of time in "Common Market Madrigal" and then stumble on the convoluted "Freedom" — the **Airplane** have retained their left-leaning, anti-establishment values, and it's all worth it to hear Balin and Slick harmonizing again. As a duo, they're hard to beat.

And speaking of reunions, *Legacy* (RCA) reunites

the five original members of **Poco** (George Grantham, Rusty Young, Jimmy Messina, Richie Furay, Randy Meisner) and judging by the sound of it, their get-together was no mistake. Their brand of country/rock still sounds fine in '89 and there is undoubtedly a ready-made audience for songs as unpretentious as these. Here, Poco occasionally take a tougher approach ("Rough Edges," "The Nature Of Love"), but mostly *Legacy* offers what Poco fans would come to expect from the country/rock of "Call It Love" to Jimmy Messina's folkish "Follow Your Dreams" and mellow ballads like "If It wasn't For You."

On *Freedom* (Reprise) **Neil Young** takes another big stylistic departure — this time from the R&B direction of his previous outing *This Note's For You* to the current return to the acoustic folk/country style of the music he does so well. Highlights include "Hangin' On A Limb" and "The Ways Of Love," two acoustic ballads with Linda Ronstadt providing soft vocal accompaniment, and the lengthy narrative "Crime In The City," dealing with a series of vignettes on topics such as crime and broken homes in a wryly humorous fashion. Young opens and closes the record with acoustic and hard-rock versions of "Rockin' In The Free World," which touches on the despair of homelessness, drug addiction, and poverty with the inclusion of a striking personal observation ("Don't feel like Satan/But I am to them").

Then there's newcomer **James McMurtry**, a 26-year old songwriter whose Columbia debut *Too Long In The Wasteland* was produced by John Mellencamp. The result is a lean, rootsy music, not unlike Mellencamp's latest record, with small-town life being the unifying theme.

McMurtry's lyrics are rich with detail and he sings his little vignettes (with strong folk leanings) in an assured, relaxed style. McMurtry celebrates the intimacy of small-town life in "Talkin' At The Texaco," expresses an attachment to his town coupled with ambivalence in the title track, and in "I'm Not From Here" he chooses to live in a town where locals have long gone, seeking brighter futures, and the old-timers look back to the better days "before it got ruined by folks like me." A folk storyteller with a descriptive knack and strong music to back him up, McMurtry has fashioned a highly recommended debut.

On **Clarence Clemons'** third solo LP, *A Night With Mr. C* (Columbia), his stated desire has been to "modernize" some classic tunes for the young listeners of today. Thus, the inclusion of the Gary U.S. Bonds hit "Quarter To Three" done up in a partytime funk/rock style and Jr. Walker's "Shotgun," the funkiest song here. Sometimes it doesn't work so well — Clemons' cover of Sam Cooke's "Twistin' The Night Away" has been reduced to utter blandness. Clearly, Clemons is at his best when he lets his sax do the talking; both "The Man" and "Forgiveness" are instrumentals co-written by Clemons that easily overshadow everything else. ■



The Rolling Stones



King's X

Independents Daze

by Mick Skidmore

TO start this column off, we've got some really interesting albums from Europe. The first is the debut effort by Norwegian band **Tangle Edge**, *In Search of a New Dawn* (Mushroom). It's an enticing set of psychedelic/progressive instrumentals that were recorded by multi-instrumentalists Ronald Nygard and Hasse Horigome with a little help from some friends. They've since expanded the line-up to a four-piece.

Musically, the duo's sound is rooted firmly in the '60s and '70s. They draw their influences from artists as varied as Jefferson Airplane, Hendrix, Amon Duul, Pink Floyd, and King Crimson, as well as taking in some jazz and classical elements.

There's really a lot of good stuff here, but the 15-minute "Solorgy" is a standout. It's a gorgeous mesh of adventurous acid-rock guitar sounds. The lilting acoustic "Nephthys" shows a different side of their music, as does the exotic, Egyptian-sounding "A Secret Inside Clopedia." It may take a little extra effort to track down this album, but it's well worth it. (Mushroom Prod. c/o H.O. Horigmoe, Selsbanesgate 19a, N-8500 Narvik, Norway.)

Magic Muscle, *One Hundred Miles Below* (Skyclad). This is an energetic, hard-edged, live psychedelic album from this British band, which features some ex-members of Hawkwind and Pink Fairies, as well as former Records guitarist Huw Gower.

Like last year's album, *The Pipe, The Road And The Grid*, this set is broken into two sides. "The Muscle," which makes up side one, focuses on shorter songs, of which the best is the searing rocker "Free As A Bird." Side two, "The Magic," is more interesting and is taken up by two lengthy and menacing cuts that are full of spacey interplay between guitarist Gower and electric violinist Simon House. (Venus Records, 596 Broadway Rm. 126, New York, NY 10012.)

The Bevis Frond, *The Auntie Winnie Album* (Reckless). More bizarre, but lighthearted psychedelia from England's mysterious Bevis Frond. Vocals are not Bevis' strong point by any means, but he plays a mean guitar. Especially impressive is the electric onslaught of the opening "Malvoli's Dream Journey To Pikes" and the ten-minute closer, the Eastern-influenced "City Of The Sun."

A little more immediate is the poppy "Close" which also features some hot guitar. (1401 Haight St, SF, CA 94117.)

Back here in the States, we have **Sandoz**, *Unfamiliar Territory* (Relix). The debut album for Relix by this

excellent Pittsburgh-based band is a real tour-de-force of unpretentious sounds.

This release finds them progressing nicely from their previous self-produced tape, *Join the Crowd*. In this new album, which features 10 originals and a good cover of Dylan's "Tough Mama," the band has finely tuned its musical and vocal chops. They've also widened their musical horizons. The obvious Dead influences are still well in evidence, as are hints of Little Feat and the Band, which are infused with a healthy mix of blues and country. But it's their strong original material and excellent vocal arrangements that grab your attention, both underscored by some tight and concise instrumental work.

The opening reggae-inflected "Limbo In Purgatory" is extremely infectious, while the country rockers "Diesel & Propane" and "Josey On The Water" and the tougher, bluesy "Underground" are the highlights of this album. Highly recommended.

David Bowie, *Sound + Vision* (Rykodisc). When Rykodisc does something, they certainly do it properly. This three-CD set (also available as six LPs or three cassettes) is packaged exquisitely. There's an informative 72-page booklet, and best of all, over three hours of music that spans Bowie's career from the 1969 demo version of "Space Oddity" to 1980's "Ashes To Ashes."

The CD mastering, as we've come to expect from Ryko, is top quality, and the CDs come with a bonus 4-track video CDV, making this the most appealing format for fans. The CDV (the audio can be played on any CD player) features a video of "Ashes to Ashes" plus three previously unreleased live tracks, "John I'm Only Dancing," "Changes," and "The Superman" from Boston, 1972.

There's a good mix of hits, album cuts, and unreleased material, making this collection equally attractive to Bowie aficionados and to the more casual Bowie fan. Rare single versions of "Rebel Rebel" and "Prettiest Star" and a 1975 version of Springsteen's "It's Hard To Be A Saint In The City" are among the many highlights of the 46-track package.

Hariprasad & Zakir Hussain, *Venu: Flute Music Of North India* (Rykodisc). Latest installment in Mickey Hart's esoteric "The World" series is a live recording of the bamboo flute (Bansuri) music of Pandit Hariprasad and the complex tabla of Ustad Zakir Hussain.

It was recorded back in 1974 at the Stone House in Fairfax, California. I won't pretend to be an expert on Indian music, but this is highly exploratory improvisational music with many moods and textures. It requires a lot of attention from the listener, but once given, you

can't help but get drawn in by the rhythmic complexities and sparkling exchanges that comprise these two pieces (both in excess of 30 minutes). As with all the other CDs in the series, the sound is excellent and the liner/technical notes are informative.

Barrence Whitfield & The Savages, *Live Emulsified* (Rounder). If you like foot-stomping, high-energy, R&B-spiced rock 'n' roll, then this live album should be of interest.

Whitfield owns one fine set of vocal cords and he stretches them to the limit in this raucous set, while his band kicks off in overdrive and seldom lets up.

Musically, it's nothing new, but the high-octane "Bloody Marie," "Sadie Green," and "Madhouse" are all strong cuts. In "The Girl From Outer Space," Whitfield belts out a tortured vocal complemented by some outrageous sax and frantic guitar. (One Camp St, Cambridge, MA 02140.)

Johnny Copeland, *Boom Boom* (Rounder). It's pretty hard to be innovative in the blues field all the time. Copeland managed it with his 1985 afro-blues album, *Bringin' It All Back Home*, but this latest effort is pretty predictable. Still, it's of high quality and has plenty of good points.

Throughout, Copeland's jazzy/blues guitar is fluid and inventive. There are some nice restrained licks in the mid-paced "Nobody But You," while he gets a little tougher on "Texas Party" and the soulful "I Was Born All Over."

Dr. Timothy Leary, *Turn On, Tune In, Drop Out* (Performance). This reissue of the long out-of-print original soundtrack to the 1967 hippie movie "Psychedelic Celebration" is a real period piece.

I'm not sure how many times you could listen to these trippy spoken passages without dropping a tab or two, but the raga-like accompaniments still have charm and appeal, and all said and done, it's a great collector's item. (2 Oak St, New Brunswick, NJ 08901.)

Little Charlie And The Nightcats, *The Big Break* (Alligator). Third album by this dynamic band is a strong mix of jump blues, rockabilly, R&B, and rock.

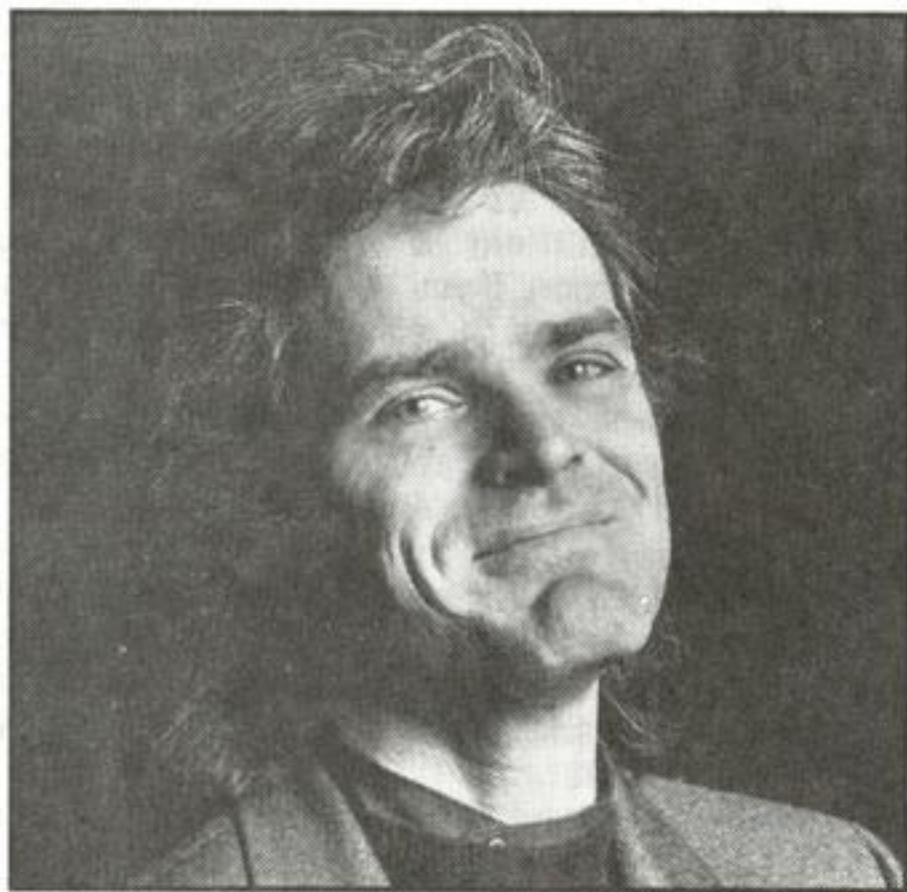
Lyrical they veer towards the humorous side of things, as in "Lottery," "Dump That Chump," and "Don't Do It." As a result, some of the material is rather lightweight, but the band's musical talent is so strong that it injects life and vitality into even the most mediocre songs. Guitarist "Little" Charlie Baty's razor sharp lead guitar is really phenomenal throughout, as is Rick Estrin's harmonica.

The stomping title cut, the aforementioned "Don't Do It" (with lyrics that caution you that just about everything that's fun is bad for you) and the aptly titled instrumental "Jump Starts" are absolute killer cuts. The CD also boasts a nice crisp sound. (Box 602334, Chicago, IL 60660.)

Kate Wolf, *An Evening in Austin* (Kaleidoscope). This is the second posthumous release from Wolf this year. It's a 75-minute live set from 1985 that originally aired as an Austin City Limits special (also available as a video).



Laura Nyro



David Hayes

This warm-hearted set features sensitive renditions of Kate's own classics, such as "Give Yourself To Love" and "Eyes Of A Painter," as well as nice covers of Dino Valenti's "Let's Get Together" and Jack Temchin's "One More Song." (P.O. Box 0, El Cerrito, CA 94580.)

Laura Nyro, *Live At The Bottom Line* (Cypress). Nyro has always been a singer/songwriter with a difference. Musically, she leans heavily on jazz and R&B instead of the more usual folk. This two-record set, recorded last year during her first tour in ten years, is a real breath of fresh air. She's backed by a versatile five-piece band that colors her best-known songs with imaginative playing. Included here are songs such as "And When I Die," "Wedding Bell Blues," "Stoned Soul Picnic," and eight new compositions, including the excellent "Broken Rainbow." (Dist. by A&M.)

The Lewis Brothers, *Brand New Love* (Punchdrunk). Second album from Virginia based five-piece is one of the most pleasing contemporary bluegrass albums I've heard in a long time.

Instrumentally and vocally, the band is top notch (guest Laurie Lewis adds fiddle and vocals). There are great arrangements of the Band's "This Wheel's On Fire," the Byrds' "Time Between," and more traditional fare like "Little Maggie" and "Leather Britches." (P.O. Box 27125, Washington D.C. 20038.)

David Hayes, *Logos, Through a Sideman* (Gold Castle). In his second album, former Terry Dolan and Van Morrison sideman Hayes continues to explore mainly instrumental new age territory. This is not the sappy background music so prevalent in the genre, however, but some genuinely inspiring stuff.

Hayes, who plays mainly acoustic guitar and bass, is joined by Pete Sears, John Allair, and Jeff Labes. Musically, this is more varied than his first, drawing more heavily on classical music and jazz. Best cuts are the melodic "Albion's Shore" and the lush tones of the more intricate "A Matter For Sibelius" and the synth-laden "Logos." (3575 Cahuenga Blvd., W. Suite 435, L.A., CA 90068.)

Eric Andersen, *Ghosts Upon The Road* (Gold Castle). Latest album from the much-respected singer-songwriter Andersen is a wonderfully sophisticated melding of acoustic and electric styles.

Andersen's evocative vocals perfectly suit his highly literate story-like songs, while the subtle musical accompaniments act as the perfect foil. This is not a particularly commercial set, but a really rewarding one artistically, with the expressive, rock-oriented "Belgian Bar" and the lilting folksy "Irish Lace" numbering among the highlights.

Leslie West, *Alligator* (I.R.S.). This is a pretty strong effort from veteran guitarist Leslie West. The songs are not overtly original, but West proves he can still wring some mean and melodic sounds from his axe. Just listen to the biting leads on "Sea of Fire" and the stinging leads of the instrumental "Waiting For The F Change." (Dist. by MCA.)

Exene Cervenka, *Old Wives Tales* (Rhino). Surprisingly accessible debut solo album from lead singer of punk rockers X. Cervenka offers considerable musical depth, taking stabs at jazz ("Famous Barmaid"), pastoral folk/rock ("Leave Heaven Alone"), and spoken poetry ("Gravel") as well as some high-energy rock ("White Trash Wife" and "He's Got A She"). (2225

Colorado Ave, Santa Monica, CA 90404.)

Duffey, Waller, Adcock & Grey, *Classic Country Gents Reunion* (Sugar Hill). Reunion by pioneering bluegrass band The Country Gents is a pleasant and well-performed collection of traditionally flavored bluegrass and folk that should appeal to old fans as well as winning them some new ones.

Best cuts are bluegrass arrangements of Dylan's "Farethewell" and Townes Van Zandt's "I'll Be There in the Morning." (P.O. Box 4040, Duke St, Durham, NC 27706.)

Jonathan Richman, *Jonathan Richman* (Rounder). Here's some rock 'n' roll that's really stripped to the bone. Richman backs his quirky lyrical tunes with just his scratchy electric guitar. File this under unassuming rock 'n' roll.

Kings X, *Gretchen Goes to Nebraska* (Megaforce). This Missouri trio sits just on the right side of the heavy metal fence. Unlike other hard rock acts, they have a keen melodic and lyrical sensibility and more musical depth and vision than one would expect.

Songs like the intelligent pop/rocker "Pleades #1" and the lush acoustic "The Difference" set a nice contrast to the hard hitting rockers "Over My Head" and "Mission," which are also good cuts. (Dist. by Atlantic.)

John Prine, *Bruised Orange* (Oh Boy). Fine sounding CD-only reissue of Prine's 1978 album released on lease from Elektra/Asylum.

Songs like "Aw Heck," "Fish & Whistle," and "Sabu Visits The Twin Cities Alone" still sound as refreshing as they did the first time around. Expect more CD reissues to follow. In the meantime you can get this for \$15 plus \$2 P&H from P.O. Box 36099, Los Angeles, CA 90036.

Rotundi, *Preaching & Confessing* (ROM). Here's a band with an original sound. It mixes polka with zydeco, rock, and other eclectic elements and off-the-wall lyrics. A quick flit through their humorous song titles, such as "Hippie Children" (actually a very good cut), "The Commie Hoedown," and "TV Barbecue," should give you an idea of where they are at. Pretty interesting stuff, although it loses its charm after a couple of plays. (P.O. Box 491212, Los Angeles, CA 90049.)

Hugh Moffat, *Troubadour* (Philo). This second album from noted progressive country songwriter Moffat proves that he is the best interpreter of his own material.

The rolling "Rose of My Heart" (with sister Katy on harmony), the plaintive "How Could I Love Her So



Exene Cervenka

Much" and the a cappella "Hard Times Come Again No More" are the best cuts on a low-keyed but enjoyable album. (Dist. by Rounder.)

Atomic Breathing, *Atomic Breathing* (Post-Ambient). It's hard to give musical references to the debut by this slightly left-field Omaha band. They stick to the usual bass/guitar/drums mold, but have come up with an original sound. Lyrics employing complex wordplay (the meanings are often abstract and obscure) mesh with the airy, often quirky melodies.

Most immediate cuts are the lively "It's All Been Said" and the droning "Spit Train." One for the more adventurous. (5402 Camden Ave, Omaha, NE 68104.)

Syndicate of Sound, *A Collection Of Rare & Unreleased Tracks* (Performance). 16-cut collection that spans the years 1964-70 by this garage rock band best known for "Little Girl," which is included here. A strong British Invasion feel is evident in many of the cuts. Also included are the bluesy "Big Boss Man," The Kinks' "You're Lookin' Fine," and the psychedelic "Rumours."

Various Artists, *These People are Nuts* (I.R.S.). This is a good and varied 22-cut CD compilation that chronicles the pioneering label's first ten years. There's a rare punky early Police cut, "Nothing Achieving," as well as '80s pop by the likes of the Go Go's, English Beat, Fine Young Cannibals, R.E.M., and much more. ■

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All right, so maybe this has never happened to you. Maybe it's never happened to anybody. The point is that Wimpout stickers have been known to turn up in the strangest places. In your travels, you may have seen them on toll booths, in elevators, on "No Parking" signs, but never on the rear bumper of a Mercedes. One of the high points of Cosmic Wimpout folklore was the moment during the spring tour of 1979 when the Grateful Dead politely but firmly asked Wimpout fanatics to stop stickering their tour bus.

But what does it all mean? Well, Cosmic Wimpout is a game. That's it. Just a simple but fun game. You get five dice with mysterious symbols like lightning bolts, Saturns, and pyramids. You roll the dice and, depending on the combination of the symbols, you score a certain number of points and move your marker around the playing surface. If you roll the wrong combination, you go nowhere and just meekly pass the dice to the next player. Sounds easy, right? In fact, it sounds pretty stupid. Well, hold on. What makes Cosmic Wimpout so unique is two things: first, there are dozens of mind-boggling rules that make it impossible for you to comfortably sit back, take your points and finish the game in five minutes. You just can't stop. You've got to keep rolling, even though you may roll a bad combination at any moment and lose all of your accumulated points. Second, in Cosmic Wimpout, you can make up your own rules to fit the needs of tricky situations, as long as everybody at the table agrees that it's okay. If you don't think that's unique, we suggest that you try pulling such a maneuver the next time you're playing chess or backgammon or Crazy Eights.

So, how come lots of Cosmic Wimpout players are Grateful Dead fans? Or, to put it another way, how

come lots of Grateful Dead fans are Cosmic Wimpout players? Nobody knows, although we suspect that the Dead knew a good thing when they saw it and just latched on for the free publicity. Seriously, there just seems to be a mystical affinity of Wimpout players for the Dead's music. Nobody understands it, but it's there. The idea of not being tied down by rules and playing along to suit your mood sure may have something to do with it.

Although Wimpout has been around for about fifteen years, it's not always easy to find. That's because Wimpout was created, designed, manufactured and marketed by a group of friends, not some multi-na-

tional corporation. You won't be seeing "Donald Trump's Cosmic Wimpout" any time soon. Toy stores and game stores are your best bet for finding Wimpout. But if you're really not into the thrill of the hunt, you can order by mail: Cosmic Wimpout Clubhouse, P.O. Box 3199, Greenfield, MA 01302. Once you've got your game, get a group of friends together and start rollin' and controllin' those bones. Be sure to keep the rule book handy, because people won't believe you're not making it up as you go along. Of course, if worse comes to worst, you can always just throw the game away and keep the stickers. You never know when you might be in some cave in Spain. ■

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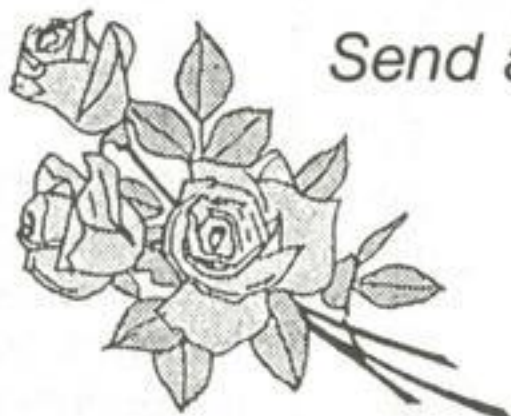
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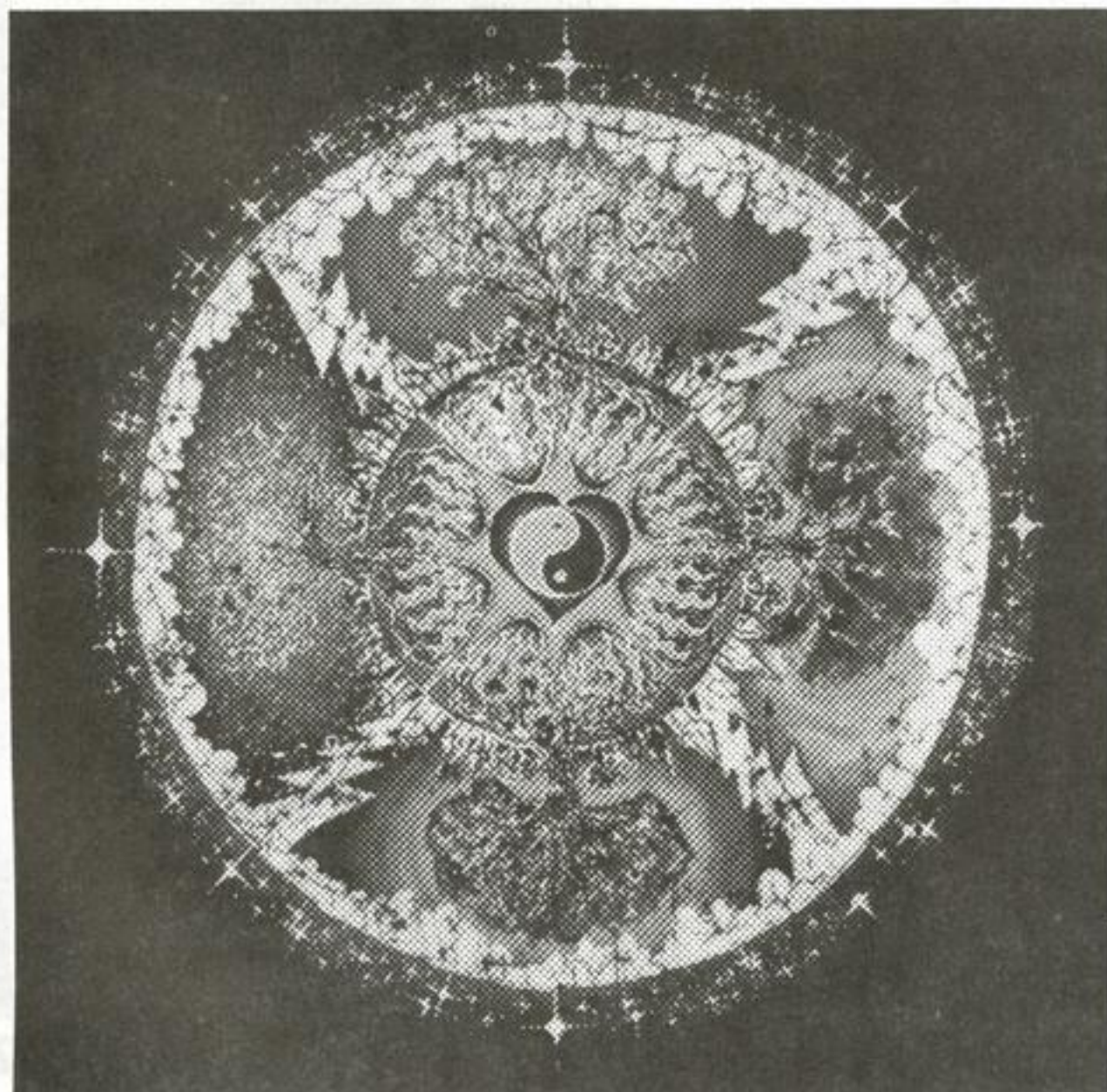
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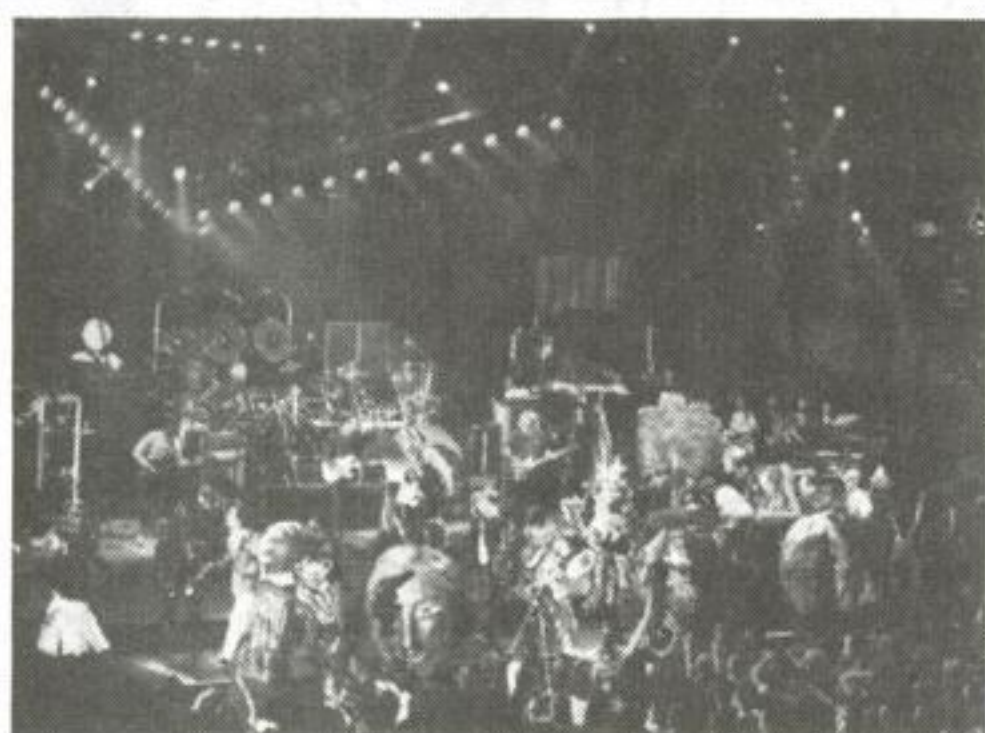
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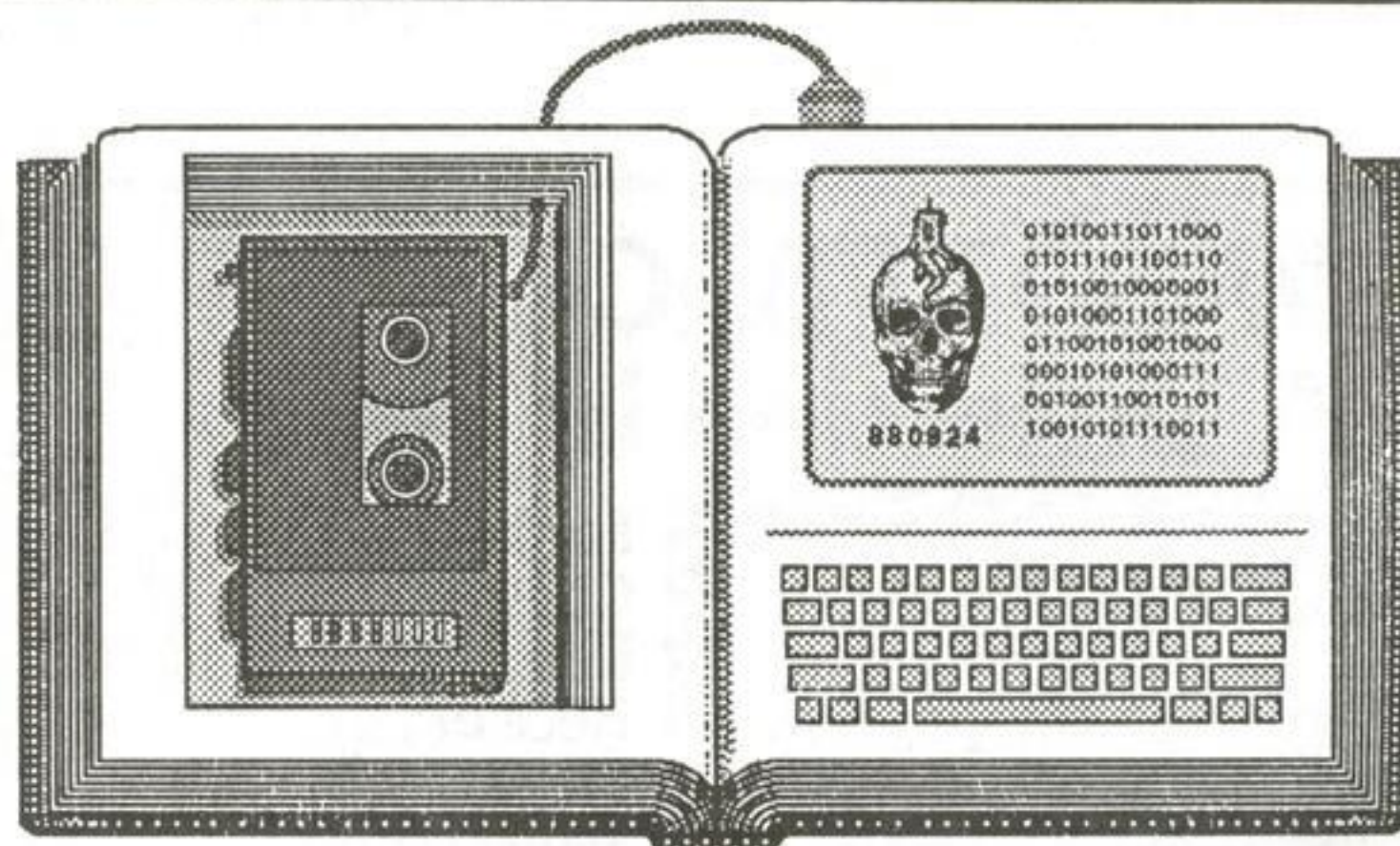


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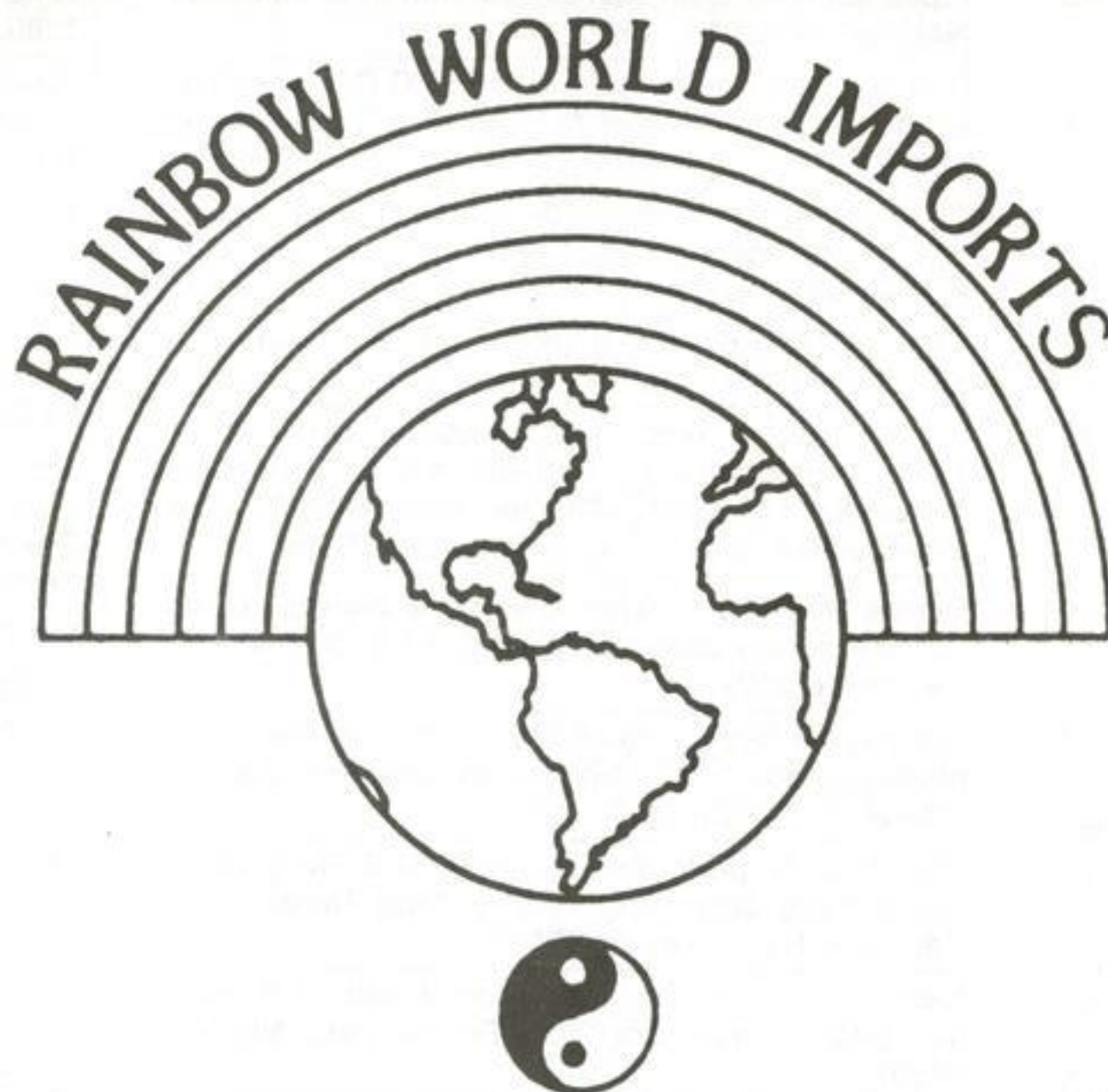
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Need 4/15-16/89 7/12-13/89 7/18/89 Hi-quality only Have 300hrs+ exch lists Mike Gates 517 W36826 Henry St Dousman Wi 53118

Have 350 hrs to trade for recent shows Marisha PO 1342 New Britian Ct 06050

400 hrs GD 200 other Trade lists Ted Haugen Box 50043 Nashville Tn 37205

Wanted 6/28/85 Hershey 7/12/89 RFK Ken Holak 1027 S Beecham Rd Williamstown NJ 08094 Will send blanks and trade lists

Wanted posters magazines albums by Hawkwind & Syd Barrett Contact 910 Oglesby 1001 W College Ct Urbana Il 61801

Hey now I have 40+ hrs Wanna trade See ya at the shows R Mathews Box 0085 Lehigh Univ Bethlehem Pa 18015

New taper 40+ hrs appreciate list/letters Joe Klarke Jr 511 E Monroe St Decatur In 46733

Help need 1st show Cincy 6/30/86 (b'day shows) Rochester 6/30/88 Cincy 4/8/89 Will send blanks 1015 Richmar Westlake Oh 44145

New trader needs Summer 89 E Coast lots to trade J Petroski 34 Oak St Oakland NJ 07436

Poor Peter is back with lots of rare to share Professional HQs only 200 Scottsdale Dr Coraopolis Pa 15108 412-457 7813

Have over 1000 hours of GD & other groovy rock groups Looking for more pre-78 Bill Donnelly 32-A Salisbury Wayne NJ 07470

Need to get that fix one more time Fast dependable trader with 200+ hrs Send lists Neal 1157 26th St #2 Des Moines IA 50311

Wanted tapes from Louisville Ky show April 9 Have none to trade though M Yott 37 Main St Wyoming NY 14591

Looking for Phila 9/87 Guaranteed response Send lists to Chuck Pavonarius 2937 Tremont St Phila Pa 19136

Your list gets mine Have 100 hrs+ Send lists to Steve Ballerine 1530 W Wisconsin Ave Rm 501 Milwaukee WI 53233

Reliable fast taper 600 hrs GD 100 hrs JGB Rich Ray 117-8th St Downers Grove Il 60515

The bus came by have 200 hrs Will trade want early to mid 70s Bryan 175 Woodland Rd Hampton NH 03112

Need Pitts 4/23/89 & 5/27/89 + Greensboro NC 2nd Nite 89 need better qual Much to trade Smile Marshall 6176 3rd S N My Bch SC 29582

Seeking varied tapes CSNY Zappa GD blues jazz old new Send lists Slim 880 Farmington Ave #102 W Hartford Ct 06119

Beginner DH needs tapes Blanks for lists & correspondence Rob Cronise 400 Transylvania Park #22 Lexington Ky 40508 LOVUBENX

Looking for RFK shows Summer 89 Have 200+ hrs Your list gets mine Dave 1109 S 21st St Arlington Va 22202

Looking for GD 7/21/67 the day I was born Poster & set list Recording please JE 512 8th Ave So Apt 202 St Cloud Mn 56301

Fast & reliable trader looking to expand list of qual tapes Lets exchange lists Ralph 6089 Cerritos Ave Long Bch Ca 90805 213-423-0074

Have 250 hrs Floyd GD Airplane Who & looking for more Alex 64 N Wyoming Ave S Orange NJ 07079

Want Philly 7/7/89 Minneapolis Go Ahead 10/23/86 & any live Van Morrison Stephen Higgins Box 239 Weston Vt 05161

9/3/72 wanted all 3 sets Boulder Penny Hill Box 1045 Lawrence Ks 66044

Hey now Looking for 10/23/71 & 11/1/77 Set one Jerry 14449 Columbus Wayne Mi 48184

Lookin high lookin low for Pyramid Lake Nevada w/ Hunter TC 185 Pine St #918 Manchester Ct 06040

Looking for that dark & stormy night Baltimore 4/19/82 Also Calvin t-shirts Tod 741 Bethnal Rd Baltimore Md 21229

Looking to expand small collection & contact with others that know the magic Please send lists & correspondence to L Mersch 105 Ellery Ave Villas NJ 08251

Hey now I have no live GD Please send lists to Brian Flick 1103 Center Ave Butler Pa 16001 Peace

Norwegian DH for 20 years seeking tapes Will send blanks Ingar Andreassen Tomtev 122 N-2013 Sujeten Norway

Airplane pilots its back Want all JA esp Hi qual new shows All pre 79 JS All HT & Jorma KBC Marty etc Have 280 hrs of same Send lists to Randy Goldberg 41B Weis Rd Albany NY 12208

Cipollina fan seeks any tapes videos records from all his groups or alone Leon Ronay Apartado Postal 99-BIS Mexico City Mexico

Tape deck blown need 6/17/89 9/15-16/89 Will send blanks Ed Besowshek 337 Union La Salle Il 61301

Old DH new trader looking for St Louis 10/72 any Cipollina & Jorma Mr Charlie 27690 Echovalley #125 Farmington Mi 48018

Searching for Buffalo 89 Broke down-missed the show Must hear that sweet deal RJK Fallbrook St Troy Pa 16947

Hey now Looking for hi-qual GD 74 & before C Deliso 35 Wells Park Rd Sturbridge Ma 01566

Psyched to trade Have 750 hrs Esp need 3/30-31/89 6/19/89 7/7/89 Send to Hiram Stephens 315 S Sunset Dr Apt 3 Winston-Salem NC 27103

Have 350+ hrs GD lets trade lists Andrew 216 Braiden Hall Fort Collins Co 80521 303-491-3040

1000+ hrs Want only highest qual tapes Send list to 2929 87th St #4 Sturtevant Wi 53177

Too laid back? C'mon SANTA BARBARA lets trade Want hi-qual GD Feat etc. Have lots LJ Rosen PO Box 31202 Sta Barbara Ca 93130

I need the music that saves our souls Send two tapes get three qual blanks Paul Dunn PO Box 3894 Newport RI 02840

Beg collector needs help Seeking HQ GD tapes Will send blanks Todd Drolette 1085 Pine St Burlington Vt 05401

Arizona DHs I'm looking for good board tape of 3/18/77 Winterland show or other good shows RDM Box 40189 Mesa Az 85274

Need GD Aug 6 '89 Will send tapes Gil Porat 8240 Brill Cincinnati Oh 45243 513-271-0713

Came across an empty space beginner Needs more Your list gets mine TC WPI Box 1213 100 Institute Worcester Ma 01609 Anyone have Who 7/14/89 Commander Cody or Dead/Dylan Club Front

Denver Dire Wolf looking to enhance current collection Will supply blanks or trade 2553 S Cherokee St Denver Co 80223

Looking for 1989 Giants & Alpine SBD only Will send blank/postage 120+ SBD hrs to trade Eric Missil 3 Cheval Dr Oak Brook Il 60521

2500 hrs/250 performers Seeking SDB FM & video tapes Trade only send lists to Todd Denton 855 Gainsway Rd Yardley Pa 19067

Needed Lovin tunes so newcomer can let it grow and pass it on Laura 2025 Bryany Palo Alto Ca 94301

Fast reliable trader seeks to expand collection Exch lists Have 100+ hrs GD Jim F 10 Pheasant Dr W Nyack NY 10994

Looking to trade tapes Michael Gavin 38 Mohawk Long Beach NY 11561

Looking for GD RFK 7/12/89 Will trade or send blanks Write to S Belcher PO Box 408 Lynchburg Va 24505

Looking to trade with experienced Head in Bergen County area Have 600+ hrs of hi-qual GD Call Mitch 201-265-8836 Stu 201-487-8523

Anyone willing to help Australian Dead Fan start tape collection Write to Deane Haby 16 Ashdale Grove Eltham 3095 Victoria Australia

Seek GD 12/12/81 Acoustic JGB 10/3/78 1975s & others Allmans Tuna Airplane Zevon John Laitar 619 W 37th 2nd fl Chicago Il 60609

DH looking for 4/5-6/89 in Ann Arbor Please tell me there's help on the way L George 145 Runnemedede Dr Boardman Oh 44512

Hey now Have 135 hrs of GD Please send lists Carl S.O.S.C. Greensprings B Rm #317 Ashland Or 97520

Help!! Beginner DH needs tapes Will send blanks Send lists to Andy 16-18 Eleventh St Fairlawn NJ 07410

Marley Burning Spear Airplane have many want more Qual only Gregg Cockrell 420 Pico #307 Santa Monica Ca 90405

Fast reliable high qual GD Jerry 350 hrs to trade Johnny price RD 1 Box 183 Roaring Spring Pa 16673

Would like any GD concerts on cassette Please mail list to Patrick Wilson 1409 Bryant Dr Tuscaloosa Al 35401

Have 200 hrs to trade for 4/12/67 1/20/68 2/11-15/69 summer/fall 89 Clair SAS Middletown De 19709 Check out New Potato Caboose

Wanted 7/2/89 Have 120+ hrs qual GD list available John Bartlett Box 3106 Connecticut College New London Ct 06320

Wanted 6/21/89 Summer Solstice show HQ please Ryan La Bombard 134 Evergreen Ln Glastonbury Ct 06033

Trade 70-74 GD Tuna Jorma Young Hunter JGB NRPS Dinos esp acoustic Exch lists 400 hrs Rik 109-C W Bolton St Savannah Ga 31401

Beginner needs tapes Please send lists Will send blanks J Chmura 895 Belmont Ave N Haledon NJ 07508

DH trapped in Michigan 110 hrs Your list gets mine Steven Herman 420 S Walnut St #206 Lansing Mi 48933

Phila DH hopes to trade great shows Please call or write with show lists and/or requests 215-885-7421 1080 Squirrel Rd Jenkintown Pa 19046

Have Airplane Tuna GD Dylan Want 89 Stones 89 Airplane sbds Bruce Cockburn Steve 480 Pinewood Rd Phila PA 19116

Help beginner DH Will send blanks RLR 77 Guilden St New Brunswick NJ 08901 WLP lets not fade away

Have 300 hrs HiQual GD Need more of same to make winter more bear a ball Send sheets to Jorg 12822 Brook Pierrefonds Quebec Canada H82 1B8 Canada

Want JGB Have 250 Qual hrs of GD & JGB to trade Send lists to Miracle 77 Dwight St Fairfield CT 06430

GD Dylan Springsteen to trade Steve 3380 Narrows Ln 202 Bremerton WA 98310

Wanted Garden 88 Summer tour 89 230 hrs Qual to trade Send lists to Todd 46 Glenside Tr Sparta NJ 07871

Woodstock! I need GD summer 89 Weir JGB eastcoast 70+ to trade MSH 303 Maple St Apt 16C Springfield MA 01109

Nebraska Head seeking HBG City Isl 83-84 + Oxford Plains Maine 88 or stop & visit Owen Schreffler CE#32 Blair NE 68008

Boston Tea Party 69 or Watkins Glen 73? Lets trade Send lists Tom Box 18024 Irvine CA 92713

Have 30+ hrs Looking for Rosemont 88 & 89 Dennis 11350 Bonanza #9 St Ann MO 63074

LPs wanted T-Rex A Beginning \$100.00/Badfinger Straight Up/Dylan-Dead Bridgerts Album Gary Kahn 24917 Dover Detroit MI 48239

Have 100+ hrs Want more Send lists to Mike Baker 30 Bliss St East Hartford Ct 06108

NJ DH w/100 hrs seeks others in area to trade with Morris Co Send lists &/or phone #s to David Jacob 17 Briant Ave Morris Plains NJ 07950

Dust off those rusty strings just one more time Seeking pre-75 esp 8/27/72 9/28/72 F Nappo Box 115 Barnegat NJ 08005

Need recent East coast GD any CSN Thousands to trade Send list Thomas 34205 Finnigan Terrace Fremont Ca 94555

Looking for qual recent GD tapes Also female heads in San Diego area Scott 1228 Diamond St San Diego Ca 92109

Hoka hey Have much hi-qual GD Jorma JGB Hunter Dimnosaurus Young CSN etc Want more of same esp acoustic sets Beginners welcomed Your list gets mine Erik Jensen 109 Apt C West Bolton St Savannah Ga 31401

Longtime head has 40+ hrs qual GD 300+ hrs RR/blues/jazz Seeks qual Kingfish w/ Weir '75 Fillmore other early shows/versions Any live Poco Stills/Foxboro '89 Send lists correspond Will answer all R.C. Island Rd Pentway Stonington CT 06378

Need GD (esp 5/11/78) Joplin (esp '68 or '70) Airplane CJ Fish Will trade James 6211 Trolley Square Crossing Atlanta Ga 30306

Need JGB Fall 88 and summer 89 GD Your list gets mine J Hentges 2100 S 29th St Apt 303 Grand Forks ND 58201

Trades-need Airplane & related esp GD w/ Grace 10/9/72 Non JA also Send lists Domino 59-21 163 St Fresh Meadows NY 11365

Desire Thelma 4/9/89 4/11/88 7/2/86 7/2 & 4/89 6/29/84 Will send blanks and list Keith Eucker 120 Josephine Prescott Az

Want any GD shows Need collection Will send blanks & pay for your time at reasonable price Your list promises steady business Scott Williamson USS Mount Vernon LSD-39 FPO San Fran Ca 96672-1727

Does anyone have a qual tape of Chinese New Years H.J.K. '89 Have qual GD to trade Robert 151 Albion #2 SF Ca 94110

Need hi-qual 6/10/73 RFK w/ Allmans & Chicago 6/28/76 Greg Doggett 116 N High St Harrisonburg Va 22801

Wanted GD & Dylan Have over 1000 hrs GD Write to Ed Stevenson 6 Pearce Ave Cranston RI 02910

Seeking photos of New Years 88-89 show at Mid-night Will pay cost\$5 & send tapes Chris 36 Garey St Weymouth Ma 02189

Not kind! 100+ stolen on Tour 88 re-building Back to 100+ Todd Lackie 42 Edge- mont Mundelein IL 60060- Hi Rich

Seeking all JGB 89 shows Have 500 hrs to trade Brian Wasserman 144 Esther Thurnhill Ont Canada L4J 3L4

GDTRFB Need JGB/GD Send lists Will send blanks Dennis Thezan 15 w 737 81st St Hinsdale IL 60521

Beginner DH would like to hear from others Also will exchange blanks for tapes Kurt Baughman Div 2 USS Missouri (BB-63) FPO SF 96689-1120

Wanted 5/8/80 Glens Falls NY Civic Ctr &/or 8/31/79 for trade List 1000 hrs or purchase C Werner 517 Greenview Dr Northampton Pa 18067

Need bootlegs of Fillmore east Gayle Eib PO Box 331 Peapack NJ 07977

Who loves trading Write Chris Geisinger 125 Burnside Ave Norristown Pa 19403 Searchin for 8/29/80 4/25/83 10/6/84 9/11/87 7/7/89

Looking for Umass/Amherst 5/12/79 Call Tom @ (617) 864-3922

Fast reliable trader Your list gets mine 100+ Ryan 100 Lanark Rd #14 Brighton Ma 02135 (617) 232-0544

Artificial Flowers...Looking for any copy w/ this Bobby tune prefer Alpine 9/15/89 Peter Campbell 100 E Walton Apt 40E Chicago IL 60611 312-642-1565

Old head new collector Looking for 1st shows '70 MRF '71 & '72 Fox-St Louis Steve 562 W24528 Townline Waukesha WI 53186

Wanted to buy Airplane Tuna Jorma tapes & videos -beginner Tina Solda P. Laugen Str 40 D-5300 Bonn 3 West Germany

Need hi qual Warlocks Hampton 10/8,9/89 Have loads of recorded goodies 66-89 I need this miracle Sean Parker 3050 Golf Colony Dr Salem Va 24153

This scene was built to last Dont let it blowaway Need more tapes Keith Crawford 3409 Empress Gatesville Tx 76528

Woodstock I need GD summer '89 Weir JGB Eastcoast 70+ to trade MSH 303 Maple St Apt 16C Springfield Ma 01109

Reliable traders needed All letters welcome esp njeed 7/2/89 Set 2 Tom Chyaffin 6244 W 18th Ave Edgewater Co 80214

Club Font Dylan/GD tapes wanted Will trade Buckley 2644 Old Dobbin Dr Mobile AL 36695 or 205-660-0762 Collect

Searching for JGB show 5/6/88-Fillmore Theatre C Vermeer PO 836 Wilson Wy 83014

Your qual GD list gets mine Where are you Alaskan heads Eric HQ Usag Box 475 Ft Wainwright AK 99703

Hey now I need 2/5,7,9,11/89 Have 200+ hrs Write James 137 N Franklin #7 Madison WI 53703

Got lots of GD 67-88 Want GD 89 Airplane Dylan Hendrix S Shurr 3 Plympton St Waltham Ma 02154

Desire GD 8/3,4,5/89 Sacramento Jerry at Greek 8/26/89 Ltd/sel to trade Will send blanks Mic 1723 Capella Ct Petaluma Ca 94952

Lookin for recent GD recordings Beth Lawrence 203 Cleveland Ave Miller Ga 30442

DH in Japan wants Watkins Glen 7/73 Will send blanks Boyd 798 Ehime Uwajima Miyukimachi 1-3-10 Katsura Hgts 201 Japan

Would be mighty Grateful for Brents B-day Dallas 88 Chris Salvato Hillcrest Village Bldg 50 A-1 Schenectady NY 12309

I want OKC 74 I offer much Everything 1978-present J Florence 2908 W Dunnaven Dr West Valley UT 84119

Looking for qual Jerry tapes Also for exc. copy 4/9/83 Hampton Fast taper Jeff 2644 Trail 5 Burlington NC 919-229-6279

Looking for HQ 88-89 Have 100+ hrs Will send blanks Patrick Roney 1444 Manchester Normal IL 61761

Wanted Cal Expo 89 FM's 8/27/81 3/18/77 6/77 Winterland Cantors Have many HQ low gen SBDs & Cantors for trade Martin 5346 The Toledo Long Bch Ca 90803

Looking for HQ CSNY (any combos) Also have 250 hrs GD Help Bill Gunn 281 Davis St Hamden Ct 06517

Any non-GD Jonesin for something different Have lots of GD to trade Ken Kolar 2715 Mitchell Woodridge IL 60517 312-969-1162

Need 7/15/89 Indianapolis & JGB 9/16/89 Chicago Also other GD JGB Arlo Angie Shelton 9113 Linn Station Rd Louisville Ky 40222

Have digital & HQ GD JGB Bluegrass others Seek same esp Floyd U2 Slade 3805 Chaucer Ct Monrovia Md 21770

Serious trader looking for sdbd's Good aud's low-gen preferred Send list John Zei 2302 N Sheffield Apt 101 Chicago IL 60614

Looking for good qual Buffalo 89 Wash DC 89 Land-over MD 88 and Hampton 89 Reply to Cassidy Box 319 Emory Va 24327

Old head new trader 300+ hrs GD JGB Feat etc Your list gets mine John Kidd RD 4 Box 173 Dover De 19901

Beginner collector Need any show I can get Will supply blanks Thanks MH 61 Clarke Rd Barrington RI 02806

Take a melody New Rhode Islander needs lists esp JGB Have qual hrs 27 Church St Apt 8 East Providence RI 02914

Have 100 hrs Your list gets mine Need Ann Arbor 4/5-6/89 Play ultimate frisbee 4269 Harmony Church B Switzer Gillsville Ga 30543

Help me Go to Heaven Need JFK 89 Joe Jr 432 Linden Pl Laf Hill Pa 19444 Will trade

Need summer shows Have 50+ hrs HQ only please Jon 12 Prim Rd Apt B Colchester Vt

Have lots to trade Want Bob & Jerry soloshows & 9/22/88 MSG Jim Mahoney 186 Old Mill Rd Marstons Mills Ma 02648

Looking for 3/27-28/86 Portland Me GD show Your list gets mine also any JGB would be nice Phil 3638 Condit St Highland In 46322

Send your tape lists to Scott Barringer Univ of the South Sewanee Tn 37375 Have 125 hrs

Wanted Bob Seger "Noah" LP Wallace Connection "Daydream" single Alfredo Antillon c/o Community School PK 1 Arnavutkoy 80820 Istanbul Turkey

Want live band tapes Have 170 hrs 1100 hgrs other Trades only John Johnston 287 Woburn Ave Toronto Canada M5M 1L1

Use it if you need iT Xchange lists Gary Clayton Rt 3 Box 287 Durham NC 27713

Looking for Foxboro 87/89 Have 100 hrs GD & lots more Jim Carroll 11 Winter St Reading Ma 01867

Wanted Santana Blues Band Blackburn & Snow Serpent Powes Will pay blanks & postage Raymond Dumont Abendstr 1 Ch 3027 Bern Switzerland

Does anyone have a tape of Jerry at Glassboro State College NJ 1981 Spring? R Eichelberger 3480 Santelle Blvd #6 LA Ca 90066

Earthquake relief Lost/destroyed tapes? Will help rebuild Keith & Bonnie Sutherland 8412 Melvin Ave Northridge Ca 91324

Wanted-honest tape trader for someone who lost tapes Send list to A J R 1090 Arcade St Paul MN 55106

Lots to trade for good copies of 11/30/81 4/23/84 & 4/18/82 C Miller 102 Miramar Dr Colo Spgs Co 80906

Zappa Neil Feat Airplane (89) Have & want Send list 307 E Goodyear Hall Suny at Buffalo Buffalo NY 14214

Sun is shining on my back door again New & old traders welcome Andrew Bowen Box 192 Magrath Alberta T0K 1J0

Reliable trader needs 88 Lagunas others Have HQ 150+ Rich Royce 2330 N Clark St #1035 Chicago IL 60614

I need my best show on tape Alpine 7/17/89 Can you help me? Bernie 2339 Oak Northbrook IL 60062

Looking for summer 89 Any JGB shows Have much to trade Rob O'Neil 345 Pleasant St Wellesley Ma 02181

Give me a break Need to start collection Will send tapes 800 University Ave SE Mpls Mn 55414

180+ hrs to trade Many sdbds Honest & dependable Kirk Eaton 809 Wedgewood Rd Johnson City Tn 37601

Would be grateful for HQ 9/14,19,22/88 MSG Will send list & blanks Lisa 208 Centre Ave New Rochelle NY 10805

Help Longtime fan needs help to get started Info advice welcome Days Steve 617-981-4325

Will trade for Watkins Glen 73 M Mossberg 601 Chestnut St Cedarhurst NY 11516

Need any Pacific Northwest summer shows HYave 200 to trade Todd Feazell 1544 Compton Cinti Oh 45231

100 hrs Your list gets mine Woodchuck 4012 Park Ave Hamburg NY 14075 DHs who care keep the scene clean

Need Dylan live Have some to trade Send list R Knopf Rt 1 Box 150 Hopkins SC 29061

Reliable traders needed All letters answered esp need 7/2/89 set II Tom Chaffin 7843 W 62nd Way Arvada Co 80004

PERSONALS

Happy Birthday Taperscum Love Poop

I support my local community radio station KOPN 89.5 FM Columbia Mo Please support your local community station Reddog

Happy Birthday Shell...Skank it easy in Maine & let your life proceed by its own design Miss you Tina

Looking for people to correspond and trade with Mayra Kent School Kent Ct 06757 "In the shadows of the moon"

Hey Hooter Dooter I miss you Hope our friendship never fades away Smile Smile Smile Amy

Dave & Morgan Hey now How are things in Ca See you on Spring Tour And high to greenbud Max

Dead Tapes Search Service Box 55 Monroe WI 53566 Enclose SASE w/concert tape requests No tape sales

To all my brothers & sisters Come grow the scorched ground green Save our earth Love to all Me

Dyan in Atlanta Too much of you is just enough RDD

Where are DHs from St John 78 Like to hear from Rich Maryanne etc Not fade away John John now "narc"

Jay from NY Met you & friend Jerry last nite of Alpine 89 Would love to correspond/trade tapes Please write Angie 3933 Mohawk Lincoln Ne 68510

Amy A couple few Hooter Dooters never hurt anyone Not fade away Marcey

Ooh no not again!!! (our postman flipped out!!!)

Brian Kermode is living clean and sober at Victory House 207 N Victory Blvd Burbank Ca 91502 I will survive

New to Calif Want to meet other DHs in area Jenny 162 Dorena Dr Newbury Park Ca 91320 805-498-7330

Great color photos Bob & Jerry 9/3/89 JGB concert \$2 covers cost SJM Box 416 Yardley Pa 19067

Looking for ride to Miami from Lakeland FL Please write Leigh Florida Southern College PO Box 4908 Lakeland FL 33801

Sarah You're my Lois Lane Superman brought us together for a reason The Lieutenant Superman's best friend

Friends take care of Mother Earth leave nothing but footprints...

Happy Birthday Brad I love you Nickelbag

Hey now Watch for New Brunswicks hottest new acoustic/electric duo-Chris & Spike — The Loons

Friends LOVE our mother earth Keep her clean Thanks to all who don't litter at shows love & peace KBMOON

Hey Brad I miss you and all the good times we shared Peace & love forever Jennifer

DPU DHs Boca Rich Alpine was wet See ya next year Lucy 2 -Listen to Jerry

Gay DH would like to hear from others w/ same lifestyle Jim Conroy 5 John Poulter Rd Lexington Ma 02173

To the bonded ones Our love will not fade away See you in Phili Your ever lovin Ang

Remember me? If so please write Mike Loebel 19 Lavark St Smith Falls Ont Canada K7A 1K5

Your first concert? Soliciting anecdotes for fun Woody Box 8323 Northfield Il 60093

To Ben S -Nothing but sweetness and light Love Elizabeth

Hi George! Hi Kelly I miss you! Have a good one, Kevin! Stu

To the proprietors of Gene and Kenny's Riverside Resort Had a great time this summer Thanks from Ripple 1

Mrs Ray & Jezebel Yogi wants to wish you an early happy birthday! The Dead rule...Love Yogi

Harley Man 27 years very much heartfelt and alone seeking same in lady-Love of bikes, the country and companionship a must Write Jessey Werlein #120274 PO Box 19033 Green Bay Wi 54307

Aiko to Catherine Doug Chris Bryon Ray and Mark Doug K and Beth D How/where are you? Rolfer

Life may be sweeter for this-love and light to all my Dead friends esp you Chip Forever free Beth

Charlottesville Va & ATO Honies a Lifetime Sunshine Daydream Congratulations Kirby & Mary Love Page

Two DHs locked in the same cage Would gratefully appreciate correspondence Richmond Loring 87A9892 & Louis Olmeda 89A1985 900 Kings Hwy Warwick NY 10990

Beth Wick Sue The family remember giggles chin-games, kaleidoscopes pistachios and veggie pasta in the rain Love and Smiles Linds

Scott Cohen from Syracuse U Thanx for finding my wallet in Meriweather Sorry I lost your address call Brian 201-755-3815 3 Myrtle Ave N Plainfield NJ 07060

To all the C.W. Post Toasties....keep the GD alive and loud as hell Andre

Rock my soul Rob Thanks for my happy 30th & thanks for the mag I Love it Yabs

Hey Josh hope you read this Happy (so belated it might as well be Christmas) birthday Love you madly Rach

Dear Bob OOB Maine Thanks for the surprise It surely looks like rain Eyes to eyes Soul to soul Kathy

GD and heads Thanks so much for the beautiful feeling of unity I love you not fade away CLN

Hey Schneider with your lighta whats up? Its J Smith I still got your deck but I cant find you Take care!

Foxboro: One hour ride turned to five but we had tix! No tix for show? Then dont go!! PTOR

Eckerd College Have a great trip to Miami Oct 25,26 1989

Frannie & Galvin Thanks for the Cal-Expo 89 tapes IKO Pat & Cherie

Lonely Ct DH feels like a stranger looking for other heads in need of love & friendships that will not fade away Im 18 HELP ddont delay Please write Wendy 713 Lovely St Avon Ct 06001

Greetings to Cliff & Stella Blue From Mark in NY

Help Longtime fan needs help to get started Info advice welcome Days Steve 617-981-4325

Desperately searching for pictures taken at Giants Stadium 6/9/89 My boyfriend was wearing flag pants and had face painted Would love a copy Kristin 608 Allen St Apt A-10 New Britain Ct 06053

Heaven exists in fact, exterior to the material universe, which is an ocean of stars God exists purely spiritually

By Tor says Hey Looking for kind friends old & new Reach him @ 7728 County Rd 17 Rice Mn 56367

BF-Nothing left to do but smile smile smile I love you with all my heart Always remember that Jay

Just moved to Ca Need to meet heads to trade & party with David Lindsey 361 Orange Ave Long beach Ca 90802

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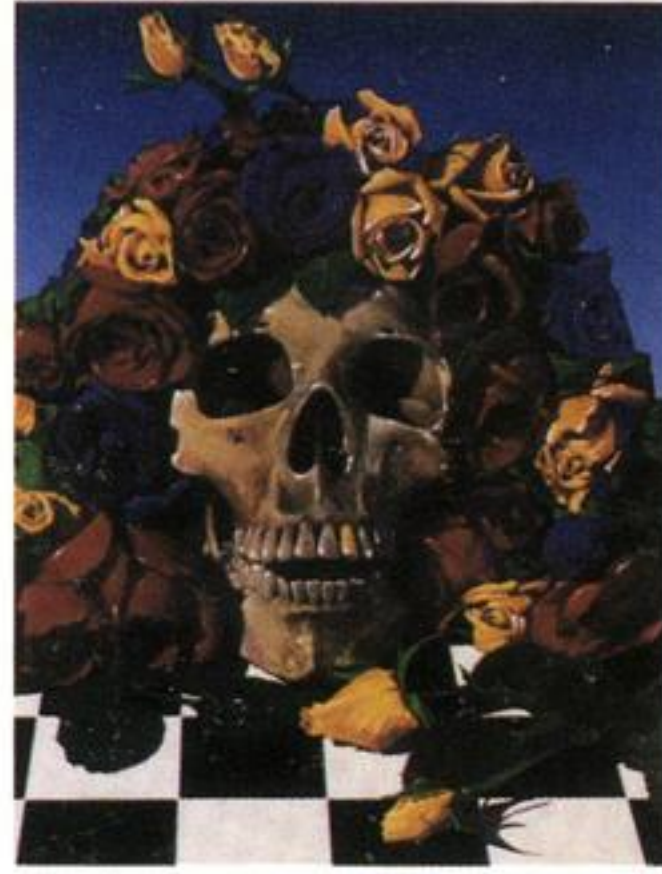
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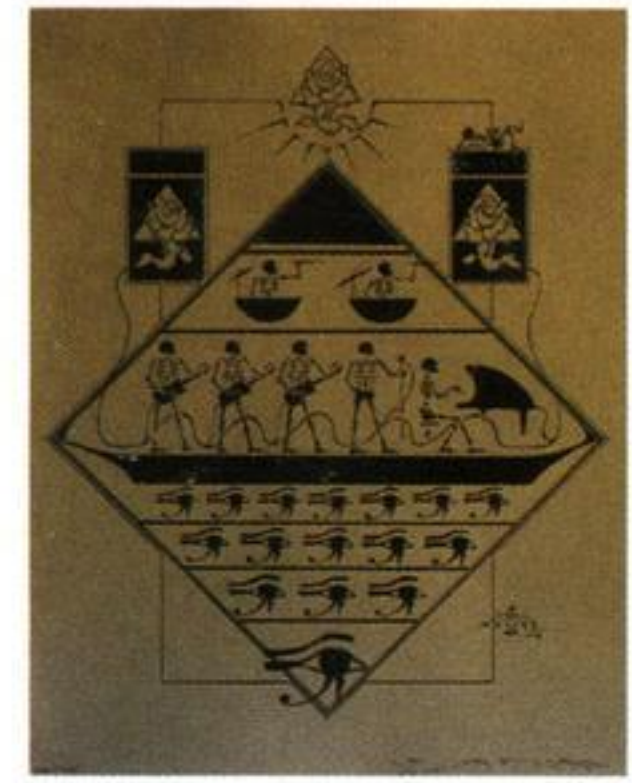
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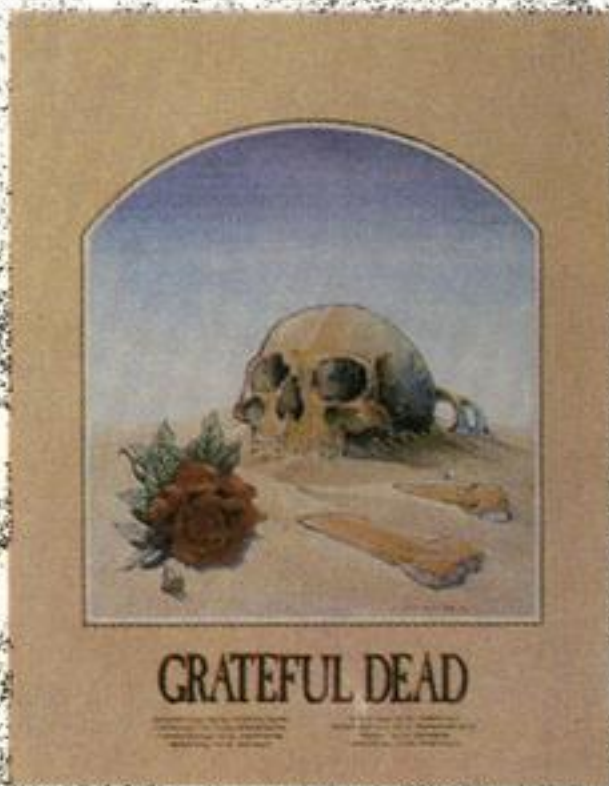


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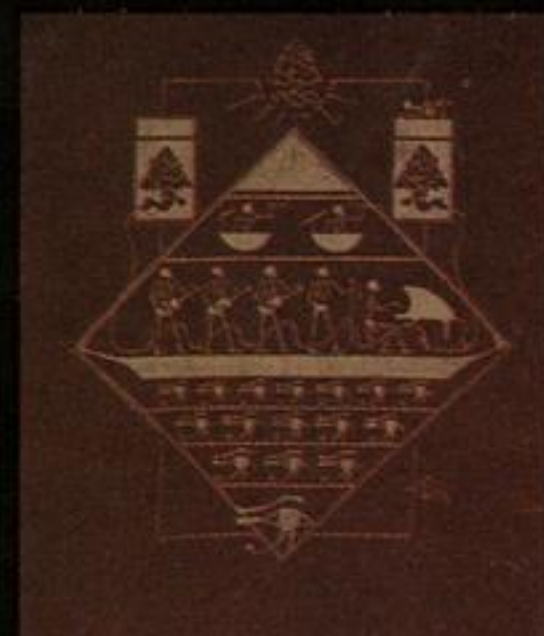
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