

Vol. 18  
No. 4

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# Relix

music for the mind

## Grateful Dead Dan Healy

EXCLUSIVE  
INTERVIEW:

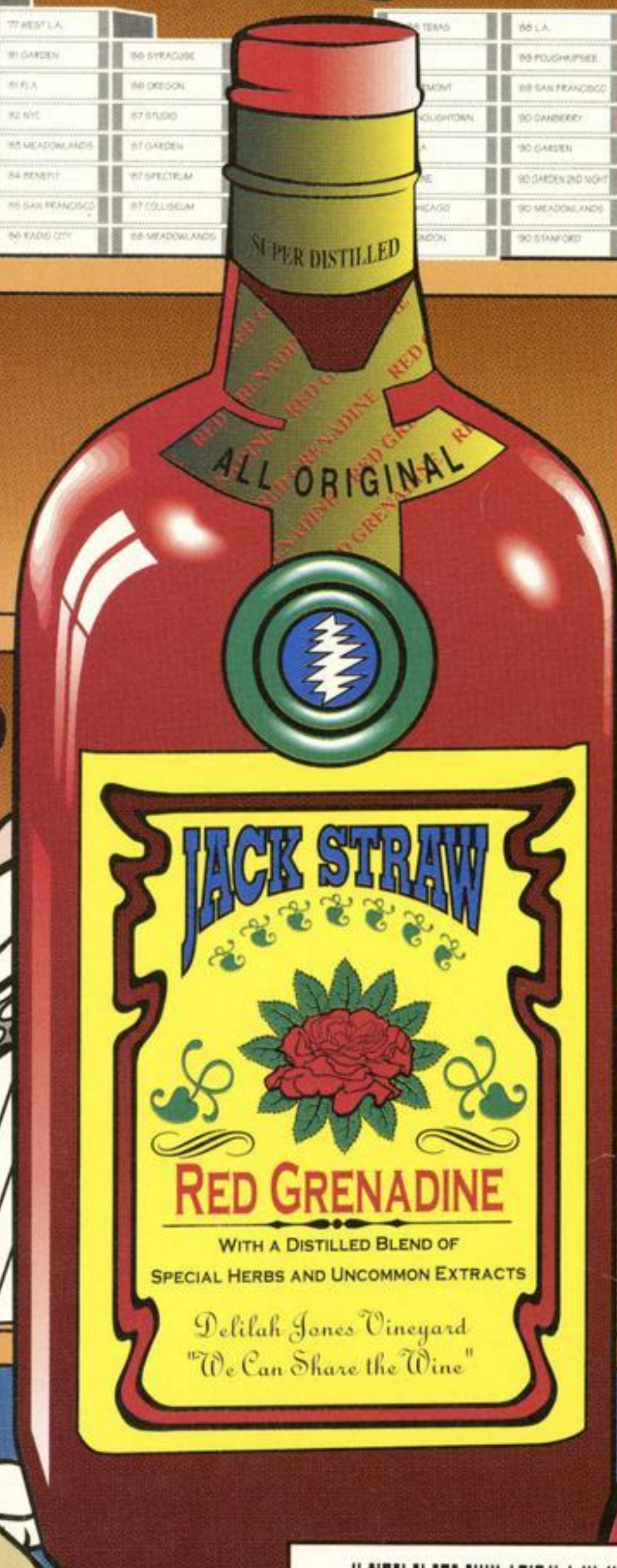
# HOT TUNA

## Stevie Ray Vaughan

### A Retrospective

FOR THAT SPECIAL TIME  
AFTER THE SHOW...

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## Editorial

I hope everyone is enjoying the summer. It isn't over yet, so get out there and do something you've always wanted to do...just remember to leave only footprints.

As you know, *Relix* has switched to the use of recycled paper and soy-based inks. We are very proud of these environmentally sound changes. Unfortunately, there are problems that we've come upon. The recycled paper stock we've selected is very porous, and therefore absorbs more ink. Last issue, the wonderful photos by Ed Perlstein were very dark and muddy. Our apologies to him and all of our other photographers.

We will be continuing our efforts to present the best quality magazine in the most environmentally correct way. Our printer has assured us that the problems we came across last issue will not be a concern in the future. We'll try to make sure of that.

In the meantime, enjoy this issue, and we'll see you in October.

Walk in the sunshine...

Toni A. Brown  
Publisher

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### ENVIRONMENTAL SOUNDS

I have been a Deadhead for over six years, and I do believe that the Dead are right on track with environmental issues, but what I don't like are these radical, militant groups such as Earth First. I've heard of them deliberately sabotaging logging equipment so that people will get hurt or even killed! Maybe, if groups like Earth First would stop trying to blame everyone but themselves for the problems we have now, more people would listen, and we could come up with some solutions to these problems. Second, the problem with the rain forests that I see is that the South American countries are trying to become like the U.S., economically prosperous, by using their natural resources in a way that will bring them economic power, stability, and quick growth, just as the U.S. has [done], and is continuing to do. To just come out and tell these people to stop trying to improve their lives by using the only means they can see as being readily available, easy to harvest, and quick to sell would be like telling a starving man not to eat.

If we did tell other countries to stop abusing their resources, the most likely response would be, "Why should we? You (U.S.) use your own resources to achieve economic prosperity, so why shouldn't we?" I think [the] U.S. should show them how to achieve their goals while also using their resources wisely, just as the U.S. is learning to do today.

Vernon Frenna

### DEADHEADS DOWN UNDER

Thank you for providing us isolated Deadheads with more information than we have previously been able to obtain about the Dead.

Ever since becoming a devoted fan after buying my first Grateful Dead album, *Live Dead*, back in 1971, I have had to rely on reading liner notes on album covers until by chance I came across your magazine last year.

I would like to remind all the North American and European Deadheads how lucky they are to have the opportunity to see the Grateful Dead live.

I hope one day soon the Grateful Dead will consider flying down under so that us Australian Deadheads can share the experience of live concerts.

Richard Briers  
Australia

### JUST A LITTLE LIGHT

I'm a younger Deadhead (16) but I want everybody to know that all "new" fans aren't out to just party and ruin the scene.

There is a new generation of younger Deadheads with old Deadheads beliefs. I'm on the bus for the music and to enjoy the open, loving fellow-

ship with other Deadheads. I go to have my spirit lifted by the music and people. I wear my Dead shirts and long(ish) locks proudly. Please, all you older Deadheads, help us youngins out, so we too can become older Deadheads and keep the spirit of the Dead alive forever!!!

Cosmic Charlie Campbell  
Riverside, Connecticut

I feel compelled to write at this time to share my feelings on a harsh subject. I am probably what you would call a new head, since I have only been in love with the band and their music for about two years now. In this short time, though, I have been to numerous shows and have acquired about 90 live tapes. Due to my late arrival as a Deadhead, I couldn't really appreciate the finer things that the Dead had to offer. Especially when you consider all of the new experiences laid upon you at your first shows, mine being RFK 7/12 and 13/89. What a culture-shock for even a partial hippie.

My real intention for writing was to say that I never loved and appreciated Brent until after his death. I have no regrets saying this because I know other people feel the same way. But because of this it is so hard to let him go. I feel the same hurt now, nine months after his death, that I did when I found out.

I feel as though I missed out on something really happening, a chance-of-a-lifetime thing. Because even though I was lucky enough to see him with the band on different occasions, I only thought of him as "just a keyboard player." You know, like he was just there filling up space. I can't help but break into tears whenever I hear "I Will Take You Home," especially the version on *Omni* 4/3/90. I wish I could have appreciated his musical ability and acknowledged his presence in the band when he was alive, because it hurts so much now because of this. It's so easy to love you, Brent, now and forever.

As the saying goes, you don't know what you got till it's gone. Also, ask the band when they're going to play one or more of Brent's songs.

Steve Kline  
Hanover, Pennsylvania

Volume 18-2 was a great issue. I was a big Doors fan a while ago, and I appreciated the two Doors articles. Great cover too. I'm looking forward to the summer special.

About my "short" strange trip. I saw my first show 9/20/87, MSG. Since then I've been to Philly (fall tour '89), Albany (spring tour '90), Garden '90 (three shows on fall tour), and most recently 3/27/91 Nassau Coliseum. Nice to hear the band doing "Reuben and Cerise." What a great song! I'm becoming what I like to call a "dancing bear Deadhead." I danced most of the night except for a rest during Drums and Space.

About Vince, the guy is so right for the Dead. He fits in so well.

I do miss Brent, but I'm one of the Wharf Rats, and I'm against drugs. It's a real shame that Brent had to end his life the way he did.

Michael Jacobs  
Hillside, New Jersey

I've never written a letter to ya'll before, so you'll have to be patient with me—basically, I want to say that your magazine gets better all the time.

My primary focus of this letter is really intended for the band. So, guys, if there's any way ya'll can read this, I'd be very happy.

I was very sad this fall with the passing of Brent. I think Vince is doing a great job! It takes a lot to step into a new occupation as the keyboardist for a band that never knows what they'll be playing any particular night. I would just like to say that I miss Brent a lot, he's been jamming with the Dead since I've been. But hey, guys—can't you just do one Brent song? I know it's deep, but even "Turn On Your Love Light" still lives for Pig Pen.

How about Jerry doing "Tons Of Steel"? It would help a lot of us out here—'cause Brent is still with us all the time. It would be great to hear his music again.

Stagger Lee  
Albany, New York

### GRATEFUL DAD

You're a Deadhead, I'm a Deadhead, but can you imagine your father being a Deadhead too? Well, after the latest Nassau shows, my father was a changed man. I've always wanted him to go to a show, but this time I went through with it and got in contact with a former colleague of my father (they were teachers together). This guy is a big fan. Well, he just happened to have a spare for the 27th show, and the plans were set. I was just about as psyched for a Grateful Dead concert as I could possibly be—not only was I going to a show, but my father was going too. I didn't get to see my dad at the show, but throughout the whole night, I was constantly saying to myself, "Dude, your dad is at this show!"

So I get home at around 1:00 and a half-hour later, my dad arrives. He walked into my room with a big smile on his face, and I could tell that he'd had a good time, but it went further than just a good time. First of all, he told me that as soon as he got out of the car, he felt like a part of the scene because he looks exactly like Jerry. He wore all black, and he said there were at least 20 encounters with people saying, "Hey, Jer, got an extra?" or, "Hey Jer, come party with us!" But the second set is what got to him the most. He tells me that he was so moved that he was brought to tears twice. The first time was because he has always thought the Deadheads were just wanna-be's who wanted to bring back the '60s. But he realized at the show that the '60s never ended, and he felt that feeling of togetherness and happiness that was so prevalent when he was a hippie. The second tears were brought by happiness in knowing that his son could feel such a big part of a large joyful community.

Now every time he comes into my room and hears the Dead playing on the stereo, he does his spins and jumps and shakes his bones and always offers a bit of his Grateful Dead philosophy



before he exits. So if you see what looks like Jerry riding down the speedway bouncing up and down to "Sugar Mag" or just chilling to "Dark Star" ... don't get too excited, it's just my dad!

Jake Seligmann  
Port Chester, New York

### DING DONG

Thought you might enjoy some "Grate" personal information regarding my upcoming wedding on June 29th.

I met my Deadhead wife-to-be from the *Relix* issue Volume 12-2 way back in August of 1985.

I will always be grateful toward *Relix* magazine because if not for you and the classified service that you offer, I would not have met such a fine person and my soon-to-be wife.

Dan Cappillo  
Wrightsville, Pennsylvania

### BEHIND BARS

Today I write this letter while incarcerated, working on my second year of a five-year sentence. Yes, I was busted in the fall of 1989 shortly after the Brendan Byrne shows. I am one of the Deadheads that have used LSD. Going back to those "day-glow" days when Pranksters and Warlocks were changing the fate of millions, they planted the seed in our heads over and over. A small handful of intellectuals on the verge that has led all the way up to the present. All those years and all those people exploring the unknown.

What has happened thus far? Well, now, we're trying to save the environment. The government has declared war on drugs. War and recession [have] hit our beautiful country. And Jerry and the boys keep on "Playing In The Band."

Prison has been a great self-reflection for me. I've become quite "Grateful" for my new awareness and chemical-free life. Thanks for all of you. Even though I'm not there, I am "there," WE are always there!

James Reininger  
Yardville, New Jersey

### WATCH THOSE DANCIN' FEET

I'd like to spread a word of care to all the dancin' Deadheads in the world. In Orlando, Florida, on April 8th, 1991, I broke my foot in two places while I was dancin' around after the first set. It was a painful set break, but I kept going till morning and had the best time of my life. I'm now in a cast for six to eight weeks, and it has kept me from lots of things I love to do! It sure was a show I'll never forget though, and people get a real kick out of hearing the story.

Elizabeth Rider  
Jacksonville, Florida

### TAPING ISSUES

I thought I would give a little dissertation on taping by answering some of Todd Schaefer's questions as printed in *Relix* 18-2.

I have been collecting bootleg tapes for over 12 years now and have always been highly concerned about quality and generation. From my experience, I would say under no circumstances should a taper use noise reduction. I will even go so far as to say it is one of the worst things you can do to a tape you plan to trade.

Dolby was developed over 30 years ago when tape was poor. People using chrome and metal today have no idea. Back then "tape" was ferric oxide or celluloid tape: iron rust particles glued to tape. Along with the poor tape came lots of tape hiss. Tape hiss is when some of the particles' magnetic poles do not move to the desired position during encoding. This usually happens (nowadays) when a tape is recorded at too low a

Controlled fire  
was your name.  
I first heard you when you played for  
Paul Butterfield  
and my heart was in my mouth.  
You blew the roof off that night as did  
Paul,  
the most sublime harp-player since  
Little Walter.  
I said to myself, OY!  
These guys are the best.  
I didn't change my mind later,  
though in my ego-sadness-envy

I wished I could've shared  
(to be more honest—replaced)  
you on that far away cloud  
that you never really relinquished.  
Heroin and tears and Black Chicago  
were your foundation.  
Now you're gone.  
Last night I put on the 1st Paul  
Butterfield record  
and heard again with old-new ears  
how beautiful you were.  
REST IN PEACE  
You did your work well.

*Danny Kalb is one of the world's greatest blues guitarists  
and founder of the Blues Project.*

level, but hiss is a fact of life with analog tape. It was much worse back in the "old days." Dolby was developed to reduce the tape hiss inherent in analog tape. With Dolby, first they boost the highest 10th (or so) of the recording during encoding. Then they cut the highest 10th (or so) during decoding. They hope some of the high end will "stick" to the tape because they boosted it before they cut it. I'm sorry, but I explain things in layman terms.

With the advances in analog tape over the last 30 years, Dolby has become a dinosaur. Tape is so quiet now, using Dolby is like shaving with a battle axe. Why is Dolby even still around? Businessmen know they will sell more tape decks with the Dolby feature than without. In tape trading, the first time Dolby is used it is not really noticeable, but after the first time, forget it. We have a phrase in taper jargon. It goes: "Dolbied to death." You figure it out. Even if the master was recorded with Dolby, I would instruct you to play it back with Dolby off. When I see people talking about Dolby on their lists, I assume they are not worth trading with. Instead of Dolby, use real high-end chrome tape—Denon HD8, That's CD, Blackwatch 2020, Sony VX-PRO are my favorites.

Equalization? There are so many types of EQs, and everybody has their own way of setting it. I'm not going to touch that one. I myself have a 22-band Pyramid EQ. I don't use it during recording. I keep my bass and treble knobs on my pre-amp set at flat.

About head cleaners, I use Freon with Q-tips. Alcohol is bad for your pinch rollers and does not do as effective a job as Freon. I have heard the rap about the ozone layer. I use stick deodorant. I recycle. I can use a little Freon to clean my tape heads. You can get Freon cheap at Radio Shack. Stay away from cassette-type head cleaners and use Q-tips. Clean heads after every ten hours of play.

It is also important to regularly demagnetize your tape heads. The heads get magnetized by yards and yards of magnetic tape passing over them. Overly magnetic heads affect sound and eventually destroy the heads. This time, buy a cassette-type demagnetizer. Stay away from wand types.

If you plan to keep your deck for several years, it is wise to send it in for a "tune up" every two years or so. Find a place that services stereo equipment and have them do it. These professionals will make sure everything is working hunky dory.

About metal tape, I am against using metal

tape to trade on or for recording audience masters. Metal is for some kind of direct-line signal. Soundboard masters, FM to tape, CD to tape, even vinyl to tape are direct-line signals. Tape to tape or audience taping with microphones is not direct-line, not even close. I think a dubbed tape or an audience master sound better on a top quality chrome tape than on metal. I've read that most tape decks, especially the lower end ones, do not even encode the signal properly when recording metal. Think about it. I hope I was able to answer some of Todd's questions.

Kiloh R. Smith  
Poughkeepsie, New York

### FEEDBACK

I really enjoyed your Blues special (18-2). I especially enjoyed the Doors article. It was insightful and well-written. It brought back the memory of my first and only Doors concert at Winterland in 1969.

As always, an outstanding magazine!

John Scurich  
Laguna Niguel, California

I was recently flipping through a back issue of *Relix* and came across Dave Kopel's "Eyes of the World" article on old growth forest depletion. Although it was an informative article on some points, I was amazed and disappointed that, after stating that the interests of non-humans ought to count for something, he could actually encourage us all to "help ourselves to a big can of tuna"! Talk about missing the point! First of all, who are we to decide a dolphin should live and tuna should be eaten? If non-humans deserve life, we can't discriminate against the ones that are not as obviously intelligent as dolphins. If we identify with dolphins as mammals, why weren't cows, pigs, and sheep defended? Which brings me to my second point—the leading cause of rainforest destruction and deforestation in general is for raising livestock for human consumption! How about an article on vegetarianism for life!

Alex Bryan Broccoli

*We want to hear from you.  
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# Eyes of the World

**I**n 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

by David B. Kopel

**S**OMETIMES environmentalists are accused of caring too much about trees and animals, and not enough about humans. The accusation misses the mark, however, because human rights and ecological consciousness are inseparable. The nations with the worst human rights abuses usually perpetrate the worst ecological abuses. The synergy of human and environmental oppression is particularly clear in Tibet, a formerly independent nation that was conquered in 1951 by Mao Zedong's "People's Liberation Army."

Among the worst atrocities inflicted on Tibet's ecology by the Chinese conquerors is deforestation. You can travel for days on the road along the Min Valley (a tributary of the Yangtse River) and see nothing but log jams in the river. On some roads into Lhasa from eastern provinces like Kham, 50 timber trucks may pass by in an hour. The Chinese government makes virtually no effort at reforestation. China also maintains a monopoly on timber-cutting and reserves all profits for itself.

Visitors to Tibet in the late 1940s considered Tibet to have the most abundant big game population in the world. But that population is being destroyed by Chinese government soldiers who hunt endangered species with machine guns. Przewalski gazelle, boars, wolves, mountain cats, musk deer, and many other species are being hunted to extinction. The Tibetan Wild Yak, once as plentiful as the American Bison was on the Great Plains, has been reduced to a few hundred survivors. The Wild Ass used to roam Tibet in giant herds. Unafraid of humans, the herds would gallop alongside human riders for hours. The animals do not know to run from Chinese army machine gunners. After killing 50 or 60 animals, the "hunters" harvest the meat of two or three. And as the forests fall to Chinese chainsaws, wild animals become ever easier prey for the hunters.

Lodi Gyari, president of a human rights group called the International Campaign for Tibet, says that the Tibetan province of U-Tsang is secretly used for testing of nuclear weapons. Births of deformed animals and humans in the region provide some evidence of the testing. According to Gyari, China also imports nuclear waste from the West and dumps it in Tibet.

Several months ago, the Chinese government announced that it was setting aside a large portion of northwest Tibet as a wilder-

ness area. Gyari argues that the announcement was a cynical effort to distract attention from the proposal of the Dalai Lama (the leader of the Tibetan government in exile) to make all of Tibet a zone of non-violence, ending human violence against nature.

Gyari noted that the Chinese government has used seemingly benign ecological projects to harm the environment. For example, the Chinese raised large sums from the West for a panda preservation project, but employed much of the money to build a large infrastructure in wilderness regions, supposedly to observe the panda. Gyari feared the new wilderness designation might provide a pretext for similar intrusions.

Lastly, said Gyari, Tibet for all of its years of independence was a natural wilderness park. All the Chinese would have to do to preserve Tibetan wilderness would be to leave Tibet, he said.

As in other parts of the world, China's crimes against nature are paralleled by crimes against humanity. Nobel Prize-winning expatriate Soviet writer Alexander Solzhenitsyn calls the Chinese rule in Tibet "more brutal and inhuman than any other communist regime in the world." One-sixth of the Tibetan population has been exterminated in prison camps or by starvation. Six thousand Buddhist monasteries, temples, and other cultural structures have been destroyed. Chinese soldiers garrison every major town in Tibet to prevent rebellion. Elite soldiers watch the regular troops, to keep them from revolting.

Life in Tibet before the Chinese invasion was pastoral, primitive, and peaceful. Now the majority of the population in much of Tibet is Chinese immigrants living in concrete apartment blocks.

Tibet is far away, and we know little about its people. Yet the Chinese ecocide in Tibet threatens every one of us, as it destroys vast forests and promotes global warming. Almost all of the major rivers of Asia originate in Tibet. The ecocide of Tibet directly endangers the entire Asian continent.

One person working to inform the world about Tibet has been Mickey Hart. He has produced an album and organized a U.S. tour by the Tibetan Gyuto Monks. These Buddhist monks, playing bells and other traditional Tibetan instruments, have brought to American audiences a taste of Tibetan sacred music—music that is ruthlessly suppressed in Tibet itself.

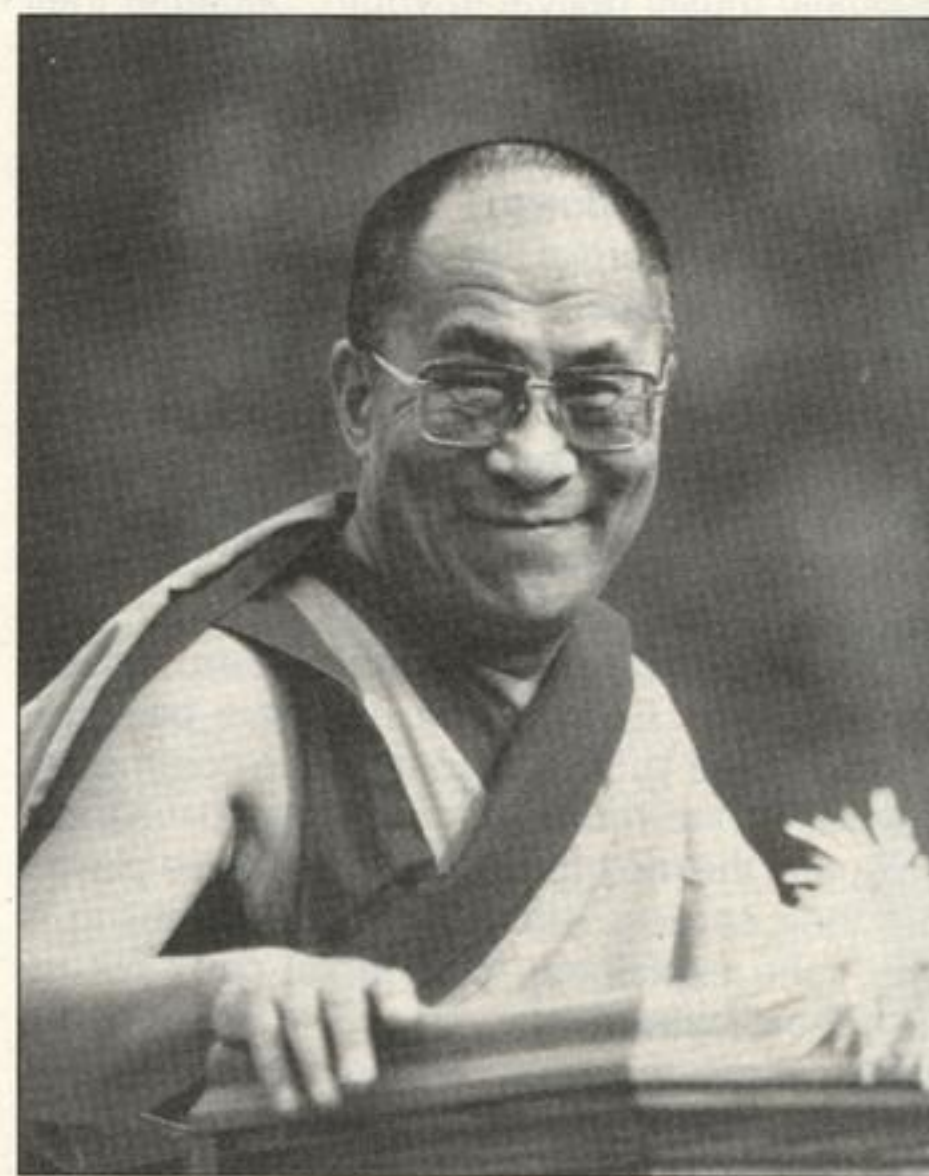
Gyari called Hart's work in producing the Gyuto Monks tour "a very positive and very

beautiful way" of raising consciousness. The music, Gyari said, "goes very well with the whole issue of Tibet, because we are trying to bring a message of peace, understanding, and tolerance. There is no better way to express that than through the universal language of music. ... We need to reach the pocket sometimes, but more than that, we need to reach the heart."

Gyari asked Americans to learn more about Tibet, and to educate their fellow Americans. He said that while most Americans do not know much about Tibet, Americans who find out are always sympathetic. The main organization promoting Tibetan freedom in the United States is Gyari's group, The International Campaign for Tibet. You can become a member by sending \$25 to 1511 K Street, NW, Washington, D.C. 20005. The organization's phone number is (202) 628-4123.

Another group, Bay Area Friends of Tibet, sometimes has booths at Dead shows. Check out their booth, or contact them by mail at 347 Dolores Street, Suite 206, San Francisco, California 94110 or by phone at (415) 241-9197. Their latest project, "Eco-Tibet California," aims to raise consciousness about Tibetan ecological issues.

Finally, listen to the Tibetan Gyuto Monks album (*Tibetan Tantric Choir*, Windham Hill Records, P.O. Box 9388, Stanford, California 94305, distributed by A&M). And then imagine the non-violent culture that created this music being deliberately exterminated. ■



The Dalai Lama is the leader-in-exile of the Tibetan people. He has called for making Tibet a "zone of non-violence," in which there would be no human aggression against other humans or against animals.

# FOLK MUSIC

## A New Interest In A Rooted Sound

By Tim Cain

With an upsurge in the popularity of acoustic blues and folk music, many artists who perform in these styles have been playing to larger and larger audiences and seeing their recordings selling better than in the past decade or so. The phenomenal success of the box set of Robert Johnson's complete blues recordings, including liner notes partly written by Eric Clapton, has some folks in the music industry confused.

But musicians like John Hammond, Arlo Guthrie, Rory Block, Jorma Kaukonen, and others who have helped keep old-time and blues-inspired music in record stores throughout the synthesized doldrums are feeling vindicated. Many of them played festivals this summer and were more than happy to talk about the jolt of electricity that seemingly has invigorated their work. According to these artists, whether the band meant to or not, the Grateful Dead have done their part to keep this music alive.

"I think actually they have done a major, major service to [audiences]," said blues singer Rory Block. "You could almost say that people like the Grateful Dead are responsible for the acoustic music revival in youth, because their repertoire includes so many of the old songs, straight-ahead old country songs, and old bluesy songs.

"I'm sure he doesn't see it this way, but I think Jerry Garcia has probably done more for bringing acoustic music to the general public than people could possibly realize, because he's been actually playing these old songs to these huge audiences. And they might not have had any idea what they were really hearing, but they were getting used to it, and I think he really deserves credit for that."

Block, whose album, *Mama's Blues*, has just gone gold in Europe and has now been released in the U.S., voiced a theme common to several of the musicians interviewed—essentially, that the members of the Dead have played out their careers without a net. "My feeling is this," she explained, "if an artist can't get up with their instruments and give a concert and be excellent, then they shouldn't be in the music business. They're taking up space."

In fact, the Dead have introduced generations of young people to an appreciation of the tradition of excellent, non-faked, spontaneous performance, said Arlo Guthrie, whose own career has been greatly built on spontaneity and stagecraft. "Unlike a lot of groups," Guthrie

said, "they really have kept the spirit of what a performance is alive. Some nights they can be awful, and some nights they can be great. And the truth is, you can never be great until you are willing to risk being terrible.

"Anybody can be good consistently, but they'll never be great, 'cause once they discover what works and what's good, they'll stick with it the rest of their life. And it'll always be good, but it will never touch greatness. Only somebody who's willing to fail completely, or doesn't know what the difference is, or doesn't care, can achieve a moment when everything works, and everything is almost transcendent.

"And they're one," he continued. "They're not the only one, but they are certainly one of the most visible of groups over a long period of time that have just ended up, maybe not by design, but who have ended up having more of those great moments than would ordinarily have been expected by a group of people who have been together so long." (Good news for Arlo Guthrie fans: Guthrie reported that his company, Rising Son, has acquired rights to all of his Warner Brothers recordings, most of which are now available on CD. A few that won't move gracefully from the original tapes to digital recordings are being rerecorded and will be available soon.)

Kate McGarrigle, who with her sister Anna last year released the album *Heartbeats Accelerating*, said she sees the interest of younger people, including her daughter, in the Grateful Dead as "just amazing." "I like it," she said. "What's nice about it is that they're exposed to something other than radio pop music, which I think, in a way, is kind of the worst music you can listen to."

The McGarrigles have just recorded two songs that will appear on the Chieftains' Christmas album and that also will include Elvis Costello, Van Morrison, Rickie Lee Jones, Marianne Faithfull, and Jackson Browne. Their video of "Mother, Mother" will soon be airing as well.

Chris Smither, who released a live album of his old and new songs on Flying Fish Records this summer—*Another Way To Find You*—said he isn't sure what has led to the new interest in acoustic and other blues, but, as a blues artist, he isn't complaining.

Smither said that practically all genuinely American music can be traced back to the blues, as what he called "a spring" to which musicians and listeners constantly return for refreshment. Both he and Block cite Bonnie Raitt's Grammy triumph last year with helping to create a new audience for blues. Two of Smither's songs—"Love Me Like a Man" and "I Feel The Same," appear on the *Bonnie Raitt Collection* album.

John Hammond, who for many years has been singing and playing blues—some think better than any other male blues singer—said the return to the blues may in part be a reaction to artificial music. "I think there is like almost a backlash to that [synthetic music] mentality that's producing a thriving club scene for root-style music, and it's created a need for a kind of music that moves you and that you have to think about," Hammond said. "I'm a blues singer, and blues is a music that just sort of boils things down to the basics in life."

Jorma Kaukonen, who hooked up with his old Antioch College schoolmate Hammond at the Appel Farms blues festival, said that electric and acoustic music each have their own positive qualities. "With loud music, it's sometimes really difficult to distinguish what people are saying," he said. "The impact of music is in the way of perceiving it, over and above the lyrics and stuff like that. I think it's easier to

listen to lyrics at a lower volume, but, with electric, you're getting that emotional jolt, the energy that's so attractive about playing rock. It's just a judgment call."

Also at Appel Farms, a new group called the Low Road appeared. The band recently put down their electric instruments to try the acoustic route, and the result was a successful album in the Philadelphia area. The group includes a guitar, harmonica, drums, acoustic bass, and violin, using folk instrumentation along a pop line.

"The quieter you get, the more you can hear everybody else," said leader Mike Brenner. "Just being able to hear every kind of note, it's the first time any of us has really gotten into this."

Not to forget social protest, the Appel festival also presented Joseph Parsons, a Philadelphian who sang in a bomb shelter beneath a Baghdad hotel the first week of the recent Gulf war. "I played music for the families that were down there—Iraqis, Indians, Indonesians, whoever," he explained. "Right now, I'm focusing a lot on relief efforts to the whole region, victims of the war and so on."

Blues and folk music are very present in the music scene today, but they never really disappeared. We've just had to want to hear the music play. ■



Dave Van Ronk

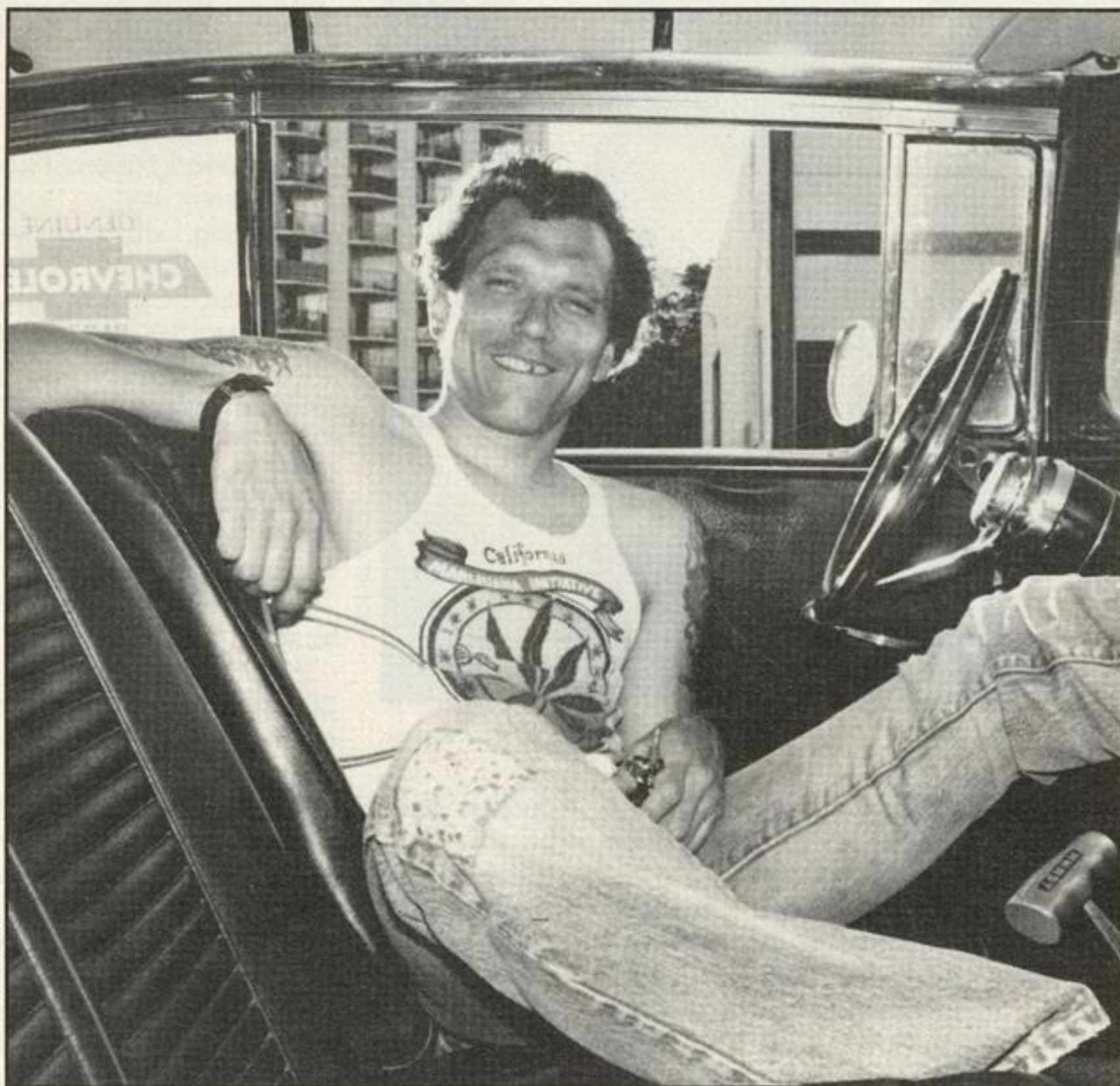


Jorma Kaukonen

Bill Osler

Bill Osler





Ed Perlstein

Jorma - 1980

**D**uring the past year, plenty has been happening with Hot Tuna musically and personally. The following interview addresses the present, reflects on the past, and looks ahead to what Tuna members Jorma Kaukonen and Jack Casady see in store for themselves.

*Relix:* For any readers that may not yet have all the facts, could you tell us a little about your musical beginnings?

*Kaukonen:* I started out playing pretty straight bluegrass music, and then, because Jack and I were growing up in D.C. where there was a lot of bluegrass, rhythm and blues, and rockabilly, we played simple stuff that we could do, Ricky Nelson, just whatever was happening that didn't have more than three-and-a-half chords. Then, I was always interested in fingerstop blues, but I could never figure out how to do it, and when I moved to Ohio and went to Antioch College, I met a guy who studied with the Reverend Gary Davis, and we wound up living next to each other. And for some reason, he took pity on me and showed me how to do it.

*Casady:* We just started hanging out in high school and listening to records and then getting a guitar. In Washington, D.C., you had to be acquainted with all kinds of music—bluegrass, country, R&B, and blues, everything. I guess while we were in [Woodrow Wilson] high school, our influences were Chuck Berry and Buddy Holly. And we had a band in high school—the Triumphs, a rock 'n' roll band, more or less, and we played at parties.

*Kaukonen:* We had, on the drumhead, a little Triumph motorcycle thing painted on.

*Casady:* Our drummer's name was Warren Smith. We used to make fun of him and call

him Warren Ubangi Smith. He played drums, and I played lead guitar and Jorma played rhythm guitar, and that was the high school band.

*Relix:* How did you end up in San Francisco and with Jefferson Airplane?

*Kaukonen:* I wound up out there 'cause when I came back from the Far East [with my foreign service father] I went back to school, and the only school I could get into that would accept all those bizarre international credits that I had was the University of Santa Clara, 'cause the Jesuits go for that kind of stuff. Anyway, I wound up there, and a guy who had just dropped out while I was going to school was Paul Kantner, and we were all in the same circles when the Airplane—it wasn't called the Airplane—when the Airplane got rolling. The guy who was playing bass wasn't really a great bass player, and I was feeling overwhelmed by Californians, so I figured I'd better import a friend, so I called Jack and brought him out.

*Casady:* By that time, I had learned to play bass and was playing gigs around D.C.

*Relix:* Jefferson Airplane always seemed to be more political than the other San Francisco groups. Even in the reunion album there were songs of this type. Why is that, and are the two of you political in your points of reference?

*Kaukonen:* Well, first of all, in the Airplane, I think the political, intellectual forces were very definitely Grace [Slick] and Paul, and the two of us to a degree, and Marty. But Paul was very political at the time. I think maybe Jack and I are more political now than we were then, but, speaking for myself, I was aware and certainly felt a lot of sympathy for "the cause," such as it was. I think I left the talking pretty much to the other people. Now you have

# hot Tuna

BY TIM CAIN



Kim Kurky

Jorma Kaukonen - 1991

to be political, even though I don't like political songs, per se.

*Casady:* I'd like to think that people listen [to lyrics]. Music gives people a reason to gather, and, once they're together, they discuss whatever they discuss. It doesn't always have to orient to the stage too.

*Kaukonen:* I think everybody pretty much writes about what's on their minds, and one can't help but be influenced by what's going on in the world. There are a lot of things happening. I think we're in for some interesting times. In folk music circles, there still exists some good writing, some pretty politically conscious stuff. We'll probably have from this some people who are going to evolve and surface and actually get out. That's the way it works. You have to push ahead. You have to do the best you can. Out of doing that, I really believe that a certain amount of good has to happen.

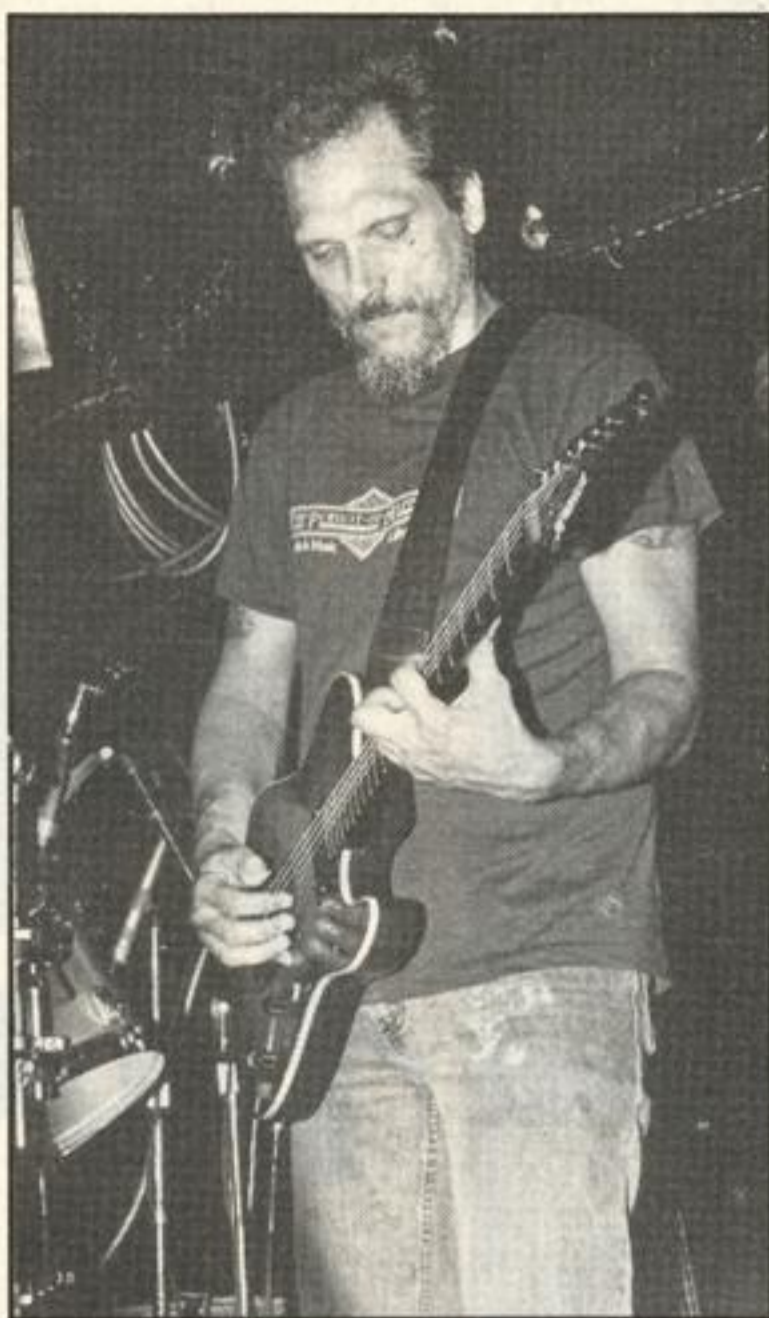
*Relix:* Do you see folk music as your starting point?

*Kaukonen:* All of us, Paul and myself, even Marty, all ooze out of the folk background. We basically all spring from the same well. It's kind of funny if you look at it historically, because of

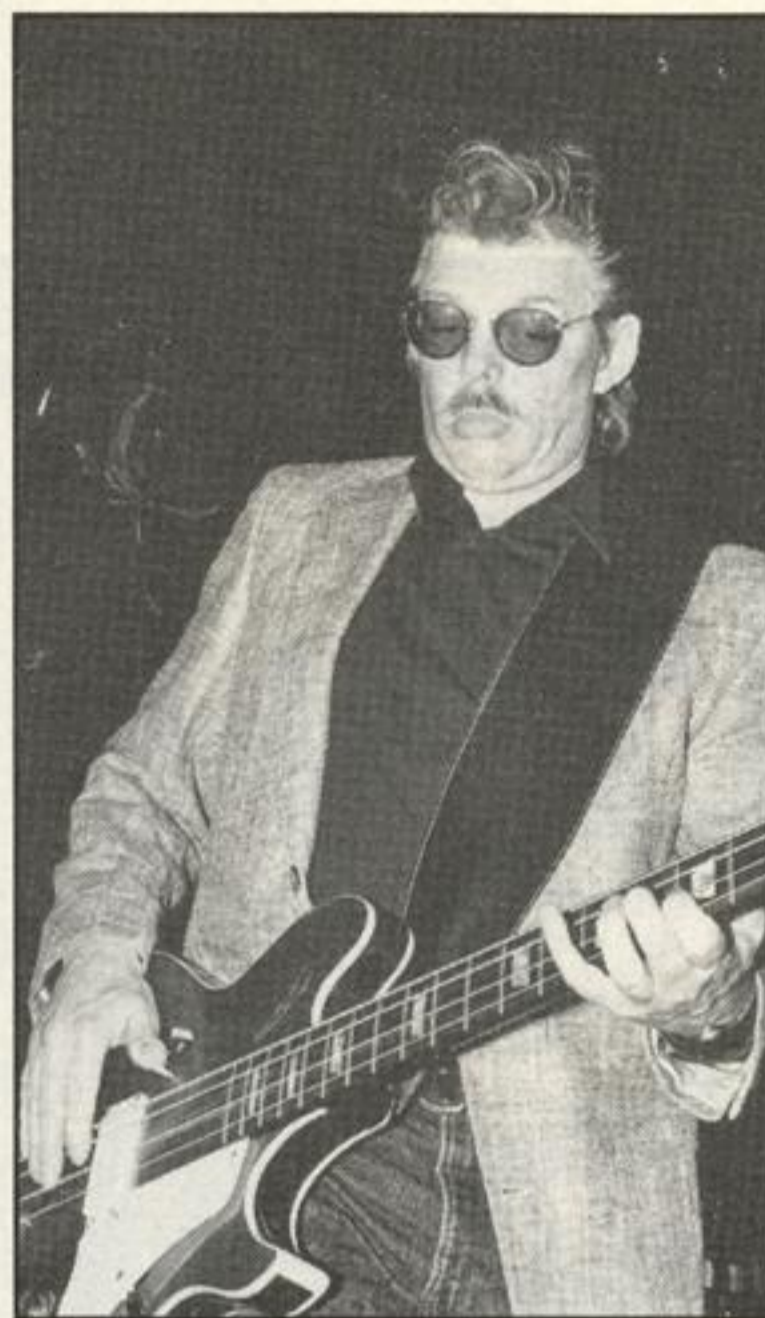
where everybody's gone. I was just talking to this guy who never heard of the Jefferson Airplane or Hot Tuna, and I said, "Well, I do what I do, and having been in the Jefferson Airplane has enabled me to be an overpaid folk musician for years." Acoustic music is to me so much more multi-dimensional than electric music, I mean, even just the texture of the sound itself. Pete Seeger was really an influence on my young guitar playing. He did a show in Constitution Hall when I was 14 years old, and I made my dad take me backstage, and then I made Pete let me hold his 12-string guitar. It's nice to know, after all these years, Pete's still controversial.

**Relix:** What are you working on now, and what are you planning for the near future?

**Kaukonen:** Michael [Falzarano, Hot Tuna's second guitarist] and I have been working on stuff for a new project. It occurred to me that had we really done the production of the [1990 Hot Tuna] record *Pair A Dice Found* ourselves, it would have been on a slightly smaller scale, but we would have made a lot more money anyway. The Relix [Records] lesson is there, you know. Relix has been doing it for years, and it works great for them. Doing records on a smaller scale works fine. If it turns out we get a deal with somebody, so be it. If



Jorma - Electric



Jack Casady

than from the band point of view, which is the way most record companies like to do it—"Let's have a band and have the band do the song"—just do each song as you want to do it.

**Relix:** Will this be an acoustic blues album?

**Kaukonen:** I guess it's going to be basically an acoustic blues thing, but, of course you know, this is sort of like an expandable concept now, because into the acoustic blues thing I could also play steel guitar, which is an electric instrument, or something like that. Basically, it's going to be acoustically oriented, with whatever instrument is necessary to make it happen.

**Relix:** When can we expect to see this project?

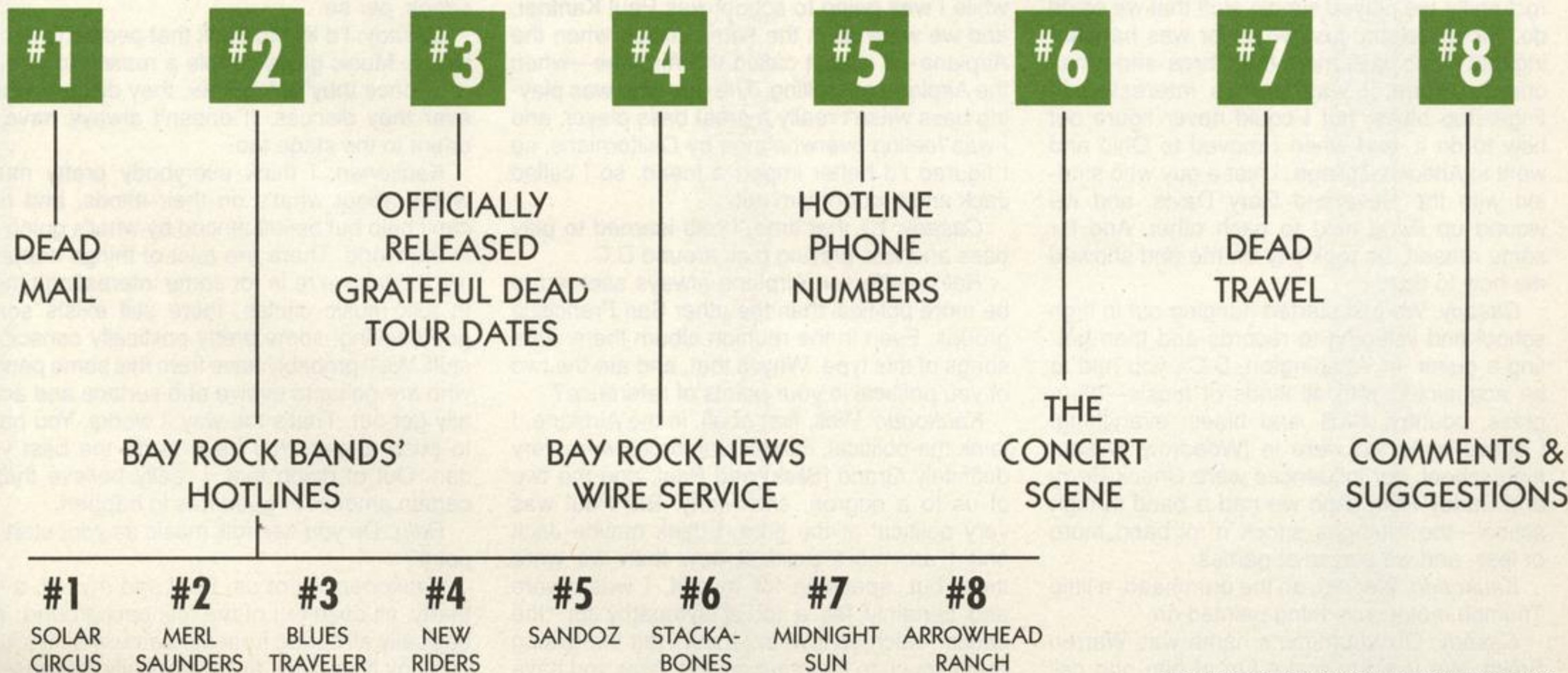
**Kaukonen:** Within the next 365 days. We have a plethora of material right now, and we've been doing a lot of production stuff. So, when the time comes, we'll be able to do it in the blinking of an eye, which is the way I like to do that stuff, anyway. We're also going to be doing a guitar camp. Originally, I was going to limit it to underprivileged, inner-city kids, but then I realized that that would be too limiting. I've been talking to Wavy Gravy about this. We're still working out a lot of details. Basically, we're going to teach people music and a whole lot of other things. ■

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One year gone — remembering

# STEVIE RAY VAUGHAN

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by Ted Cogswell

This August 18th will mark one year since the following story came across the Associated Press wires:

EAST TROY, Wis.- Grammy winning blues guitarist Stevie Ray Vaughan was among five people killed yesterday when their helicopter slammed into a hill in dense fog after leaving a concert, authorities said. The other victims were three members of rock star Eric Clapton's entourage and a pilot.

Many blues musicians don't last all that long. But Stevie Ray Vaughan wasn't supposed to leave so quickly. Actually, it was beginning to look like he'd go on to be like B.B. King, Muddy Waters, and Eric Clapton, producing great music year after year, always to be counted on for another hot album and countless more sizzling stage exploits. He had come as close as anyone can get to death without being sucked into the void. His drug problem, which came to a terrifying head during the mid-1980s, changed his life. 1989's *In Step* was his comeback album, his first one done entirely clean and sober. The atmosphere of victory and redemption that filled every word and guitar solo of the new disc promised a new, revitalized, positive Stevie Ray Vaughan in for the long haul.

In Charles Shaar Murray's otherwise superb analysis of Jimi Hendrix and the history of rock, *Crosstown Traffic*, he writes about Stevie Ray Vaughan's lack of status as a "true" bluesman, commenting that while Vaughan is undoubtedly an excellent interpreter of classic blues and rock, his lack of personal perspective in his lyrics keeps him from being an actual bluesman. Presumably, those comments were written before the arrival of *In Step*, at which point they were somewhat viable observations. But if your definition of a "true bluesman" is one who relates personal experience through the medium of blues music, then with *In Step*, Stevie Ray Vaughan perhaps fully came into his own, and, as is the question whenever we lose someone in his prime, you have to wonder if the best was yet to come. The posthu-



L.D. Kippel

mous release of *Family Style*, Vaughan's first and only full collaboration with his brother Jimmie, is only a taste of what was coming. It was not intended as nor did it succeed as a continuation of what Vaughan was doing with his group Double Trouble.

Stevie Ray Vaughan had been clean and sober, seemingly for good, and his playing in the last few years had only been getting better. Former James Cotton and Otis Rush bassist Greg Rzab, who was at Vaughan's final show as a member of Buddy Guy's band, described in *Guitar Player* magazine's Vaughan tribute issue the last few performances as "sharp as a tack. I could see his playing evolving to the next level right before my eyes. It was explosive, I've never seen him play better."

Stevie Ray Vaughan was born October 3, 1954, to Jim and Martha Vaughan in the lower middle-class Oak Cliff section of Dallas. Jimmie Vaughan, Sr., was an asbestos worker his whole life and the family moved often. Jimmie

Vaughan, Stevie's older brother and former lead guitarist for the Fabulous Thunderbirds, estimates that they lived in at least 30 different homes while growing up. They traveled all over Texas, with stints in Mississippi and Louisiana, picking up the rich blues traditions of the deep south along the way. But it was in Dallas that Stevie Ray Vaughan spent most of his youth and developed his own particular obsession of choice, the guitar.

Actually, his first instrument was a saxophone, but his first guitar, a Gibson Messenger, came by his tenth birthday. Jimmie, four years his senior, was a major influence. The story that always went around was that Jimmie was Stevie's guitar guru, that he showed the younger Vaughan everything he knew. That wasn't entirely the case. It seems that there were very few actual lessons, outside of some basic fundamentals, but Stevie would sit and watch Jimmie practicing, and before he owned his own guitar, he'd secretly fool around with Jimmie's when he wasn't around. "I would set the guitar down in the bedroom, and he'd go in there and get it," the elder Vaughan reminisced to *Guitar World* magazine in a 1986

interview. "I'd say, 'Don't mess with my guitar,' and then as soon as I'd leave, he'd go play it. And after a while, we started playin' together, you know how brothers are."

Outside of first introducing the guitar to his little brother, it actually seems that Jimmie influenced Stevie Ray the most simply by the records he brought home. "He'd bring home records by B.B. [King] and Buddy Guy," Stevie Ray said. "And he was the one to hit me with Lonnie Mack too; the first record I ever bought was *The Wham Of That Memphis Man* (originally on Fraternity and long out of print before its recent re-release by Alligator Records). Then Jimmie brought home a Hendrix record, and I went, 'Whoa! What is this?' I'll never forget that."

That first Hendrix record Jimmie brought home was the "Purple Haze" single. Jimmie told the story to *Guitar Player*'s Dan Forte in one of his first interviews after his brother's death. "I remember when I brought home the first

Hendrix record," he said. There used to be a TV show in Dallas, and I found it in the back in the trash—a 45 of 'Purple Haze.' It was a promotional record, and they'd thrown it away. I'd heard the name in some magazine, so I brought it home and we played it. It sounded like Muddy Waters to us, except wilder. It was the same thing as blues. I mean, the words are outside, but it's the same thing. If 'Purple Haze' ain't Muddy Waters, I don't know what it is. It's just his version of it."

The brothers would each take turns playing the records over and over again, slowing them down, trying to learn all the licks. Jimmie's collection became a quite sizable blues library, and the riffs Stevie Ray picked up from Jimmie's T-Bone Walker, Buddy Guy, Lonnie Mack, Howlin' Wolf, Otis Rush, B.B., Albert, and Freddie King albums stayed the center of his playing style until his final day.

Jimmie ran away from home at age 15, setting off to Austin, while Stevie remained in Dallas, only to quit high school soon after. His earliest groups were primarily cover bands, with B.B. King, Cream, and the Allman Brothers being typical fare. One of his teenage outfits, Blackbird, featured Tommy Shannon on bass. A future member of Double Trouble, Shannon at the time already was a noted young blueblood as sideman on Johnny Winter's classic late '60s/early '70s Columbia LPs. Shannon would often tell the story about how he was walking down the street in Dallas past the Fog, the very same club where he first met Winter, and heard the most amazing guitar wailing out of the bar-room, only to walk in and see 15-year-old Stevie Ray Vaughan up on stage, "this little midget playing the most amazing stuff."

It didn't take long for the rest of the burgeoning Dallas/Fort Worth scene to pick up on Vaughan, and, even though he wasn't even old enough to drink in any of the places he was reducing to rubble night after night, he rapidly

hang too long," Vaughan remembered in an interview some seven years ago. "That was the only place that would really let me do what I wanted to do because nobody cared ... there, they just had strippers and crabs there. If you really wanted to come in there and play, they'd let you. A couple of times people would get pissed and start shooting at the stage. You ducked and kept playing. I played there from age 14 till I was 18. There was a Cellar in Dallas and one in Fort Worth, we'd play two sets in one town, drive to [the] other club, and play two more sets, we got 90 bucks per night, per person .... The only reason I could play there was because my parents didn't know about it."

By the mid-'70s, Vaughan was jamming with everyone and even recorded tracks for a still unreleased album with one of his seminal bands, the NightCrawlers. Also of particular note were the Cobras—one of Dallas's most storied bar bands, and Triple Threat, which featured R&B vocalist Lou Ann Barton, now a solo performer modestly successful in her own right (check out her smoking *Read My Lips*, available from the Antone's label and featuring Jimmie Vaughan along with his old Thunderbirds pal Kim Wilson).

Stevie Ray Vaughan was a member of the Cobras and commuting between Dallas/Fort Worth and Austin on a regular basis, visiting Jimmie and making his mark on a fertile Austin scene, when the initial seeds for Double Trouble were planted. Having met in the Fog a few years earlier, Vaughan and Shannon played together constantly and were in and out of several bands together over the years. The final third of Double Trouble, drummer Chris Layton, was introduced to Vaughan by Cobra saxophonist Joe Sublett, at the time Layton's roommate. Legend goes that Vaughan walked into Sublett's kitchen and saw Layton, oblivious to anyone else in the room, with headphones on pounding out the drums to a Donny Hathaway album. When he saw people watching him, Layton took off the headphones and was offered a job. Double Trouble was officially formed by 1978, although Shannon pursued other avenues for a while before finally replacing original bassist Jackie Newhouse in '81.

The "big break" came soon after the Vaughan-Layton-Shannon triumvirate was

solidified. Impressed by what he saw in an Austin bar, producer Jerry Wexler (who also was instrumental in launching Lou Ann Barton's career) offered to bring Double Trouble to the prestigious Montreux Jazz Festival. Word had

already been circulating around the music industry grapevine about the unit after no less than Mick Jagger was so impressed on a trip through Texas that he hired the group to play a private party where they blew away some of the biggest names in the business, but it was Montreux '82 that really did it for Stevie Ray Vaughan.

"[Vaughan came] roaring into the 1982 Montreux Jazz Festival with a '59 Stratocaster on his hip and two flamethrowing sidekicks he called Double Trouble," writer James McBride reported in *People* magazine. "He had no record contract, no name, but he reduced the stage to a pile of smoking cinders and, afterwards, everyone wanted to know who he was." Three of those people were Jackson Browne, who offered the band free recording time in his studio, David Bowie, who recruited the Texan to play on his *Let's Dance* LP, and legendary A&R man John Hammond, Sr. (an instrumental force in the careers of a cross section of the 20th century's most important musical figures—Bessie Smith, Count Basie, Billie Holiday, Lester Young, Bob Dylan, Aretha Franklin, and Bruce Springsteen), who used his considerable

influence to get the band signed to CBS's Epic label. They then got to work on their debut album, *Texas Flood*, produced by Hammond and recorded at Browne's studio.

From there it wasn't long before Stevie Ray Vaughan started making inroads towards becoming a national name. His work on Bowie's smash album earned rave reviews, representing the best guitar playing on a Bowie record since Mick Ronson left the thin white duke in the mid-'70s, and when *Texas Flood* finally did hit the stores, it was a revelation to a young generation who hadn't known any blues greats of its own. *Guitar Player* gave Vaughan its "Best New Talent," "Best Electric Blues Player," and "Best Guitar Album" awards in 1983, making him the first to win three awards in the same year since Jeff Beck pulled a hat trick in 1976 (the year he released the jazz-rock fusion landmark *Wired*).

Such praise was greatly deserved. *Texas Flood* contained what became some of Vaughan's best-known staples: "Love Struck Baby," "Pride And Joy," "Rude Mood," the hauntingly beautiful "Lenny," Buddy Guy's "Mary Had A Little Lamb," and the Albert King-penned title track. It gave the blues a new life. Following the success of *Texas Flood*, more and more blues artists, most notably Robert Cray and Jimmie Vaughan's Fabulous Thunderbirds, started to receive national attention, and long-time promoters of the blues such as Chicago's Alligator Records were suddenly in the spotlight where they should have been all along. "He's brought back a style that had died," Hammond said at the time, "and he brought it back at exactly the right time. The young ears haven't heard anything with this kind of sound."

The second album, 1984's *Couldn't Stand The Weather*, introduced a lot more folks to Stevie Ray Vaughan and Double Trouble.



Stevie Ray performing

Bob Teese



The Vaughn Brothers — Jimmie & Stevie Ray

became the hottest property on the circuit. One club owner even had him doing two sets a night in two different bars for a while. "I could make decent money there, playing the Cellar, but it wasn't the kind of place you'd want to

Vaughan shared a Grammy that year, his second, for his participation on the 1984 release of *Blues Explosion* by Atlantic, the disc that finally made his performance at Montreux '82 available on record. He was slowly slipping into household name notoriety, jamming with George Thorogood live on national TV in a tribute to Chuck Berry during the Grammy broadcast. The third album, *Soul To Soul*, best known for the hit version of Hank Ballard's "Look At Little Sister," came fast on the heels of *Weather's* success, and introduced a fourth member of Double Trouble, keyboardist Reese Wayans, who brought a new dimension to the group's established sound. It seemed that there was nowhere left to go but up ...

Stevie Ray Vaughan had been drinking since his early teens. Besides the history of alcoholism in his family (his father was a "heavy drinker" before anyone started calling it alcoholism, and even Jimmie Vaughan has just recently kicked some habits and credits Stevie's dedication and subsequent recovery as the true inspiration to go on the wagon), he had been playing some of the seediest bars in Dallas/Fort Worth and Austin. Basically, Stevie Ray Vaughan fell



Stevie Ray Vaughan and Double Trouble

into the same patterns many do. Being a guitar player in a rock 'n' blues band certainly didn't help, trying to live up to what Vaughan called "the rock and roll myth," staying high all the time and believing that it made him a better player. All in all, Stevie Ray Vaughan was a perfect case study in the effect of one's surroundings on addiction.

Things caught up to Vaughan during a European tour in 1986 when he suffered a "mental and physical breakdown." Doctors were seen at the time, but the tour went on, leading to the infamous London show at which he collapsed on stage. By the time he reached Germany, he was coughing up blood regularly, and having fits during which he'd turn pale and start shaking furiously, having to call an ambulance. Things got desperate and finally, although still drinking, he sought help on his own. Instrumental in getting Vaughan back on his feet was one Dr. Bloom, the same physician who helped Eric Clapton during his heroin withdrawal.

It took some time, but when the pieces of his life finally did come back together, Stevie Ray Vaughan was without question one of the most grateful people in the world. He saw his near-death experience for what it could be, an inspiration to the millions of people across the globe who admired him, and with *In Step* under his

belt, he was out on tour on a mission to spread the word of his suffering to help steer other people away from the same pitfalls. "Wall Of Denial" and "Tightrope," as well as "Life Without You" and the therapeutically soothing "Riviera Paradise" became beautiful, touching moments, songs that both reached down into the darkest depths of his psyche and celebrated the rebirth of his soul. One shouldn't look at the cruel twist of fate that steered his helicopter into the side of a ski mountain in Wisconsin a year ago this month as proof that life's too short anyway and you might as well abuse yourself. Stevie Ray Vaughan would probably want to be remembered not as someone who pulled himself up from the fringes of death only to be sucked right back in, but as someone who pulled himself up from the fringes of death to enjoy his remaining days as he hadn't since he was a youngster.

Now that it has been a year since our most recent rock 'n' roll tragedy, Stevie Ray Vaughan is bigger now than when he was alive. *Family Style* appeared soon after his death and it didn't take long to break the Top 10. Vaughan's entire catalog has continued to sell briskly.

As far as public memorials, while Vaughan's birthplace of Dallas has done nothing and has no plans to remember him in any way. Austin, where he spent his formidable club working days and was named the Texas Musician of



Pacific Amphitheater - 6/9/90

the Decade, has a special place set aside in the Auditorium Shores Park that will be marked with a proper tribute to that city's favorite adopted son.

#### Stevie Ray Vaughan: A Discography

With Double Trouble: *Blues Explosion* (Atlantic); *Texas Flood* (Epic); *Couldn't Stand The Weather* (Epic); *Soul To Soul* (Epic); *Live Alive* (Epic); *In Step* (Epic).

With the Vaughan Brothers: *Family Style* (Epic).

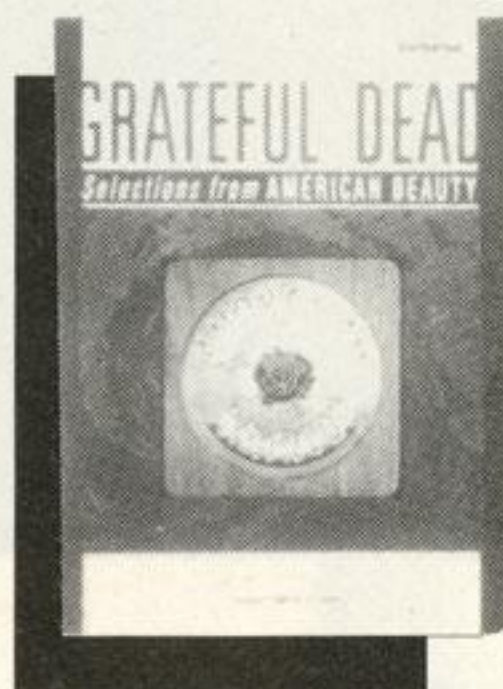
On Other People's Albums: *Back To The Beach* (film soundtrack, Vaughan plays "Pipeline" with Dick Dale) (Columbia); Marcia Ball: *Soulfull Dress*

(Rounder); David Bowie: *Let's Dance* (EMI); Bill Carter: *Loaded Dice* (also features Jimmie Vaughan) (Columbia); Johnny Copeland: *Texas Twister* (Rounder); Bob Dylan: *Under The Red Sky* (also features Jimmie Vaughan) (Columbia); Roy Head: *Living For A Song* (Texas Crude); Don Johnson: *Heartbeat* (Epic); Lonnie Mack: *Strikes Like Lightning* (Vaughan produced) (Alligator); Billy Wallace: *Twilight* (Blue Note); Jennifer Warnes: *Famous Blue Raincoat* (Cypress).

On Other People's Singles: James Brown: "Living In America," 12" single; W.C. Clark & the Cobras: "My Song"/"Rough Edges"; Paul Ray & the Cobras: "Texas Clover"/"Other Days." ■

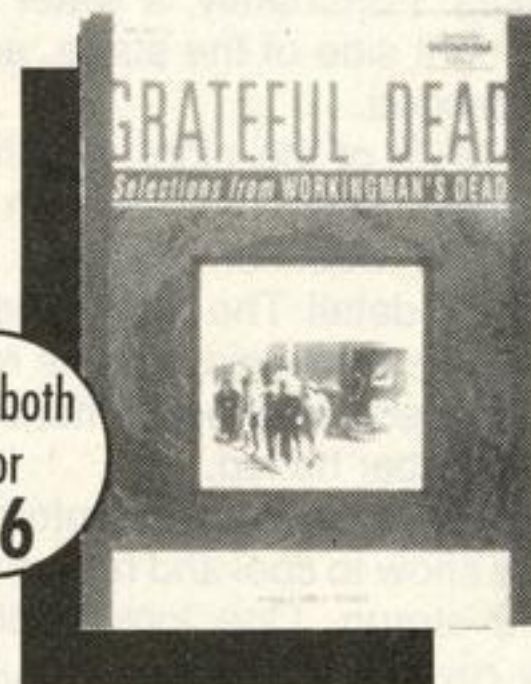
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# The Dead

## AT BUCKEYE LAKE

by John J. Wood

**T**he Buckeye Lake Music Center in Hebron, Ohio, is an outdoor venue that holds some historical significance for the Grateful Dead. On June 25, 1988, Bruce Hornsby made his first cameo appearance with the San Francisco legends there, chipping in some accordion and good karma on "Sugaree" and "Stuck Inside Of Mobile With The Memphis Blues Again." Almost three years later, the Virginia pianist would now be "playing in the band" as the Dead's part-time keyboardist, along with Vince Welnick, of course.

The hot sun became a factor, as it had at the 1988 show, but temperatures never reached the three-digit mark, thankfully. Another concern was that a national auto racing event was occurring in the same vicinity, but because of different starting and closing times, traffic problems were minimized.

Entering the Buckeye Lake Music Center, most "carry ons" were confiscated, including unopened jugs of water. This move was one of the Buckeye Lake security staff's biggest mistakes. Fortunately, a water booth was set to the right side of the stage, accessible to all that attended.

The MVP of the night may have well been the Dead's soundmeister Dan Healy, as the sound mix was rich and full, with plenty of clarity and detail. The biggest benefactor of the mix was Jerry Garcia, and he repaid the favor with assured vocal performances that graced every number he led.

The Dead seemed to intentionally play a mellow show to cool and relax the crowd, some 40,000 strong. One look at the set list will easily reveal that outside "Reuben & Cerise," Jerry opted for almost every slow or mid-tempo number he could think of. The good news was that the show, particularly set two, was well played, even if this was more of a listener's than a dancer's show.

The first set was reminiscent of the March 17 Landover, Maryland, show in that its first five songs received standard treatments. Nothing to be ashamed of, but very average (even the "Picasso Moon" opener, which may become the "Hell In A Bucket" of the early 1990s). "Sugaree" hit its usual heights, and "New Minglewood Blues" was well executed, with the usual local references intact ("these

Buckeye fillies start lookin' good," "There's tea right here in Ohio").

In his review of the September 19, 1990, show at Madison Square Garden in *DeadBase '90*, author John Scott writes, "Many (if not most) Deadheads have pet peeves, songs that they would just as soon avoid. Often these are cornerstones of the Dead's repertoire, favorites to any reasonable ear, but which leave a handful of grumpy heads cold. For me, '[Ramble On] Rose' is such a song ...." This observer must agree, but as long as the execution is solid, as it was at Buckeye, one can't complain. The Dylan selection "When I Paint My Masterpiece," played in the sunset, provided an intimate touch in an open-air, not-so-intimate environment.

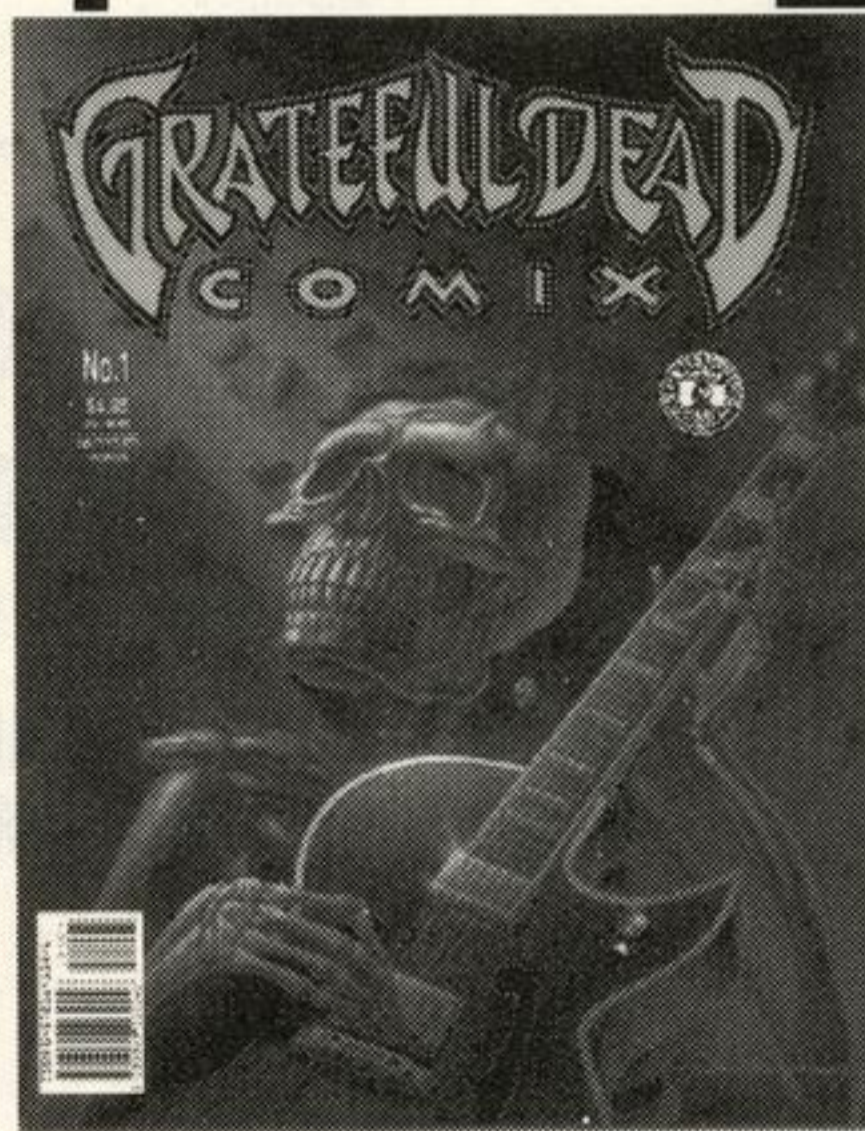
While a bit rough around the edges (particularly because it hadn't been played since Orlando on April 7), "Reuben & Cerise" casually built to a fun peak, as this Garcia/Hunter gem is the best thing to happen to a Dead first set since the return of the "Help On The Way"/"Slipknot!"/"Franklin's Tower" trilogy. Garcia, Hornsby, and Welnick built the crescendo to a nice finish, topped off by another Hornsby piano figure rich in beauty. "Let It Grow" relied on its pretty melody, but the band only hinted at

the overall power of this Bob Weir/John Barlow number, though there was plenty of tasteful piano from Hornsby (especially the closing passage) and some always pretty MIDI lines from Garcia.

A rocking "Samson & Delilah" opened round two, despite no power drum introduction. Most notable were Garcia's charged leads and those perky rhythm pops that add a subtle, yet effective, punch. "Crazy Fingers" beautifully evolved, Jerry's voice full and hearty, with little or none of the raspiness that had been present last year. Welnick and Hornsby chipped in nicely on backing vocals and soft pianistic touches. A lovely closing jam emerged, with Jerry and Phil Lesh on top of their game.

When the key gradually changed to D, "Playing In The Band" emerged. Bob Weir responded with an inspired vocal delivery, and the septet embarked on another exciting musical interlude, even if it was a bit truncated. Jerry gradually slowed the tempo down in a pretty transition to a heartfelt "He's Gone." At the final choruses of "ooooooo, nothing's gonna bring him back," the music increased in its bluesy intensity, and the ensuing minutes became something like a "He's Gone" blues jam, which hinted (of course) at "Smokestack Lightning" and "Spoonful." The final chorus refused to evaporate, and both the music and vocals simultaneously unleashed an engaging crescendo.

Flaws aside, the Buckeye Lake Music Center proved to be a place capable of handling a stadium-sized audience. Even with the "dust bowl" conditions, both the venue and the Dead handled the majority of problems with little difficulty. ■



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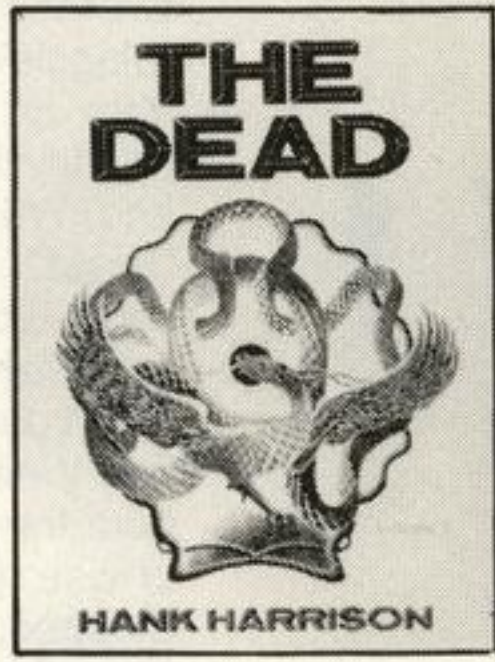
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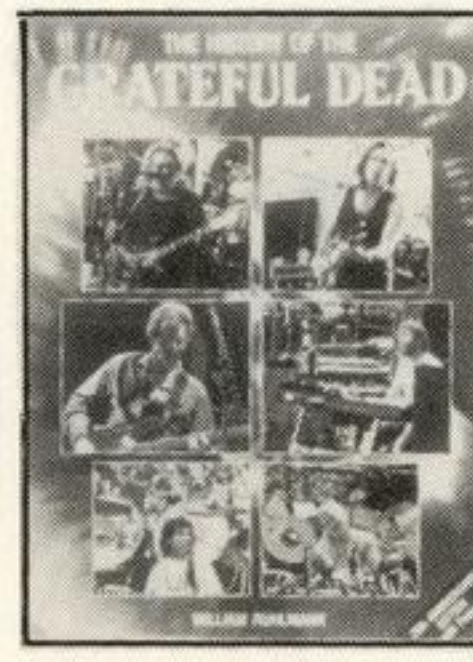
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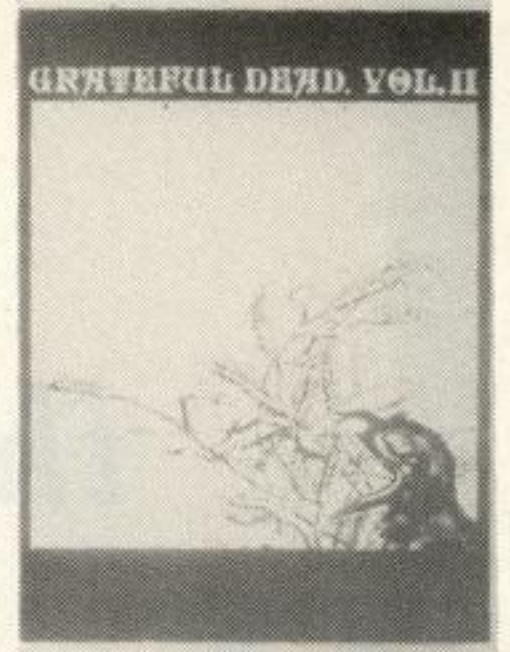
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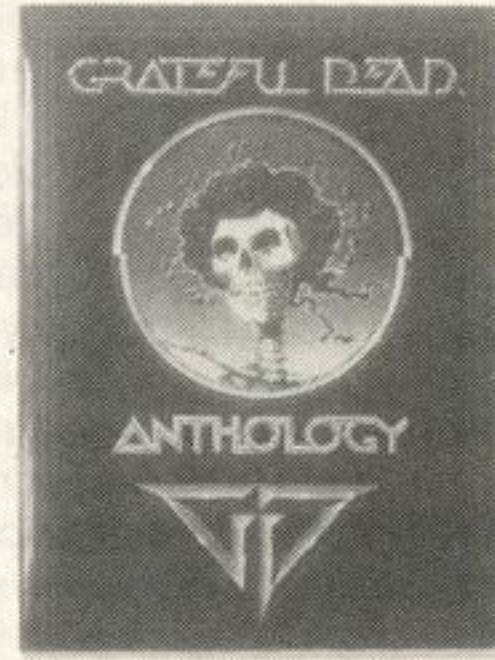
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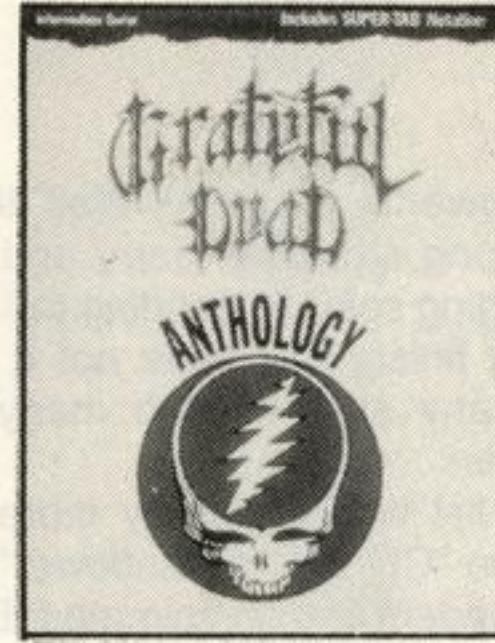
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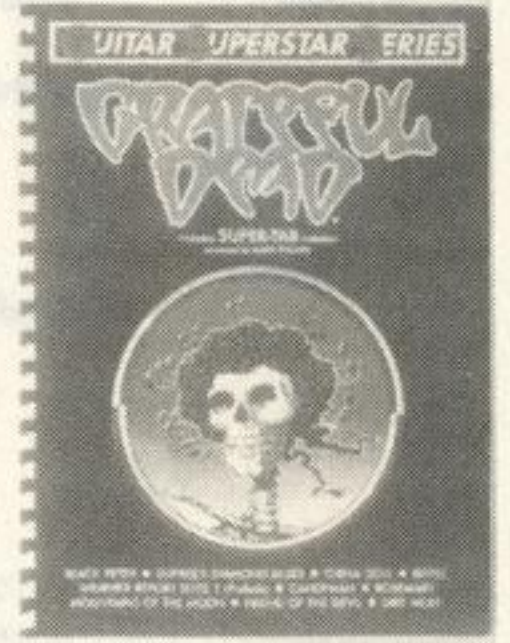
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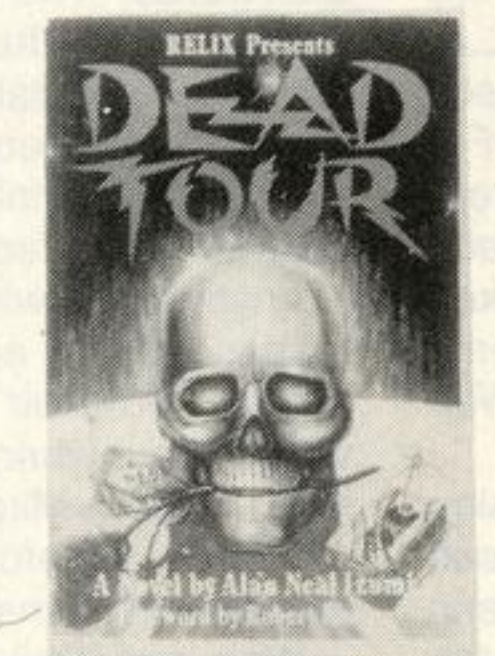
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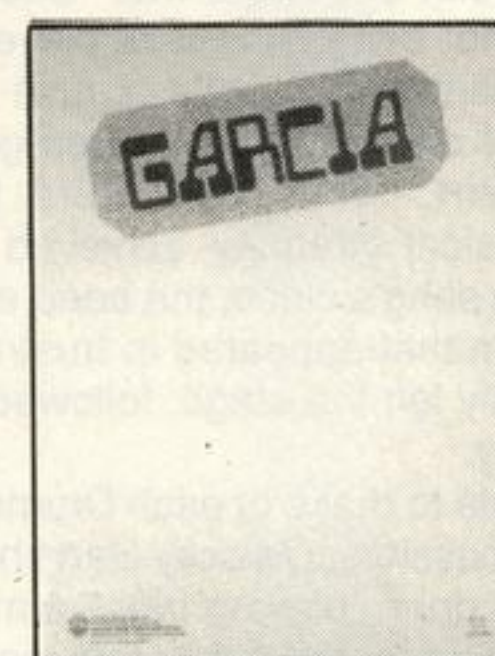
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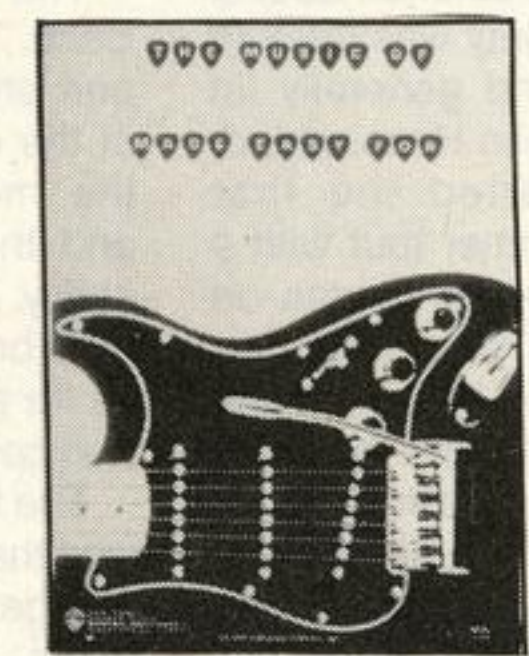
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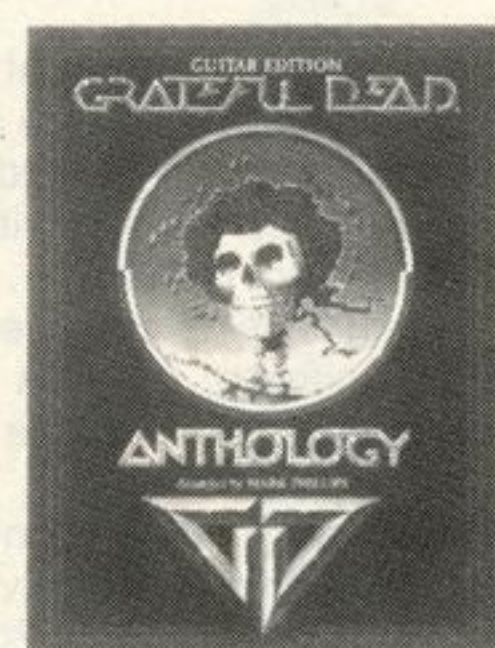
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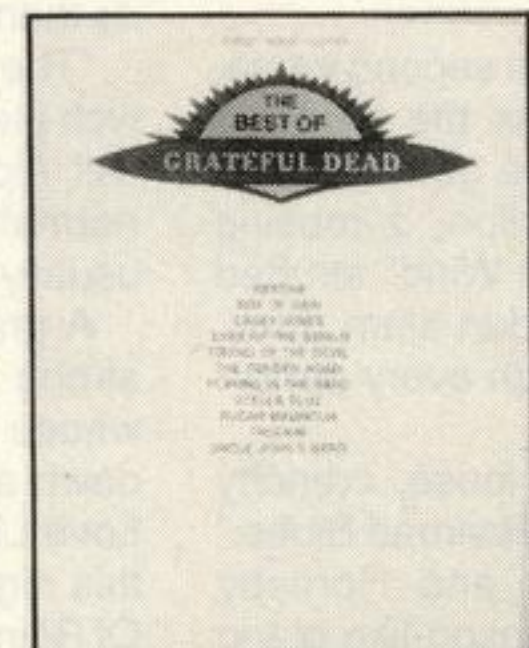
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# DANCIN'

in Deer Creek

BY JOHN J. WOOD

The Deer Creek Music Center, located in Noblesville (20 miles northeast of Indianapolis) is quickly becoming a favorite concert venue. This year, the Deer Creek security and crew were on top of everything. The venue is virtually in the middle of nowhere, and is only off a regular two-lane road, but the parking crew did an exceptional job of handling the lines, as there were never any problems leaving or entering.

The weather was beautiful both shows, never too hot, plenty of sun, and cool nights. The June 6th sunset was especially colorful, adding a Bay Area-like essence. Security was relaxed about alcoholic beverages, and generally let the Deadheads be themselves in Hoosierland.

The June 6th show started the first midwestern portion of the summer tour with a first set as delicious in person as it was on paper. "Jack Straw" appeared tailor-made for Indiana, but the energy source was not from Bob Weir or Jerry Garcia, but from Hornsby's tastefully fiery piano rolls. The following "They Love Each Other" oozed a bouncy confidence.

Weir led the septet through a sassy "Wang Dang Doodle" that put everything in all the right places. Jerry's MIDI-sax was as loony as ever, but Vince's synth horns added punch to the mix. The band was in gear early, and Jerry was starting to loosen up.

Even with a flubbed line in the second verse, "Row Jimmy" was as pretty as the weather. Jerry's vocals and playing were getting stronger. Despite a rough introduction, a rousing (yes, rousing) "Black Throated Wind" strutted the authority of a Michael Jordan slam dunk. Weir truly had a great night, with every performance inspired and flawless.

The treat of the set was a loose, crunchy version of the now-annual "Big Railroad Blues." Jerry's leads were charged, and Hornsby replied with some Johnnie Johnson-like piano figures. Weir continued his roll with another adventurous "Cassidy" that relied on the musical spaces between Garcia, Hornsby, Weir, and Welnick.

The final capper to this refreshingly different

set was a powerful "Might As Well" that broke its normal song structure. Jerry and Hornsby traded engaging solos, extending this rocker to a flourishing finish. This was not a standard version by any stretch, with many musical chances taken.

Set two's list was obviously more conventional, but the "China Cat Sunflower" > "I Know You Rider" tandem and an animated "Estimated Prophet" were all winners. Garcia's perky leads sailed over Weir's edgy riffs, colored by the Hornsby/Welnick keyboard tag-team.

The low point of the set was "Uncle John's Band." No, not because it was played in L.A. one show earlier, but just because it wasn't of the caliber of the previous three gems. For the most part, the vocals were focused, and the musical interplay achieved respectability. At the song's close, the band embarked on a brief jam that appeared to frustrate Jerry, as he abruptly left the stage, followed by Weir and company.

The big note to make of each Drums session was that percussionist Mickey Hart showcased a large hand drum, playing tribal, atmospheric beats. The Space segment was par for the course: Jerry, Bob, and Phil playing with their MIDI toys. Out of Space came a full-band jam, with an odd, angular melody correlating its theme.

"The Wheel" coolly evolved out of that jam with plenty of room for spaces before and after. "All Along The Watchtower" cooked with its normally urgent intensity, infused with an unusually electronic rhythm pattern.

A graceful "Stella Blue" showcased Jerry's strong vocals and playing; it was a rendition whose musicianship basked in the ballad's down-and-out pathos. A fine "Turn On Your Love Light" typified the spirit and conviction of this night, and it was sweet to receive a "Box Of Rain" encore without a "We Want Phil" chant.

The next evening was a superb affair that peaked in the second half. "Mississippi Half-Step Uptown Todeloo" opened a straight-forward first set, and Garcia's vocals were more present this night. A solid "Little Red Rooster"

highlighted Weir's energetic vocals and focused slide playing. Weir was also the catalyst for "Stagger Lee," as the final Garcia solo slot was replaced with a rare, inspired Weir slide solo that worked well, thanks to its enthusiastic nature.

The show shifted gears with the twofor of "Me & My Uncle" and "Maggie's Farm." The latter benefitted from an enthusiastic treatment, particularly the verses handled by Hornsby and Welnick, both very animated. "Loser" maintained that level, with soulful vocals from Jerry that appeared to parlay a message to the audience: "And I got no chance of losin' this time." The Weir miscue of the night derived from the next-to-last verse of an otherwise grungy "The Music Never Stopped," which Garcia segued into a solid "Don't Ease Me In" to cap a rock-solid first set.

Jerry was in great spirits, dancing up a storm, trading licks and looks with both keyboardists, occasionally giving a stern glance at Phil Lesh, and soloing like the virtuoso that he is. This is the Jerry Garcia we all know, and if the set list was rather conventional, the musical interplay certainly was not.

The "Scarlet Begonias" > "Fire On The Mountain" duo was graced with a raucous authority and spirit. Plenty of soloing from Garcia and Hornsby, with spirited vocal takes whose bare essence was their inspiration. "The more that you give, the more you will take, there's a thin line beyond which you really can't fake" was sung with a zestfulness that matched the jamming's bouncy intensity.

"Truckin'" had its usual share of minor lyrical flubs, all covered nicely, but the music rocked lean and hard, with a gutsy musical passage afterwards. The segue to "New Speedway Boogie" found the band letting the momentum gradually dissipate before Jerry played those now-familiar opening blues chords.

After another tribal Drums workout, the Space segment featured Welnick seating himself at Hornsby's Baldwin piano, and the former Tube responded with angular fills around the typical Garcia and Weir noodling. A bigger surprise would occur when Vince remained seated during "I Need A Miracle," plunking some tasteful piano lines before eventually trading back places with Hornsby.

Weir and Phil were obviously thinking of something else when Jerry forced the opening bars of "I Need A Miracle." Weir not only responded with another impassioned vocal performance, but was now handling the choruses in full instead of leaving that chore to the audience. The final jam contained a big, fat crunch, and Jerry hinted at "Wharf Rat" before veering into ... "Standing On The Moon," and a sparkling version it was! Jerry was flat-out ON, hitting every verse with an impassioned urgency. The finale was a crunchy "Sugar Magnolia," one that boosted the energy level to a complete euphoria until the band closed with a triumphant flourish.

Finally, "The Weight" was flawless, a perfect cornerstone for this fine run. A beautiful end to a beautiful show, ending a memorable run at Deer Creek, where its biggest flaw was that a third show was not played, as this amphitheatre richly deserved. Start planning for next year!





# Dan Healy

FROM THE VAULTS TO THE PYRAMIDS

BY TONI A. BROWN

FOR many, the availability of the Grateful Dead's live concert archives in soundboard quality would be a dream come true. After two decades of sending out set lists and making taping contacts, tape collectors may soon have the material at their fingertips, and the entire taping scene as we know it may become obsolete.

In the following interview, Dan Healy discusses the Grateful Dead's latest effort, *One From The Vaults*, released through their own Grateful Dead Merchandising. We delve even further into his views on the taping section, some obscure locations relating to sound, and what the future holds for that most innovative of bands, the Grateful Dead.

*Relix:* Where did the idea to go into the vaults come from?

*Healy:* Since day one, we've tried to record as much of our shows as we possibly could. In early days, like the '60s, the tape recorder technology was not as advanced. It was before the days of portable equipment and cassettes. If you were to record something with any kind of quality, it was a big ordeal. So the tapes are somewhat sketchy, but by 1969 we were able to maintain a good quality standard collection of shows.

Some of the old stuff has fallen out from sitting on the shelves because the earlier formulas that tapes were made of, it was before the days of plastics that don't ever go away, so while it's bad for the environment it's good for tapes. But at any rate, because the old tapes are starting to get flaky, we decided that it was time to go through our entire collection of tapes and convert them to digital tapes and restore them on modern format and modern media. At the same time, there's been requests for years from our audience, from fans wanting us to pull out favorite old shows and release them. We know that this has been coming for a long time, but it's also true that the technology up until



Dan Healy

recently was such that it would have been diminishing returns to try and master some of this older material.

We're now on a monumental project because there's 80-some-odd shows a year average for 25 years, so that gives you an idea of the wad of tapes we have. We've got three rooms, and each room is about 20 x 20, and it's full to the door with tapes. It's a really ambitious task to do it, but modern technology being the whole digital format provides us with the means of retrieving the old tapes and restoring them in a much longer lasting format in such a way that the audio quality will be enhanced or at least not [degraded]. As long as we're going through the tapes and we're going to update them all, we figured while we're there doing it we can also select various shows from the past and make them available to our audience through our own merchandising at a lower price than sort of the record company/record store version of studio releases and stuff like that. The object

is to get the music to our fans, while at the same time we're developing a database, and we're going through and updating all of our old tapes.

*Relix:* Are your tapes chronologically by date?

*Healy:* Pretty much. We're in the mid-'80s now, so we've gotten that far. What we're doing is, we are developing a computer database that has all the shows and each tape listed individually, various comments about the tape and notes about what formats they're on and so on and so forth. We've recently constructed a new part of our studio rehearsal complex in so far as we've built a room that is strictly for listening, editing, and dubbing tapes. It has the computer in it that's doing the database of all the tapes, but it also has other computers in it

that [are] converting the analog tapes to digital. Plus, it has all the format machines of the past years that can play the various formats of the tapes because our tapes exist on every known tape format, like cassettes, multi-tracks, two tracks, even some of them are old monaural tapes and stuff like that. So this little room is like the work center where we're going through the vault, noting what we've got and retrieving it and converting it to digital stuff.

*Relix:* Some Deadheads have actually been collecting reel-to-reel tapes over the years, which is almost an obsolete format at this point.

*Healy:* We've certainly got our share of those!

*Relix:* They've stocked away extra equipment because they know at some point they're not going to be able to get the machines anymore.

*Healy:* I still have a machine from 1967 that we did *Anthem of the Sun* on. It was a machine that was a radical format not compatible with any other machines, but we built it because we

wanted to have a four-channel tape recorder, which in those days was big news, but it also needed to be portable. So it's a 1/4" four-track. The tape is really strange in the terms of its format, so I packed away the machine, and now I have it. I actually have a number of machines. There was a period of time when we had three-track tapes and I saved the old three-track tape machine, too. I'm glad I did now, because I go through hell trying to play back some of these old tapes.

*Relix:* How far back do the archives date?

*Healy:* They date back to the very beginning, clear back to the Warlocks days in sketchy forms. It's fairly sketchy until about '68-'69. First of all, you have to realize that in the early days none of us realized that the Grateful Dead was going to become what it has become.

[The decision of what tapes will be released] is to sort of mix between the from-day-one concept and from the most-noted-event concept and try and use those as a vehicle to get to the meat of what's going on. I try to receive as much input from fans and friends. One of the things I discovered is that for everybody you talk to there's a different opinion.

I listen to and keep track of everything everybody says. I obviously have to figure out some way of making a decision because that's a situation that would have wound up going nowhere. So I took all of that that I described to you to this point, and I also wanted the first attempt at the releasing of the vault to be a significant event.

Just the task of making a record and releasing it in itself is a whole

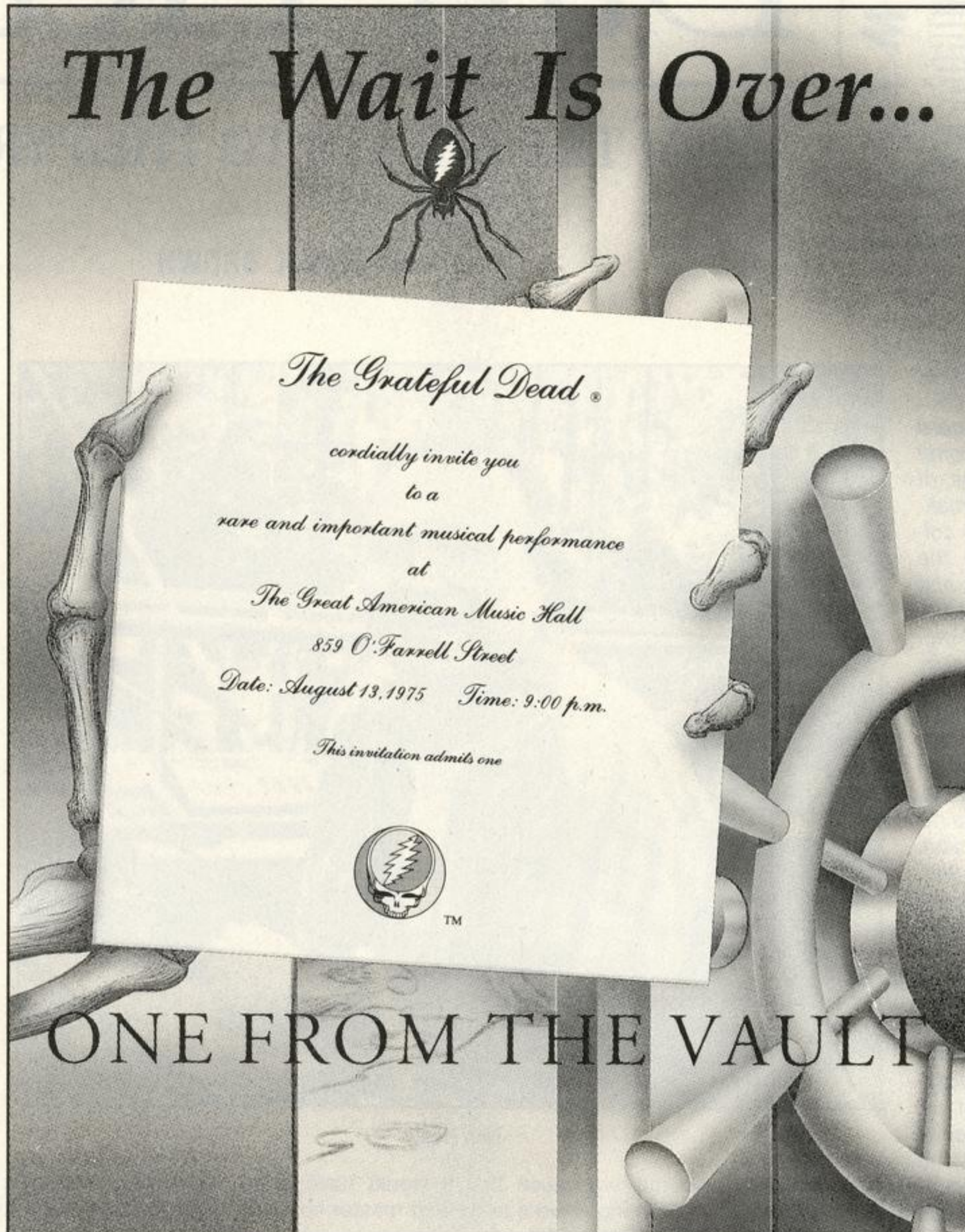
job. So rather than pick something that had really poor audio quality from maybe an obscure earlier show and add the amount of effort trying to retrieve that and make something cogent out of it, along with all the business of putting together a release and doing all the release aspects of it and the record, CD, and cassette manufacturing and stuff was an impractical large thing to do. So, I decided instead to make the first one, at least draw from it, takes that I knew were fairly well recorded, that were cogent in quality and cogent in event significance. So, while the next one might not be something like that, I might go back and apply something closer to the day-one theory without that much emphasis on audio quality and stuff. I arrived at this because it was the most viable version to attempt to release.

*Relix:* Your first *From The Vault* release was from a significant year, considering that the Grateful Dead hadn't really been touring.

*Healy:* That was part of it. We recorded the *Blues For Allah* album at Bobby Weir's house, where he has a recording studio. We hadn't played for almost a year, and we were anxious to play with each other. We took the year off because when we developed our Wall of Sound system, which was really a magnificent thing, it

outside like we weren't doing anything, but actually I probably did more Grateful Dead stuff that year than I do in a touring year, because we did the Grateful Dead movie and things like that. So, I didn't have a single day off that whole year, and I think that's true for most of us. At any rate, when we finished the *Blues For Allah* album, it was also the first album on our own record company, which was another celebration and another event that happened. So,

we were very anxious to play together, and we wanted to celebrate the completion of *Blues For Allah*, and we also wanted to celebrate the announcement of our own record company. So, we decided that at the end of the recording of the studio album that we would pick up all of our equipment, and we chose the Great American Music Hall. We had retired the Wall of Sound and we really didn't have a large sound system because we hadn't played in a while. We didn't really want to get involved in a large-scale gig, but we figured this would be a good way to get to play together and to sort of start back up playing again and also celebrate all the other aspects of it. So, we made up announcements, and it was by invitation only, and it was directed mostly towards the media and record companies. So, it was kind of a record company/press party sort of a thing, whereby we performed the *Blues For Allah* album live and in its entirety, plus a number of other tunes. Somehow, we had the presence of



was also very complicated, very time consuming, and very costly. We were working 11 months of the year and we were broke all the time supporting the sound. So, when the nation's economy went out the window with the gas crisis and all that, it took an already difficult situation and sort of made it prohibitive. So, it was no longer feasible to carry around the Wall of Sound and to tour with it. So, we retired that. But we were also fried ourselves, and it wasn't a statement of, "We don't wanna be a band anymore," it was more a statement of, "Man, I'm tired, I've gotta take a break." So we kinda laid back for almost a year, but during that time we recorded the *Blues For Allah* album, and we were all very busy together as the Grateful Dead, it was just that we weren't doing tours and stuff. So, it looked from the

mind to bring a 16-track, which was the state-of-the-art technology in those days. So, we recorded the shows on 16-track. We also broadcast the show live over, I think, KSAN. But they actually taped it and didn't play it live, but played it the next day, and edited a great deal of it out. So nobody on the outside got to really hear the whole thing. Finally, the tapes went back to the vault and stayed there forever, and finally when this project began to happen I was going through ... well, I have Dennis McNally, and I have Dick Latvala. There's a number of people in our scene who are taper aficionados, not to mention all the general tape people. So, I started collecting and wound up with maybe a choice of 20 different shows to consider for the first release, and so, after carefully listening to them all and

trying to fit it in with all the other requirements and things that needed to be done, I arrived at that show.

*Relix:* The CD is very clean. It's almost crystalline, and that sort of takes away from the live feel of a tape.

*Healy:* You've got to remember that the Great American Music Hall is a very small place, so it doesn't give the impressions of large audiences. Two of the 16-tracks were microphones that were in the audience. The main theme of the vault releases in one word is honesty. Most bands, including ourselves, whenever they prepare live tapes for release, there's a lot of cosmetic stuff that goes on, replacing guitar parts and drum parts and vocal parts and so on and so forth, and there was a large controversy in our scene about whether or not we should doctor the tapes before we release them. There's a whole contingency of us that think we should be doctoring them. My own personal opinion is that part of the definition of the vault tapes is to present them in the original fashions the way they really were and not do all of that stuff. It took me a year to convince everybody that that would maybe be the best approach. So, when I mixed this show down, I didn't use any processing or equalization or any gimmicks or tricks. It's absolutely straight-on tour recording and tour mixing techniques, and I built the mix around the ambient sound in the room. So, believe it or not, it very much carries the characteristics of what it actually sounded like in that room. Again, it's a very small room, so I think if you're imagining that it should have a large, huge ambient sound, that is a misnomer because I would have had to synthetically create it to make it sound like that. It wasn't there.

To make a long story short, it's the truth. Whether it sounds big or not, like a large audience or not, it's the truth.

*Relix:* It's just naturally clean.

*Healy:* Well, yeah, it's very clean. I mean, I think that what I've done is, I've achieved the essence of honesty in reproduction of this. I didn't manipulate it, I didn't doctor it, and I intentionally set about to do it that way. Also, you have to remember that it was sort of a formal affair, and it wasn't necessarily Deadheads in the audience, it was record company execs and the media, so the audience wasn't screaming and raving and flipping out like they typically are at a show. So, these are all things that contribute to the reality of it. Actually, that's a misnomer, it isn't very, what you call, clean. What I call clean, by the way, is not distorted, but the reason why what you said, which I gather to mean lack of ambience is because whatever ambience was there is there.

*Relix:* So, you did all the mixing yourself?

*Healy:* Yes. I'm in charge of the vault-release project. Probably because of the number of years I've been here and because I've mixed all the tapes. So, I think that the consensus is that I probably am one of the most likely ones to do it.

*Relix:* What other shows do you have in mind for release?

*Healy:* Well, I haven't decided. Let me just say that I'm hoping to do maybe four releases a year, plus maybe at the end of the year do, like, a 10-CD set of bits and pieces of stuff that we can sell real cheap so the idea is a bonus that's virtually free at the end of the year. Later on, ulti-

mately, it might get down to one release a month. But those are all sketches of ideas in the future. The main goal is to get the most significant shows out, to retain the honesty in audio quality and in performance, and to make it available packaged nicely, at a much lower price than the record industry would try to sell it at, and so those are the guidelines. It also has to be done interspersed with my other Grateful Dead activities, namely live shows and stuff like that. I don't have unlimited time to spend doing it. Because of that, even four years is a fairly ambitious project, because by the time you actually get it ready to be released, there's a surprising amount of time that goes into it and a lot of effort. It's not the type of thing you're going to say, "Oh yeah, here, let's release this tape," and tomorrow it's ready to go, because while in theory it seems like that, in reality it never seems to work like that.

*Relix:* Since it is impossible to release the entire back collection of tapes on CD, do you foresee a time when the band might make the archives available to Deadheads directly? Let's say they send in money for a specific show.

*Healy:* That idea has been kicked around a lot, and I'll tell you where that idea is right now. We've just recently, as I've described to you, put together a room that is solely for listening and digitizing and working with the tapes. I think later on, one of the considerations is to maybe have a mail-order basis or something, whereby if you have a specific show in mind, you can write in and then we'll make you a CD or a tape of it. It'll be along those kind of lines.

*Relix:* That would be interesting!

*Healy:* We've definitely thought about it, it's definitely in the dialogue. I think that [it is] the type of thing that if it happens at all it has to be consistent with the whole unfolding of the larger scale picture of it. But the answer is yes, there's a good chance that that could happen in the future.

*Relix:* It's an interesting perspective, really. So many tapes are available anyway, but such

poor quality is in circulation. How's the tapers section been working out? Do you still feel in control of it?

*Healy:* Well, the tapers section has been a mixed blessing since day one. My own personal philosophy, since I'm an engineer and a recordist, I'm naturally sympathetic with it. The main friction is the tapers colliding with the rest of the audience that could care less about the tapes, but are there to enjoy the show. What happens is, the tapers tend to become abusive to the rest of the audience, as they push people out of the way and set up their equipment and force people to not talk in the vicinity of their microphones. Those are all things that are really anti-Grateful Dead, and so a few years ago, before I formed the tapers section, the mandate was laid on me by the band to do something about the tapers, and it was looking like there would be no more taping because it was the type of thing that was only being allowed to happen, but was by no means a right that anybody in the audience had. So, at the last minute, somebody came up with an idea. I think it was my wife that said, "Why don't you form a tapers section?" The idea being that if all the tapers will go and be in one section, in return for that we'll sell tapers tickets at the same price for that section, and you can buy it, and if you're in that section with your ticket, you actually have rights. And the idea of that is to get everyone together and to get them out of the general dispersion of the audience whereby they were trashing the rest of the audience around them.

It's unfortunate, but life has people who can't seem to enjoy a good thing, and always have to be pushing at it, and so there's been a number of people pushing up front, which is something I don't understand because it doesn't sound good up there, anyway. But I think it's a combination of getting away with something and thumbing your nose at authority, which is kind of ridiculous in our scene, because it's not like our scene is an authoritative kind of scene.



Equipment in place – the Dead rock Shoreline

So over the last few shows, in Las Vegas and in Sacramento recently, I've been having the security guards bust people up there, and if you get caught, you get busted and you get thrown out of the concert, completely outside. In the future, I think I'm going to confiscate the equipment permanently and throw people out, because it's a situation that I'd really rather not have to deal with. But since I've by vacuum become the defender of the tapers, then it's on me, and if I don't stop that from happening, then there's going to be another mandate to end it completely, and I don't really want to do that, and most people are cool. I provide the section for the tapers there, right in the center so they get a good stereo blend and everything, and our spirit is to try to really make it right. But people continue to violate it. Now the trend is moving towards reserved seating, so the typical scenario is that some 16-year-old kid will come to me crying, saying that he and his girlfriend stood in line for five hours to get a ticket, and they got their seats and some taper came at the start of the show and beat them up and threw them out of their seats, saying that they want to be there, and that's actually what the tapers have been doing.

I try to provide everybody an honest trip at it. I'm not trying to hurt anybody. All I want to see is harmony at the show. I want everybody to get away with whatever they want to, but the bottom line is there must be harmony at the shows. And so the very people who tape the shows, that pull those shenanigans, are the self-proclaimed knowledgeable of the spirit of the Grateful Dead, so I don't really understand it myself. It turns out, to add another little twist to it, that the people who are doing the most of the bootlegging are the ones who are doing this. There's this one guy who I don't need to name, who knows that we already know who he is, so what he does is, he buys other people equipment and tickets and instigates getting them up front. This guy is one of the guys who set the root of all the [bootleg] CDs that are coming from Italy and Japan. He may not know it, but he's going to fall. But the point is that that's very un-Grateful Dead and it's very unhumanistic.

*Relix:* In true Grateful Dead fashion, many Deadheads will not even buy the stuff, so that's nice to know, but on the other hand, there are plenty of others who will.

*Healy:* It's really mind-boggling, because it's unfortunate. You set out to do something nice, and you get trashed for it. It's really amazing, and it's too bad. And again, I'm not directing it at most tapers. Most tapers are really good people and very conscientious about that kind of stuff. It's like the old famous few sour apples. I hate to use all those dumb

cliches, but it's kind of like that. It's a sore subject, because the last few weekends I've had to really deal with it heavily.

*Relix:* Back to the *Vault* release, what made it come about now?

*Healy:* This is something that we all, and myself particularly, have been considering for years. This is no spur-of-the-moment thing. And in those years, we've tried as hard as possible to consider every aspect of it and hopefully the end result being the nicest presentation that can be had. It's something that we sincerely care about. And yet, for instance, the long box packaging is something that just is a terrible waste of paper, and I would like to see it abolished personally. Have you seen the new box?

*Relix:* I think the small cardboard packaging is very unique.

*Healy:* Well, people are really complaining about it. I got a stack of letters this morning from people disgruntled about it not being in a plastic box.

*Relix:* The cardboard could wear out.

*Healy:* So what? Everything wears out. It's not meant to last forever, is it?

*Relix:* We'd like something to pass on to the grandchildren.

*Healy:* Well, I'd like it to also, but a higher priority is our planet, and those are the motivations. People come onto me as though I'm intentionally interfering with their desires, and it had nothing to do with that. It had to do with trying to look out for our planet.

I think that if everybody from a musician's point of view, everyone that's doing records, got together and said no more long box, the record companies and record stores could adapt, they could adapt to anything when it comes down to it. It's just a question of enough people being aware of the severe waste.

*Relix:* They have to know that the consumer knows it, and the demand has to be that it change.

*Healy:* Well, it's typical of Grateful Dead fashion. We've always been the leaders of new ideas, and they've always been deemed radical, but many of them have wound up becoming accepted standards. So this is just another one of those examples, I'd say.

*Relix:* Well, go for it, because this is a good one. On another note, have you seen changes in audience taping with the new standards of equipment available now?

*Healy:* Yeah, the audience has very sophisticated equipment. And it's of course largely digital and stuff like that these days, and they use good microphones. And our sound system has really gone through a number of significant changes. I mean, the sound in the audience is just outrageously good these days, and so that, plus the better quality equipment that the tapers have, and I think the tapers, particularly the older ones, begin to learn more and more about the ways of doing it. I've heard recent audience tapes that are quite nice sounding. I applaud all those people, basically, I'm on their side, I'm a taper at heart. So I'm glad to see them doing well.

*Relix:* At one point you had been experimenting with an FM broadcast method during one tour. Was that working out?

*Healy:* Yes, but what happened is that the FCC was about to come down on me, so I had to stop doing it. In order to do it with good quality, I had to use more power than they allow you to have. The amount of legal power the FCC will give you without a licence is about enough power to go about 20 feet. So it doesn't really work. I was directly in violation. And people like the FCC would love to come down on people like us, so it started getting hot, and I got a few indications that they were about to make an issue out of me, so I backed off for a while. That's not to say I won't ever do it again, but what I've done is, I've decided to let it rest for a while, and I'm gonna do it on more of a hit-and-miss basis. And so I would say that the answer to the tapers is that if you were to bring a tuner, bring a little Walkman radio that you can plug into your tape deck or something, because you never know when I might be doing it again. But officially speaking, I've never done it. ■

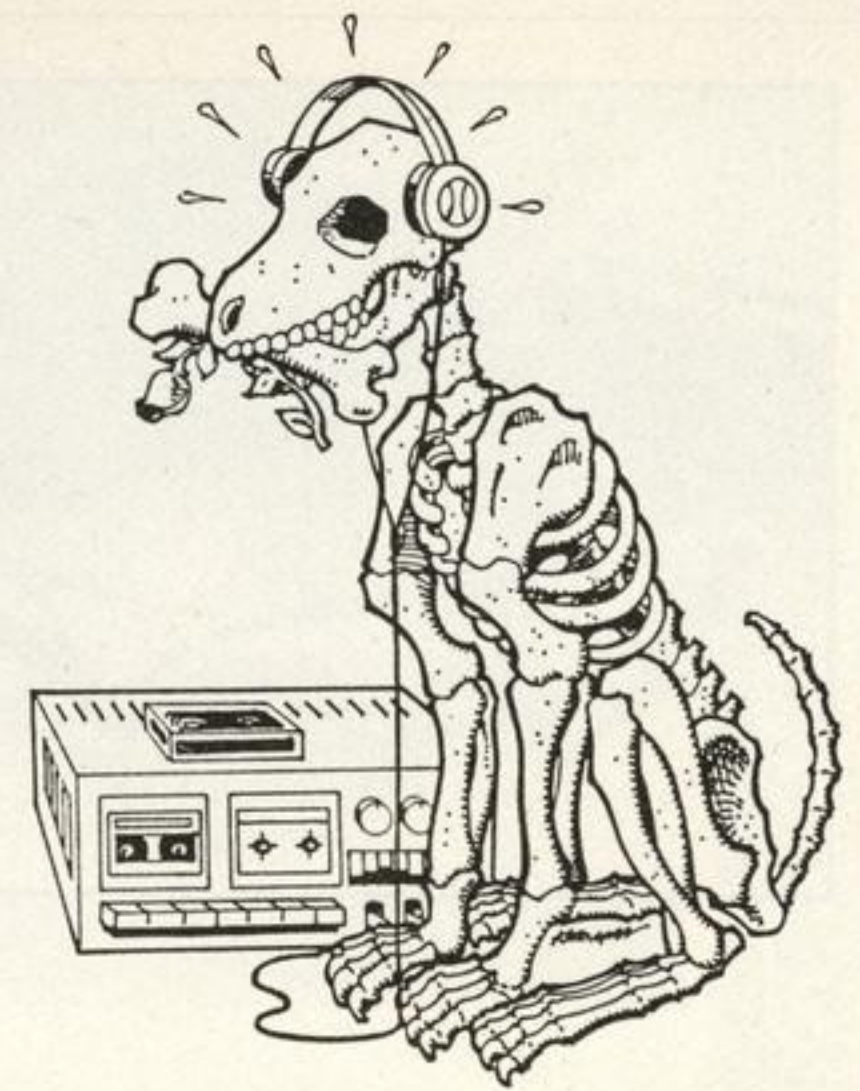


Outdoor taping - Cal Expo - 1991

Bob Minkin

*Our interview will continue next issue, when Healy discusses some of his favorite and more unusual recording locations, and the future of recording the Grateful Dead.*

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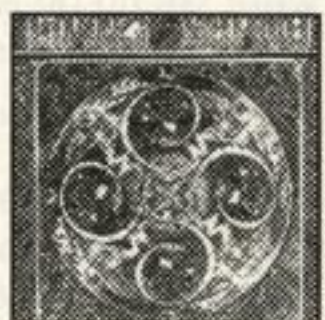
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## EQUIPMENT REVIEW

# Sonic Studios DSM-5L Microphones

by Barry

**W**HEN I wanted to purchase a pair of quality microphones in 1978 for serious live recording, several factors were paramount. First, the microphone had to be wide range and with relatively little coloration. This is important since many microphones are only suited for portions of the sound spectrum. In particular, microphones that provide clean, extended response below 100 Hz are hard to find, especially if such mikes are also called upon to provide extended response out to 18 kHz or better. In 1979, I found that the Nakamichi CM700 microphones (no longer in production) were extremely well-suited to field recording. Not only did these mikes provide accurate response, but also their thin, cigar-tube size, light weight, and black color made them concealable. In covert recording, such factors become almost as important as the quality of the mikes.

It's now been 11 years since I purchased the CM700 mikes, and with their original purchase price of about \$400 for the pair, I haven't really seen any mikes that have tempted me away, except at outrageous cost. The CM700s have become the "standard" to which I hold all other mikes. Certainly, in terms of quality alone, there are many to choose from—Schoepps, B&K, Neumann, to name a few, are state of the art. They will often cost between \$1000 and \$4000 a pair, some will require external power supplies, and some will be hard to conceal (both on entry and during taping). I have and still find it hard to justify the costs and problems when the qualitative differences are not great.

When I was approached by Sonic Studios to review mikes that are smaller than dimes and slip onto eyeglass frames, I was both skeptical and intrigued by what might be a significant breakthrough after all these years. Could it be that for a modest price (\$300, case included) there is now serious competition for my cherished CM700s?

Sonic Studios was anxious for me to use the mikes during the past spring tour by the Grateful Dead, but since I was not prepared to use them in the taping section, I decided to wait for a better opportunity. I wanted to record a band with permission where I could set up the CM700s on a tripod at head level and simultaneously, with a second set-up, wear the DSM-5L mikes on my eyeglasses using a deck with a shoulder strap. Arrowhead Ranch in Parksville, New York,

sponsored the 18th Relix Anniversary and Tapers' Convention this past Memorial Day weekend. That provided the opportunity to tape the band Midnight Sun with permission in any manner I wanted.

The concerts were held in a club-like setting with a small stage, low ceiling (about eight feet, maximum) and capacity for a couple of hundred people. I used two Sony TC-DSM analog cassette decks with Maxell MX-C90 cassettes. The CM700s were set up on a tripod about 30-35 feet from the stage, mikes just above head level (about six feet). Each mike pointed at a P.A. stack, so I used a standard open "V" pattern with an angle of about 45 degrees. The tape deck was left in a bag on the floor next to the tripod. The DSM-5L mikes were worn on the frames of my eyeglasses in front of each ear as recommended by Sonic Studios. The mikes are powered by a single AA battery which is held in its holder by a velcro strap. The pair I used was customized with two 1/4-inch phono jacks to match the Sony TC-DSM mike input connections. The standard format for the mikes is to provide a stereo mini-jack for input to your tape deck.

In setting up the DSM-5L mikes, there were three specific aspects I wanted to test and rate: The quality of the sound as compared to the CM700 mikes; the degree to which spurious noises or crowd sounds interfere; and the ease of use and ease of set-up, including personal comfort.

Once back at home, both Sony TC-DSMs were set up to play back in a manner such that I could switch back and forth with both tapes running the same song cued up as closely as possible. The tapes were played through Thiel CS3 speakers, known for their sonic accuracy, powered by the Perreux 2150 power amp and SM2 matching preamp. The preamp has no tone controls, so the output could be considered to be "flat."

The A/B comparison showed a somewhat brighter and more detailed sound with the DSM-5L mikes than with the Nakamichi CM700 mikes. Particularly, the cymbals and percussion stood out better than with the CM700 mikes. This is interesting, since the CM700s had the benefit of tripod-mounting and perhaps a little more height. The brightness was not tinny or harsh, but better reproduction. Vocals sounded identical in quality and depth on both sets of mikes. Bass response

seemed identical as well, but this may be an area where the CM700s have a slight edge. Midnight Sun did not offer in their music the very deep bass we are accustomed to in listening to the Grateful Dead, for example.

Bass reproduction will require some further testing and study. For this, I will probably bring these mikes to upcoming June stadium Grateful Dead shows and try them out once again. Since I've been rather satisfied with the overall sound quality, I know I will make good tapes. I must say that I am surprised (pleasantly) that mikes so small manage to do the job so well.

The set-up and ease of use bears commenting upon. Unlike hand-held mikes or a tripod set-up, you wear the mikes. You do not have an option to do otherwise. This means you must be aware of what you do throughout the show and how it may affect the sound. Head movements, those talking near you, and bending down can affect sound. You will hear more of a channel difference with the DSM-5L mikes, since they are geared to better approximate the overall sound of the live experience. Your head acts as part of the sound field aspects. Frankly, I am less concerned about how these mikes reproduce the psychoacoustic aspect of channel balance than I am with a good-sounding, low-audience-noise tape. I am pleased that, when worn properly, the mikes will be extremely difficult to detect by security. With your hands completely free, you can move about, even through a crowd, tape deck running, and this is perhaps the epitome of stealth taping.

During the test with the DSM-5L mikes, I jiggled the thin wires which lead to the actual mikes and would reposition the wires behind my neck. I did this with the cables as well, moving them as I might during any show to afford better comfort or concealment. I found in careful listening to the tapes that there were no detectable noises, thumps, or hums introduced during the 80-minute performance. This tells me that the mikes are well-isolated from their connecting cables, and that is essential. Body movement did not affect sound, either, and movements of the head did not make major changes in the overall sound. Ducking down far below the audience will, as with any hand-held mike set-up, cause a drop of the high end. Since I had to keep an eye on levels on the machine running the CM700s, I had to occasionally bend down to check that deck. The DSM-5L mikes are very forgiving.

There was no difference in the hiss levels for the tapes made on the two decks. This seems to indicate that the signal-to-noise ratios are about the same.

I'll probably never be completely used to "wearing" mikes. The set-up is quite easy. Physically, wearing the mikes is much less tiring than hand-holding a T-bar mounted with a pair of conventional mikes. I found that after a half hour of wearing the mikes, you start to forget they are there.

At \$300 retail, case included, you can hardly go wrong. Since these mikes are not intended to be used in any other way than on eyeglasses, their purchase implies a commitment to audience concert taping. I would not recommend that you use these mikes while standing in the tapers section at a Grateful Dead concert. They are certainly what you want to use at a non-Grateful Dead concert where you are close to the front and probably need the concealment they offer. If the opportunity presents itself to me to use these mikes with a portable DAT, I will follow up with another review. In the meantime, I can highly recommend the DSM-5L mikes for use with Sony TC-DSM type analog machines for results that will leave the taper very satisfied. Sonic Studios, manufacturer of the DSM-5L mikes can be contacted at (503) 599-2217 for more information, or you can write to Sonic Studios, 1094 Elk Ridge Forest Road, Reedsport, Oregon 97467.



Mari Kane © 1991

## DEAD HEAD FAMILY OF THE MONTH

### The Crieffs • Agoura, CA.

*A fractal is an object that is made up of parts that look like the whole, and each of those parts are made up of parts that look like itself, ad infinitum. Fractal images are the results of mathematical equations generated on computers.*

Sherri and Arnie Crieff are both articulate mathematicians as well as enthusiastic Dead Heads. They began experimenting with fractals after reading an article by Benoit Mandelbrot, in which he described the use of the equation,  $X^2+C$ . They fed this information into their computer, allowed the image to develop over-

night, and were delighted with the results. They now use home-spun equations to produce Fractal art.

### The Fractal Family

The couple quickly saw the potential for marketing the psychedelic imagery to the Dead Head community in the form of posters, shirts, videos and magnets, and their company, Fractal Vision, was born.

So far the vending of Fractal Vision products has just paid for their production and travel expenses, but their contribution to video programs such as DeadHead Television has produced a stepping stone to the entertainment business. Another Dead Head vending business was launched!

— Mari Kane

*Sherri, Arnie and sons Brandon and Matthew reside in Agoura, CA.*

*(Mari Kane has compiled a number of Dead Head family photos. Watch for more in Relix and a possible book in the near future.)*



Ron Delany

# Grateful Dead Set Lists

compiled by Cary Krosinsky

## Oakland Coliseum Oakland, California

December 27, 1990

Jack Straw  
Sugaree  
New Minglewood Blues  
It Must Have Been The Roses  
Queen Jane Approximately  
Loose Lucy  
Cassidy  
Don't Ease Me In

Scarlet Begonias  
Fire On The Mountain  
Estimated Prophet  
Comes A Time  
Drums/Space  
I Need A Miracle  
The Wheel  
Throwing Stones  
Turn On Your Love Light

E: It's All Over Now, Baby Blue

December 28, 1990

Cold Rain And Snow  
Walkin' Blues  
Friend Of The Devil  
It's All Over Now  
Brown-Eyed Women  
Victim Or The Crime  
Foolish Heart

China Cat Sunflower  
I Know You Rider  
Saint Of Circumstance  
He's Gone  
Jam  
Drums/Space  
All Along The Watchtower  
Stella Blue  
Around And Around

E: Black Muddy River

December 30, 1990

Bertha  
Feel Like A Stranger  
Candyman  
Me And My Uncle  
Maggie's Farm  
High Time  
Stuck Inside Of Mobile With  
The Memphis Blues Again  
Tennessee Jed  
The Valley Road

Mississippi Half Step Uptown  
Toodeloo  
Looks Like Rain  
Crazy Fingers  
Playing In The Band  
Drums/Space

Terrapin Station  
Sugar Magnolia

E: U.S. Blues

December 31, 1990

Hell In A Bucket  
Jack-A-Roe  
Wang Dang Doodle  
Row Jimmy  
Mexicali Blues  
Big River  
Bird Song\*  
The Promised Land

Not Fade Away\*  
Eyes Of The World\*  
Dark Star\*  
Jam\*  
Drums\*\*/Space\*  
The Other One\*  
Wharf Rat\*  
Not Fade Away\*

E: The Weight\*  
Johnny B. Goode\*

\* with Branford Marsalis  
\*\* with Hamza El-Din

## Oakland Coliseum Oakland, California

February 19, 1991

Bertha  
Greatest Story Ever Told  
Althea  
Queen Jane Approximately  
Ramble On Rose  
Picasso Moon  
Peggy-O  
Cassidy  
New Speedway Boogie

China Cat Sunflower  
I Know You Rider  
Truckin'  
Crazy Fingers  
Drums/Space  
The Wheel  
All Along the Watchtower  
Black Peter  
Sugar Magnolia

E: U.S. Blues

February 20, 1991

Hell In A Bucket  
Sugaree  
Walkin' Blues  
Friend Of The Devil  
Mexicali Blues  
Cumberland Blues  
When I Paint My Masterpiece  
Bird Song

Scarlet Begonias  
Fire On The Mountain  
Estimated Prophet  
He's Gone  
Drums/Space  
The Other One  
Wharf Rat  
Around And Around

E: Mighty Quinn (Quinn The Eskimo)

February 21, 1991

Help On The Way  
Slipknot!  
Franklin's Tower  
Little Red Rooster  
Loser  
Stuck Inside Of Mobile With  
The Memphis Blues Again  
Tennessee Jed  
The Promised Land

Playing In The Band  
Uncle John's Band  
Terrapin Station  
Drums  
Chinese New Year Parade  
Space  
Eyes Of The World  
Throwing Stones  
Not Fade Away

E: Knockin' On Heaven's Door

## Capital Centre Landover, Maryland

March 17, 1991

Hell In A Bucket  
Sugaree  
Walkin' Blues  
Peggy-O  
Queen Jane Approximately  
Reuben and Cerise\*  
Let It Grow

China Cat Sunflower  
I Know You Rider  
Man Smart, Woman Smarter  
Crazy Fingers  
Truckin'  
New Speedway Boogie  
Drums/Space  
The Wheel  
All Along The Watchtower  
Black Peter  
Around And Around

E: U.S. Blues

\* Debut performance

March 18, 1991

Touch Of Grey  
New Minglewood Blues  
Ramble On Rose  
Me And My Uncle  
Maggie's Farm  
Row Jimmy  
Picasso Moon  
Don't Ease Me In

Playing In The Band  
Uncle John's Band  
Terrapin Station  
Drums/Space  
I Need A Miracle  
Stella Blue  
Turn on Your Love Light

E: It's All Over Now, Baby Blue

March 20, 1991

Feel Like A Stranger  
Cold Rain And Snow  
Little Red Rooster  
Althea  
Black-Throated Wind  
Tennessee Jed  
The Music Never Stopped  
Might As Well

Eyes Of The World  
Foolish Heart  
Estimated Prophet  
He's Gone  
Drums/Space  
The Other One  
Wharf Rat  
Sugar Magnolia

E: The Weight

March 21, 1991

Mississippi Half Step Uptown  
Toodeloo  
Mexicali Blues  
Big River  
Candyman  
Stuck Inside of Mobile With  
The Memphis Blues Again  
Bird Song

Victim Or The Crime  
Scarlet Begonias  
Fire On The Mountain  
Stir It Up jam  
Drums/Space  
Goin' Down The Road Feeling  
Bad  
Throwing Stones  
Not Fade Away

E: Box Of Rain

## Knickerbocker Arena Albany, New York

March 23, 1991

Jack Straw  
Bertha  
Walkin' Blues  
Friend Of The Devil  
When I Paint My Masterpiece  
Loser  
Cassidy  
New Speedway Boogie

Iko Iko  
Saint Of Circumstance  
Ship Of Fools  
Playing In The Band  
Drums/Space  
All Along The Watchtower  
Morning Dew  
One More Saturday Night

E: Knockin' On Heaven's Door

March 24, 1991

Help On The Way  
Slipknot!  
Franklin's Tower  
Wang Dang Doodle  
Jack-A-Roe  
Beat It On Down The Line  
Brown-Eyed Women  
Desolation Row  
Deal

Samson And Delilah  
China Cat Sunflower  
I Know You Rider  
Looks Like Rain  
He's Gone  
Drums/Space  
The Wheel  
I Need A Miracle

Standing On The Moon  
Good Lovin'

E: U.S. Blues

March 25, 1991

Shakedown Street  
Little Red Rooster  
Stagger Lee  
Queen Jane Approximately  
High Time  
It's All Over Now  
Tennessee Jed  
The Promised Land  
Touch Of Grey

Greatest Story Ever Told  
Crazy Fingers  
Truckin'  
Spoonful  
Drums/Space  
The Other One  
Black Peter  
Throwing Stones  
Playing In The Band

E: Turn On Your Love Light

## Nassau Coliseum Uniondale, NY

March 27, 1991

Hell In A Bucket  
Cold Rain And Snow  
New Minglewood Blues  
Row Jimmy  
Mama Tried  
Maggie's Farm  
Loose Lucy  
Picasso Moon  
Reuben And Cerise

Scarlet Begonias  
Fire On The Mountain  
Estimated Prophet  
Uncle John's Band  
Drums/Space  
All Along The Watchtower  
Stella Blue  
Sugar Magnolia

E: Box Of Rain

March 28, 1991

Bertha  
Greatest Story Ever Told  
Loser  
Black-Throated Wind  
Ramble On Rose  
Let It Grow

Victim Or The Crime  
Foolish Heart  
Man Smart, Woman Smarter  
Drums/Space  
China Doll  
Goin' Down the Road Feeling  
Bad  
Good Lovin'

E: Terrapin Station

March 29, 1991

Feel Like A Stranger  
Sugaree  
Walkin' Blues  
Dire Wolf  
Me And My Uncle  
Mexicali Blues  
Althea  
When I Paint My Masterpiece\*

Iko Iko  
Saint Of Circumstance  
New Speedway Boogie  
Truckin'  
Drums/Space  
The Other One  
Wharf Rat  
Throwing Stones  
Touch Of Grey

E: Brokedown Palace

\* First set ended prematurely  
(speaker failure)

## Greensboro Coliseum Greensboro, NC

March 31, 1991

Mississippi Half Step Toodeloo  
Wang Dang Doodle  
Friend Of The Devil  
Queen Jane Approximately

West L.A. Fadeaway  
Cassidy  
Might As Well

Samson And Delilah  
Eyes Of The World  
Playing in the Band  
Drums/Space  
The Wheel  
Around And Around  
Johnny B. Goode

E: Knockin' On Heaven's Door

April 1, 1991

Jack Straw  
Peggy-O  
It's All Over Now  
Candyman  
Just Like Tom Thumb's Blues  
Picasso Moon  
Bird Song

China Cat Sunflower  
I Know You Rider  
Looks Like Rain  
Dark Star  
Drums/Space  
Dark Star  
Playing In The Band  
Black Peter  
Turn on Your Love Light

E: It's All Over Now, Baby Blue

## The Omni Atlanta, Georgia

April 3, 1991

Touch Of Grey  
Greatest Story Ever Told  
Loser  
Little Red Rooster  
Brown-Eyed Women  
When I Paint My Masterpiece  
Tennessee Jed  
The Music Never Stopped  
Don't Ease Me In

Victim Or The Crime  
Foolish Heart  
Crazy Fingers  
Truckin'  
Smokestack Lightning  
Drums/Space  
All Along The Watchtower  
Stella Blue  
Sugar Magnolia

E: The Weight

April 4, 1991

Good Times  
Feel Like A Stranger  
They Love Each Other  
Walkin' Blues  
Ramble On Rose  
Stuck Inside of Mobile With  
The Memphis Blues Again  
High Time  
The Promised Land

Help On The Way  
Slipknot!  
Franklin's Tower  
Estimated Prophet  
He's Gone  
Drums/Space  
I Need A Miracle  
Standing On The Moon  
Good Lovin'

E: U.S. Blues

April 5, 1991

Shakedown Street  
New Minglewood Blues  
Stagger Lee  
Mama Tried  
Mexicali Blues  
Friend Of The Devil  
Queen Jane Approximately  
Deal

Iko Iko  
Saint Of Circumstance  
Terrapin Station  
Stir It Up jam  
Drums/Space  
The Other One  
Wharf Rat  
Throwing Stones  
Not Fade Away

E: Mighty Quinn (Quinn The Eskimo)



**Orlando Arena  
Orlando, Florida**
**April 7, 1991**

Jack Straw  
Sugaree  
Wang Dang Doodle  
Row Jimmy  
Black-Throated Wind  
Reuben And Cerise  
The Promised Land

Crazy Fingers  
Playing In The Band  
Uncle John's Band  
Drums/Space  
Box Of Rain  
Goin' Down the Road Feeling  
Bad  
Turn On Your Love Light

E: It's All Over Now, Baby Blue

**April 8, 1991**

Mississippi Half Step Uptown  
Toodeloo  
Walkin' Blues  
Peggy-O  
Me And My Uncle  
Maggie's Farm  
Dire Wolf  
Picasso Moon  
Might As Well

Eyes Of The World  
Man Smart, Woman Smarter  
Ship Of Fools  
Truckin'  
Drums/Space  
The Wheel  
I Need A Miracle  
Morning Dew

E: Johnny B. Goode

**April 9, 1991**

Hell In A Bucket  
Cold Rain And Snow  
Little Red Rooster  
Loose Lucy  
When I Paint My Masterpiece  
It Must Have Been The Roses  
Let It Grow

China Cat Sunflower  
I Know You Rider  
Saint Of Circumstance  
Foolish Heart  
Drums/Space  
The Other One  
Wharf Rat  
Throwing Stones  
Not Fade Away

E: Brokedown Palace

**Silver Bowl  
Las Vegas, Nevada**

(Santana opened both shows)

**April 27, 1991**

Touch Of Grey  
Walkin' Blues  
Friend Of The Devil  
Mexicali Blues  
Maggie's Farm  
Loose Lucy  
Cassidy  
Might As Well

Sugar Magnolia

Scarlet Begonias  
Fire On The Mountain  
Playing in the Band  
Uncle John's Band  
Drums/Space  
I Need A Miracle  
Black Peter  
One More Saturday Night

E: The Weight

**April 28, 1991**

Jack Straw  
Candyman  
Wang Dang Doodle  
Althea  
Me And My Uncle  
Big River  
Bird Song \*

Foolish Heart  
Saint Of Circumstance  
Crazy Fingers  
Truckin'  
Deal  
Drums/Space  
The Other One  
Wharf Rat  
Around and Around  
Sunshine Daydream

E: Box Of Rain

\* - w/ Carlos Santana

**Cal Expo Amphitheatre  
Sacramento, California**

(Benefits for the Rex Foundation)

**May 3, 1991**

Bertha  
Greatest Story Ever Told  
West L.A. Fadeaway  
Queen Jane Approximately  
Jack-a-Roe  
It's All Over Now  
Tennessee Jed  
Let It Grow

China Cat Sunflower  
I Know You Rider  
Estimated Prophet  
He's Gone  
Drums/Space  
The Wheel  
All Along the Watchtower  
Stella Blue  
Turn on Your Love Light

E: U.S. Blues

**May 4, 1991**

Hell In A Bucket  
Sugaree  
New Minglewood Blues  
Loser  
The Race Is On  
Row Jimmy  
When I Paint My Masterpiece  
New Speedway Boogie  
The Music Never Stopped

Victim Or The Crime  
Crazy Fingers  
Playing In The Band  
Uncle John's Band  
Drums/Space  
I Need A Miracle  
Standing On The Moon  
One More Saturday Night

E: Touch Of Grey

**May 5, 1991**

Help On The Way  
Slipknot  
Franklin's Tower  
Little Red Rooster  
Ramble On Rose  
Picasso Moon  
Brown Eyed Women  
The Promised Land

Eyes Of The World  
Man Smart, Woman Smarter  
Ship Of Fools  
Truckin'  
Terrapin Station  
Drums/Space  
The Other One  
Wharf Rat  
Throwing Stones  
Not Fade Away

E: Knockin' On Heaven's Door

**Shoreline Amphitheatre  
Mountain View, CA**
**May 10, 1991**

Jack Straw  
They Love Each Other  
Walkin' Blues  
Stagger Lee  
Me And My Uncle  
Maggie's Farm  
Cold Rain And Snow  
Desolation Row  
Don't Ease Me In

Foolish Heart  
Saint Of Circumstance  
Crazy Fingers  
Truckin'  
New Speedway Boogie  
Drums/Space  
The Wheel  
All Along The Watchtower  
Black Peter  
Sugar Magnolia

E: It's All Over Now, Baby Blue

**May 11, 1991**

Mississippi Half Step Uptown  
Toodeloo  
Wang Dang Doodle  
Peggy-O  
Queen Jane Approximately  
Bird Song  
Promised Land

One More Saturday Night  
Man Smart, Woman Smarter  
Playing In The Band  
Uncle John's Band  
Drums/Space  
I Need A Miracle  
Morning Dew  
Around And Around

E: Mighty Quinn (Quinn The Eskimo)

**May 12, 1991**

Picasso Moon  
Althea  
C.C. Rider  
It Takes A Lot To Laugh, It Takes A Train To Cry  
El Paso  
High Time  
Black Throated Wind  
Deal

Help On The Way  
Slipknot!

Franklin's Tower  
Looks Like Rain  
Terrapin Station  
Drums/Space  
Goin' Down the Road Feeling  
Bad  
Throwing Stones  
Turn on Your Love Light

E: The Weight

**Los Angeles Coliseum  
Los Angeles, CA**
**June 1, 1991**

\* - show opened by Johnny Clegg & Savuka

Shakedown Street  
Walkin' Blues  
Bertha  
Greatest Story Ever Told  
Candyman  
Queen Jane Approximately  
Deal

Picasso Moon  
Foolish Heart  
Playing In The Band  
Uncle John's Band  
Drums/Space  
I Need A Miracle  
Black Peter  
Throwing Stones  
Not Fade Away

E: One More Saturday Night

**Deer Creek Music Center  
Noblesville, Indiana**
**June 6, 1991**

Jack Straw  
They Love Each Other  
Wang Dang Doodle  
Row Jimmy  
Black Throated Wind  
Big Railroad Blues  
Cassidy  
Might As Well

China Cat Sunflower  
I Know You Rider  
Estimated Prophet  
Uncle John's Band  
Drums/Space  
The Wheel  
All Along The Watchtower  
Stella Blue  
Turn on Your Love Light

E: Box Of Rain

**June 7, 1991**

Mississippi Half Step Uptown  
Toodeloo  
Little Red Rooster  
Stagger Lee  
Me And My Uncle  
Maggie's Farm  
Loser  
The Music Never Stopped  
Don't Ease Me In

Scarlet Begonias  
Fire On The Mountain  
Truckin'  
New Speedway Boogie  
Drums/Space  
I Need A Miracle  
Standing On The Moon  
Sugar Magnolia

E: The Weight

**Buckeye Music Center  
Hebron, Ohio**
**June 9, 1991**

\* - show opened by Violent Femmes

Picasso Moon  
Sugaree  
New Minglewood Blues  
Ramble On Rose  
When I Paint My Masterpiece  
Reuben and Cerise  
Let It Grow

Samson And Delilah  
Crazy Fingers  
Playing In The Band  
He's Gone  
Drums/Space  
The Other One  
Wharf Rat  
Around And Around

E: Knockin' On Heaven's Door

# Jerry Garcia Band Setlists

compiled by John J. Wood

**Warfield Theatre  
San Francisco, CA.**
**4/19/91**

Shining Star \*  
C'est La Vie  
Simple Twist Of Fate  
Run For The Roses  
Stop That Train  
Twilight #  
My Sisters & Brothers  
Deal

The Way You Do The Things  
You Do  
And It Stoned Me  
Tore Up Over You  
Mississippi Moon  
Evangeline  
Waiting For A Miracle  
Everybody Needs Somebody  
To Love

\* - Premiere: original by the Manhattans.  
# - Premiere: original by the Band.

**4/20/91**

Cats Under The Stars  
Twilight  
Dear Prudence  
I Shall Be Released  
Money Honey  
Reuben & Cerise  
Let's Spend The Night  
Together

Shining Star  
Waiting For A Miracle  
Strugglin' Man  
Let It Rock  
When The Hunter Gets  
Captured By The Game  
Lucky Old Sun  
Everybody Needs Somebody  
To Love

**4/21/91**

How Sweet It Is  
He Ain't Give You None  
C'est La Vie  
Like A Road  
When The Hunter Gets  
Captured By The Game  
Lay Down, Sally  
Let's Spend The Night  
Together

The Way You Do The Things  
You Do  
And It Stoned Me  
Think  
Twilight  
Don't Let Go  
My Sisters & Brothers  
Midnight Moonlight

**1/22/91**

How Sweet It Is  
He Ain't Give You None  
That's What Love Will Make  
You Do  
Love In The Afternoon  
I Second That Emotion

Like A Road  
My Sisters & Brothers  
Let's Spend The Night  
Together

The Way You Do The Things  
You Do  
You Never Can Tell  
See What Love Can Do #  
Waiting For A Miracle  
When The Hunter Gets  
Captured By The Game  
Tore Up Over You  
Everybody Needs Somebody  
To Love

# - Premiere: original by Eric Clapton.

**5/23/90**

Cats Under The Stars  
Shining Star  
Strugglin' Man  
Run For The Roses  
Lazy Bones \*  
Money Honey  
Deal

See What Love Can Do  
I Shall Be Released  
Think  
Lay Down, Sally  
And It Stoned Me  
Don't Let Go  
Everybody Needs Somebody  
To Love

\* - Premiere: original by Leon Redbone.

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Bob Minkin

# FRAGMENTS

BY SCOTT ALLEN

The family of Adam Katz filed a lawsuit on June 11 alleging that four security guards pursued Katz on foot, caught and beat him to death, and transported him in a van to the spot on Route 120 where he was dumped and later found dead. This is the first substantial news in the death of Adam Katz since the conflicting coroners' reports of late 1989. Katz was found dead outside a Grateful Dead concert at the Brendan Byrne Arena in East Rutherford, New Jersey, on October 14, 1989. The suit's key piece of evidence, found by the FBI, is fiber fragments in Katz's clothing matching carpet fibers from the van. There are also unnamed witnesses cited who identified two of the four guards. The witnesses described the chase and beating. "Wrongful death" based on false imprisonment, negligence in the hiring and training of security guards, and civil rights violations are all charged by the Katz family. Named as defendants are the State of New Jersey, which owns the New Jersey Sports and Exposition Authority (also named), its top officials, and Burns International Security Company. Burns has since been replaced by the Sports and Exposition Authority, which now oversees its own operation. In conversations earlier this year, Jay Katz, Adam's father, held steadfastly to the belief that Adam's death was not accidental.

The subject of the Grateful Dead's latest technological affection is Compact Disk Video, an interactive multi-media entertainment system using CD technology to offer a viewer choices during viewing—such as selecting alternate plots or focusing on a single theme or character in a movie. The Dead have already made serious inquiries at Commodore, a leading innovator in the field, about the development

of CD videos for the band. In businesspeak, the "killer ap" (or application) of CDV for the Dead would be in the distribution of their concert videos. For example, the viewer of a live Dead concert video could interact with the video by selecting from among a variety of viewing choices that might offer superimposed psychedelic effects, a close-up of any individual band member, a backstage shot, Deadheads in the first row, a different live version taken from another show of the song you're watching and listening to, etc. You're the producer, cutting, splicing, and fading from video option to option. Rival incompatible systems from Commodore (CDTV) and Phillips/Sony (CD-I) priced at under \$1000 promise viewers choices during entertainment and educational programs.

This latest band pursuit is in keeping with the Dead's interests in human interactive electronics systems (seemingly the wave of the '90s), such as virtual reality. Another example of this is Interactive Video Data, a two-way television service that allows TV viewers to buy products, respond to polls or request information, all via a box attached to their sets that sends cellular telephone-like signals to a base station. Betty Cantor-Jackson, the Dead's former producer, confirms the Dead's far-reaching interests: "They change fast, a whole lot faster than most groups or situations. The whole outfit is sort of a research-and-development situation, always looking for something that hasn't been made yet."

Bob Weir has taken another successful step in his modeling career with a new print ad, this one for the Gap clothing line. The ad was a full two-page spread in *The New York Times Magazine* that featured Weir wearing a \$22.50 Gap Polo Shirt. Bob appears alongside Rob

Wasserman beneath a caption identifying them as "musicians appearing on behalf of the Rainforest Action Network." The duo completed a 10-show tour through the southwest, the midwest, and the Rockies in late May before Bobby joined the Dead for the start of the band's 13-date summer tour on June 6 and 7 at Deer Creek.

Whoosh! That was the sound of the ever-busy Mickey Hart flying above your roof. After a blow-out jam with the Dead in Los Angeles on June 1 that began with "Shakedown Street">"Walking Blues">"Bertha">"Greatest Story Ever Told," he took the red-eye to New York. There, he participated in promotional activities for his second Harper-San Francisco book, *Planet Drum*, on June 2, 3, and 4. He gave a brief lecture at the Wetlands eco-saloon in Tribeca on the 2nd concerning his recordings with the Rykodisc label, his efforts to preserve the world's rain forests, and the music and culture of the Kaluli people of New Guinea. Hart's lecture was accompanied by a slide presentation from ethnomusicologist Steven Feld. The next afternoon, Mickey attended a press conference hosted by Harper to field questions about his new work. On June 4, Hart appeared at a meeting of the American Booksellers Association, performing an hourlong drum concert with Babatunde Olatunji and his Drums of Passion, Zakhir Hussein, and others that culminated in his leading most of the audience (who had been provided with their own miniature drums) out of the Broadway ballroom at the Marriott Marquis hotel and into Times Square.

The *Deadicated* album has succeeded in a big way. It has done well both commercially and critically, and it's drawn a lot of attention to the Dead as songwriters. The enclosed postcard addressed to Senator Robert W. Kasden, Jr., of the Subcommittee on Foreign Operations concerning the destruction of the rain forests has caused quite a stir in Washington, D.C.

Suzanne Vega, who covers "Cassidy" and "China Doll" on the album, revealed an interesting anecdote in a recent interview with David Gans on *The Grateful Dead Hour*. According to Vega, one of the special guests at the Dead's September 24, 1988, rain forest benefit at Madison Square Garden who never materialized was the Who's Pete Townshend. "It sounded rather intriguing, it was supposed to be me and Pete Townshend, [we] were going to be the special guests," she said. "This sounded really interesting, to perform with the Grateful Dead at Madison Square Garden. It turns out it wasn't Pete Townshend, it was Hall and Oates, which is a whole different sort of thing. Ever since that one concert that I played with the Grateful Dead, there's a few Grateful Dead fans that come to the concerts when I play." Incidentally, check out Gans's hot band Crazy Fingers whenever you're in the Bay Area. *The Dead Hour* host also has a new book, *Conversations With The Dead*, due from Citadel Underground late this summer.

The Dead's April 27 and 28 shows at Las Vegas included Santana as the opening act and were highlighted by a guest appearance of Carlos Santana during the "Bird Song" first set closer on the 28th. The show on the 28th also included the unusual positioning of the appropriately played "Deal" in the second set, just before the drum solo (which was highlighted by the sounds of coins and slot machines sampled into Mickey and Billy's MIDIs).

"The Race Is On" made another rare appearance, once again in conjuncture with the

running of the Kentucky Derby horse race, during the Saturday afternoon, May 4 show at the Cal Expo in Sacramento, California. The only four times the Dead have played the song since 1986 have been when they were on stage as the race unfolded. The Dead had previously marked the event with the song on May 3, 1986, also at the Cal Expo, May 6, 1989, at the Frost Amphitheatre in Palo Alto, California, and on May 5, 1990, at Cal State Dominguez Hills in Carson, California. Incidentally, *Sports Illustrated* recently ranked the 10 greatest upsets in Kentucky Derby history, and the number one upset was by the 1953 winner, a 25-1 longshot named Dark Star.

Because of his scuba diving hobby, Jerry has become involved with Hawaii's fight to preserve its coral reef from damage and destruction by boat anchors. Coral does not form quickly, and when undamaged it provides shelter and food for sealife. Without it, fish species will dwindle and in some cases become extinct. All of this threatens the environment and the economy. Jerry played a 1990 benefit in Hilo for the Ocean Recreation Council of Hawaii (TORCH) to raise funds for the purchase of permanently anchored buoys to serve as safe boat moorings. "The reef is the bottom of the food chain," he says. "If you do away with the coral, you're basically thrashing the whole environment and economy of the islands." Another Hawaiian environmental concern Garcia has lent his support to is the Pele Defense Fund. This organization is fighting to preserve the Wao Kele O Puna rain forest (the last remaining lowland tropical forest in the United States) from having several acres bulldozed to make room for a geothermal plant designed to tap into the active volcano Mauna Loa for energy. To Native Hawaiians, the drilling itself is a violation of their religious beliefs. The volcano is a manifestation of Pele, the living Goddess sacred to Native Hawaiian religion. You can support the Pele Defense Fund by writing to P.O. Box 404, Volcano, Hawaii 96785, or by calling (808) 935-1663.

The Meadowlands has released a ten-minute video on how to attend a rock concert in response to the furor resulting from three deaths in the last two years at the complex. One patron at a Who concert at Giants Stadium in June, 1989, was found beaten to death, and in November, 1990, another Byrne concert-goer died after a scuffle with guards. Deadhead Adam Katz is a familiar story to us (see beginning of column). The tape follows two teenagers who attend a Grateful Dead show at the Byrne Arena and trash all of the rules of decorum the Dead have harped upon for years. The two drink and drive, buy scalped tickets and drugs, scream and shout inordinately during the show, and are finally kicked out. After each transgression, a celebrity (like Jon Bon Jovi, football star O.J. Anderson, Bob Weir, or wrestler Hulk Hogan) appears to explain the mistake. In reality, if the Meadowlands wanted to make it a realistic film, and not the propaganda it is, they should have included a demonstration on how to avoid or how to report security guards brutalizing concert-goers.

"The Doug Marlette Cartoon" runs daily in the *New York Newsday* newspaper, poking fun at political, local, and world topics. A recent comic featured a conversation between a tie-dyed hippie and a white collar conservative. The hippie says, "It's like we're all trapped in some time warp, man! Peace and love and brotherhood ... grooving to the vibes, following

our heroes from town to town. I never miss a gig! I know all their lyrics and riffs ... they're as bewildered by it all as we are, but they're still up there after all these years, playing the same old tunes over and over, lost in a haze of nostalgia for a time and a place long since past!" "The Grateful Dead?" asks the other fellow. "No," says the hippie, "the Democrats!"

The ABC television network is presenting a new rock concert program, *In Concert '91*, the first of its type since the late 1970s shows *The Midnight Special* and *Don Kirshner's Rock Concert*. According to the show's producer, the concept of the program is to "bring back the core of music: the live performance." It debuted on June 7 with portions of a live gig by the metal band Poison and has presented performances by the likes of Bonnie Raitt, David Bowie, and, best of all, the Grateful Dead.

In a recent article in *New York Newsday* about WNBC television reporter John Miller's coverage of mobster John Gotti, the writer included a description of a drug bust that the on-the-scene Miller was covering live. The piece described one of the thugs being led away from the raid as a "gentleman who looks like a very unkempt and corpulent version of Jerry Garcia." Not only is it unfortunate that Jerry's name has to be unnecessarily linked with drugs, but has he become such an American icon that his name holds editorial muster in an article mostly read by people who know little about rock 'n' roll, let alone the Grateful Dead?

Chuck Berry is celebrating his 65th birthday this year with a tour reviving all of his classic hits. His appearance on May 11 at the Lehman College Center for the Performing Arts in the Bronx, New York, began appropriately enough with "Maybelline," the 1955 song that was Berry's first hit. In keeping with his economical approach to touring, Berry does not travel with a back-up band. It's written into his contract that the promoter must provide the support musicians, and on this night the band was comprised of members of the college's music faculty. Berry worked his way through Elmore James's "It Hurts Me Too," "The Promised Land," "Memphis," "Reelin' And Rockin'," "Carol," and "Johnny B. Goode."

"It's never too late to jump on the bandwagon" was a brief article alongside a review in the *Orlando Sentinel* of the Dead's shows there this past spring. The piece was about a 73-year-old woman and eight of her elderly friends attending their first Dead show, courtesy of the woman's 42-year-old son. "He said to expect dancing in the aisles and shrieking," the woman said. "That doesn't sit too well with us, but we're sort of hard of hearing, so that's all right. I look forward to having a new experience. It's a way to stay young. I've always been interested in good music—and, as my

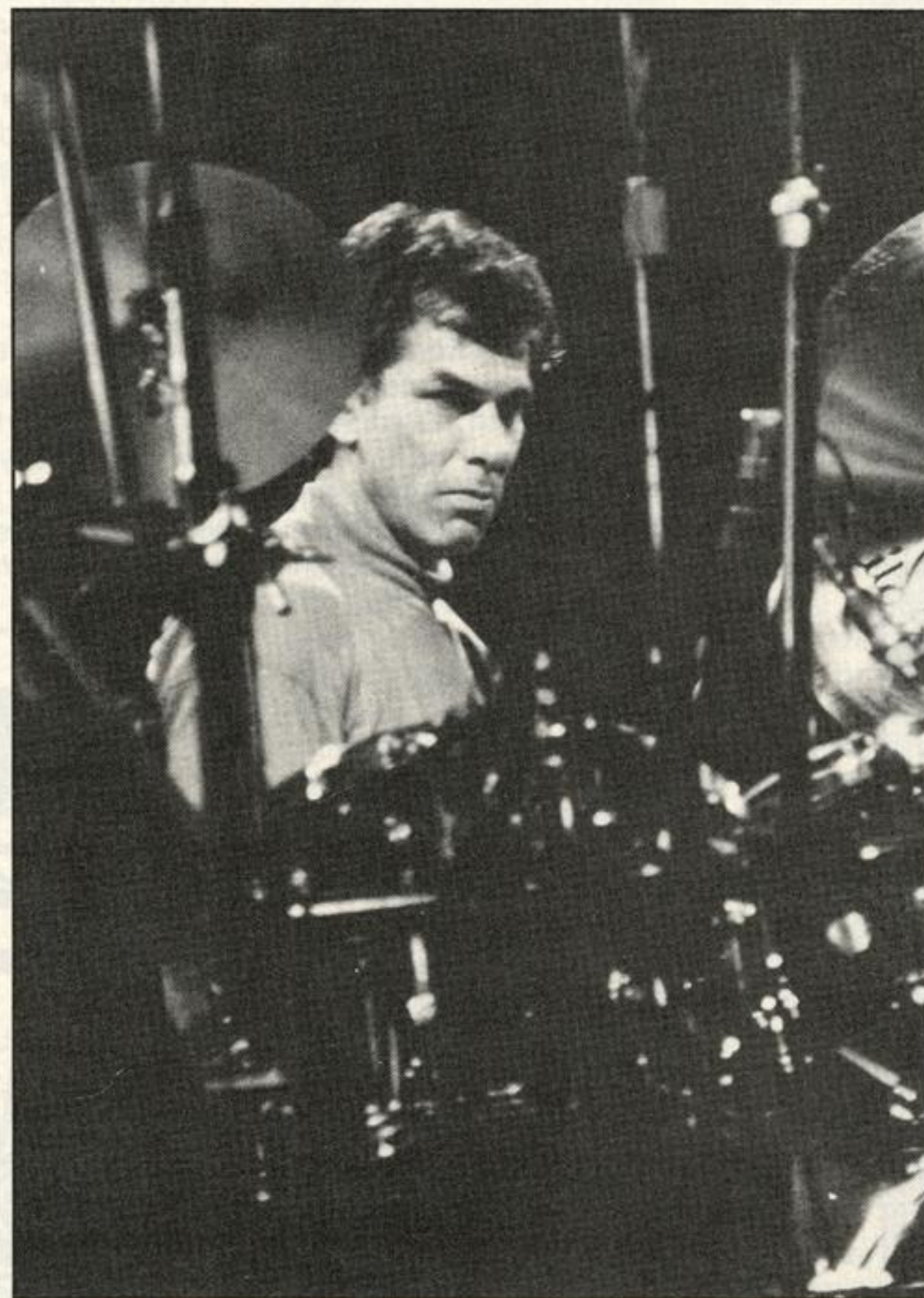
son says, there was a time when Beethoven was considered strange."

Actor Gerrit Graham, who wrote the lyrics for Bob Weir's "Victim Or The Crime," has a starring role in the 1991 blood-and-guts classic, *Child's Play 2*. ... Cher celebrated her 45th birthday recently, and she reminisced about some of the favorite gifts she's received from her friends and family over the years. Her most memorable gift this year was from her son, Elijah: a ticket to a Dead show that came with "something really cool." ... Every Sunday night in the Orlando, Florida, area you can hear a two-hour Dead show from 6 to 8 p.m. on Rollins College radio station WPRK-FM (91.5). ... When you're in the Danbury, Connecticut, area, be sure to stop by the Fox and Fox to take in able-handed acoustic guitarist Ed Mullaney performing his repertoire of Band, Beatles and Grateful Dead covers. ... If you're as perplexed as we are by the University of Oregon's reversal on its controversial ban on Grateful Dead concerts, then perhaps an article in the local *Eugene Register-Guard* ("So What's To Celebrate?") about the town's annual Eugene Celebration can explain things. The number one reason listed under both the headings "The Five Best Reasons To Live In Eugene" and "The Five Worst Reasons To Live In Eugene" was "Grateful Dead concerts."

## Additional Fragments

The Allman Brothers Band is currently on tour in support of their latest recording, *Shades Of Two Worlds*. The Allmans started their national tour on July 21 in Telluride, Colorado, and will continue through early September.

Word has it that Ben & Jerry, the hippest



Mickey Hart is busy promoting his sequel to *Drumming At The Edge Of Magic* — Planet Drum

guys in the ice cream/confection game, are developing a new ice cream flavor...Wavy Gravy. The company is trying to "bring to an earthly plain those transcendental values of Wavy Gravy." Wavy's share of the proceeds will go to the scholarship fund of Camp Winnarainbow, where kids learn circus, performing arts, and survival skills.

Founding member of the Byrds, Gene Clark, died at his home on May 24. He was 46. His personal physician documented his death as from natural causes. Clark performed with the New Christy Minstrels before joining with Roger McGuinn to form the Byrds. Our sincerest regrets.

Commander Cody and His Lost Planet Airmen were awarded 1990's "Best Country Album" for their Relix Records release, *Aces High*. The award was given by the National Association of Independent Record Distributors (NAIRD).

This news preceded the exciting exclusive distribution deal between Relix Records and the internationally successful Important Records Distributors. Important is half-owned by Sony Entertainment. Thirty-five releases were shipped in late July, including new Relix releases Johnny Winter-Night Rider, the very long awaited self-titled Stackabones debut, and the Flying Burrito Brothers *Close Encounters To The West Coast*, which was recorded and released in Japan in 1978. A party to celebrate the merger was held at the Wetlands Preserve in New York City on May 28.

Many new Relix releases are in the works, including Solar Circus, recorded live at the Arrowhead Ranch to capture their concert effect of "Cosmic Dance Music," a solo Tom Constanten effort, and yet another Johnny Winter collection of old and rare recordings. Relix is also excited to add that the New Riders of the Purple Sage have re-joined its roster of artists. Their new album is in the works.

Memorial Day Weekend found hundreds of revelers at the Arrowhead Ranch in Parksville, New York, for an extended stay of fun. The Arrowhead hosted the Relix 18th Anniversary Party/First Annual Tapers convention. Rooms were booked in advance, but campers continued to show up in a steady flow. Friday night featured a fine set by the Hour. As people arrived, you could sense the anticipation. Saturday brought beautiful weather, and the campers set up around the lake were listening to tapes and playing guitars while canoes paddled back and forth across the lake in a lazy stream of sunny haze. For those who were more energetic, horseback riding and trail hiking on the Arrowhead's 800-acres of Catskill Forest awaited. And for those who felt inclined to overlook the fantastic weather and venture inside, Saturday afternoon was just the beginning of two days of taping seminars. Some of the subjects that spanned the two-day event were techniques, equipment, unauthorized taping aspects, and authorized taping aspects. DAT equipment was displayed and studied, and anyone who did give up some of that sunshine was treated to some very useful information. *DAT's Incredible* provided the informative DAT workshop, and Barry hosted many



Olatunji and his Drums of Passion

Ron Delany

of the other seminars, which included a variety of speakers.

Saturday night, Arrowhead guests were treated to an excellent performance by Midnight Sun. Their wonderful, improvisational sets sent us happily off into the wee hours of morning.

Sunday afternoon was more of the same. You could wander amongst the tents and meet people, play music, and trade tapes. Solar Circus was the evening's musical fare, and special guests Buddy Cage (NRPS) on pedal steel guitar, and *Relix* Magazine artist/guitarist Gary Kroman, joined the band for much of the evening. Three sets rocked the ranch until 3:30 a.m. Solar Circus performed lots of originals, and some favorite covers, including a superb version of "White Rabbit" done by the band's female vocalist, Susan Greene. It was a rollicking good time!

The Arrowhead will be hosting an outdoor summer concert series. This will be the first environmentally conscious outdoor venue. Ranch owners Ken and Michelle Hoff have gone through tremendous effort to insure that the concertgoers at the ranch are provided

with an environment that is superior to any other in the concert industry today. Shows will continue throughout the season starting July 20, until September 15. Call for their incredible line-up of performers. 914-292-6267.

A counterfeit ticket ring was raided in Queens, New York this past June. The 11-member ring exclusively targeted the Grateful Dead because so many of their fans come to shows ticketless. The two men that were arrested at press time each face 20-year maximum prison terms and \$275,000 fines if convicted. So, once again, don't go to shows without tickets!

Wetlands Preserve will be hosting Shake-down on Laight Street, a street fair to be held on September 15th, during the Grateful Dead's Madison Square Garden dates. For information on vending, call Larry at 212-966-4225.

After the Dead canceled a show at the Merriweather Post Pavilion in Columbia, Maryland, following the death of Brent Mydland, the venue decided to put a ban on the band and its followers. The Dead have since been invited to play there again in the Summer of 1992.

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# Bay Area



BY JIMBO JUANIS

**D**on't Spook The Horse: There certainly wasn't a shortage of rock fans at the recent local appearance by Neil Young and Crazy Horse. The concert, held at the Cow Palace in San Francisco, had all the trappings of a hometown reunion, as the Bay Area turned out in force to welcome one of its own. For his part, Young did not disappoint, pulling out all the stops during a 14-song, two-hour show. Young and Crazy Horse have made the Cow Palace their home, performing here each time they've toured. This is the place where Young filmed his concert movie *Rust Never Sleeps*. As if to reinforce that point, the concert began with Young's screaming guitar from off stage blasting out the notes to "The Star Spangled Banner" while a stagehand dressed as Farmer Brown brought out the same giant microphone used during the original *Rust* tour. Also on the fog-shrouded stage were the oversized Fender amplifiers and speaker cabinets that were props from previous glories. Overhead was a huge peace symbol, glowing in blacklight. As the bombastic strains of our nation's anthem faded, Crazy Horse slammed into "Out Of The Black," a tune whose chorus, "Hey, hey, my, my, rock 'n' roll will never die," has become an anthem for a generation.

Young scorched white-hot, earsplitting solos on every tune. Each song was an exercise in volume and power, as Young and Crazy Horse crunched and careened and jammed through a program of classics. Songs such as "Powder Finger," "Cortez The Killer," and "Like A Hurricane" intertwined perfectly with new gems like "Love To Burn" and "Love and Only Love" from his recent album, *Ragged Glory*. Early in the show Young dazzled the audience with an emotional electric version of Bob Dylan's "Blowin' In The Wind," reprising it later in the evening at the end of "Mansion On The Hill." The latter tune summed up the evening perfectly with the sentimental lyric: "Psychedelic music fills the air, peace and love live there still, in that mansion on the hill."

**What Can A Poor Boy Do Dept.:** Most of us have experienced the annoying ordeal of waiting on line for hours for concert tickets to go on sale and then finding that the only tickets left are in the nosebleed section. Then the next day in the want pages, there are advertisements for "ticket brokers," and these guys not only have tickets in the first 10 rows, they are selling them for \$500 a pair. One man's broker is another man's scalper, and if one California

lawmaker has his way, it may become illegal to resell tickets for more than face value. California State Senator Bill Lockyer (D-Hayward) introduced Senate Bill 712 primarily as an opportunity to put the tickets to major concert and sporting events "back in the hands of the common man." Current California law prohibits ticket scalping only at the site of an event. "The ticket agencies are pumping up the prices way beyond the resources of most consumers. They're gouging consumers in a way that seems to me is unconscionable," said Lockyer.

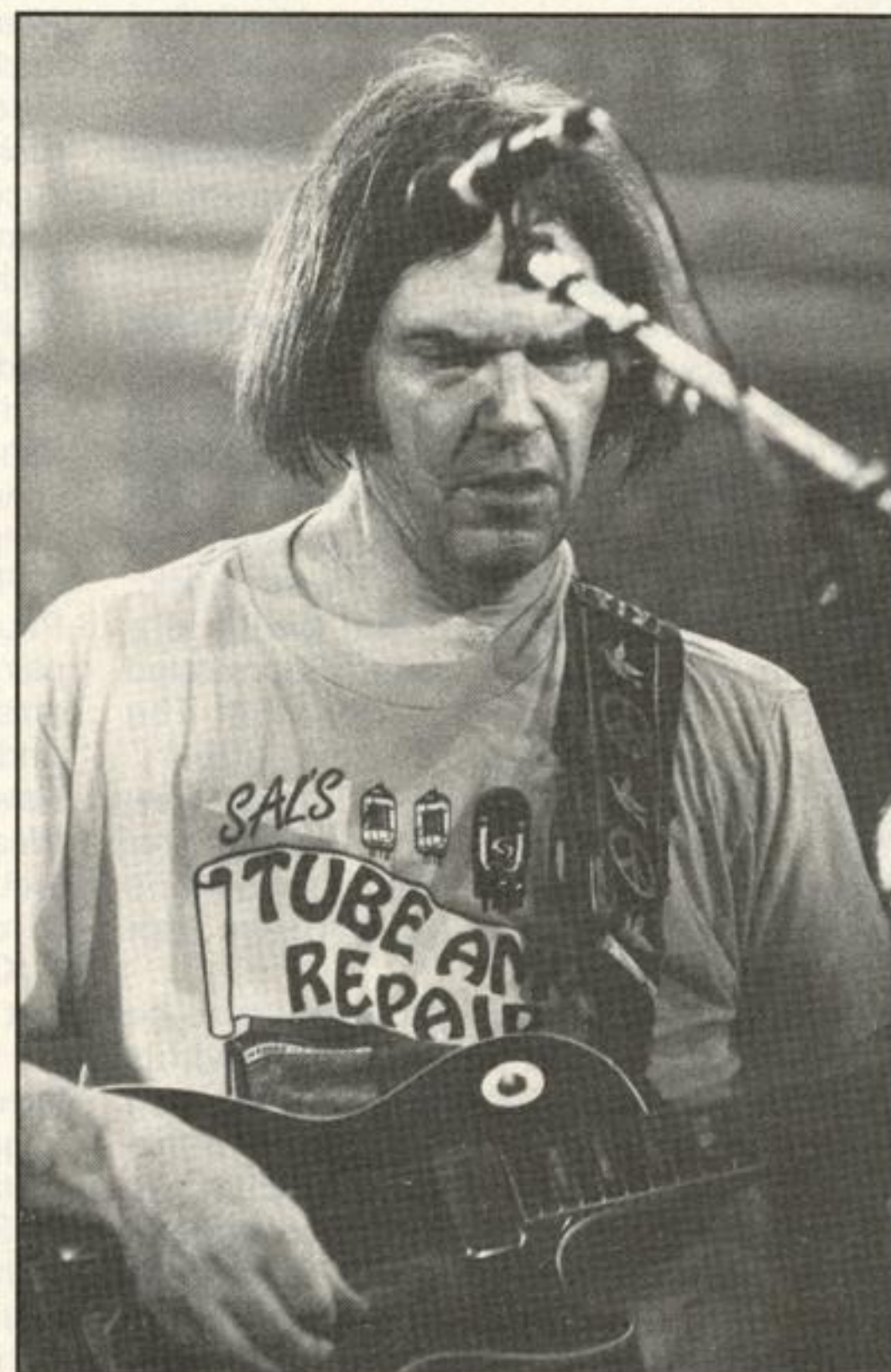
The state senator has enlisted a powerful ally in impresario Bill Graham, a harsh critic of ticket brokers for years. While the ticket agencies have dominated the market in Southern California, in the last couple of years they have begun to penetrate Graham's home turf of the Bay Area. The rock promoter's response has been to form Californians Against Ticket Scalping (CATS), which has been lobbying state and federal lawmakers to support anti-scalping legislation. "My concern is, the average fan doesn't have a chance to get tickets," said Graham. But regardless of restrictions imposed by bands and authorized ticket outlets, tickets still make their way into the hands of scalpers. When the Grateful Dead perform their annual New Year's Eve concerts, the local newspapers are flooded with brokers ads offering the prized ducats for hundreds of dollars, this despite the efforts of the Dead's organization, which even goes as far as printing a warning against any resale over purchase price.

One favorite tactic used by ticket brokers is to hire street people to get around the per-person limit placed on ticket sales for popular concerts. "They go into the streets, find a bunch of homeless people and put them in line at BASS [a computerized ticket service] the day tickets go on sale," Graham explained, "and I can't do anything about that. How can you say to a guy in line, 'We're not selling you a ticket because you don't look like a Led Zeppelin fan?'" Brokers also rely on inside help from promoters and tour managers, who hold prime tickets from the general market and sell them at inflated prices to the agencies. "There are a tremendous number of people in the industry who allow it to happen," lamented Graham. "The temptation is huge. Can you imag-

ine the value of a Grateful Dead New Year's Eve ticket if I decided to sell them for whatever I could get?"

Besides forming CATS, Graham has even gone as far as having local BASS outlets closed down when he found out employees were setting aside hot tickets to sell to brokers. "I don't lose anything if all the tickets are sold to scalpers, but it's just not right," he said. Graham enlisted Grateful Dead guitarist Bob Weir as he aggressively took his case to the state capitol in Sacramento. Appearing before the Senate Judiciary Committee, Weir compared ticket brokers to "mosquitoes," which, he said, "have no place in the food chain. I don't practice my art, my music, to give these parasites something to do to make my tickets more expensive for my fans. Ticket brokers serve no purpose. All they do is degrade the quality of life." The session was not without its lighter moments. Weir's comments brought a rebuttal from Alex Hening, a Los Angeles ticket broker, who urged the committee to vote down the bill because it would kill his business. Turning away from the committee and shaking his finger at Weir in the audience, he bellowed, "You stick to singing. You're not a bad singer!" The committee went on to approve the bill, setting the stage for a vote by the full Senate later this year. Stay tuned. For more information, write: CATS, P.O. Box 1994, San Francisco, California 94101.

**The Further Inquiry:** University of Oregon officials say the Grateful Dead can return, but only under guidelines meant to curb drug use. The Dead were banned from Autzen Stadium last year after officials received complaints from the public that drug use was rampant at the band's concerts. "Reversal is not an accurate word to describe what we did," said Dan Williams, the university's vice president for administration. "We identified a very serious problem that initially kept us from making the facility available." Despite the university's conditional invitation, it might have come too late for the



Neil Young in Hershey, PA 2/25/91

expectations turn to alimony and remorse") and his delivery of such lines as "I love you so much I don't even know what planet I'm on" in "Stranger Than Fiction" are cynical enough to induce laughter.

More problematic is **Tribe After Tribe**, a South African band that has attracted good notices and commercial success in its native land, though its anti-apartheid stance and political and social activities have caused some friction between the band and South African authorities. Tribe After Tribe's latest, self-titled Atlantic/Megaforce release offers what lead singer Robbi Robb calls "Afro acid music," which combines the wallop of hard rock with African jungle drum rhythms. But often these songs have only a metalish intensity going for them—

nothing worth a second listen. When the group switches gears and hits on the right combination of sonic muscle and great hooks ("Where Are We Now," "Everything And More"), the music can be entrancing. Too bad that's the exception rather than the rule.

**The Subdudes'** *Luck* (East-West Records America/Atlantic) finds the band taking a substantial step away from the accordion-oriented tunes of their debut in favor of a more overt funk and R&B direction. This turns out to be rather unfortunate because the bluesier numbers make for the record's dullest moments. The Subdudes are a whole lot better when they stick to ballad pop ("Deepest Thoughts," "The Ballad Of Gunther Johnson," "Dolly's Song (Have You Ever Thought)"). Straying too far

from that, they come across as a poor man's Los Lobos.

Much better is the six-song EP from the **Spin Doctors**, *Up Grabs—Live* (Epic), recorded at the lower Manhattan club Wetlands. The band already has a deservedly fanatical East Coast following, and this could expand their listening audience. The two best songs, "Big Fat Funky Booty" and "Little Miss Can't Be Wrong," boast guitarist Eric Schenkman's hypnotic chords and singer Christopher Barron's personable vocals. The sound is crystal clear, the mood is cheeky and loose ("Yo Mamas A Pajama" is an impudent adolescent's anthem), and for those who want more, the good news is the band is hard at work on their first full-length Epic record. ■

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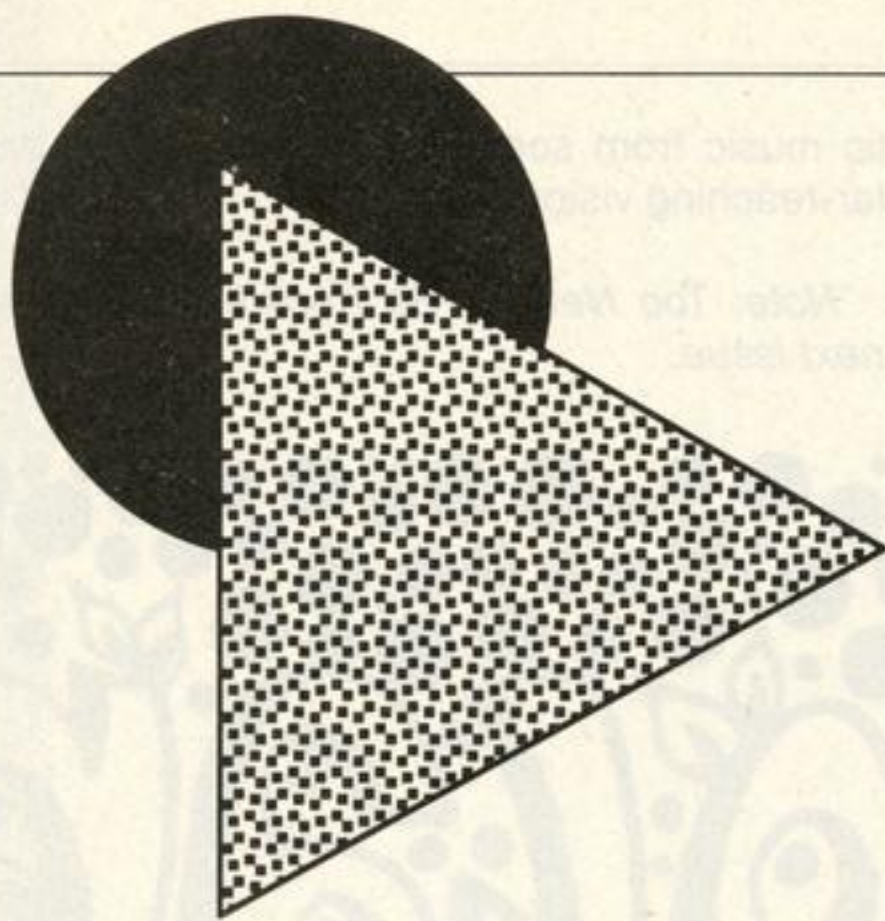
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# Places to Go When There Ain't No Shows

**T**HIS column has become valuable to Deadheads on an international level. It was the community's good fortune when the **Arrowhead Ranch** opened this past year in Parksville, New York, and the Wetlands Preserve in New York City has become a mecca for Deadheads on the east coast. But where else can a Deadhead go when there ain't no show?

On the other end of the country, some things to check out in the northwest: **The Blue Moon Tavern** in Seattle features a Grateful Dead night on Sundays. This small tavern in the Washington district is a welcome atmosphere for all Deadheads.

**McMennamins Pubs of Oregon** (22 of them throughout Oregon) were created by two enterprising Deadhead brothers. Each pub is decorated with '60s concert posters that they've purchased from collectors. The neighborhood pubs are each hand-painted inside with trippy, Dr. Seuss-like images. The McMennamins nine microbreweries are famous for their fine brews, including a new ale from Eugene's High Street Cafe called Dark Star (is this any relation to the tasty brew from England called Dark Star Beer?).

**WOW Hall** in Eugene, Oregon, features many of the bands *Relix* readers are looking to see. It's located at 8th and Lincoln. For an upcoming itinerary, their phone number is 503-687-2746.

**Biddy Mulligans** on North Sheridan Avenue in Chicago hosts a variety of desirable acts. Their June line-up included Savoy Brown, New Riders, Oroboros, Blue Oyster Cult, and lots of others. Their concert hotline is 312-761-6532.

**Pats Jazz Bar** on 26th and 6th in New York City brings Hearts of Space in monthly.

**Boones Treasury**, 888 Liberty Street Northeast, in Salem, Oregon, has a Grateful Dead party and informal tape exchange the second Monday of each month. They bring in name bands as well.

Blake Lewis of WJMR recommends **Menke's Pub** on West High Street in Mount Vernon, Ohio, for weekend gatherings. It's only 45 minutes north of Columbus.

Burnt Toast is a six-piece band from Lake Tahoe, California. They appear frequently at **Emma Murphy's** in Tahoe City.

If you don't already know about it, the **Grog & Tankard** in Washington, DC holds Dead night every Monday featuring live bands. 2408 Wisconsin Avenue, NW.

Every Saturday night, Deadheads join together at **Second Wind Bar & Grill**, located at 1261 Garnet Avenue, Pacific Beach, San Diego. 619-270-8813.

For over 30 years, the **Fore 'N' Aft** in Westchester, New York, has been bringing

some of the best acts to their intimate club. For upcoming shows, call 914-761-2417.

**Golden Bear**, located across from the Huntington Beach Pier in Southern California's Orange County, has reopened and promises a wide array of acts.

The **Arrowhead Ranch** in Parksville, New York has weekend music in its indoor BYO club in the evenings, and this summer kicked off an outdoor concert series. Rooms and lots of camping are available at the site. Call 914-292-6267.

Every Thursday and Saturday, Milwaukee Deadhead's go to **Thurman's "15"** at 1731 North Arlington. 414-224-1080.

Dead night is every Wednesday at **Melissa's Inn**, 948 West Grace Street, Richmond, Virginia. They feature live music and a tape exchange. Call 355-0909.

Dead Night every Tuesday is the busiest night at Long Branch, New Jersey's **Chubb's Pub**. They often have bus trips to local shows, and feature live entertainment on Friday and Saturday nights. Dead cover bands are more than welcome. Call 908-229-5806.

**RCs** is an unassuming little neighborhood bar, but every Sunday evening Deadheads gather to jam. Two hundred people pass through on those jam nights to hear Grateful Dead covers. RCs is so unassuming that, while we know it's located at 2812 Henderson at Richard, and their phone number is 824-4090, what town is it in?

**Pizza Plus** is located next to the Sheraton Valley Forge in King of Prussia, Pennsylvania. Grateful Dead night is every Friday, featuring videos and tapes, and occasional live music. Call 215-768-3266

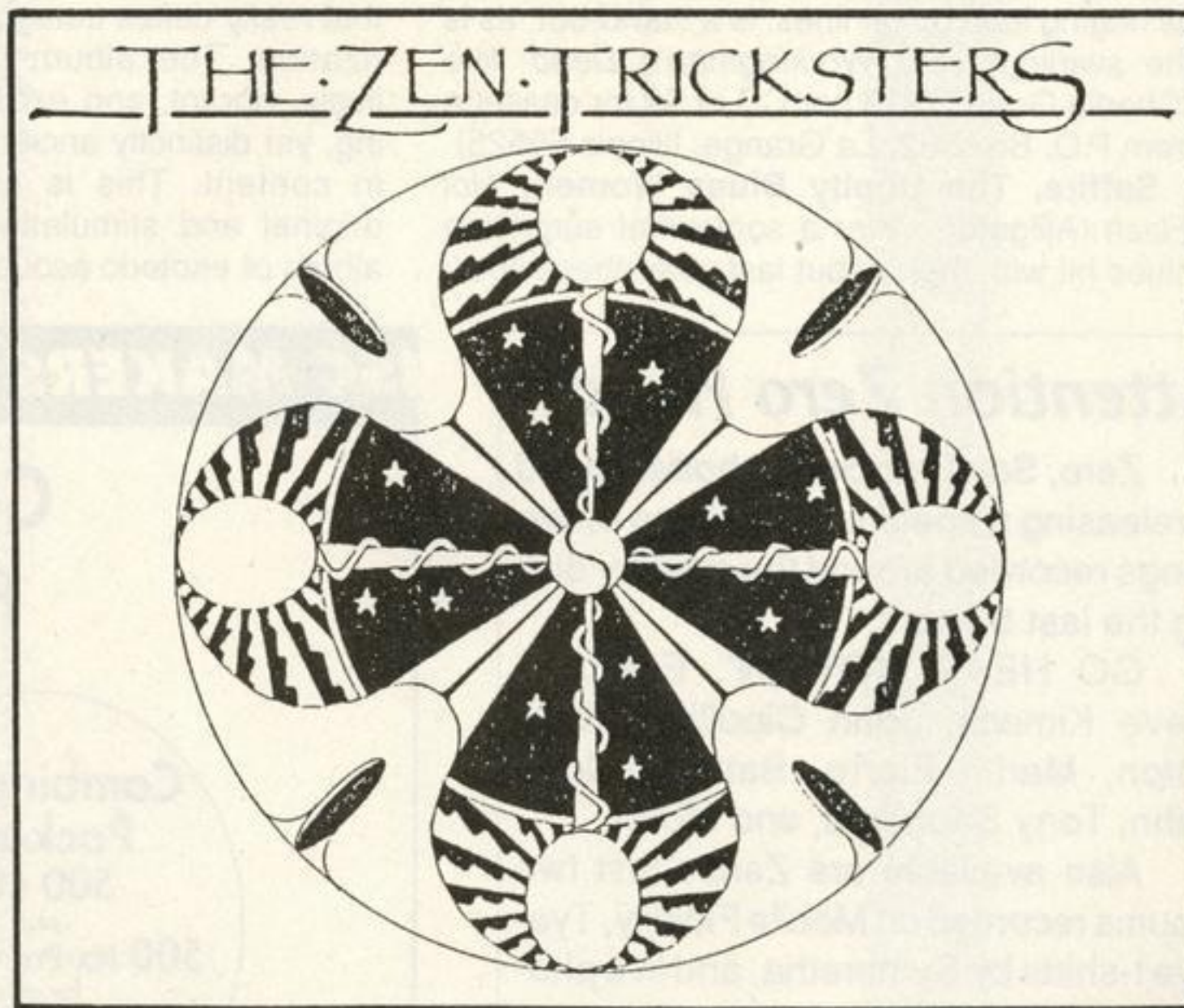
for more information.

**Bourbon Street**, located at 56 Court Street in Binghamton, New York, has featured some top-notch entertainment since it opened just over a year ago. They also have a monthly Dead night. To get more information on upcoming acts, call 607-724-7474.

Alex Levin, founder of *Grateful Red Heads*, host a Full Moon Sundays Dead Night at **Mike N' Angelos**, 312 East Paces Ferry, Atlanta, Georgia. The club's number is 404-237-0949.

**Canusa** holds their Dead night every Wednesday, and features cover band Box O' Fish. The bar is located at 400 Techumseh Road East in Windsor, Ontario. Its close proximity to Detroit gives this club an international flavor.

*Clubs, bands, readers: Send us your favorite places to go when there ain't no shows and we'll get the word out. Drop us a brief note c/o Clubs, P.O. Box 94, Brooklyn, New York 11229.*



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CDN head with about 300+hrs of qual tapes-wish to hear from fellow heads-keep the ride going Shawn 51 Main St N Princeton Ont Canada NOJ-IVO

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Desperately need 6/14/91 will send blank/postg pls write Hannah 229 Rose Ln Haverford PA 19041

Bob Wier/Robert Wasserman tapes any or all Trade for tapes or blanks G. Mack 1034 Parry Rd Falls City OR 97344

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My first show was Tempe AR 11/25/73 will trade 3 for 1 Dan 12550 E 75th St Indianapolis IN 46236 317 335-2409

Sugar Magnolia seeks eyes of the world. Help start tape collection have blanks Carrie 454 N Shady Ct Brea CA 92621

Need Dead w/D Allman 71? will trade Pat Roe 888 Eighth Ave 6B NY NY 10019 Peace, be laid back and groovy

Want 75 Great American Music Hall or 75-78 Winterland have good tapes to trade call Ben (712) 239-3690

Do you have my first show? Sept 69 Fillmore East a firecracker exploded Ed (201) 543-6473

Do you have 3/18/91 & 3/21/91 at Cap Ctr or 6/6-7/91 Deer Creek-message (301) 325-4566 Guy or Mel

Old DH looking for 7/29/74 my first will send 2 for 1 Jay Whitmeyer 223 #7 26th St Ocean City MD 21842

Need Qual tapes fast & reliable trader with 400+hrs Rob Schmidt 231 Robbins Ave Rockledge PA 19111

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Bring your lists to Rockhopper Junction we're in touch with lots of tapers-hear the music! Main St Stanwood Washington

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## PERSONALS

DH Male 21 seeks Female DH for corresp or possible relationship in the RI area love the outdoors Canoeing Camping etc write or call 31 Guertin St Woonsocket RI 02895 401-769-2325 after 6pm call 401-231-4400 ask for Rick

In another times forgotten space my eyes looked for anothers face. I'm 27 yrs old NY head doing time in NJ, I'm looking for a sweet lady to help me through these lonely days We can have high times if you will write John Corbett #230414 168 Frontage Rd Newark NJ 07114

Howdy, looking for any DH's in the Burlington VT area pls write Steve 137 Beach 144st Neponsit NY 11697

Dear Sandoz from Canada gonna drink all day and rock all night the Lord come to get us if we don't walk right love Matt 908-526-1859

To find where Cosmic Charlie's from and where he went, read "Seth Speaks" by J Roberts Prentice Hall Books Smile Smile Smile

Young lesbian DH in CT looking for gay/bi sugar magnolia sober and kind to blossom and grow with Donna 339 Alma Dr FFid CT 06430

Hey now! I need a West Coast sister to correspond with, I'm 18 I have reddish brownish blondish hair and sky blue eyes I've been down for nine months on LSD charges (that's a long story) I've got three months to go. So write and tell me what's happenin' in your life Denny Gilmore Clark County Detention ctr 330 S. Casino Center blvd Las Vegas NV 89101

Thank you Ramona for being my best friend, lover, and most of all, for becoming my wife, Love always, Tommy

Gay, lesbian, bisexual heads we exist-group forming no dues confidentiality assured D.J. 1635-C NE 5 Ct Fort Lauderdale FL 33301

New Mexico DH looking for penpals and other heads for fall tour 91 East or West coast all letters answered write to Quinn Rawlins Beaverhead Rt 24 Magdalena NM 87825

Hey now Erin K, out in California I still would very much like to take you out for dinner Hope our paths cross in N.E. Rob in STX

Looking for DHs in the So Bay area looking to make friends go on adventures etc Ed Meade 2611 Mathews #2 Redondo Bch CA 90278

All I want is to be loved, is that too much to ask? I've been looking for a woman but it's an impossible task, please answer my cries if you are the one, put an end to my loneliness so we can have fun Send letter and picture to James Pressmar Rt 188 Southford Rd Middlebury CT 06762

Ralphcat-its been a memorable long strange trip together. I hope our journey down the golden road never ends. Mongoose

Mark-happy anniversary-I'd do it again, you know our love will not fade away.. your wife Sue

Philly DH (29) wants to meet local DHs. I'm into Earth-based spirituality myth and ritual Eastern philosophy transcendence communes counter-culture cosmic consciousness Beatles Doors write Tara 2338 S Broad St 2nd Fl Rear Phila PA 19145 peace and love to you!

Dear Bill-its been six years of happiness-thanks for a real good time! Love you always, your sweet Sandy

Jim S-you're in my heart forever, if I had the world to give I'd give it to you J

Jenna - my Sugar Mag our love will not fade away, love Wharf Rat

In volume 17-5 on page 75 in the picture of Wetlands I liked the person on the left. I want to contact him. Oskar Schmitt Remter Weo 76, 48 Bielefeld 13, Germany-pls help me find him, greetings

Penpals wanted 37 yr old seeks penpals that will write regularly, peace & love Dale Wolfe PO Box 7682 Las Cruces NM 88006

Head new to MS looking for other MS heads write D. Stewart 117 Henry Myers St Brookhaven MS 39601

Any DHs in Macon or Columbus GA? If so, lets get together! T. Boyd PO Box 128 The Rock GA 30285

To everyone who answered my ad and got no response, a bus came by..Laurie Kimball Westbrook ME

Special thanx to the Dead, I never really felt alive until I was "DEAD" Hype Bob



Tim, Scott, Kim thanks for writing to me, I'm not lonely anymore see you on tour! Sunshine daydream Kathy M.

Amy, if I had the world to give, I'd give it to you, long as you live. I love you-happy birthday, Harry

Happy 30th birthday Markie! Keep cool, keep rockin-all the best-Ellen & Russell! (you old fart)

Tommy in Boron: On the way, car trouble. Weir: thanks for the postcard. Love to you both, P.J.

Brown-eyed Butterfly Michael from Hampshire hope to find you fluttering in the rainbow early July — Erin Piccolo 5466 N Pennsylvania Indpls IN 46220

Romance & Boca - may your love stay alive Lynn-you're my buddy, love you always Scott-Miss you brother Keep jammin

On 6/16/91 Giants Stadium you were the only one who could turn off the hydrant pls contact me. Bill 145 Magee Rd Ringwood NJ 07456 TROUT

Abby-Freddie-Cheryl: met you waiting for a bus to your first show 6/16/91 at Giants Stadium, missed you after the show, call me! (914) 297-9190 Glenn Joe Bob

Remember, sharks don't eat clowns 'cause they taste funny. B. Conehead-peace

Hey now PERLy GATEs keep on Trucken to Brat town USA SHE's having a BOY aGAN AT Bill's LOst House

Bill - Thanks for helping me stop to smell the roses again

Hey now Loren Soon you'll be GDTRFB to Philly Shall we go you and I while we can Lord U know we make a fine connection My love is real not fade away Love your neo-feminist Michelle

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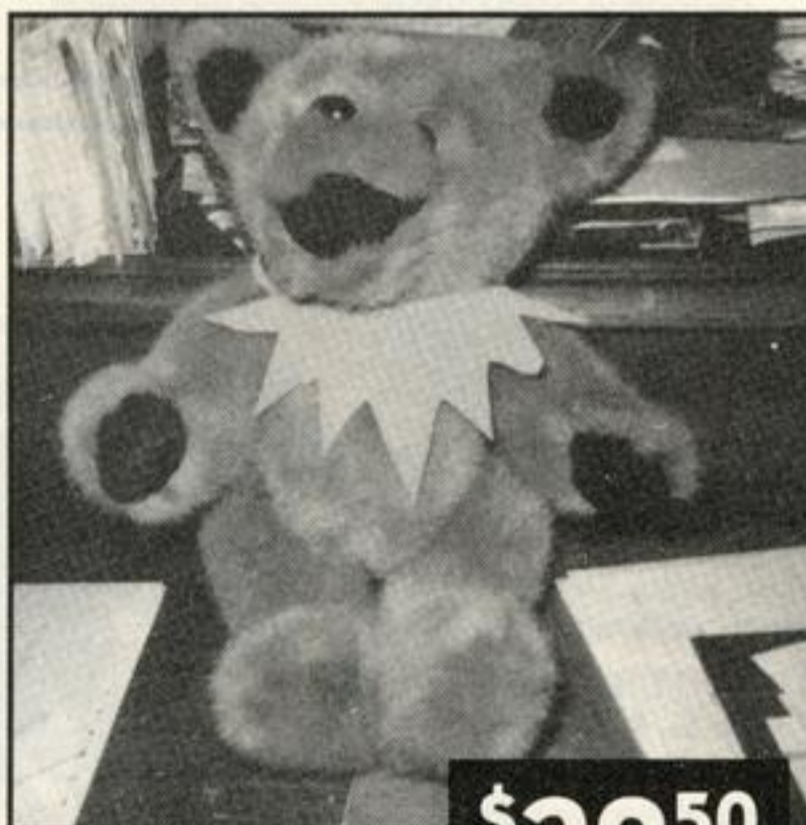


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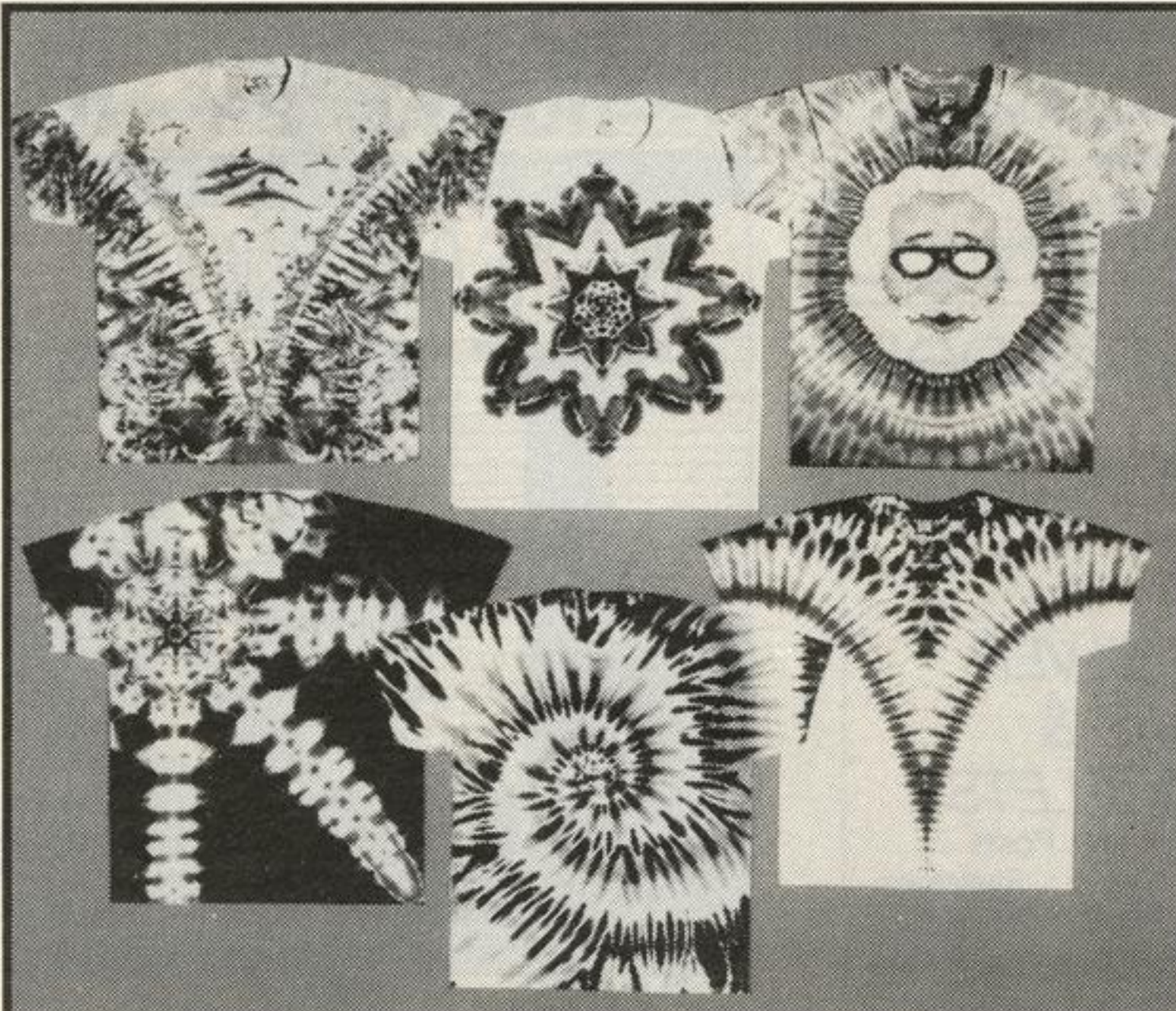
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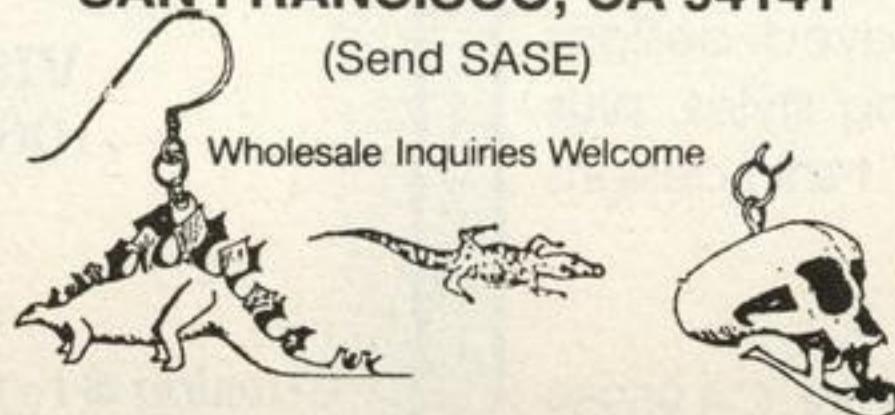
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