

VOL 18
No. 5

\$3.50 U.S.
\$4.50 Can.
£4.00 U.K.

Relix

music for the mind

Grateful Dead

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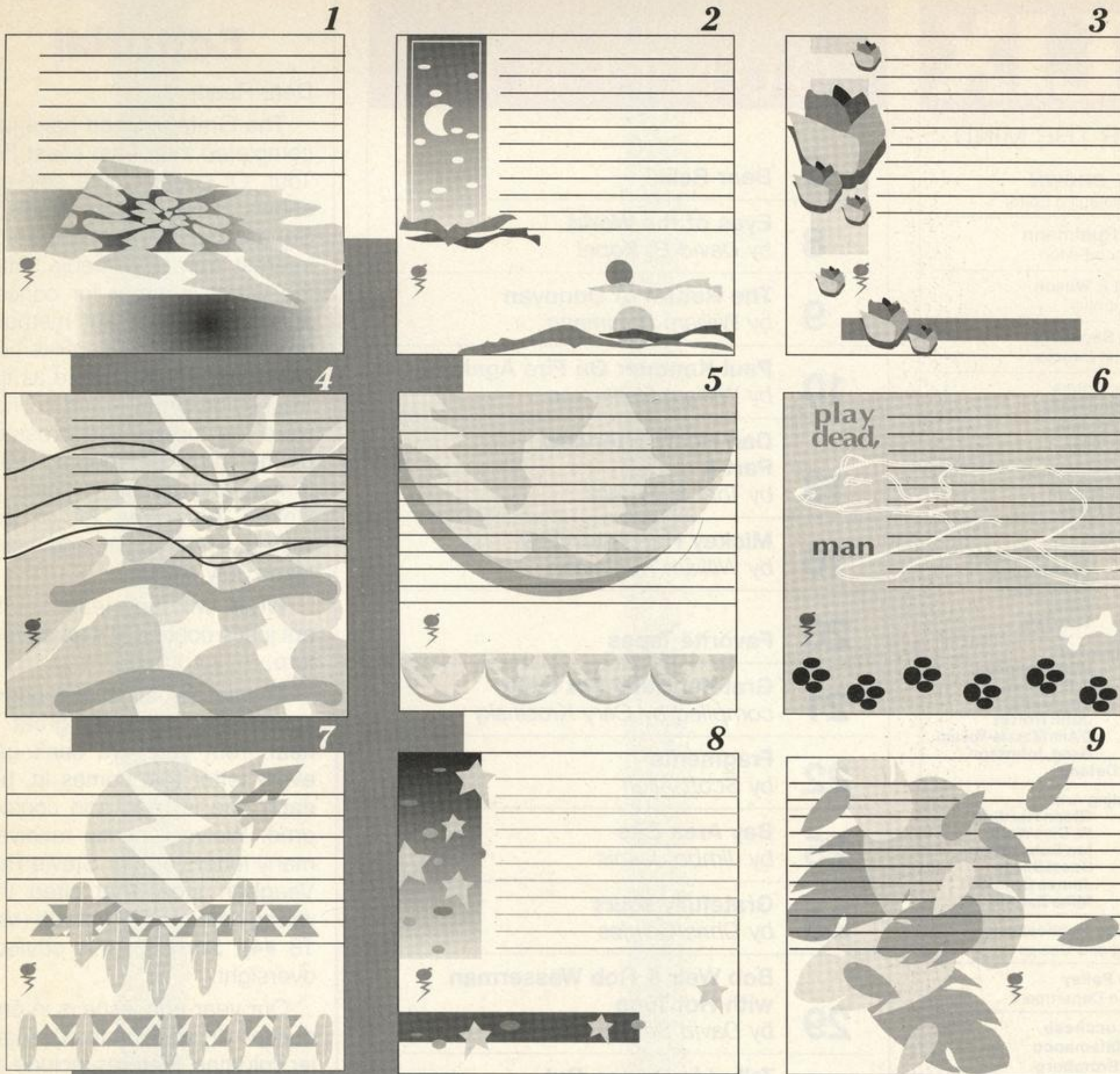
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Cover graphics by **Gary Kroman**

RELIX MAGAZINE (USPS 401850) is published bi-monthly by Relix Magazine, Inc., P.O. Box 94, Brooklyn, NY 11229. Printed in the USA. © Copyright 1991 by RELIX MAGAZINE, Inc.


Subscription rates: \$23.00 for 6 issues. Foreign \$27.00.

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Second class postage paid at Brooklyn, N.Y. and additional mailing offices. POSTMASTER: please send address changes to Relix, P.O. Box 94, Brooklyn, NY 11229.

 Relix Magazine is printed on recycled paper with soy-based inks.

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Editorial

Dear Readers,

The Grateful Dead have just completed their east coast Fall Tour. Of course, nine sold-out shows at New York's Madison Square Garden brought some interest from the media. After the worst summer for concert attendance in recent memory, promoters and media alike heralded the Grateful Dead as the "recession-proof band." They were the top concert grossers of the summer, topping Paul Simon and doubling Guns N' Roses' earnings. All of this without a new album, and they'd taken July off!

When will they learn — it's not just a concert, it's an adventure.

Thanks for all of the correspondence, folks. It's great to hear from you. We can't use every letter that comes in, but each one is read and considered. We've recently received many letters on our Stevie Ray Vaughan story that cited the wrong date of SRV's death (Vol. 18 #4). Sorry for this obvious oversight.

Our year-end issue is in production. In addition to our regular columns, features include an extensive list of readers' favorite tapes, Grateful Dead photo spreads, the best of the year, a celebration of Deadheads, a tribute to artist Rick Griffin, and much more.

Enjoy the autumn colors for now, they vanish as we gaze. When winter imparts its icy glare, look to the sun's embrace.

As always,
Toni A. Brown

This issue is dedicated to the memory of artist Rick Griffin. His untimely death, due to a motorcycle accident in August, 1991, was a blow to the psychedelic art community. He is missed. We will present a tribute to him next issue.



ON THE SCENE

I never thought Deadheads would discriminate in terms of appearance, but sadly it is true, at least in some cases. I'm a veteran Deadhead who's been going to shows since I first saw the band in 1967. The passage of time shows ... I'm a little gray here and there.

Yet, when I asked to see some of the shirts in the Buckeye Lake parking lot, some vendors hid them away for fear that I was security. Why? Because I look (and am) older than most of the crowd. How unfair!

So, for the vendors who get scared, don't think of people older than you as your enemy. In my case, just think of me as ...

A Touch Of Grey
In Pittsburgh, Pennsylvania

Maybe I'm getting old; I don't know, you tell me. My question is, why do some people feel compelled to become active members of the band? I realize the interaction between the players and the audience has been a unique relationship that has thrived and even helped this experience flourish. But when people start playing instruments during the show, rhythmically clapping along to EVERY song, and singing at the top of their lungs—well—it kind of bums my head.

Now, I am aware that there are certain times, when swept up with emotion, singing along is a natural occurrence (i.e., "I will survive," "WALSTIB"). But chanting every word to "Saint Of Circumstance"—come on.

At the Nassau run (3/29), a guy behind me was banging a tambourine for three straight tunes. When I told him it was bothersome and asked if he would cease, he looked at me as if I had just committed a grave injustice.

Folks, I don't know about you, but once inside the show, I'm there to see and hear the band.

Check out an audience tape of 3/27/91 at Nassau. First song, second set—what do you hear? I hear Jerry (barely) and 10,000 people singing "Scarlet Begonias."

Again, I am a veteran of many shows, and I don't mean to evangelize. I love the scene. So, have a good time, party, go nuts—but when the music starts—shut up! After all, the line goes, "If you get confused, LISTEN to the music play."

Chris Poleway
New City, New York

My story definitely proved the "When life looks like easy street, there's danger at your door" point. After attending the smokin' RFK 6/14/91 show, I traveled the next day to New Jersey to a campground where I would be staying for three days during the Giants Stadium shows. After meeting two Bostonians, we settled down for a little pre-concert party. We were seated at a picnic table in our camping area talking when one of the guys I met (who had an excessively loud mouth!) mentioned "saving a bag for tomorrow." The next thing we knew we were approached by two policemen with flashlights who asked us who said it and what they meant. Apparently, this was probable cause to search us (illegally, as far as I'm concerned) and since I was holding, I was arrested. After a search of my car, I was carted away to jail.

Fortunately, I was able to bail myself out and get a \$40 cab ride back to our campground. I was also still able to catch both shows, although my mood was very subdued due to everything I went through. And it's only just beginning. I have to take drug classes, blood tests, etc., before my trial to help myself look better in court.

Luckily, my parents are willing to help me. I don't know what will come out of all this, but I hope it sends a message to other Heads. BIG BROTHER IS WATCHING YOU ... EVERYWHERE!!! The campground where I was busted was at least 30 miles away from Giants Stadium. The police just knew there would be lots of Deadheads around. Remember, keep your mouth and actions very quiet because you are never really safe.

Name Withheld
Maryland

Recently I made what turned out to be a pretty miserable trip to L.A. for the June 1st show. Normally, I like to avoid L.A. at all costs, but since it was to be the last West Coast show for a while, I figured a couple of days wouldn't be all that bad.

WRONG! The show started off smoothly with "Shakedown" but mid-way through the jam, the crowd began to act like crazed animals. All around the Coliseum, staff people were being tossed aside as thousands of people rushed over the fences onto the field.

To make a long story short, the sight of all these "sheep" following each other over, under, and around the police and barricades made me sick. Besides ruining my first "Shakedown" in over a year, these people made everyone look bad.

Mike Appleton
Alameda, California

I've just returned from three amazing stadium shows, and am writing in hopes of opening some eyes. It seemed as though GDP were trying their best to stop fans from jumping onto the floor this summer with their new stadium seating procedures. But then again, GDP should not have underestimated the athletic ability of these individuals. It amazes me how little respect these people have for their brothers and sisters and the Dead. They just plow through the crowd with no respect for anyone's show but their own. The second night of Giants Stadium all hell broke loose as hundreds of people jumped, and as thousands of people cheered them on. I saw jumpers spraining ankles, getting flesh ripped off from make-shift fences, getting tackled by 200-pound security guards, and not to mention trampling innocent fans who belonged on the floor in the first place. Sounds like fun to me. I wonder what it must be like to be at a show in pain. I hope I never have the chance to find out.

Happy & in one piece in nose bleed territory
Binghamton, New York

Having just left an incredible show at Soldier Field, I was beginning to wonder about my next show, since I couldn't see any more this summer. The bliss from the show soon turned to disgust as I saw the mountains of garbage in the lot when there were half-full garbage bags less than 10 feet away.

After roaming the lot looking for my friends, I came across something I have yet to see to any major extent at a Dead show ... VANDALISM! Although putting a "We Are Everywhere" sticker on a lamp post, or drawing a skeleton in chalk on a concrete wall isn't exactly vandalism, what some thoughtless person did to my recently painted car is simply inexcusable. Someone had written, "PARTY!" on the rear fender and scribbled on the door in black ink! I would have probably laughed it off, but the fact that I had recently put a new \$400 paint job on it made it worse. Was it because there were no Dead stickers on the bumper (yet)? I think not. Fortunately, I was able to wash most of it off with soap and water. However, I had to have the remaining ink buffed out!

Neil Seigenthaler
Nashville, Tennessee

I would like the folks at *Relix* to do a little investigating on behalf of myself and thousands of other Deadheads who were amazed and highly pissed off at the recent shows at Sandstone (Bonner Springs) June 24th and 25th.

I could not believe my eyes when, on arriving, I noticed the parking fee was \$10.00!! Especially when this notice was placed on top of the regular \$4.00 parking price!

This was a very big part of the discussions before both shows. The people taking the tickets had to take much abuse for someone else's greed. Hopefully, the Dead were not involved in this scheme. Say it ain't so, Jer!

Mitch
Manhattan, Kansas

CARE TO SHARE?

I am a student at the University of Texas at Austin. Along with my friends and thousands of others in Austin who are fellow Heads, sometimes we get the feeling that we live in Europe and have to wait for a special occasion to see the Dead. The Dead have not played Austin in at least five-six years now and haven't been back to Texas in two years. [Editor's note: Sad but true. The Dead last played Austin on August 31, 1985; the last show in Texas was October 21, 1988, in Dallas.]

Well, we'd like to know what's the deal? Texas is a great state, beautiful climate, and Austin has a terrific Dead following, the only thing missing is the Dead! We were graced with Bob Weir and Rob Wasserman in May, which was great, but it's not the Dead. All you Heads in Texas that read this, help bring the Dead back to Texas. It would be a great shot in the arm for Austin, not to mention a REAL GOOD TIME!

Jeff Caplan
Austin, Texas

Just a few weeks ago there was something terribly wrong with my life. I felt as if there were a big hole inside of me. Something was definitely missing, and I had no idea what it was until I met Tom, a Deadhead who exposed me to the most incredible music I ever heard. I asked him to lend me some tapes because I could not go home without these beautiful sounds. My life took a major turn for the better. I couldn't stop smiling and still can't. I looked forward to the show I was going to see on 6/16/91. I began to read Mickey Hart's book, *Drumming At The Edge Of Magic*, and I realized what music was about, what a groove was, and why rhythm and sound are essential in life. I grew fearful that I had no rhythm and that I really didn't know what a groove was about. Then I was at the show, and absolutely no words can explain how high I was without drugs, because of music. Surrounded by beautiful people and infatuated with this divine music, I immediately found out what life was about. The music lifted me. I danced, clapped, felt the groove, and fell in love with the Dead.

Mara Saltzman
Monroe, Connecticut

I just had to write y'all with one of the greatest stories ever told. Me and three of my friends had big plans to hit the last four shows of the summer tour. However, when ordering tickets, we totally spaced off ordering tickets together. Nothing extraordinary happened till we started talking about Denver. Tom (from Springfield, Missouri) ordered two tickets to Denver for him and his wife. I, in turn, ordered two tickets to Denver for me and my touring buddy. I received my tickets a couple of days before Tom and found that I had section EEE row 10, seats 7 and 8. Tom (180 miles south of Kansas City) received his tickets a couple of days later and sure enough, he was also in section EEE, Row 10, seats 25 and 26. We discussed the possibility that we could trade with someone else in the same row so we could at least sit together at Mile High. Well, here we are, blazing, on our way into the show and guess what? ... My seats had magically changed to seats 27 and 28. I know this could be an honest oversight, but I must have looked at those tickets 10 times before we even left for the show in Chicago. As always, every Dead show we hit, something outrageous happens. Enough irony had been consumed for one year when we actually got seats in the same section and row, let alone now we are sitting together. Now that I think back on it, I wonder if I always had seats 27 and 28 and somehow kept seeing 7 and 8. Logically, that is all that could have happened ... but who is into logic, anyway??

Ken Smith
Kansas City, Missouri

ISSUES

As a resident of Cumberland, Maine, I had to comment on David Kopel's article "Footnotes To The Dead" in Volume 18, Number 3. He states, "If you gotta get down to the Cumberland mine" there are two places to go. One, he says, is a coal mine in Kentucky. Okay, sounds right, but the other, Cumberland, Maine, would definitely not be the place to go! Mr. Kopel wrote that Cumberland, Maine was an important shipping center for nearby coal mines.

Actually, Cumberland is a small, residential suburb of Portland, Maine. In its few miles of coastline you will find only private pleasure craft. Maine has many valuable minerals, but no coal that I know of.

So, folks out there, come to Maine for lobster, come for sandy ocean beaches, sparkling lakes, rolling hills, and hopefully the Dead sometime in the near future, but DON'T come for coal!

Sue Clukey
Cumberland Center, Maine

Editor's note: Sorry about that. The important shipping center for nearby coal mines is Cumberland, Maryland, not Maine.

In response to the letter in *Relix*, Volume 18, Number 3, signed "Discontent," some alternative viewpoints are offered.

I think it's a shame the author dejectedly states that after "mail ordering" over 300 times, he or she and friends have just been "shut out" of tickets. Imagine that—300 times without being refused! Yet, instead of being the least bit thankful for such an outstanding success rate, the author wastes no time in proceeding to attack the system that provided so many tickets. Myself and my friends have received unfilled orders at least once within only 10 times.

In reality, most, if not all shows are sold out these days, leaving many a ticketless person. The Grateful Dead scene has exceeded its carrying capacity—even in the huge stadiums. It seems only likely that some of us have to sit on the sidelines once in a while. And if this means letting someone else (with a lower success rate in mail orders, perhaps) get tickets for a change then maybe sometimes even a "true" Dead-head will be content.

Content,
Ulster, New York

Finally, an article about Ned Lagin and *Seastones* (Volume 18-3). I first met Ned when I was employed at the MIT COOP bookstore in 1971. I was working the register when he came up to purchase a big reel of professional recording tape. When he told me it was for his record, I laughed. Everybody, it seemed, had delusions about making a record. No, he said, it was true. He was making an album with the Grateful Dead. An electronic music album. I told him that I was an electronic musician, and he asked if I had a synthesizer. I had just finished taking a series of classes at the Boston Electronic Music Project (BEEP) and had temporary possession of an Electrocomp 1000, one of the first "people's" synthesizers. He asked if I would let him use it, and we agreed to a time and place. I brought the synthesizer to a filmmaker's studio where I had access to a Revox tape deck, and I set up the synthesizer and monitored the recording as Ned slowly swept the low pass filter across a band of white noise. When *Seastones* was released four years later, I was pleased to hear that a portion of that sweep of noise actually made it onto the album. But the highlight of my brief acquaintance with Ned was getting the chance to hang out in the MIT music library with Ned and Phil Lesh one spring afternoon and watch, amazed, as Phil scanned the manuscript of a Mahler symphony and actually seemed to understand what he was seeing. The worst bummer was the night Ned's apartment was broken into and his precious clavichord was stolen. That was one of the worst things that could have happened to this self-described "Gothic Mystic," the first person I'd ever met who actually knew something about Renaissance magic and alchemy, and who had more than an inkling of the mathematical relationship between Gothic architecture and medieval music. Ned was the first real Renaissance man I ever met. Years later, I ran into Ned in San Francisco, and we spent some time together, and then drifted



Ken Schneidman

apart again. I'll never forget one night in a studio in Marin hearing him improvise on a Fender Rhodes played through a ring modulator and amplified to the point of pain. "Listen," he said. "Listen to the little sounds inside the big ones." I'm really pleased to know that now I'll get the chance to hear all the little sounds moving inside the big ones again when I get my CD copy of *Seastones*. And Ned, if you read this, I'm living in Santa Cruz, and I'm still playing electronic and free-improvised music. Give me a call.

Mark Bradlyn

First off, great magazine. I've been listening to the Dead for about three years now and have found your coverage of them and the multitudes of other great bands insightful, built a minor tape collection through the want-ads, and received guidance (in collecting) from the favorite tapes section.

However, in Volume 18-3, page 38 (almost dead center) there is some sort of discrepancy in the listing of Yves Hartnett's address. I sent some blanks and had them returned to sender.

I, and the others who most likely inquired about his excellent list, would appreciate some sort of correction so we can enjoy what Mr. Hartnett has to offer.

Keep up the great work!

Brian

Attention: Yves Hartnett, several Relix readers have written. Please send us your correct address so we can share it.—Toni

In response to Bob Erb's letter in Volume 18-3, requesting that *Relix* do more interviews with those who inspired the Dead, I say great idea! However, as an English teacher/Deadhead, I would point out that Jack Kerouac, although he was a great friend (maybe even a soul brother) to Neal Cassady, was not a fan of the Dead or psychedelic music. In fact, he found his experiences with psychedelics to be quite negative. His musical preferences were coincidental with the emergence of the experimental jazz happenings of the '50s.

There are two very good biographies of Jack Kerouac for those interested. *Jack Kerouac*, a biography, by Tom Clark and *Desolate Angel*, a biography, by Dennis McNally, (who just happens to be the publicist for the Grateful Dead.) Happy reading!

Julie Schabel
Montclair, New Jersey

I thoroughly enjoyed your coverage of the Kentucky Headhunters. These guys rock and do it with a sense of humor.

I got hold of a Garcia/Grisman tape from the Warfield and can tell anybody who's interested that the music is simply magical. (It compares very favorably with *Old And In The Way*, except that instead of backing vocals and banjo, Jerry is wailing on the guitar with a purpose and intensity you won't believe!)

Rocking Bob Feldman
Forest Hills, New York

I enjoyed the heck out of your "Country Special" summer issue. The updates on the Riders, Country Joe, Poco, etc., were terrific. And I particularly liked Toni Brown's Doug Irwin and Vince Welnick interviews.

Sandy Rothman's thoughtful treatise on the seven benchmark bluegrass albums was outstanding—a beautifully written piece by someone who truly knows and loves his subject matter.

But enough with the compliments. My main reason for writing is to add another item to the country file:

Bill Kirchen, former lead guitarist and vocalist with

Commander Cody and the Lost Planet Airmen, is back in action with a three-piece rockabilly outfit called Too Much Fun. I caught these guys on June 29th at Philadelphia's North Star Bar.

A master Telecaster picker, Kirchen ripped through an evening of stripped down rock and roll, country, and swing. Of course, he called some great old tunes from his days with the Commander: "Hot Rod Lincoln," "Semi Truck," "Milk Cow Blues," during which Bill played trombone, and obviously, "Too Much Fun."

Bill moved out of the Bay Area, most recently Berkeley, about five years ago and settled in Maryland. He hooked up with Dave Elliott, formerly Danny Gatton's drummer, and Jeff Sarli, a hot upright bassist of the slap and spin school. We're talking heads-up, pocket rhythm section here.

Bill says they're out gigging the mid-Atlantic circuit and doing some recording. So if Bill Kirchen and Too Much Fun blow into town and set up shop in your neighborhood tappy, by all means, catch 'em.

Dan Gold
Bryn Mawr, Pennsylvania

Now that the Dead have opened the vault, anyone who would love to hear a Pigpen memorial album should make their voice heard. We are fast approaching the 20th anniversary of Pigpen's death. He's gone and nothing's gonna bring him back, but he left behind a lot of vocal treasures just waiting to be brought out of the vault.

It's just like his tombstone says, "Pigpen was and is now forever one of the Grateful Dead," so if you want to hear "That Old Same Thing" and "In The Midnight Hour" again, please write in and raise your voice for a Pigpen memorial compact disc.

Will Shurts

I was happy to see the letter in the summer issue concerning the Fairport Convention article which ran in February. The Dead and Fairport are my two favorite bands, and I've noticed many connections over the years, the obvious one being the intimate relationship between each band and its devoted followers.

May I suggest a deeper connection? Fairport, of course, was (and is) the seminal British folk-rock band. They took the songs and tunes of their native land, electrified them, and brought them before a new generation. (Prior to this move, they were mostly concerned with the American West Coast sound and indeed, were dubbed the "English Jefferson Airplane.") Meanwhile, the Dead had been taking American songs (some of which had evolved from Anglo ancestors) and melding them with rock and blues to form their own style of music (alongside their originals, of course). Eventually, Robert Hunter, who had immersed himself in the Anglo tradition of folk songs, began writing in a style that perpetuated the images and motifs of the old songs in a new way. (For instance, Jack Straw found himself from Wichita instead of Oxfordshire!) Meanwhile, across the Atlantic, Richard Thompson (whose songs continue to be covered by Fairport, although he departed the band many years ago) began writing songs based on his own research and experience, songs which sounded archaic, almost medieval, even though they dealt with modern subjects and were played on modern instruments.

I could go on, but the idea is basic—both bands make "folk" music in the truest sense, music that is derived from the myths, legends, and archetypes of Western culture, updated in a way that affects those who are tuned in very deeply. They create in us a timeless resonance with the themes that have shaped our collective identity throughout the centuries.

I therefore applaud the idea put forth in Paul Grant's letter—that the Dead and Fairport together would make a great double bill. I would do whatever I could to attend a show (or a tour!) of that nature.

Maria Anthony
Lawrence, Kansas

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Eyes of the World

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

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

by David B. Kopel

"I speak for the trees, for the trees have no tongues," says Dr. Seuss's Lorax. Last spring's *Deadicated* album urged listeners to join a group of Loraxes, the San Francisco-based Rainforest Action Network (RAN).

RAN's press secretary, Francesca Viator, explained that Angie Thieriot, a San Francisco woman, was the catalyst for the Dead-RAN relationship. Wanting to do something about the rainforest, Thieriot arranged a small gathering at her home, inviting RAN Director Randy Hayes and, among other people, Jerry, Bob, and Mickey.

Soon after, the Dead approached RAN and asked to do a benefit concert for them at Madison Square Garden. RAN agreed, and asked that Cultural Survival and Greenpeace be added as beneficiaries. (More on those groups in a future issue.)

Has *Deadicated's* mention of RAN led to any results? "Oh yeah, we've gotten a lot of feedback," Viator said. She also noted that *Deadicated* contained "a perforated postcard on the back of the CD box, addressed to Senator Kasten's [R-Wisc.] office, asking the World Bank to stop funding disastrous projects in the Amazon. Senator Kasten's office told us they're receiving about 150 postcards a day, just from the CD."

Kasten, as ranking Republican of the Senate Appropriations Subcommittee on Foreign Operations, has a special opportunity to reduce rainforest devastation. It is through this subcommittee that American tax money passes on its way to the World Bank, and from there goes to the rainforests, where the World Bank subsidizes massive rainforest destruction projects. So far, Kasten continues to support U.S. donations to the World Bank, "but we're still hopeful," Viator said.

Although World Bank publicity campaigns have asserted that the bank is more environmentally conscious these days, Viator calls the claims "mostly fluff." When asked what RAN would like *Relix* readers to do to preserve what's left of the rainforest, Viator had an immediate answer. "Write letters," she said.

Letters from RAN supporters helped convince Scott Paper to withdraw from a program to replace two million acres of Indonesian rainforest with a eucalyptus pulp plantation. Another RAN campaign forced the World Bank to cancel \$500 million in loans for Amazonian

rainforest destruction. Recently, UNOCAL 76 withdrew from bidding on an Ecuadoran Amazon oil exploration project after RAN applied pressure. The moment UNOCAL decided to stop, they notified RAN.

Viator's second suggestion was "Don't buy tropical hardwoods," such as teak, mahogany, and rosewood. Tropical hardwood traffic causes about 25% of total rainforest destruction, RAN estimates. RAN's *Wood Users Guide* provides both lay and professional wood users with information on how to avoid tropical woods and how to choose domestic alternatives with similar characteristics.

"Everybody's doing that rag" is how the song goes, and joining a local RAG (Rainforest Action Group) is another step Viator offered. There are presently about 150 RAGs worldwide, 120 of them in the U.S. RAGs hold demonstrations, put on letter-writing parties, and bring the rainforest issue to the communities where they live. Some RAGs lobby their hometown city councils to ban the use of tropical timber in city projects. College RAGs ask their chancellors to halt tropical timber purchases by the school. Folks interested in joining or forming a RAG can call the Rainforest Action Network's San Francisco number (below) to see if there's a RAG nearby.

And of course people who want to fight for the rainforest can enlist in RAN. For \$15, \$25, or \$50 (or what a person can afford), a donor receives the monthly *Action Alert* newsletter. *Action Alert* usually details a particular rainforest atrocity, and gives the address of a person to write to to protest. RAN members also get the quarterly *World Rainforest Report*, detailing the struggle to save the rainforests from New Guinea to Brazil. Thirty-five thousand people have joined the Rainforest Action Network, which can be found at 301 Broadway, Suite A, San Francisco, California 94133. Call (415) 398-4404.

What else can you do? Viator noted that "consumers have a lot of power, especially in the U.S. What you're gonna buy and not buy, eat and not eat, makes a big difference." She said that the fast food issue is particularly important. Feeling the heat from a RAN-led boycott, Burger King canceled \$35 million worth of beef contracts from countries that burn rainforests for hamburgers.

Viator explained the rainforest-to-hamburger conversion: "A lot of rainforest is cut down for cattle ranching, especially in Central America. A lot of that cattle meat is exported to the United States and sold for fast food and pet

food and low-grade processed beef." Folks who munch fast food burgers would do well to patronize McDonald's (100% American beef) or Burger King. If you eat at another fast food place, ask them if the beef comes from the rainforest. If they don't know, don't buy it.

Besides the boycott, there's the "buycott." RAN promotes use of rainforests as "extractive reserves"—harvesting resources from the standing, living forest, instead of cutting the trees down for timber or to make way for cattle. By purchasing extractive reserve products, an American provides an economic reason to keep the rainforest intact. The most famous extractive reserve product is Ben & Jerry's Rainforest Crunch ice cream, made with Brazil Nuts. Another item is the fedora-style straw hat, braided by Guatemalan Indians, and sold through Gardener's Supply (800-548-4784).

Many friends of the rainforest pick a particular forest on which to concentrate their energies. Garcia has spoken out to save Hawaii's Wao Kele O Puna. The Big Island Puna Forest, whose name is Hawaiian for "green forest," is the last tropical lowland rainforest in America. The forest sits on an active volcano, a rich source of geothermal energy. Major developers are now bulldozing the forest to drill hundreds of geothermal wells, an accident from any one of which could devastate thousands of acres of life.

(continued on page 38)

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THE RETURN OF Donovan

by William Ruhlmann

It's a hot night in August, and the Bottom Line, New York City's showcase rock club, is doing turn-away business. Outside, ticketless fans are being directed across the street to the standing-room line, where they will hope to be able to get in at the last minute. Inside, the 400-seat club is packed. When the lights go down, there is an immediate ovation for the star of the evening, who begins modestly by announcing, "I'm gonna sing a few old songs." And the object of all this attention is, of course, Donovan.

"What?" you say. "Donovan? You mean the guy who told us all to smoke banana peels in his song 'Mellow Yellow' back in the '60s?" The very same. Amazing as it may seem, the western world is seeing a Donovan revival, and the singer's gig at the Bottom Line was so packed out that it wasn't possible to talk to him in his dressing room after the show for more than a few seconds.

The next day, at his hotel, where the interviewer has been warned that Donovan only has a half an hour until he must head off to an "in-store" (industry jargon for an autograph-signing appearance at a record store), the singer sits calmly when asked the obvious first question: How did the Donovan revival come about?

"Late 1990 in England saw the re-release of 11 albums," he explains, "and following the trend of '60s and '70s artists being re-discovered by young bands, it was my turn. I ran into lots of young people in my concerts and also many young musicians in England, and so, to celebrate the 25 years, which I was intending to do, I pulled off the shelf a set of live recordings, which are on release now in America under the title *The Classics [Live]*. It's a collection of the finest high-quality recordings of acoustic Donovan concerts from late '60s into the late '70s. And so, 1991, this record has been on release, and I'm here in America during a three-week period where I'm presenting 10 shows of the classic songs plus some new ones, and plus some oddball songs from albums that people have over the years had as their favorites.

"Last night, at the Bottom Line, we had a great show. It was wonderful, and it's truly happening here as it was happening in England. This revival, I suppose it's timely. Twenty-five years is the numbers, but it just so happened that it worked out that way. This is in preparation leading up to a studio release in '92, and I have brand new material in the works. So, '92 in America will be new Donovan, but '91 is very much a revival, very much presenting the history. So, yeah, it's all happening, and I'm very pleased."

If Donovan seems to be taking all this in stride, it may be because he's used to the

attention, even if he hasn't received it lately. The singer was born in Scotland in 1946 and raised there and in London. By 1964, he'd taken up the acoustic guitar, and 1965 saw the beginning of his fame as a folksinger, with songs such as "Catch The Wind," "Colours," and "The Universal Soldier," songs that hit on both sides of the Atlantic. By the end of the year, however, like many other folkies, Donovan had turned more toward rock, and he re-emerged after a management dispute in 1966 with a series of songs ("Sunshine Super-



man," "Mellow Yellow") that celebrated the "Swinging London" scene and even had pre-psychedelic elements.

By 1968, Donovan had turned toward a harder-edged sound that found him working in the studio with Jimmy Page (who plays on the hit "Hurdy Gurdy Man" among other songs) and Jeff Beck (whose group played on "Barabajagal"). And by the start of the '70s, he was playing a more roots-oriented music that he called "Celtic rock" on what may have been his best all-around album, *Open Road*.

But Donovan turned more to family life and film work as the '70s came on. "A lot of us were worn down by the end of the '60s," he says today. Nevertheless, he was more active than might be apparent from the charts. "Although it looked like I disappeared from the face of the musical earth in 1973," he notes, "in actual fact, in the '70s I released nine albums, three of which were very well promoted, and the other six I really wasn't interested in promoting. I suppose I got a little bored. I had a family, and I raised my family, and I wrote songs, and I did tours. But there is a '70s Donovan and three in the '80s, which I hope in the future to make available to fans and the general public alike.

"So, for those that are reading your maga-

zine that wonder where I've been, it's been an on and off relationship with the record companies, me, and never a problem in concert. I've always played concerts every two or three years. I've done tours in Europe and America."

One thing that has kept Donovan before the public all these years, other than oldies radio, is that his songs have been covered by other artists. Vanilla Fudge scored a minor hit with his "Season Of The Witch," a song that can also be found on the *Super Session* album by Mike Bloomfield, Al Kooper, and Steve Stills and that has found its way into the repertoire of many a rock band. The song, with its ominous tone, is also consistent with more contemporary sounds, as its author points out.

"I'm proud of having written a blues-style song, which has actually got a lot of that goth element of the Cure and other bands, Siouxsie and the Banshees," Donovan says. "There's sort of this wailing, strange, dark gothic imagery, sort of Edgar Allen Poe-ish, there's all those elements."

Another popular cover tune is Donovan's 1967 hit "There Is A Mountain," which was turned into "Mountain Jam" by the Allman Brothers Band, and which has been known to turn up in Grateful Dead jams as well. "What I like about that," Donovan says, "is there are certain songs, and I've written a handful that other people have covered in a big way and they've made it their own, and it's wonderful to have written a song that can be interpreted. The 'Mountain' is one of those songs which allows guitar players, flute players, drummers, bass players, you can jam on it, and I think that is the essence of the 'Mountain' cover and 'Season Of The Witch' cover."

Part of the Donovan revival in England, in turn, is due to covers of his work by such unusual groups as Happy Mondays (who have done "Colours") and the Butthole Surfers, who, Donovan notes, have "destroyed" "Hurdy Gurdy Man," though he professes to love the results. And so, once again, Donovan is a hot item.

"I seem to be now appealing to a much younger audience who, quite naturally, have been influenced by the last 25 years in music, as we were in the '60s influenced by the '40s and the '50s rhythm and blues, jazz, and folk music, and then, of course, the rock 'n' roll from 1955 onwards," he notes. "I believe the younger artists that are interested in re-defining my music, and the younger audiences that are interested in it, have been influenced the same way as we were, and I think it's very encouraging because there's a wealth of music, there's a goldmine of music in the '60s and the early '70s. We fused everything we could. Folk-rock was just maybe the tip of the iceberg, because jazz and ethnic rhythms, poetic lyrics, all the fusions that we put together, is quite a solid body of work.

"I feel quite proud at this stage in my career to know so many young musicians were encouraged to play, and in my early recordings, the young 18-year-old or early 20-year-old musician, girls and boys, today, are finding a wealth of influence and encouragement to write their own material that is quite unique, I think, and they're excited to find rare recordings. The newly released packages of the '60s are full of the standard hits, but my records always had hits on them, but some of the albums were unknown, and now some people are discovering these early recordings. So, it's wonderful. It gives me a chance to reassess my career, too." ■

PAUL KANTNER

on fire again

BY WILLIAM RUHLMANN

"I always query," says Paul Kantner, "what if the Grateful Dead and the Jefferson Airplane had won the revolution, whatever the 'revolution' was in the '60s, and all of a sudden, we have Jerry responsible for the sewer system in San Francisco, and Weir can take care of BART, and Jorma can take care of the PG&E!"

To extend the bizarre scenario, Kantner, the former and probably future rhythm guitarist for the Airplane, might well have become the counterculture's press secretary, issuing statements on the ongoing state of affairs. Even without that victory, in fact, Kantner has fulfilled this function over the last 25 years, his song lyrics consistently commenting on political matters and suggesting solutions. This is as true today as when Kantner was writing anthems such as "Volunteers" in the late '60s.

"Politics has totally dissolved," he says of the current situation. "The Left has disappointed me more than the Right. I'm certainly not in the middle. Which leaves me now writing songs about serial murderers of Republicans, from a Jonathan Swift point of view. But I'm hopeful that enough people will take it seriously to get offended properly by it. What are you left with? Terrorism, Buddhism, suicide, or bank robbery is all I can see on the political scene. It's just totally horrible. So, I'm writing songs about murdering Republicans, just on general principles."

Like Swift, the 18th century British satirist, Kantner has often turned to ridicule or fantasy to express his antipathy toward contemporary conditions. Though he describes himself as a

my best songs," is set after a nuclear war as the survivors sail away. "I thrive on disaster," Kantner notes. "'Lightning Rose,' which was a later Starship song, was about this woman who lives after the holocaust in a camp of free men outside a domed city, and they control the outside. I like that. It's a good vehicle for new civilizations starting."

It is perhaps Kantner's optimism in the face of disaster that has given him the resilience to make his way through the turbulent musical waters of the past 30 years, and especially the ups and downs of the last five years in his career. Born in San Francisco in 1942, Kantner was playing acoustic guitar by the end of the '50s, and turned to rock music at the formation of the Airplane in 1965. He stayed with the Airplane and, later, Jefferson Starship, for the next 19 years, weathering numerous personnel and stylistic shifts, before deciding he'd had enough in 1984.

By the following year, Kantner had hooked up with former Airplane members Marty Balin and Jack Casady to form the Kantner-Balin-Casady (KBC) Band, which released an album in late 1986 and toured in 1987. At the conclusion of the tour, in July, Kantner accepted an invitation to visit Nicaragua on the anniversary of that country's revolution. It was an experience so inspiring that he wrote a book (*Paul Kantner's Nicaragua Diary: How I Spent My Summer Vacation, Or I Was A Commie Dupe For The Sandinistas*, Little Dragon Press) to describe it.

The trip also had an indirect impact on the demise of KBC, which began work on a second album after Kantner's return. "I had just gotten back from Nicaragua and had my youthful enthusiasm lit again, the way sometimes 40-year-old people can be lit after they've been jaded and complacent for a while," Kantner explains. "[Arista Records president] Clive [Davis] didn't like what we were writing, and wanted us to write something else or do pop songs or something.

Clive was a little iffy, and Marty, too, in his own way, was a little iffy, and I said, 'Well, I'm on fire! Can't stay around and do all these iffy things! If we're not gonna go full blast, let's cut it off right here.' Which is the first time I've ever done that. Usually, I'm the last one at the party or the last

one left in the band after everybody else has quit, but this time, after Nicaragua, I just wanted to get on to something more powerful, and went into different projects after that, spent a lot of time doing benefits for Nicaragua, helping with their P.R., and sponsoring one of the bands that came up here in an informal sort of way, and then the Airplane project started rearing its head."

For the summer of 1989, Kantner got back together with Balin, Casady, Grace Slick, and Jorma Kaukonen to reform Jefferson Airplane. "That just sort of occurred," the guitarist says. "We don't plan these things. We're a very anarchistic group of people. Jorma just called me out of the blue and said, 'Hey, do you want to come and play with us [i.e., the duo of Kaukonen and Casady as Hot Tuna] for a little bit?' And he probably had something in the back of his mind."

Anarchic as the Airplane is, Kantner has always been its organizing force. "Well, I sort of try to organize them," he admits. "That's the thing that I do best, actually. They're all better musicians and singers than I am, and that's why I like playing with them, 'cause on my songs they come up with great ideas to make



Paul Kantner

Bob Minkin

the songs much better, but I have a good way of organizing things that are interesting. Jorma never plays better, I think, than when he plays on my songs, 'cause I present him such a landscape to deal with. It's a little foreign to him, but he's totally comfortable with [it] and gets out-there stuff that you wouldn't otherwise hear. It's out of his normal, usual format that he's very competent and capable in, and on the good days, he just goes where you hope he'll go."

Nevertheless, the reunion didn't come off to Kantner's satisfaction. "Jorma and Jack made it difficult to get together," he says. "[Kaukonen] had some business people here [New York] who advised him not to go out and rehearse until they got all these business things worked out, so we didn't get as much rehearsal. But onstage, I thought it was wonderful, and the album, I think, was credible. If we do it again, I would like to do a lot more strange things. We didn't get enough into the unknown zone, which is where I think the Airplane thrives best."

Airplane fans were disappointed that the reunion turned out to be a one-time thing, but Kantner notes that that was the plan from the beginning. "We went into it with that concept in mind, thinking that if we really got along good,



Paul Kantner's Wooden Ships
(l-r) Tim Gorman, Paul Kantner, Slick Aguilar

positivist, his positivism seems to emerge out of a profound negativism. "Yes, well, the original title of 'Wooden Ships' was 'Positively Negative,'" Kantner notes with a laugh. "It was a little too abstract, but I always liked that title."

"Wooden Ships," which Kantner calls "one of

Bob Minkin

we might do it a little longer," he explains. "But we didn't *really* get along good. We did musically, actually, get along quite well, but business and lawyers and all that interposed themselves, and I guess we allowed them to. Now, we've gotten through the lawyer hoo-ha, and I think we'll do something in the future. We all have other interests right now, so I don't know when."

Such conflict and uncertainty are familiar to anyone who's followed the band through the years, and they probably contribute to its musical vitality. "Marty says friction makes sparks," Kantner says. "I'm not looking for a friction-less band. Sparks make fire. That's an element of the band that makes it what it is. It's not like a leader of the band telling everybody what to do. It's like about five leaders, all with their little area, telling everybody what to do in their area and there being some resistance, and then Jorma playing whatever he wants, anyway, which is better, probably, than what I would have suggested, and it works out to a generally positive balance."

Kantner's most recent project involves writing new songs and singing them with a series of guest female vocalists. So far, he's recorded four songs: One called, "Shadowlands" with Darby Gould, lead vocalist of the band World Entertainment War (whose debut album was released in the spring); one called, "I'm On Fire," with Grace Slick; and two with former Weavers singer Ronnie Gilbert, "a quasi-folk song," as Kantner puts it, called, "Girl In The Woods," and a song called, "Which Side Are You On?" that borrows its title from an old folk broadside but is a new Kantner original.

Kantner has also contacted Tramaine Hawkins of the Edwin Hawkins Singers (remember "Oh Happy Day"?), and is also seeking out "a whole host of great women that have amused, sparked, elevated, held me in awe," he says. "For some reason, women singers, good ones, touch me in a very *awe-ful* way, and it seemed like the time to try this project. So, I'm just trying to put it together now, get a record company to see beyond the obvious weaknesses of it in terms of pop radio and take a hold of it, and writing the songs and working with the women." Recently, Kantner has spoken to original Airplane vocalist Signe Anderson and written to Suzzy Roche of the Roches, and he also speaks of inviting Sinead O'Connor and Kate Bush to participate in the project.

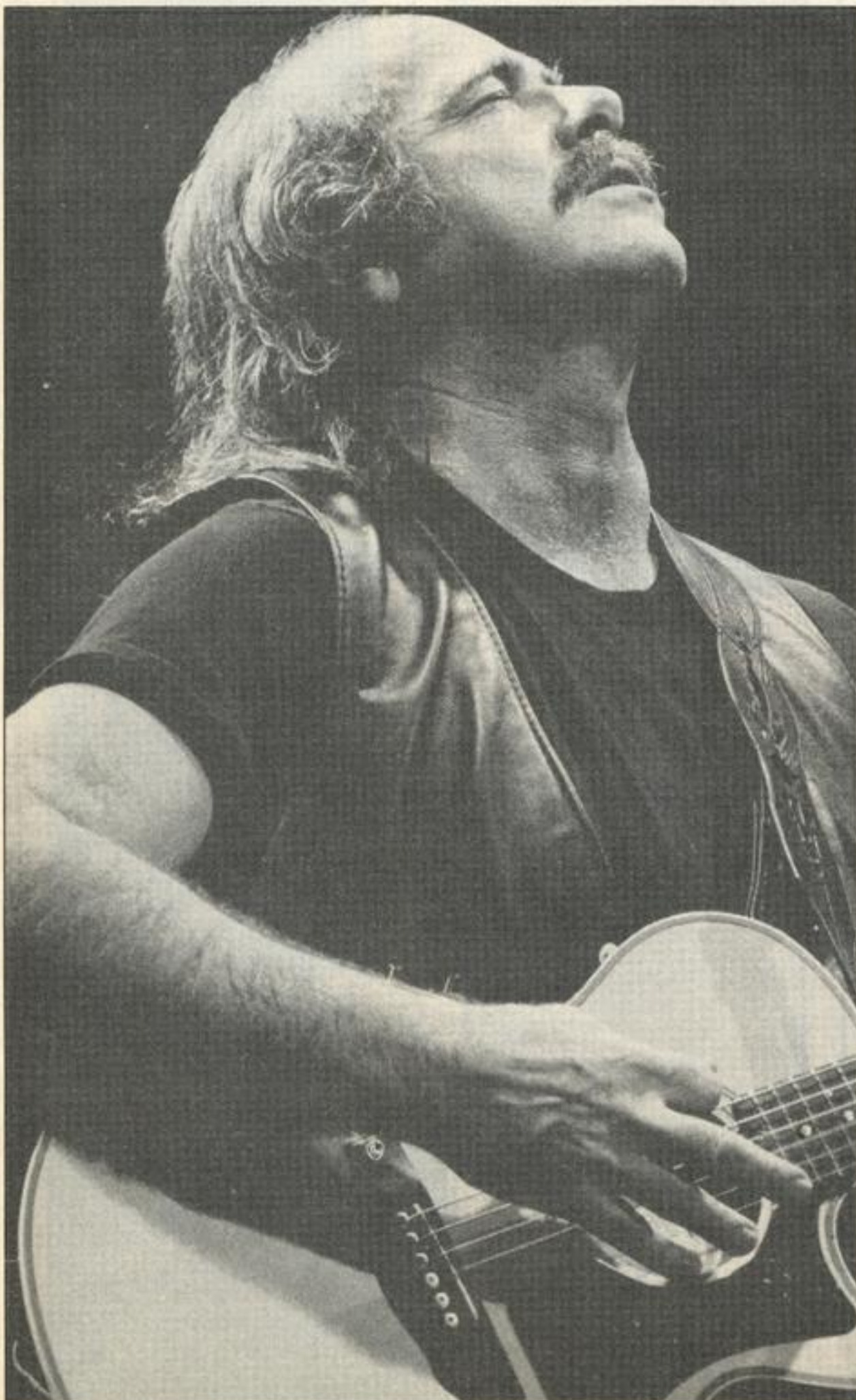
While putting it together, Kantner has also taken to the road with keyboardist Tim Gorman and guitarist Slick Aguilar for accompaniment, playing acoustic for the first time since the early '60s, to see how the new songs go over. At a stop in New York City, they went over well, as did a well-chosen bunch of Kantner favorites. "Welcome to Abnormal Psychology 101," Kantner declared at the outset of a show on July 19 (coincidentally, the 12th anniversary of the Sandinista revolution and the fourth anniversary of Kantner's first trip to Nicaragua). For the next hour and three-quarters, he played songs from his celebrated solo album, *Blows Against The Empire* and revived Airplane and Starship hits like "Volunteers" and "Caroline."

But his most interesting material was to be found among the new songs. "I'm On Fire," which contained the subtitle, "Falling In Love In Times Of War," was full of striking lyrics such as

"If we don't do something soon / The Earth will look just like the moon," and even "Serial Murderess Of Republicans" came off well, while "Which Side Are You On?" again invoked Nicaragua.

That seemed appropriate, since, Kantner points out, it was his trip south that gave him the courage to perform solo again. "Being in Nicaragua allowed me to do that, 'cause I would be scared going onstage with just a guitar, up until I went to Nicaragua," he says. "Kris Kristofferson and I were down there at the same time, and we ended up at a coffee plantation in the rainforest. We were out on the porch of their gathering house where they do all their business from, and the lady asked Kris, 'Why don't you sing one of your songs for these people?' and he's real shy. So, as he goes in, I'm sitting on the porch. He says, 'If I do it, you gotta do it, too.' I go, 'Oh, God, no. I haven't done this for 20 years.' And there was no way at all I could get out of it, I knew. It would be hard to say, 'No, I'm scared of singing live, alone, in front of people with just a guitar,' to people who face AR-16s every day. We were 10 miles away from the war zone. So, I picked up this old funky classical guitar that Kris hands me and did [the KBC song] 'America,' except just substituted the word 'Nicaragua' for America, did just a verse of it, and then did a little 'Volunteers.' Seemed appropriate.

"So, I just naturally progressed from there to here, and there was some long period of songwriting actually in between. After the Airplane project, I was almost retired for six months. Wrote a bunch of new songs, and voila, here we are. Into the fire once again!" ■

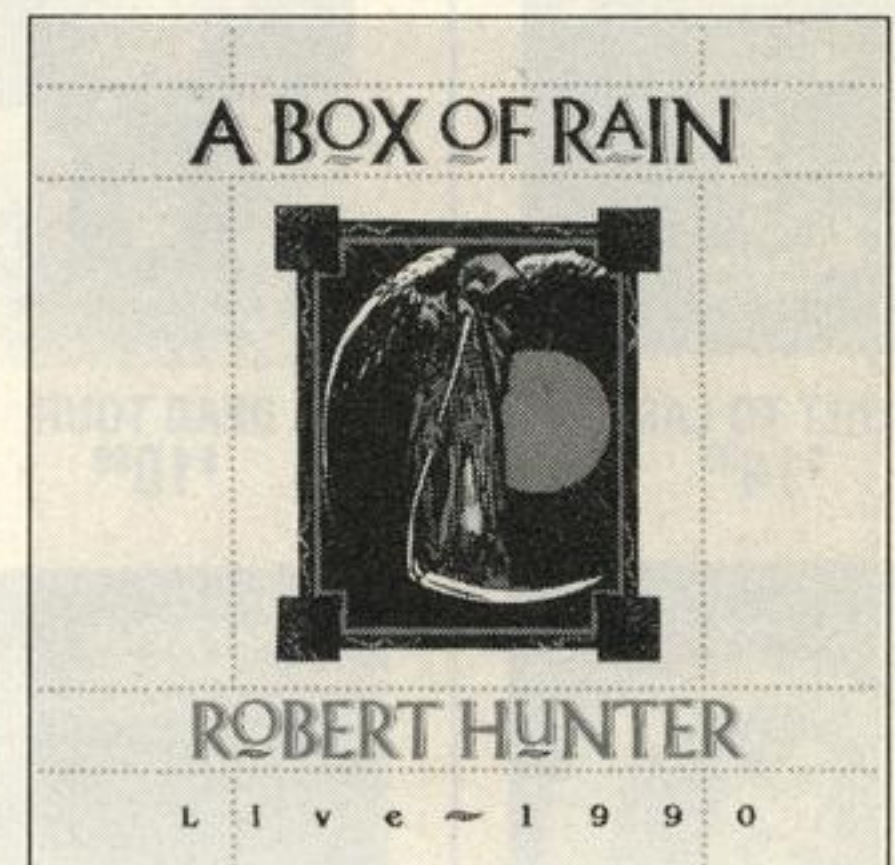


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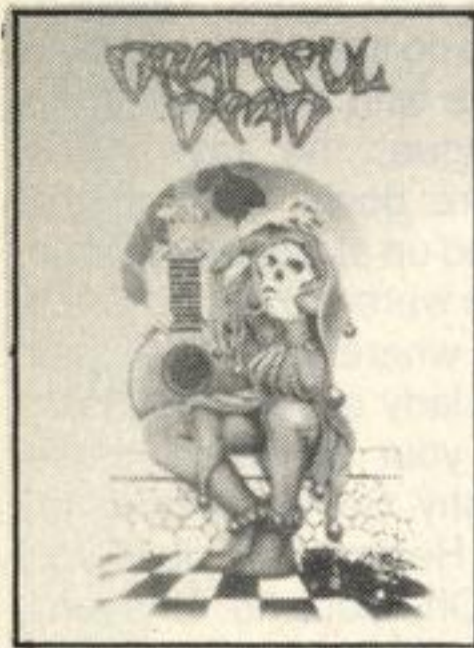
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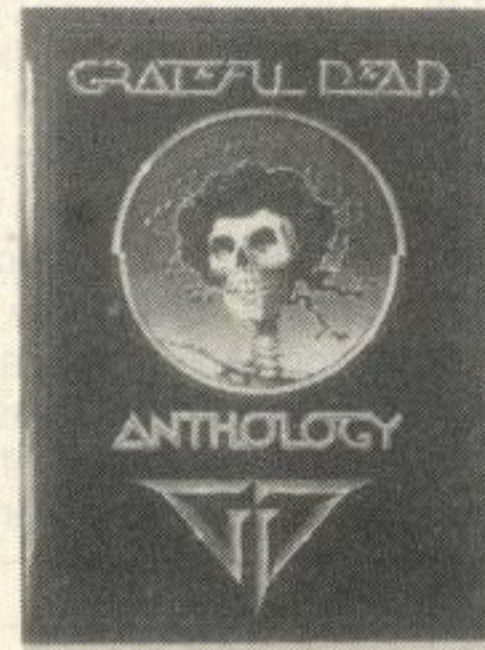
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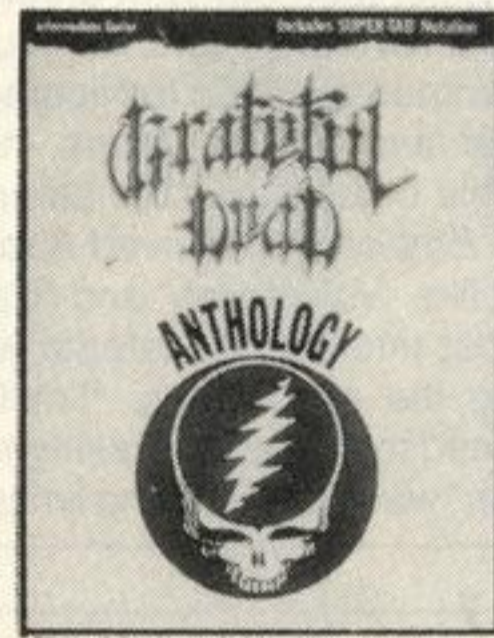
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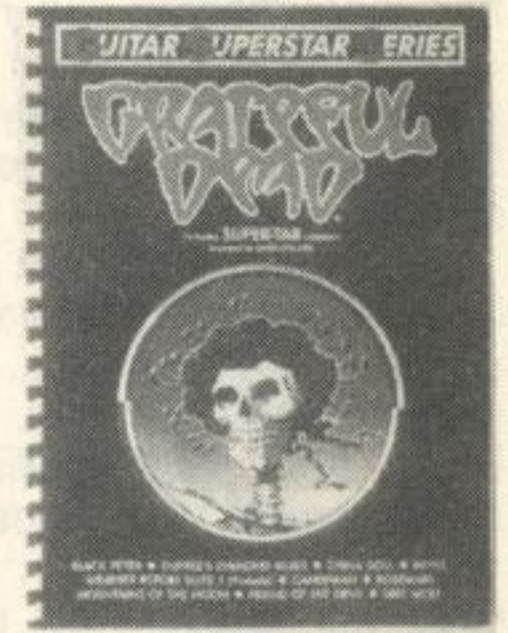
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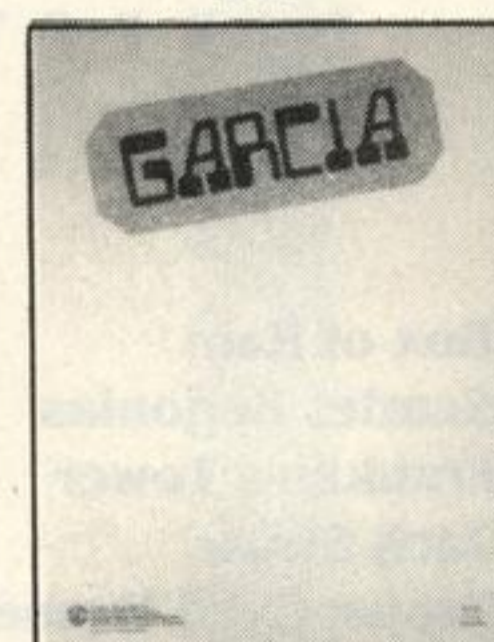
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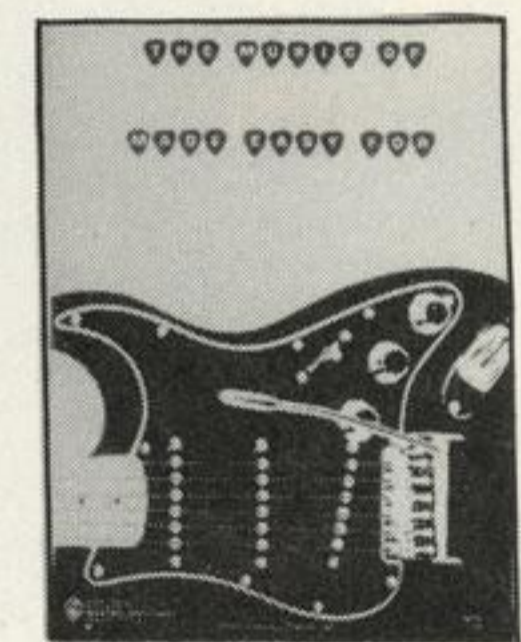
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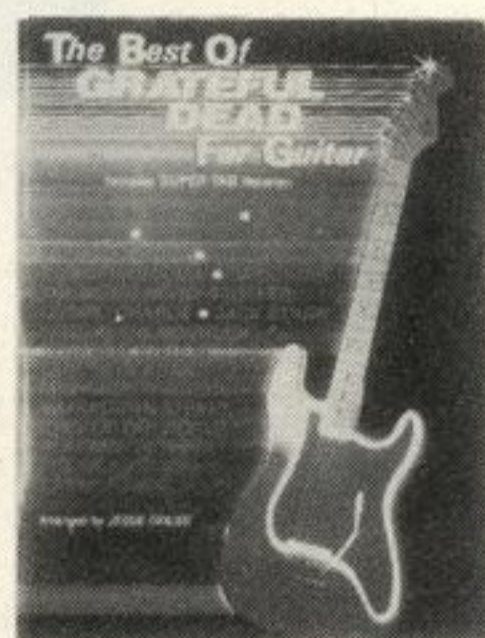
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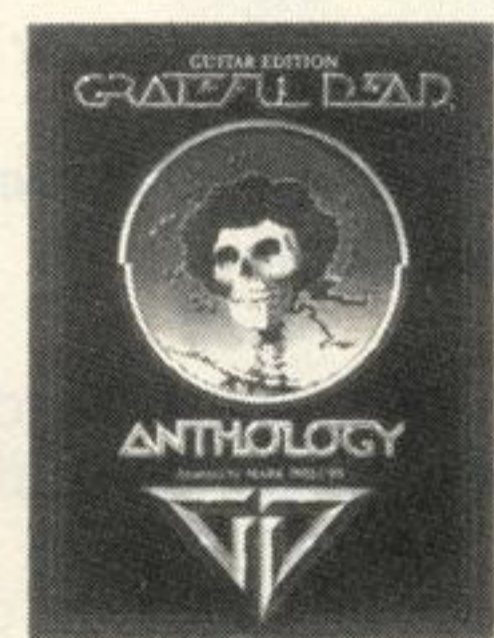
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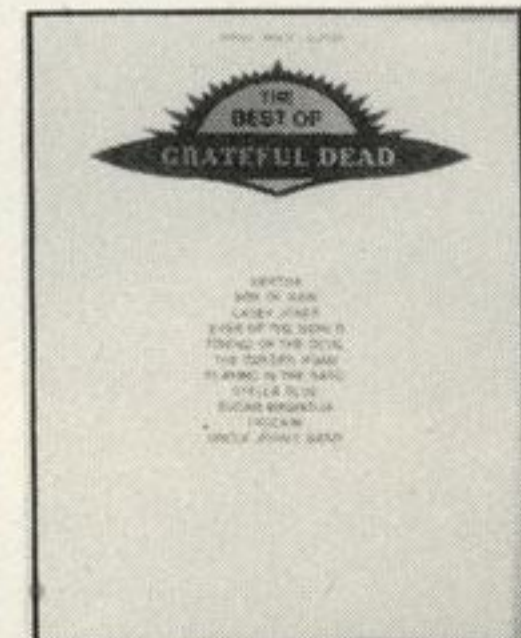
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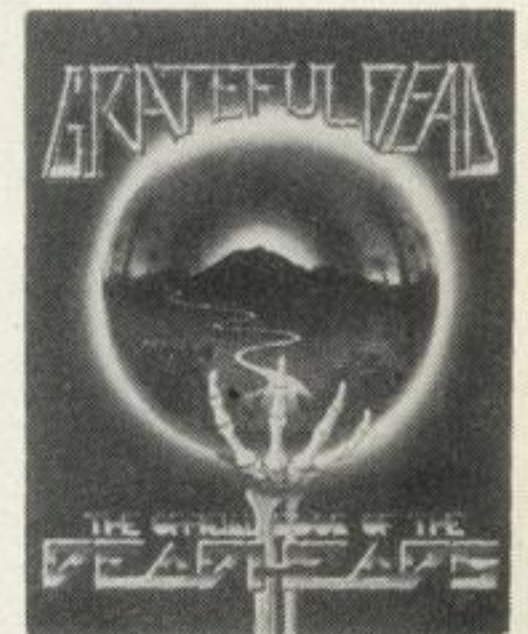
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Part 2

DAN HEALY

DAN HEALY

BY TONI A. BROWN

Our conversation with Dan Healy picks up from last issue, in which he discussed *One From The Vaults* and future release plans, tapers, sound challenges, and the use of FM signal broadcasts in venues.

Relix: What are some of your favorite venues from the perspective of sound?

Healy: First of all, outdoor playing is a joyful celebration to me. The worst outdoor venue is infinitely more desirable than the best indoor venue. Unfortunately, we're in sports arenas most of the time, [which is] mandated by the size audience that we're playing to. And sports arenas probably care more about everything else but sound. Little or no effort has ever gone into anything that helps it, even though, when civic committees raise bonds to build these places, one of the things they always say—it's like the famous campaign speech stuff—[is,] "We're gonna build a new sports arena/music arena." That's part of how they raise the money and sanction to do it, but then when it comes right down to it, it's just like campaign promises, all the good stuff gets shined on.

Because of that, there are only one or two arenas that have fairly decent sound. I think that one of the nicest sounding indoor arenas is Brendan Byrne in New Jersey. That is one of the few places where they actually did put some effort into the acoustic properties. It makes it possible to sound fairly good in there. It ranges all the way from that to just awful bellowing, echo holes.

One of the challenges to me over the years was, in view of the fact that we're stuck in all these awful sounding places, to try to endeavor to create sound equipment and procedures and techniques that minimize the echoes and the undesirable aspects of it. I feel that my sound crew guys and I are probably on the cutting edge of the best ability to deal with acoustics and indoor venues and stuff like that. There are many times when we play the Oakland Coliseum, which is not a bad place, but it's not a good place, it's somewhere in the middle, as an example. When we play three or four nights there, by the second night it's remarkably good sounding. It's amazing how 20 years of studying places like that has actually taught us techniques and caused the development of procedures and equipment to actually do something about it.

I go to other shows, and I can't believe that

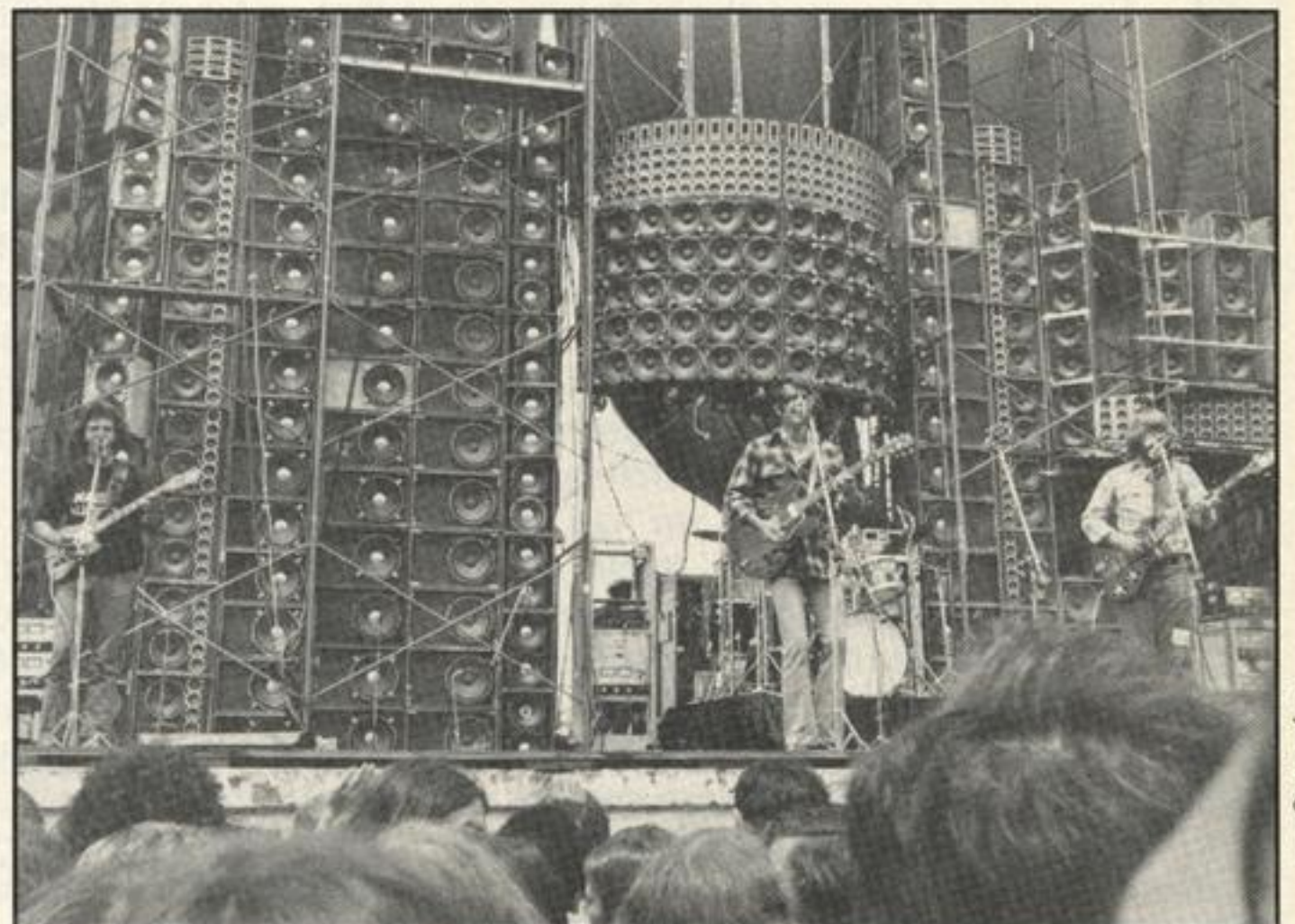
people buy tickets to go to those concerts and don't demand their money back. Some of the shows I see are just awful sounding. You can't tell the difference between guitars and voices and stuff. I know that our shows are much better than that, even though there are things that I'd like to see get better and I'm of course continuously on the case of developing new ideas and better equipment. Our system is going through a real big change right now. We're right on the verge of digital sound. We have pretty much all of the elements together, and we're just heading towards the final stretch to completely close the loop and create a sound system that is fully digitally based. I think the reason why that's significant is because it will give us the ability of computer power to deal with the acoustic properties of a place. So, in essence, it's going to come down to giving us the best-yet handle on how to make an awful sounding hall sound good.

Relix: When you schedule a venue, a computer diagram is created that allows you to design the sound system. When you get to a location, the entire set-up is blueprinted out, and then the crew and yourself set up speaker locations, seating advantages, etc.

Healy: There are not too many days off on the road. First of all, it's prohibitively expensive to be on the road with our entire crew. The object is to put a tour together that conforms with the full amount of time we want to be on the road and that also fits realistically into the different cities. We get an architectural lay-out and then do scale drawings of the venue. We have a special computer that runs a program called Autocare, which architectural designs are based on. We scan into the computer the architectural drawings in a given venue. Also, already in the computer, we have the size and shape and the ability to project any configuration of our loud speakers and of the stage itself. So you can take that

computer and build any stage inside of a venue, and then you can set the sound system up on it or around it, in any way you want.

The computer also can show projections of what each speaker does and how far the sound travels and how wide and how high and low and areas of dispersion and stuff. From all of that, you plot the sound system at any given venue, and the object is to try to devise a set-up that yields smooth, even sound for every seat that you're selling tickets for. It helps keep the sound off of areas that don't have people in them. It keeps them off the walls and ceilings, because those are all elements that add to the echo and reverberations in the halls. The reason for it is to be able to devise a set-up that's most desirable visually and aurally



The Wall of Sound – 1974

for everybody and has minimized all the undesirable effects.

It also goes for outdoor shows. The difference between that and an indoor place is that it's much larger. There's not only the stage, but there's also the sound reinforcements, speakers, towers and stuff like that. They're all carefully designed and drawn into the different venues to reflect smooth, even coverage sound everywhere. So, yes, a lot goes into planning a show. This all happens months before we actually leave to go on the road. Then, of course, after these drawings are completed in the computer, it's printed back out into blueprint fashion

and the blueprints are duplicated and distributed to the builders of the stage and the builders of the sound system and the seating people, to let them know where to put the seats and so on and so forth.

Relix: You've experimented with many different sound techniques. What are some of the more successful techniques you've picked up?

Healy: The Wall of Sound itself was probably the big workshop of sound. In the early '70s, by the time we started to construct the Wall of Sound, that was probably our third or fourth generation sound system. In the early days of

"I'm continuously on the case of developing new ideas and better equipment."

sound reinforcement of all audio, it really came from research done in the '20s and '30s by Bell Labs, who at the time was the authority on sound reinforcement, and they did everything from designing loud speakers for theaters to making air raid sirens, which used a similar technology. So, that was all the real research that was done, and all the textbooks and all the information you could get really stemmed from that period and that era of research.

By the time we got to our third generation sound system, we had already exhausted all of the technology and all of the research that had been done previous to us. Yet we had questions we needed answered in terms of the pursuit of better sound, and there was nowhere to get information. So, it became obvious that we were going to have to create a model whereby we could test their hypotheses and new ideas and stuff that we were coming up with. And that was basically the crux of the Wall of Sound.

The Wall of Sound was a culmination of ideas from myself and a number of other people that were, like, sound audiophiles and designers, and some of them were mathematician-based people. Some of them were loud speaker design people, some of them were electronics design people, and some of them were musician sound mixer people, and that was more the area that I was in. But in order to move to the newer technology, it required incorporating all of these people, so it was like a group venture. There were some various people, like Alembic had played a role in it.

They didn't really design and build it, but they did do some consultation towards it. But there were a number of other people—a guy named John Curl, a guy named John Meyer. I don't

want to name a lot of people because I don't want to burn anybody. What I'm trying to say is, there was a cumulative endeavor by a half a dozen really knowledgeable sound people and really knowledgeable mathematicians. Because by the time I got to the place where I was asking questions there weren't really answers for, I noticed that the other sound freaks around me were in the same dilemma. So, we got together and decided to do something about it, and that became the Wall of Sound. It was predicated on raising issues and then finding solutions for them. Without going into tremendous detail, I think that the main thing to say about it is that while it was extremely extravagant, it was very effective. It provided knowledge and answers that still haven't been exhausted.

It gave us the grounds for another 20 years of research and development, and by the mid-'70s, when our nation's economy and our nation's government crapped out on us and everything skyrocketed, the Wall of Sound was already nearly prohibitively expensive, in terms of both money and energy. When that happened, it pushed it over the top and made it impossible. We were working 11 months of the year, and we were broke all the time, and we were fried. That's in fact why we took a year off, because we were just exhausted. When we did that, we also retired the Wall of Sound, the theory being that, okay, it served its purpose, and now it's time to

come up with the next generation that takes into consideration as much of the technology that we learned from it, as well as incorporates efficiency in terms of size and the ability to move it around the country and how much time it takes to set it up.

The Wall of Sound is like all other test endeavors, it's not practical on a day-to-day basis, and it's designed to be able to develop information. It wasn't designed to be practical, it was designed to give answers. Now that we had the answers, it was time to regroup, scrap that system, and come up with the next generation, which began to address the practical issues in it, how long it takes to set it up, how many people it requires to set it up, how many trucks it takes to haul it around. Those became the new important considerations.

The system that we have now has kind of achieved or accomplished the best of both worlds. The sound is as good as or better than the Wall of Sound and is also definitely less complicated and costly and time-consuming to set up and move around. I think the centerpiece of it all was the Wall of Sound, and from that, technology has been sent ahead instead of backwards for the first time in history.

Relix: A *Relix* reader sent me some pages from a book on sound equipment, and the Wall of Sound was pictured. Alembic is listed as the credit. Nowhere does it does it men-

tion the Grateful Dead, you, or anyone.

Healy: The Grateful Dead put up all the money for it, all the energy for it, and the knowledge and inspiration of it came from a number of people, myself and John Meyer and John Curl and people like that. As a matter of fact, they wound up actually being removed from it because they were in it for business and we were in it for knowledge and technology. I can assure you that it would have happened even without Alembic. I don't mind helping to set the story straight.

The name Alembic was derived from Owsley. He's the guy who came up with it, because he's actually an alchemist. And the original Alembic was Owsley and myself and a guy named Bob Matthews.

Relix: What was one of the most unusual venues you've had to work the sound system into?

Healy: I get asked that a lot, and the best answer I can derive is that over the years now, we've played every place a number of times and in every place we've played I've had horrible times and then I've come back and had wonderful times, or vice versa. So, I used to think that I had favorite and non-favorite places, but now I think it has more to do with who I am and what I'm doing and the band and the day and where the moon is and Lord knows whatever. The things that make a given show more exciting or really not exciting or really fun and edifying or really not rewarding have to do with things that aren't that tangible. It has to do with moods and atmospheric conditions. Like, cold weather, the sound doesn't sound as good as warm weather. And the human elements and stuff have more to do with it than the actual venues themselves. Because, as I say, I think all of us would agree that we've had wonderful and horrible times in the same places on different occasions.

Relix: I heard about an experiment you tried in Egypt, where you piped the band's sound into the King's inner chamber in the Great Pyramid and wanted to mic it back out. That



Dan Healy

sounds very interesting. Did it work?

Healy: Um, no. It almost worked. And it worked sporadically, but for some reason, there's no electricity over there, no anything over there. So, everything you have, you have to bring yourself. The distance between the stage at the base of the Sphinx and the King's Chamber of the Great Pyramid was maybe a quarter mile, and we had wireless radio rigs that sent and received the signal to and from the chamber. For some reason—and this is where it can get into the cosmic aspects if you want it to—the equipment would just work intermittently. It would all be working, but the signal wouldn't get from one place to the other. So, who knows. Maybe the king himself didn't dig his bedroom being used as an echo chamber.

But I did go and spend the night in the King's Chamber. They have tours in there, but between five in the afternoon and nine the next morning, they lock the place up. We coned them into locking us in there for the night. Myself and David Freiberg and, I think, Jerry and somebody else all went in there. We took acoustic guitars and flutes and harmonicas and stuff, and we spent the night in the King's Chamber playing music and witnessing the acoustic properties of it, which are very, very unique. For the size and shape of the room, it doesn't sound at all like any other place that has that size and shape. It has its own unique characteristics, and it was a very warm and friendly feeling. The density of the stone from there to the outside means that the place is so incredibly quiet. It's like you're not on the earth. It's like you're in outer space or something, like a whole different place. But it was a very interesting experience.

The experiments were interesting, and from time to time the echo thing worked, but it didn't work totally. I don't think the importance was whether or not it worked, the importance was the fact that we took a shot at it. I have to say that I didn't really feel like the spirits were against it or anything, but at the same time I would say that it didn't work. To get into the King's Chamber, you have to climb this long ladder thing, kind of a board walkway, and there was no real safe place to put all the wires that went from the inside of the King's Chamber to the outside where the radio links were, and that got destroyed. Just a lot of stuff happened. And getting the show itself on was monumentally difficult over there. With no electricity, we had these old funky generators, and just trying to get them to run. At a show like that you have to be a diesel mechanic and a sound maker and an electrician and a stage constructor. You have to be able to do a little of all that stuff if you want to survive.

Relix: Can you give us some insight into the use of MIDI technology?

Healy: Basically, MIDI amounts to the ability to control and manipulate musical instruments via computers.

Relix: The band seems to be going further into that. Does that affect your working with the sound?

Healy: It makes it easier because ultimately it isn't just the band. I'm into MIDI myself, a lot of what I do and the ability to process sound and stuff, I use MIDI, too. I'll tell you what my analogy is. If you imagine yourself as an artist, and back in the early days the biggest thing an artist did that made him or her famous was, you made your own canvas, and you stretched it yourself, and you dyed it yourself, and you made your own paints and stuff. I look at it as,

the use of the computers and the use of the digital technology and the use of any kind of technology helps me create a smoother, flatter, nicer stretched canvas with more uniformed tone to it and gives me better, richer colors to paint with. It really makes my job more desirable, because it gives me more flexibility in the creative aspects of it.

Relix: Garcia was quoted as saying, "We're starting to deal with the possibility of having a permanent venue of some kind." Can you speculate as to what that would be like?

Healy: Some variations go from someplace like Shoreline, for instance, that we would, say, do two or three months a year there, some long run, and the idea would be people would come like they go to Disneyland or something. That's one variation, but now there's some other new possibilities. We're now working on an exhibit of high definition TV, HDTV, and we will do that the next time we play at Shoreline in August. The program will originate there. It will be distributed there. And it will be distributed to theaters around the country.

High definition TV is just infinitely more of a higher resolution than regular TV as we know it. The screens will be 40-foot-wide screens, which is the width of our stage. So, the scale will be one to one, and the picture and color and texture will be absolutely pure, even better than 35 mm film. It'll rival 70 mm film, extremely good quality. And then each one of these places will have a custom-specified sound system by one of us that will go with it, so that each place will have an immensely beautiful picture and an immensely great sound system. This is a test, another one of the Grateful Dead's firsts that we're famous for, and this will be our first endeavor at high definition TV.

There's only six of these projectors that can project high definition TV in the country, and the

idea is that from Shoreline we'll send a signal to the satellite, and then it will come down into these six cities that we have yet to pick but will pick. And then each one of these six systems will go into one of those theaters, and it'll be like a custom exhibit. So that's another possibility. I don't think that it's really known yet whether the place will be a place where people actually come to or will exist in the form of some electronic conveyance.

The thing is that it's difficult and expensive to tour, and I think that we might be getting to a place in our lives where being on the road all the time isn't that desirable. So, the object will be to get a place that's more consistent with the time that we have to spend on it and still enable our fans to see and hear the music. Those are just some suggestions and ideas, but I don't think that it's necessarily become a fixed reality yet, it's something that's still an exploratory.

Buckminster Fuller once designed for us, that I have the blueprints for, like a floating venue that looked like a spaceship and held about 10,000 people. The object was that we could go to different cities and have our permanent set-up, like the carnival shows, and that's another possibility. That happened about 15 years ago, before he died. He came up with a design that worked similar to a dirigible. You could take on or remove buoyancy, and you could float to a different city and then you could lower it down and tie down and everybody would come and see the show. That's a more space futuristic version of it, but it certainly is a good idea. I would like to see something like that happen. I don't know if it will happen in my lifetime, but it sure would be nice.

Relix: You folks are the forerunners in so many realms of musical technology. It might not happen in your lifetime, but who knows? ■

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Mickey

HART

interview

by William Ruhlmann



Bob Minkin

In the fall of 1990, Mickey Hart added to his already considerable resume—drummer for the Grateful Dead, solo artist, director of Rykodisc's "The World" series of recordings, member of the Board of Directors of Folkways Records, a part of the Smithsonian Institution's Folklife Division—by publishing his first book, *Drumming At The Edge Of Magic*. In the book, Hart described his decade-long search for the origins of percussion. It turned out to be a fascinating journey for readers, more than 75,000 of them, and the story is far from finished. This month, Hart publishes his second book, *Planet Drum*, a pictorial survey of the world's percussion.

Meanwhile, Hart has not neglected his other duties, also recording companion albums to each of his books (the new *Planet Drum* album is being released simultaneously with the book), preparing new releases in "The World" series, including a soundscape recording of the music of the Kaluli people of Papua, New Guinea, and a solo album by percussionist Airtó Moreira, both for release next year, and, oh yes, continuing to tour and record with the Dead.

In this conversation, he talks about his current work, including his recent trip to address Congress on the impact that drumming can have on health and the aging process.

Relix: Looking at your new book, *Planet Drum*, I'm reminded of a section in your last book, *Drumming At The Edge Of Magic*, where you're talking about your search, and you say that at one point you got to a library, and they took you to the place where there was the section on drums, and you were struck by how few books there were in that section.

I wondered if you're either deliberately or unconsciously trying to fill out that bookshelf!

Hart: I think on both counts, deliberately and unconsciously. This is certainly the "quest," as they say. That's a little bit romantic, but it certainly is a search to find the power that music

and rhythm has on the human body and on us as a species. Certainly, when I get finished, it'll probably fill a shelf, no doubt. There's only so much you can put into the book. You pick just the fruits, the tastiest of the little morsels that represent an enormous amount of information that precedes it or that you found simultaneously with it. I have reams of stuff.

Relix: That's certainly an impression one gets looking at *Planet Drum*.

Hart: That was the hardest thing to edit, because there were thousands of these photos, each one of them is juicier than the next, and then, each one of the cuts is like taking a piece of your family and saying, "Okay, you're out of here," because you have to kill sometimes for these photos. You find them in cracks and crevices, it's one of those kinds of things. Getting permissions from Budapest, and then you don't use the photos. There are thousands, and we had to bring them down to, like, 350 or something like that. We've had many cuts. At one time, we couldn't go below 700. We figured we couldn't get by without 700 photos. But then you start cutting and cutting and trimming, and you get down to the bone. That's what *Planet Drum* is.

Relix: When you go through it, when you read it page after page, one of the things that impresses you is just the variety of cultures and continents and nations ...

Hart: ... that have used and manipulated rhythm and noise.

Relix: Yes, I was reminded very much of Joseph Campbell's discovery or statement that he made where he would find similar kinds of mythology in separate cultures ...

Hart: That's correct.

Relix: ... that had no relationship to each other at all, but ...

Hart: ... they all are basically the same, many myths from different cultures have the same archetypes. They're just in a different language. Music and mythology have this in common. It seems like people throughout time have been attracted to sound, and music is one of the most powerful and attractive means of communicating that we've ever devised. Rhythm makes people move their feet, and it allows us to dance, whether it's the inner dance or the outer dance. Billions of dollars a year is spent on the music and entertainment industry. It's a power on this planet. There's a reason for that. We've been doing it a long time, and that's one of the things that *Planet Drum* does point out, that we've all been playing with this forever, since prehistoric times. Long before man first drew an image on a cave wall showing himself as a player of a musical instrument, about 15,000 B.C., he was playing percussion. So, seeing it under one cover in *Planet Drum* is impressive. Like Campbell's taking a survey of the world's mythology and put-

ting it under one cover, *Planet Drum* really makes a case for rhythm.

Relix: One of the things that you bring out, just in terms of the impact that music and sound and rhythm have on people, is just talking about how, in the industrial world, all of these sounds are coming at you, and in a way you don't even think about them. You act as if they're not really there, but of course they are having an impact on you, even the electricity, as you point out.

Hart: You bet.

Relix: The level of speed of the electricity, the vibrations of the light.

Hart: New rhythms for a new day. It's been coming a long time, this noise. Noise has been creeping up on us with the industrialization of man, noise has entered our soundscape, more so now than ever, and the ears, somehow, can keep it at bay as much as they possibly can. It's a sort of filtering system, as well. They're selec-

ten for different reasons. Some people are more playful when they listen, some people are real serious. The ear is a fantastic organ.

Relix: When you talk about museums, you suggest that there are positive things museums do, and, in a way, there can be negative things that museums do. I had never really thought about that before. I'm certainly familiar with that notion that says that the anthropologist goes into a culture, and he watches it die, or he sees it as it's in its decline. He affects it simply by being there. But I had never thought of a museum as an institution that gathers things and then maybe they collect dust down in the basement and how that can be very bad for drums, for instance.

Hart: At least it's being preserved. There's something to say, like these old instruments, these ritual instruments, should find their way back to the people somehow.

Relix: They ought to be played, is what it comes down to.

Hart: That's right. They should be put back into use. A lot of them have been sold, they've been stolen, they've been lost. The Tibetans, running across the Himalayas, they really didn't have much time to carry their ritual instruments, and the ones that did, they were stolen from them, and they sold them, or what have you. It really makes me sad in one sense, and, in the other sense, it's a repository for the future. It has some kind of meaning. At least it's somewhere.

Relix: I was impressed when you said in *Planet Drum* that there actually are very few drums that are older than 200 years, and what it made me think of—I don't think this is really true of any other musical instrument—but in a certain

sense, as soon as you create a drum, you're destroying it.

Hart: That's right.

Relix: What you do is, you hit it. If you keep hitting it long enough, it'll break.

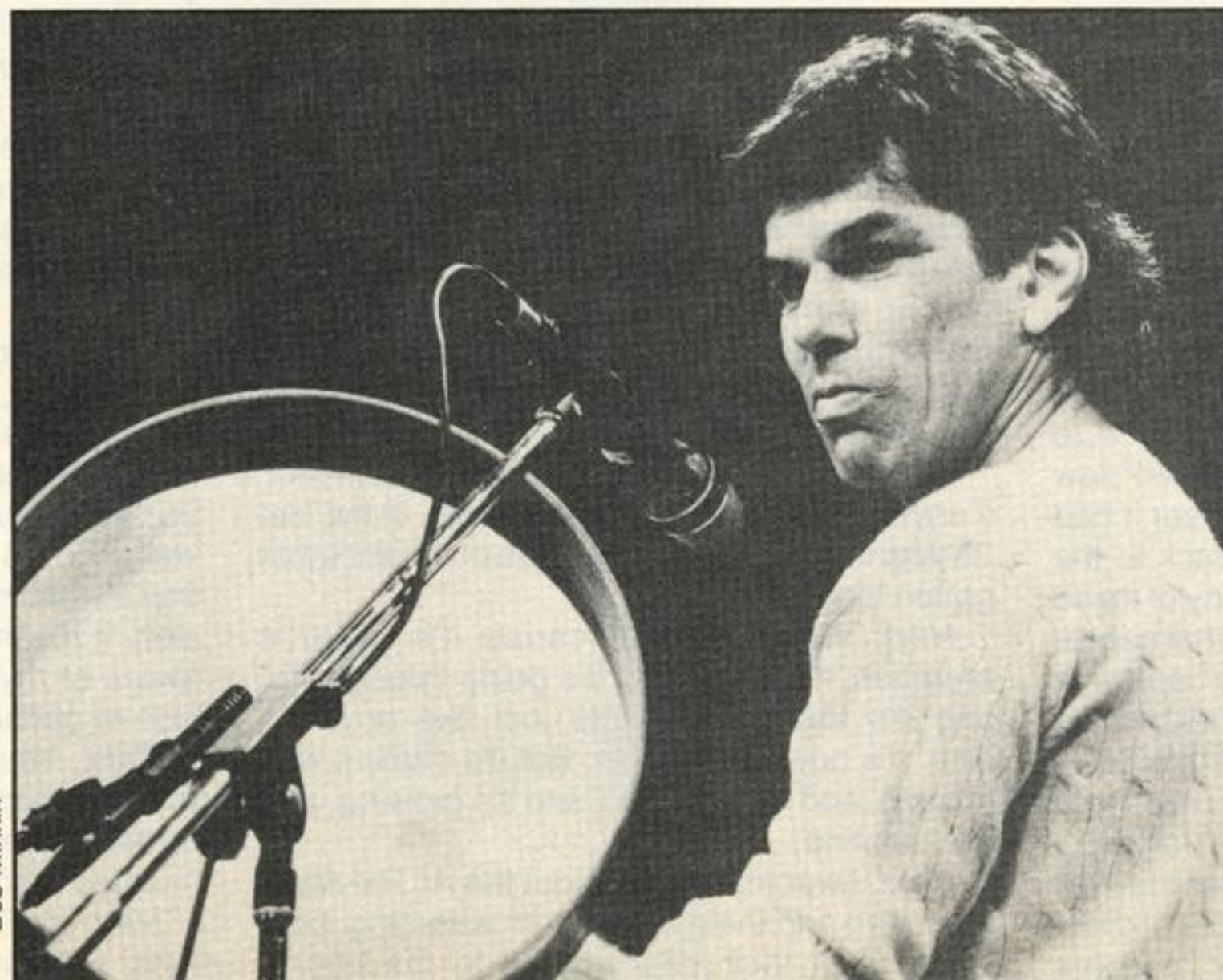
Hart: Or it'll decompose, 'cause it's made of fragile materials, skins and wood, which is not forever, and that's okay. They give their life and their sound, and you make more. This is drums, specifically, I'm talking about, not percussion instruments. That's why we don't have references to them way back, because they've decomposed. We have references, but we don't have the instruments themselves.

Relix: So, in a sense, you don't know what those sounds were.

Hart: No, but we know what they looked like because of the carvings and the paintings and the little iconography that's left behind. You know they're cylinder drums, you know basically what they sound like. But, no, you don't know what they sound like exactly. It's important what they sound like, but it's really



Bob Minkin



Bob Minkin

what the drums did. They were used to ritualize, for community. They were used as a power instrument. They were used to define sacred space. These were the reasons that drums were profuse through history.

Relix: Toward the end of *Drumming At The Edge Of Magic*, you tell a story about being at Camp Winnarainbow, Wavy Gravy's children's camp, and building a drum with people there and sort of 'making a ritual,' if you will. And there's also a discussion of Joseph Campbell's concept of a culture needing a new mythology or a mythology of its own. Can one consciously or deliberately come up with a my-

part of the fabric of everybody's life. Even though they weren't at a Grateful Dead concert, you can almost experience, you can almost taste it, by the way it's described, down through the generations. 'Cause I hear people describing Grateful Dead concerts of 1970 or 1969, and I see how it grows through the '70s and the '80s and '90s, and all of this carries forth a mythology, and it's creating itself, actually, and it's propagating itself, it's growing, it's mutating. It's fun to spin stories and tell tales based on truth, and these are things that you can share with your family or with whomever, a friend. It's great for wordplay, it's just great to socialize, it

Each of them accompanies a book, and I'd like to compare those two recordings to each other.

Hart: *At The Edge* was very personal, because it was a personal story. I was dreaming of all the ancient instruments that I had been researching in the folktales and myths, and bringing it back from the other side. *Planet Drum* is written in ensemble. *Planet Drum* the book is a survey of the world's percussion, a pictorial survey. So, we tried to use as many appropriate instruments as we could on the recording. By appropriate, I mean representative of the world's vast arsenal of percussion instruments. *Planet Drum*, the recording, is really seven people from diverse cultures trying to come together and play a new form of music collectively, whereas *The Edge* was very personal. *Planet Drum* has a life of its own because it was collectively made. We threw ourselves together for a time, and we lived, we played, and we recorded. And so *Planet Drum* has more spontaneity and it's more of a group effort than *The Edge* was.

Relix: It sounds like the recording of *Planet Drum* is the next step after the book *Planet Drum*, which talks about the past, it talks about all these different cultures and where those drums have come from. It sounds as though the new recording is moving forward from there.

Hart: That's right. We're taking this and not necessarily playing the old styles, but we're using the old instruments in a modern context. I'll use electronics, and I'll process some of the instruments. Each of these people is well-versed in his own tradition and able to sit and mix it all up and to have it come out not as a mish-mash, but as something that is really coherent and really has a drive to it. Just because everybody is the best at their instruments does not ensure an ensemble. And that was the trick, that was the gamble, that was the rush, to see how it fell together and how everybody's personality and music jelled. They hadn't ever really met each other and played with each other in one studio or on one stage. We played a live concert, but it wasn't the same people.

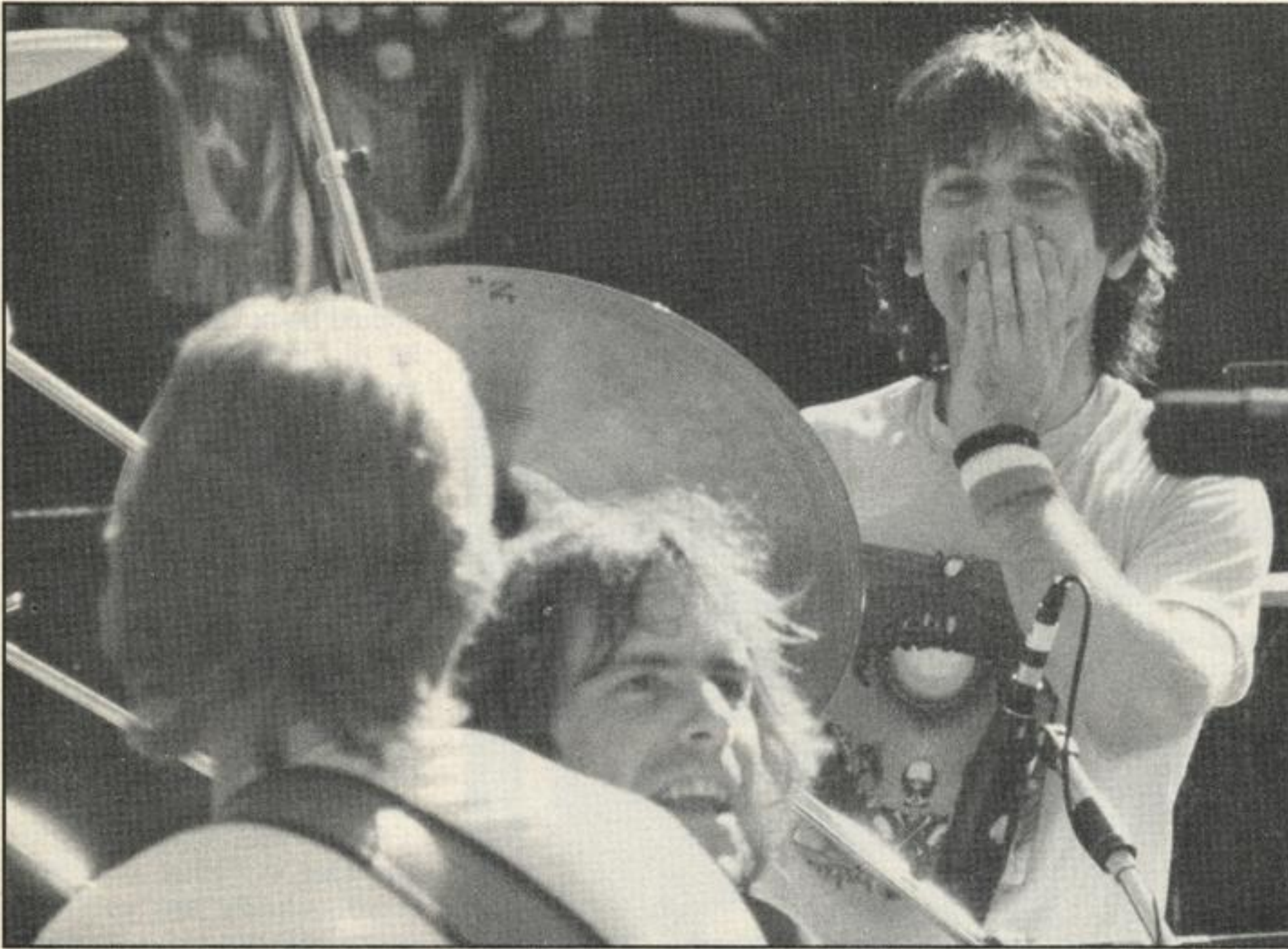
So, the difference between *Planet Drum* and *The Edge* is that *Planet Drum* is a much more up, danceable kind of musical offering than the introspective *Edge*. *Edge* was real quiet, real calm and centered, and there's a lot more fire in *Planet Drum*. It's sort of an extension of *The Edge*, which is the same as *Planet Drum*, the book, is of *The Edge*, the book. I mean, I couldn't take it literally; it wouldn't be any fun.

Relix: I can't help noting that *At The Edge*, in commercial terms, has been on the New Age chart for almost a year now, so it's been a very successful record. The industry is calling it a "New Age record."

Hart: Yeah, that was a surprise to me! I didn't think I was making New Age music. Really what it is is new culture music. It's music for a new culture, that's what they're trying to say. New Age is really the wrong term. It's new culture. People need new myths, new music. But, yes, it surprised me that *At The Edge* did so well. And it's a drum record, it's all drums, and that's what makes it so exciting, it's all percussion. It means that people are becoming more aware of rhythm and understanding the softer side of percussion.

Relix: You've said that the next volume in what is becoming a series of books would be on the mysteries of drumming. Have you formulated much of that book yet?

Hart: It's in the wings. Whatever happens next, happens next. I've just taken a little turn



Lesh, Weir and Hart

thology or a ritual, or does it have to come out unconsciously?

Hart: It's conscious, it's unconscious, it's both. If you sit down, and you want to be in a circle, and you've never been in a circle before, you're creating new mythology. "Well, what's-his-name just created a drum circle." "And what happened in that drum circle?" Well, you tell somebody else, someone else tells another person, and before you know it, you have myth. The person wasn't there, but each time it was re-told, it was told a little bit differently. This is the mythos, and this is what comes out of the unconscious.

But, yeah, I think that ritual is needed, and it can be used every day. New rituals and new myths need to be observed and to be looked at. The old ones just don't stand up. They were for another time and another place. So, what you see at a Grateful Dead concert, for instance, is a new mythology, and when Campbell saw that, he realized that it was new, but yet it had an echo back to the old revelries, back to the Dionysian rites or the bacchanal or any of these revelries. There was an echo there in that people getting together and being tied at the heart was what it was all about, and they were all beating as one, they were all entrained, and they were creating their mythology, they were creating a new ritual, they were creating their own folktales. Their children will tell the stories. After they tell their children, the children will tell their children, and these stories will go on, and they'll become

has a social function.

Relix: I find it reassuring to hear you talking about the idea that people will pass on to their children's children what it was like. I think that for all Deadheads out there, while they're enjoying the concerts, there's always the fear underneath it that says, "This can't go on forever."

Hart: But it can. They say, when you're really dead, no one ever remembers your deeds, no one says your words, no one remembers your memory, no one says your name out loud, and everything that you've left behind is either of no importance or has been forgotten. Then you're dead, not when you die. And so, the Grateful Dead and the mythos will go on for a long time, until no one remembers it any more or it's not relevant, then the mythos dies and then the Grateful Dead will be no more. But I don't see that within my lifetime.

Relix: I don't see that for a long time. In fact, if anything, it has seemed as though, in the last 25 years, the opposite has gone on, that it's just gotten bigger.

Hart: Well, yeah, because it's alive, it breathes, it's living, and it's going through life, and it's taking the shots just like anything else. It's not invulnerable. But it's dealing with [things], and it's going on, and it's growing, and it's mutating.

Relix: I wanted to ask about the *At The Edge* recording and the *Planet Drum* recording, both in terms of their relationships to the books.

here and am looking at percussion now as a tool for healing and health in the aging process. I was invited to Washington last week and addressed the Senate on this matter, and it seems to be an appropriate thing to have happen, considering the aging population needing some kind of preventive medicine instead of crisis medicine, and drum circles seem to be an appropriate way of addressing this. So, I went to Washington last week, and they took it seriously. Theodore Bikel and Sacks, the guy who wrote *Awakenings*, and some women, older ladies, who were talking about music as medicine. It's basically music therapy, they wanted to know how music therapy could help in the aging process. So, it's fascinating, actually. It might be an interesting subject to talk about.

The musical therapists are cropping up all over the country. It's fantastic. I think that this is

for all these years would insist, that it isn't just music. It has an effect on them.

Hart: It's an experience, it's a process. You bet. Going to a Grateful Dead concert is a process, just like it is for us. We're groping our way through, we're ducking, we're zigging, we're zagging, we're living our life right out there in front of everyone, and we would rather do it like that than any other way. Certainly, rehearsing it to death would not be the way we would care to do this. Why spend your life playing everything perfect? Perfection is not what we're after. It's not the goal. The goal is spontaneity, the playfulness you have with your music, and the experience and going through it together and smiling and being conscious about what's going on.

Relix: Last year was a year of upheaval for the Grateful Dead. You had a personnel change, there was the European tour. Has this year been more of a year of consolidation? How are things going?

Hart: From where I sit, I think that we have a better feeling in the band than we've ever had. Personally, the grooves feel real warm to me. They're solid and they're warm, and it just feels good. Everybody's having a good time. It seems happy. Personally, everybody is getting along very well, as we normally do, actually. We don't ever really get along poorly, but it's sometimes better or worse, and it's just one of those up-swings. Bruce and Vince—it's a fresh wave, it's fresh air, and everybody has to be on their toes, because it's different than it was. So, we're trying to re-invent ourselves again, and when you re-invent yourself, it's always exciting. So, there's always a bit of excitement in the air, wondering if the new guys can make the changes or where are we gonna take them now, or where are they gonna take us now or how are we gonna get there together. All of these things crop up 'cause we're intuitive. We know each other so well, the five of



Mickey with his "tar".

a great movement. We see music taking hold in many different corridors now. It's not just the boombox entertainment, not easy listening. People are using it to re-connect with the spirit world. They're using it to connect with their own bodily rhythms. So, it's far-reaching. This is out of the music industry. It goes way beyond the music business to sell. It has nothing to do with that, really. You'll find that's only a small portion of the people who appreciate music and rhythm, the people that play it.

Relix: But in a sense it's consistent with what people who have listened to the Grateful Dead

us, that Bruce and Vince now are plugging into that stream of consciousness, and it's becoming intuitive to them as well. You just got to keep playing over and over together, and then it becomes easier and easier. So, that's the process that's going down now. They're trying to entrain with the Grateful Dead and doing a wonderful job of it. There's a power on the left side of the stage now that makes me feel good. So, that's how we're doing as far as I can see. I give the Grateful Dead—the doctor gives it a good report. Its heart is beating, there's life inside, there's still life left in the beast. ■



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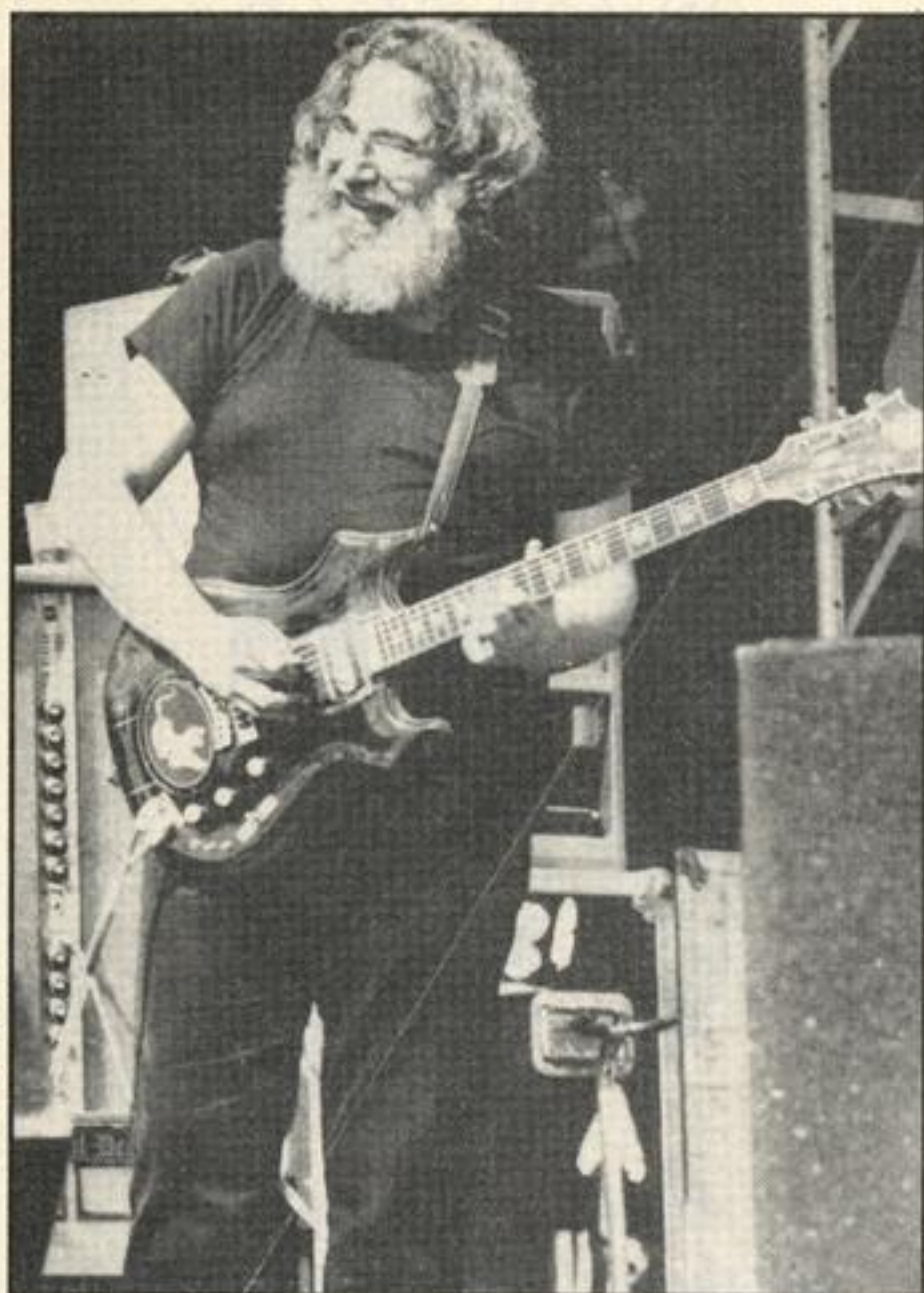
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Favorite Tapes

The following lists were submitted by Relix readers. If you have anything to add, feel free to send a brief list to Tapes, c/o Relix, Box 94, Brooklyn, New York 11229.

You asked for reader input about favorite tapes, so here goes. Mind you, this whole list is just one person's opinion.

Old Renaissance Faire Ground, Veneta, Oregon, August 28, 1972

[Editor's note: *DeadBase* makes a special point of noting that this concert occurred on August 27, not 28.]

A three-set show. The second set has a hot early version of "Bird Song," and the "Dark Star" in the third set is the best ever. It knocks all the rest of 'em into the dirt.

Kezar Stadium, San Francisco, California, May 26, 1973

Another three-setter, there is not a bad song in the bunch. The third set is especially hot, and crystal clear copies of this show are available.

Freedom Hall, Louisville, Kentucky, June 18, 1974

A tight first set is followed by a truly stunning second set. This show has what most heads agree is the best "Eyes Of The World" ever, and jam after jam after jam.

Orpheum Theatre, San Francisco, California, July 18, 1976

The first set contains smokin' versions of "Scarlet Begonias" and especially "The Music Never Stopped." The second set has a jam that goes "The Other One" > "St. Stephen" > "Not Fade Away" > "St. Stephen" > "The Wheel" > "The Other One." Wow!

Pauley Pavilion, UCLA, Los Angeles, California, December 30, 1978

The whole show smokes, especially the second set. Check out the "Scarlet Begonias" > "Fire On The Mountain."

Silva Hall, Hult Center, Eugene, Oregon, May 8, 1984

The first set cooks, and the second set really cooks with (I think) the first pairing of "Scarlet Begonias" > "Touch Of Grey," [Editor's note: You're right!] and a gut-wrenching "Morning Dew" closer.

Kingswood Music Theatre, Maple, Ontario, Canada, June 30, 1987

A long first set (they all were on this tour) and a second set that has a smokin' "Scarlet Begonias" > "Fire

On The Mountain" and "Estimated Prophet" > "Eyes Of The World." Check out Bobby and Brent's jam after "Eyes."

Capital Centre, Landover, Maryland, September 11, 1987

After Phil announces that it's Mickey's birthday, the boys kick into a "Sugar Magnolia" > "Sugaree" that cooks, but the real highlight comes after Space when they play a very rockin' "Goin' Down The Road Feelin' Bad" > "Dear Mr. Fantasy." Brent plays so hard, his B3 sounds like it's going to explode.

Coliseum, Hampton, Virginia, October 8, 1989

I think that this show is unjustly overlooked, due to the momentous events of the following night (the return of "Dark Star" and "Attics Of My Life"), but check out the nice "Built To Last" (why don't they play it anymore?), the stunning "Bird Song," which closes the first set, and the return of "Help On The Way" > "Slipknot!" > "Franklin's Tower" in a near-perfect second-set opener.

Capital Centre, Landover, Maryland, March 14, 15, and 16, 1990

All three of these shows, which kicked off the '90 Spring Tour, are great. The 14th has the return of "Loose Lucy" (listen to the crowd's reaction when it realizes what they're playing). The 15th was Phil's 50th birthday, and he shines throughout. Check his workout on "Just Like Tom Thumb's Blues." The 16th features the return of the slightly altered "Black-Throated Wind" and a "Blow Away" where Brent does a Pigpen-like "love rap" at the end to close the first set.

Nassau Veterans Memorial Coliseum, Uniondale, New York, March 28, 29, and 30, 1990

The 28th has the premiere of "The Weight." The 29th, of course, is the famous Branford Marsalis show. The 30th is available as an FM broadcast, but is the weakest of the run, but then you already have these shows, don't you?

Cal Expo Amphitheatre, Sacramento, California, June 10, 1990

Maybe it's just because I was there, but I think this is one of the best shows I've heard. The first set has a "Jack Straw" that makes me wanna move whenever I hear it. It also has Phil refuting rumors that he's quitting the band after Eugene. The second set has a gorgeous, jam-filled "Eyes Of The World" that seems as though it's never going to end.

Autzen Stadium, University of Oregon, Eugene, Oregon, June 24, 1990

Again, maybe I'm biased because I was there, but this show is a stunner. After a picture-perfect "Help On The Way" > "Slipknot!" > "Franklin's Tower" to kick off a great first set, they open the second set with a spacy "Foolish Heart." I never really appreciated "Foolish Heart" until I saw this one. My personal favorite moment comes after Drums and Space. They had been teasing "The Other One" big time before Drums, and it virtually erupts out of Space. Phil is all over the place here.

Robert F. Kennedy Stadium, Washington, D.C., July 12, 1990

After an uneven (but very wet) first set, the boys open the second set with a beautiful, lush "Box Of Rain" that makes me smile whenever I hear it. This was followed by "Victim Or The Crime" into a really sweet "Foolish Heart" [followed] by "Dark Star," which really gets out there.

Rich Stadium, Buffalo, New York, July 16, 1990

The first set has some great moments ("Blow Away," "Let It Grow") and the second set opens with a "Sugar Magnolia" > "Scarlet Begonias" that is amazing. Check out the transition between the two songs. They seem to be playing both songs at the same time! The "Gimme Some Lovin'" should be called, "Gimme Some Phil." He really goes all out.

Madison Square Garden, New York, New York, September 19 and 20, 1990

These are the two best post-Brent shows I've heard so far. The jams in the second set on the 19th are incredible. Dig the "Let It Grow." "China Cat Sunflower" > "I Know You Rider" on the 20th is the best I've ever heard. It just goes on and on. Likewise the "Dark Star." It alone is almost 40 minutes long!

Well, there you have it. My favorite tapes. I'll be looking forward to more *Favorite Tapes* sections in later issues. Keep up the good work!!

Matt Wier
Eugene, Oregon

I'd like to tell the world of a few tapes that are often overlooked, although all superb performances. I will concentrate on tapes from post-1980 performances. (I figure many of the great pre-'80s tapes have either already been mentioned or are in such wide circulation, they're bound to show up in your collection sooner or later!) Anyway, here are a few of my personal favorites:

Sports Palace, Barcelona, Spain, October 19, 1981

Set 2. This tape, available in a high-quality soundboard, features a great "Scarlet Begonias" > "Fire On The Mountain," "Lost Sailor" > "Saint Of Circumstance," and an awesome "Spanish Jam." Bobby is hot on this date!

University of Iowa, Iowa City, Iowa, August 10, 1982

Set 2. Another great soundboard, the band plays with near-perfection! A nice, slow, post-Drums "Iko Iko" is the set highlight (possibly the best "Iko" ever).

Broome County Arena, Binghamton, New York, April 12, 1983

Set 1 and 2. Awesome sets! A great example of an audience tape that is, in a different way, just as good as a board. Great "Alabama Getaway" > "Greatest Story Ever Told" set 1 opener. Second-set runs: "Help On The Way" > "Slipknot!" > "Franklin's Tower" > "Lost Sailor" > "Saint Of Circumstance" > "Terrapin Station." A must—also fairly easy to find.

Devore Field, Southwestern College, Chula Vista, California, September 15, 1985

Set 1 and 2. One of the best-sounding boards in existence, the short first set warms up the band for an incredible second set, featuring an awesome "Scarlet Begonias" > "Fire On The Mountain," "She Belongs To Me," "Comes A Time," and a nice post-Drums "U.S. Blues." Awesome set, sound!

Berkeley Community Theatre, Berkeley, California, April 22, 1986

First set is absolutely a CD-like board. The set is highlighted by the "Box Of Rain" > "Visions Of Johanna" opener. Just for these two, the set is worth obtaining by any means necessary!

Greek Theatre, University of California, Berkeley, California, July 17, 1988

Two awesome sets. First set highlights include A+ "Foolish Heart" > "Greatest Story Ever Told" and a really great "Althea." Second set has an awesome "Believe It Or Not." Great "Blackbird" > "Brokedown Palace" encore. Another CD-like board.

Frost Amphitheatre, Stanford University, Palo Alto, California, May 6, 1989

First and second sets A+ sets. 22-song show. There are no words to sum up these sets or the sound on these tapes.

Nassau Veterans Memorial Coliseum, March 29, 1990

Second set. Yes, I know you all know about this tape (the famed Branford [Marsalis] set), but I wouldn't be able to sleep with myself if I didn't include this on my top 10 list. The fact that there's a digital soundboard of this show circulating is just an added attraction—even on the audience tapes (in great abundance), the performance shines!

Shoreline Amphitheatre, Mountain View, California, June 15, 1990

First and second sets. Awesome show. After the great Spring '90 tour, these shows sort of bridged the Spring and Summer—Especially hot "Help On The Way" > "Slipknot!" > "Franklin's Tower" opens the first set. Digital boards are floating around for all the '90 Shoreline shows—get 'em!

Madison Square Garden, New York, New York, September 14, 1990

Second set. My favorite of the New York City Fall '90 sets. The band plays very well, although the jam bridging "Scarlet Begonias" > "Fire On The Mountain" doesn't exactly flow smoothly. Garcia treats us to a nice post-"Terrapin Station" pre-Drums jam. Although there is a soundboard in circulation, there are also plenty of decent sounding audience tapes around—make sure you get one either recorded on a DAT or on 100-minute tape, so the excellent jam is not chopped up too much.

Eric Penzer
Woodmere, New York

I have glanced at the past few issues of *Relix* and have noted specific tapes that, in my opinion, should be included in the fervent collectable list. This list is by no means exhaustive.

1) Hollywood Palladium, Hollywood, California, August 6, 1971

How did you folks leave this one out? This show has perhaps the best "Hard To Handle." Jerry is incredible on every song. ("Mr. Charlie," "St. Stephen," "Morning Dew," "Deal," and many others.)

2) Tivoli Theater, Copenhagen, Denmark, April 14, 1972

"Dark Star">"Sugar Magnolia">"Good Lovin'">"Who Do You Love">"Good Lovin'." Those Europe "Good Lovin'"s are deadly. (No pun intended.)

3) Fillmore West, San Francisco, California, March 1, 1969

"Dark Star">"St. Stephen">"The Eleven">"Turn On Your Love Light." The encore is "Hey Jude" sung by Pigpen. I dare anybody to hear this song without laughing. Great.

4) Gym, State University of New York, Stony Brook,

NY, October 30, 1970

"Viola Lee Blues">"Cumberland Blues">"Uncle John's Band." Yeeeeeeow. Also "Till The Morning Comes."

[Editor's note: The author's song list does not conform to either the early or late shows of October 30, 1970, but it does conform to the October 31 early show.]

5) Boston Garden, Boston, Massachusetts, June 28, 1974

"Weather Report Suite">"Dark Star">"U.S. Blues."

[Editor's note: *DeadBase* does not list a performance of "Dark Star" at this concert. The song performed between "Weather Report Suite" and "U.S. Blues" is "Your Mind Has Left Your Body."]

6) Jai-Alai Fronton, Miami, FL, June 23, 1974

"Dark Star">"U.S. Blues." Also "Let It Rock."

7) Winterland Arena, San Francisco, California, October 18, 1974

During the second set, the lights went off and the Dead with Ned Lagin did "Seastones">"Dark Star">"Morning Dew."

8) Capitol Theater, Port Chester, New York, November 8, 1970

"Truckin'">"Dark Star">"Dancin' In The Street."

9) Cow Palace, Daly City, California, March 24, 1974 (sound test)

[Editor's note: According to *DeadBase*, this performance took place on March 23, 1974.]

"Playing In The Band">"Uncle John's Band">"Morning Dew">"Uncle John's Band">"Playing In The Band." The Dead did this combination a couple times during this period, but I was at this show. That makes all the difference.

10) Fillmore East, New York, New York, April 27, 1971

Dead with Beach Boys, "Uncle John's Band">"Turn On Your Love Light." (Pig Pen said it is okay.)

11) Anderson Theater, New York, New York, November 23, 1970

Dead with Traffic. Great "Not Fade Away."

D. Wolfish
El Cerrito, California

W. Marc Ricketts



Bob Weir

GRATEFUL DEAD SET LISTS SUMMER 1991

Compiled by Cary Krosinsky

Charlotte Coliseum Charlotte, NC

June 11, 1991

Iko Iko
Walking Blues
Jack-A-Roe
Mama Tried
Mexicali Blues
West L.A. Fadeaway
Queen Jane Approximately
Bird Song
The Promised Land

Victim Or The Crime
Eyes Of The World
Looks Like Rain
Terrapin Station
Playing In The Band jam
Drums/Space
Playing In The Band reprise
The Wheel
Throwing Stones
Not Fade Away

Encore: U.S. Blues

June 12, 1991

Feel Like A Stranger
Peggy-O
C.C. Rider
Althea
Desolation Row
Loose Lucy
Hell In A Bucket
Don't Ease Me In

Touch Of Grey
Saint Of Circumstance
Ship Of Fools
Man Smart, Woman Smarter
Drums/Space
Goin' Down The Road Feelin'
Bad
All Along The Watchtower
Morning Dew

Encore: Brokedown Palace

RFK Stadium Washington, D.C.

June 14, 1991

Cold Rain And Snow
Wang Dang Doodle
Jack-A-Roe
Big River

Maggie's Farm
Row Jimmy
Black-Throated Wind
Tennessee Jed
The Music Never Stopped

Help On The Way
Slipknot!
Franklin's Tower
Estimated Prophet
Dark Star
Drums/Space
Stella Blue
Turn On Your Love Light

Encore: It's All Over Now,
Baby Blue

Giants Stadium East Rutherford, NJ

June 16, 1991

Picasso Moon
Bertha
Little Red Rooster
Candyman
Stuck Inside Of Mobile With
The Memphis Blues Again
Stagger Lee
Let It Grow

Jack Straw
Crazy Fingers
China Cat Sunflower
I Know You Rider
Drums/Space
I Need A Miracle
Black Peter
Throwing Stones
Not Fade Away

Encore: Box Of Rain

June 17, 1991

Eyes Of The World
Walking Blues
Brown-Eyed Women
When I Paint My Masterpiece
Loose Lucy
Cassidy
Might As Well

Saint Of Circumstance
Ship Of Fools
Truckin'
New Speedway Boogie
Uncle John's Band
Jam
Drums/Space

China Doll
Playing In The Band reprise
Sugar Magnolia

Encore: The Weight

Pine Knob Music Theatre Clarkston, Michigan

June 19, 1991

Feel Like A Stranger
They Love Each Other
New Minglewood Blues
Dire Wolf
Queen Jane Approximately
Ramble On Rose
The Promised Land

Victim Or The Crime
Scarlet Begonias
Fire On The Mountain
Man Smart, Woman Smarter
Drums/Space
Stella Blue
The Other One
Johnny B. Goode

Encore: The Mighty Quinn
(Quinn The Eskimo)

June 20, 1991

Touch Of Grey
Greatest Story Ever Told
Peggy-O
Mexicali Blues
Maggie's Farm
Bird Song

Throwing Stones
Iko Iko
All Along The Watchtower
Standing On The Moon
He's Gone
Drums/Space
The Wheel
I Need A Miracle
Throwing Stones reprise
Not Fade Away

Encore: Brokedown Palace

Soldier Field Chicago, Illinois

June 22, 1991

Hell In A Bucket

Shakedown Street
Wang Dang Doodle
Friend Of The Devil
When I Paint My Masterpiece
Brown-Eyed Women
Let It Grow

Foolish Heart
Looks Like Rain
Crazy Fingers
Playing In The Band
Terrapin Station
Drums/Space
Dark Star jam
Playing In The Band reprise
Black Peter
One More Saturday Night

Encore: The Weight

Sandstone Amphitheater Bonner Springs, Kansas

June 24, 1991

Help On The Way
Slipknot!
Franklin's Tower
C.C. Rider
It Takes A Lot To Laugh,
It Takes A Train To Cry
Me And My Uncle
Big River
Althea
The Promised Land

China Cat Sunflower
I Know You Rider
Playing In The Band
Terrapin Station
Drums/Space
The Wheel
I Need A Miracle
Stella Blue
Turn On Your Love Light

Encore: Around And Around

June 25, 1991

Jack Straw
Sugaree
Walking Blues
Candyman
Stuck Inside Of Mobile With
The Memphis Blues Again
Tennessee Jed
The Music Never Stopped

Scarlet Begonias
Fire On The Mountain
Truckin'
Smokestack Lightning
He's Gone
Drums/Space
Comes A Time
Goin' Down The Road Feelin'
Bad
Good Lovin'

Encore: It's All Over Now,
Baby Blue

Mile High Stadium Denver, Colorado

June 28, 1991

Touch Of Grey
Greatest Story Ever Told
Mississippi Half-Step Uptown
Toodeloo

Wang Dang Doodle
Peggy-O
Black-Throated Wind
Iko Iko
Cassidy
Don't Ease Me In

Eyes Of The World
Picasso Moon
Crazy Fingers
Saint Of Circumstance
Drums/Space
I Need A Miracle
Wharf Rat
Throwing Stones
Not Fade Away

Encore: Box Of Rain

Cal Expo Sacramento, CA

August 12, 1991

Iko Iko
New Minglewood Blues
Althea
Me And My Uncle
Big River
Bird Song
The Promised Land

China Cat Sunflower
I Know You Rider
Playing In The Band
Terrapin Station
Drums/Space
The Wheel
I Need A Miracle
Stella Blue
Turn On Your Love Light

Encore: The Weight

August 13, 1991

Picasso Moon
Sugaree
Walking Blues
Candyman
Stuck Inside Of Mobile With
The Memphis Blues Again
High Time
Let It Grow

Foolish Heart
Saint Of Circumstance
Eyes Of The World
Drums/Space
All Along The Watchtower
Black Peter
Sugar Magnolia

Encore: Black Muddy River

August 14, 1991

Touch Of Grey
Little Red Rooster
Loser
Black-Throated Wind
Row Jimmy
Cassidy
Don't Ease Me In

Cold Rain And Snow
Box Of Rain
Looks Like Rain
Crazy Fingers
Estimated Prophet
Uncle John's Band

Drums/Space
The Other One
Wharf Rat
Around And Around

Encore: Knockin' On Heaven's
Door

Shoreline Amphitheatre Mountain View, CA

August 16, 1991

Jack Straw
Bertha
It's All Over Now
Ramble On Rose
Desolation Row
Dark Star
The Promised Land

Scarlet Begonias
Victim Or The Crime
Fire On The Mountain
Truckin'
Drums/Space
Playing In The Band reprise
Standing On The Moon
Good Lovin'

Encore: U.S. Blues

August 17, 1991

Help On The Way
Franklin's Tower
Wang Dang Doodle
Brown-Eyed Women
Queen Jane Approximately
Tennessee Jed
The Music Never Stopped

Man Smart, Woman Smarter
Ship Of Fools
Smokestack Lightning
He's Gone
Drums/Space
Dark Star Jam
Morning Dew
One More Saturday Night

Encore: It's All Over Now,
Baby Blue

August 18, 1991

Hell In A Bucket
Jack-A-Roe
C. C. Rider
It Takes A Lot To Laugh, It
Takes A Train To Cry
Beat It On Down The Line
West L.A. Fadeaway
When I Paint My Masterpiece
Stagger Lee
Johnny B. Goode

Deal
Samson And Delilah
Mississippi Half-Step Uptown
Toodeloo
Feel Like A Stranger
Drums/Space
China Doll
Goin' Down The Road Feelin'
Bad
Throwing Stones
Not Fade Away

Encore: Brokedown Palace

FRAGMENTS

BY SCOTT ALLEN

Lush green Brazilian rainforests pierced by rays of sunlight are being projected onto two large GE Multi Light Valve (MLV) screens above the Giants Stadium stage on which the Grateful Dead are performing, June 17, 1991. Speakers hidden behind artful backdrops broadcast the sounds of the rainforest's countless species. The soft, ambient music being improvised by the Dead begins to smoothly assimilate with the sounds. Suddenly, the harmonious union of video and music is shattered by clips of bulldozers razing the endangered lands; the Dead intuitively lead Space into an angry, hard-edged riff hinting at "The Other One." Sixty thousand fans, who had been sitting enthralled only moments before, begin to talk incessantly.

Len Dell'Amico, the band's video director, projects what he calls video "reinforcements" onto the MLVs during shows. The images are synchronized to song segments through a computer by the Dead's special effects chief, Larry Lachman, under the artful orchestration of Dell'Amico, who observes on a video monitor and records the picture. The Dead only use their video enhancement during the large stadium summer tours or when the facility already has an in-house unit, such as the Shoreline Amphitheatre in Mountain View, California.

In concert, however, there's nothing comparable to the mind journeys that the visuals of Dell'Amico, Lachman, and animation whiz Mike Ginsberg take you on. "We offer the leading edge in audio, speaker, and video technologies," Dell'Amico said in a recent interview. "The Dead don't think twice about sinking money into their equipment."

Even with all of this state-of-the-art gear, there are still some bumpy moments. "During the first 10 minutes of the 1989 Summer Solstice pay-per-view broadcast, Bobby had a complete equipment breakdown," Dell'Amico recalled. "We had paid for a tightly scheduled time slot, and this is the first thing that happens. Luckily, the rest of the band picked up on 'Hideaway,' which turned out to be a real treat. The rest of the show went great. They played a 'Scarlet Begonias' to kill for."

A roaming camera held by band cameraperson Juan Berrara complemented an ambient, MIDI-generated soundscape written and performed live by soundman Dan Healy and two others during the '89 Solstice intermission. Berrara captured the responses of colorful Deadheads caught off-guard. Deadheads who were at the show now crave the tape just to see if they can point themselves out, and those not there want it to spot friends.

Dell'Amico has worked with the Dead since 1980, and his favorite anecdote comes from the 1985 New Year's Eve broadcast on the USA cable network. While the birthday cake float with Bill Graham perched atop it made its way toward the stage as the countdown was going on, Ken Kesey stole the mike away from

hosts Bill Walton and Tom Davis amidst the fireworks and pandemonium and proceeded to deliver a play-by-play description that rivaled the best of famed TV journalist Edward R. Murrow. "I panicked immediately," Dell'Amico recalled. "I had no idea who it was, and in his monologue Kesey was comparing the paper mache faces of the band members attached to the float to bizarre people," including Russian priest Rasputin and President Franklin Roosevelt. Meanwhile, Kesey's language was becoming increasingly salty.

"I became panic-stricken and told our folks on stage that we were on cable and we couldn't use words like that," Dell'Amico said. "Someone kindly explained to me that this was Ken Kesey and that no one was going to tell him what to do. I didn't realize he was sort of at the top of the hierarchy and if he wanted to do this, so be it. He's beloved and honored by us all, and when I actually went back and listened to the tape, it sounded so good we invited him back and paid him to host our pay-per-view broadcast of the 1987 New Year's Eve show."

If you enjoy renting and buying rock videos from your local store, you might be interested in the videos of the Grateful Dead. Video enthusiasts, and not only Dead fans, are clamoring to get them into their VCRs.

The most outstanding of the band's four commercial offerings are *So Far* (1987) and *The Grateful Dead Movie* (1977). *So Far* (\$32.95) is highlighted by a visual sequence of World War II newsreels that introduces the politically charged "Throwing Stones" (from a 1984 studio performance). Other segments are from the New Year's Eve gig in 1985, as images of Egypt (where the Dead played in 1978 at the foot of the Great Pyramid) are superimposed while the band performs "Terrapin Station." Gary Gutierrez (*Top Gun*, *Sesame Street*, *Electric Company*) created the visionary animated special effects in *The Grateful Dead Movie*.

Copies of local, cable, and pay-per-view Grateful Dead television concerts, including compilation tapes filled with the band's television and film appearances, are a second variety and are also the most common tapes available on the Deadhead video market. These tapes are filled with the Dead's appearances on *Playboy After Dark* (in 1969, treasured because *Playboy* publisher Hugh Hefner's Playboy Bunnies comically trip about the set as the band plays—yes, it's true, someone did spike the Bunnies' drinks with LSD), *Saturday Night Live*, and *Late Night With David Letterman*, as well as film clips from *Petula* and *Hell's Angels Forever* and never-before-seen outtakes from *Woodstock* and *Monterey Pop*.

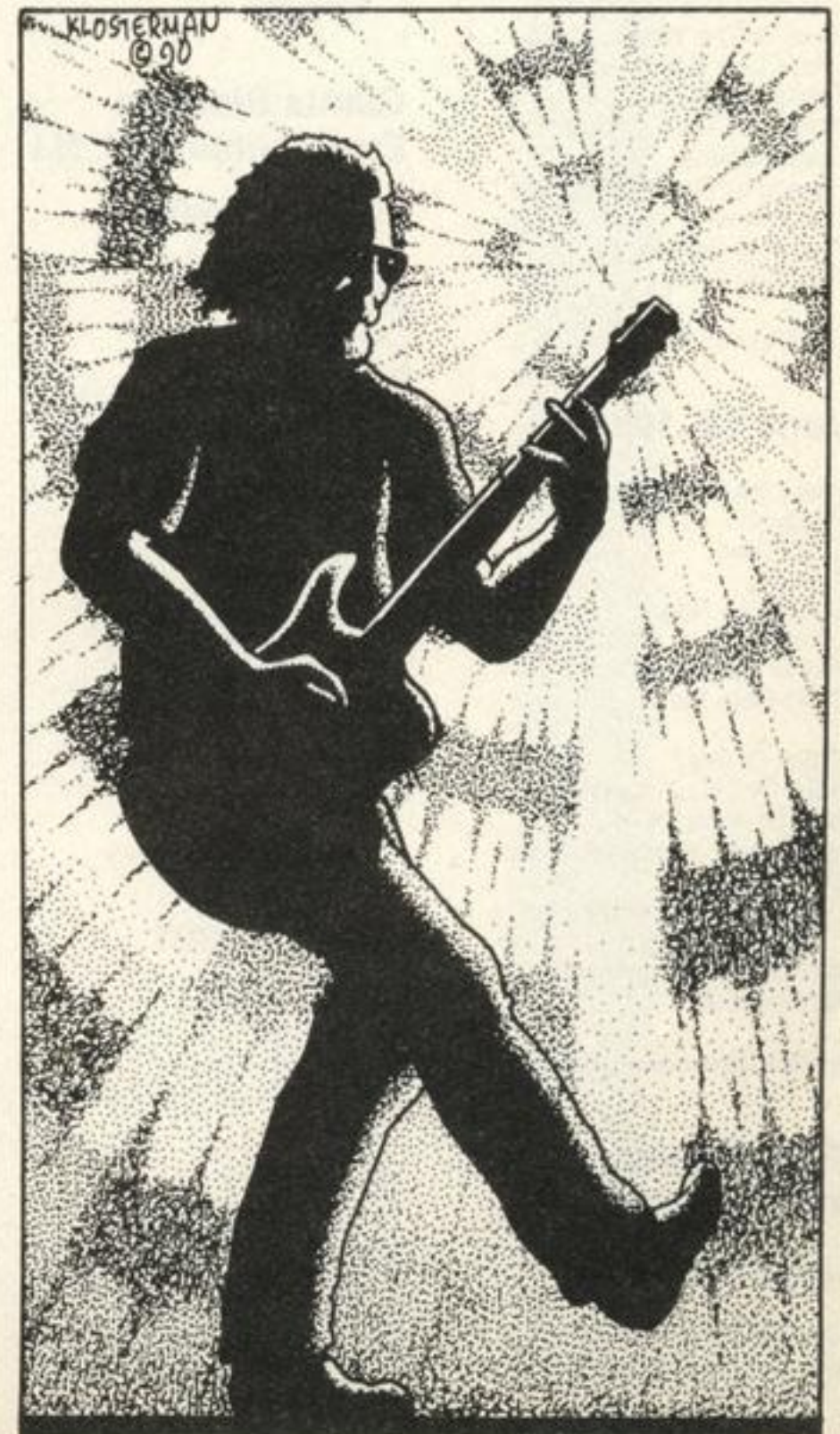
A third type of Dead video is pirated copies of the videoboard that Len Dell'Amico records from his monitors. Grateful Dead performances shot by Deadheads using handheld camcorders and video cameras

atop tripods are a fourth classification.

The illegal videotaping of Dead concerts evolved from Deadhead audio recording, which is permitted by the band. The Grateful Dead stand nearly alone on the issue of allowing audio recording. The Dead were initially leery about permitting the audio taping of their concerts but eventually softened their stance. Deadheads are hoping the group's policy on videotaping will soon follow suit, but if a recent trend continues, it won't; major busts of underground record retailers by the Record Industry Association of America since January, 1991, have been netting something novel for this watchdog outfit: rock videotapes.

On July 5, the Dead performed three songs on the ABC television program *In Concert '91*. For the appearance, they decided against using the video reinforcements. "We'll save that for a future pay-per-view telecast," said Dell'Amico. But close observation of the *In Concert* show reveals a brief segment preceding "I Need A Miracle" during which the MLVs are glimpsed displaying flying mushrooms.

On the video horizon for Deadheads is the good news that the out-of-print *Dead Ahead* (1981) will eventually become available again and that we'll also see a multi-volume archival video that may be distributed in the not-yet-on-the-market CDV interactive video format. Dell'Amico is in charge of the Dead's video treasure in San Rafael and often tracks down master copies of videos involving the Dead for their collection. He understands the Deadhead fascination with video, but warned Deadheads against videotaping at Dead shows. "Don't do it," he said. "We won't tolerate it. We'll eventually release everything any Deadhead will ever need to see, we have it all. It will only ruin the scene the way audio recording almost did. There'll be so many video cameras there'll be no sightlines again from the back of the arena, and besides, when I'm in the 20th row, I want to party, not have someone tell me, 'Quiet, please, I'm videotaping.'"



A. R. Klosterman

Deadheads normally associate the word "dire" with the beloved song "Dire Wolf" from the Grateful Dead's 1970 album *Workingman's Dead*. The word took on a whole new meaning on June 13, when FBI agents arrested Joseph (Joe Fish) Dire of Franklin Square, New York, as the ringleader of a nationwide counterfeit ticket operation, just days before the Dead's two sold-out gigs in New Jersey. The 11-member ring operated out of Nino's Printing, a shop in Jamaica, Queens, whose owner, Jaime Nino, of Elmhurst, was also arrested and charged with violating federal counterfeiting statutes. Nine members are still at large. They exclusively targeted the Dead because of the band's consistently sold-out gigs, actually jetting to Dead concerts all over the country and peddling replicas of Grateful Dead Ticket Sales (GDTS) tickets.

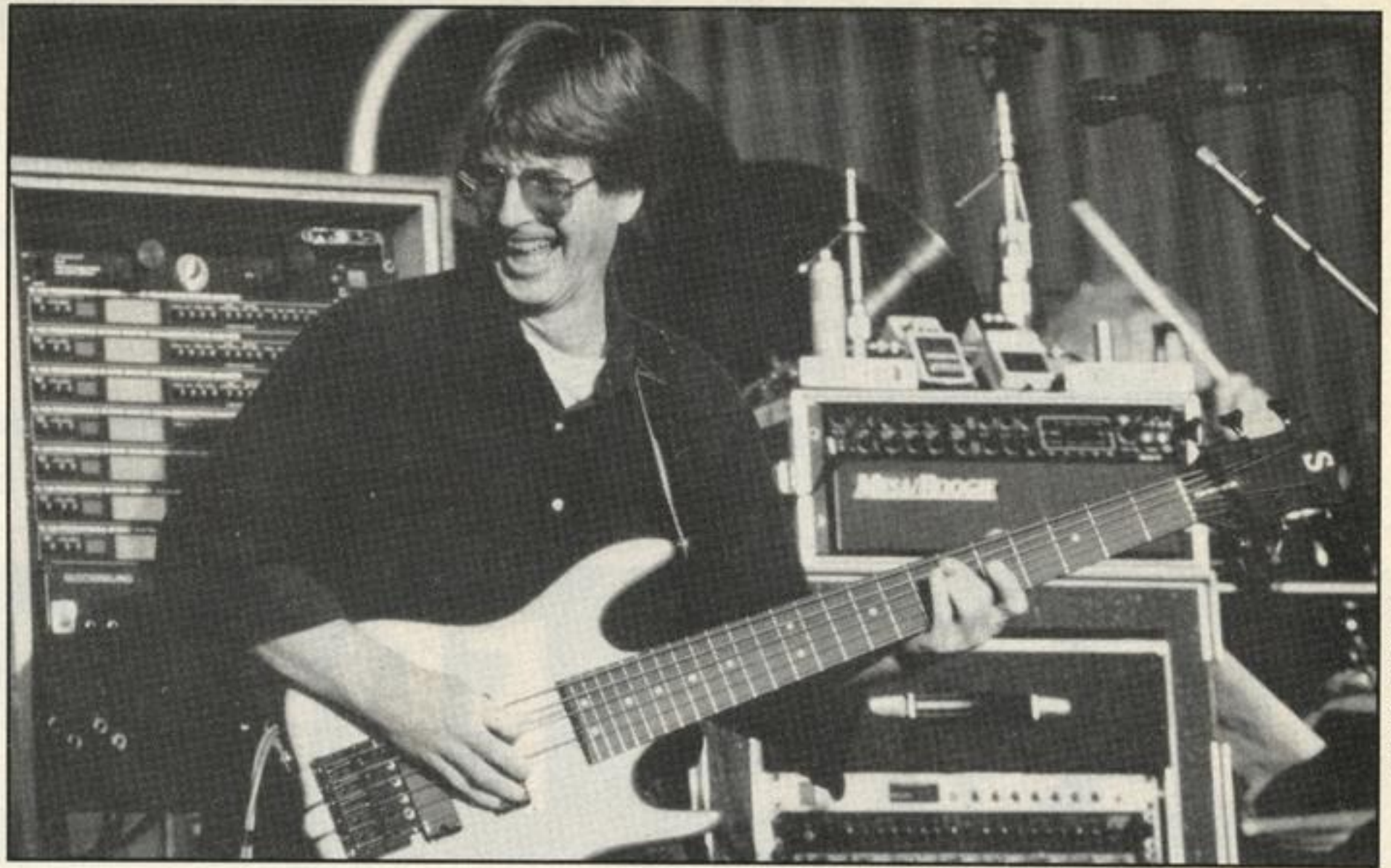
Someone dropped a dime to the Feds in early December, prior to the December 8 and 9 shows at the Compton Amphitheater in Phoenix, Arizona. Those two nights, undercover agents began purchasing the false ducats, which lacked both the dot matrix printing and the watermarks (the various words GDTS puts on their tickets, visible only under a black light). The Feds all but toured with the band, acquiring phony tickets printed by the Queens outfit at subsequent shows on the spring East Coast tour at the Capital Centre in Landover, Maryland, the Knickerbocker Arena in Albany, New York, and the Sun Dome in Orlando, Florida, and at the April 28 and 29 shows at the UNLV football stadium (opened up by Santana) in Las Vegas, Nevada.

The raid, just days before the Jersey shows, was something out of an Elliot Ness film. As one agent put it, "The tickets for the next concert [at Giants Stadium] were literally rolling off the presses" when the crime fighters kicked in the doors. Tickets were being scalped for \$20-\$50, and as many as 6,000 phonies were sold between December, 1989, and June, 1991. During this period, security officials at the arenas the Dead were playing at managed to identify and confiscate 3,000 of the tickets. But some Deadheads did get in with the phonies and helped contribute to dangerous overcrowding situations at several tour stops.

Dead concerts have sometimes been threatened with cancellation by fire marshals for overcrowding. The October, 22, 1983, show at the Carrier Dome in Syracuse, New York, is an example. Another negative fall-out is that Deadheads with legitimate GDTS tickets are being turned away at shows by security officials who are unable to distinguish between the real tickets and the fakes. This was particularly a problem at the Saturday night March 22 show in Albany. The crush of a crowd anxious to get off long lines and out of a pouring rain forced ticket-takers to make hasty and faulty judgments.

Dire and Nino both face maximum 20-year prison terms and \$275,000 fines if convicted. This oft-repeated message will never be clearer: Don't come to the shows without tickets, and don't buy scalped tickets.

Another lyric from a Dead song, "Throwing Stones" ("the politicians are throwing stones"), took on an all-too-real meaning at the June 14 show at RFK Stadium in Washington, D.C. Congressman John Kasich (R.-Ohio) got a backstage pass from opening act Dwight Yoakam (who covers "Truckin'" on the *Deadicated* album) and was allowed to stand



Phil Lesh — Cal Expo, May 4, 1991

in the wings while Yoakam played. But when he attempted to do the same thing as the Dead took the stage, the Dead's tour manager, Cameron Sears, blocked his path, and a shouting match ensued. Witnesses told *The Washington Post* that Kasich told Sears he was a congressman and intimated he could prevent the Dead from ever playing in D.C. again, which promptly got him the heave-ho. The vexed legislator could only reply, "[I guess] telling the Grateful Dead you're a congressman is not going to get you on stage."

Moving from congressmen to senators, Mickey Hart made his third appearance in the last three years before the Senate, when he told Capitol Hill on August 1 that music can have healing effects for the elderly. Dressed in a business suit, he addressed the Senate Special Committee on Aging (which is studying music therapy) and said that soothing rhythms are "there in the cycles of the seasons, in the migration of the birds, in the fruiting and withering of plants, and in the birth, maturation, and death of ourselves."

Film director Spike Lee (*School Daze*, *Jungle Fever*) was seated in the first row during the Dead's June 16 gig at Giants Stadium. Before the concert, he shot a commercial for Levi's jeans.

The 1991 Summer Stage series of live shows hosted by the New York City Parks Department at the Rumsey Playfield in Central Park featured Ken Kesey on July 25. Kesey read before a backdrop with a pirate's skull projected alongside a solar energy symbol. He strolled on stage to the accompaniment of "Dark Star" from *Live Dead* and immediately talked about his grandmother from the Ozarks who had told him a ditty about three birds, one of which "flew over the cuckoo's nest," thus inspiring the title of his most famous novel. He read a half-hour story, "Little Tricker The Squirrel," from his 1986 book *Demon Box* and followed with another lengthy tale. The wit and poignancy of his work was not lost on the New York crowd. An emotional Kesey thanked the overflow throng, which included his daughter, Sunshine, wife Faye, and son, Zane, before leading the audience in a sing-along of the

chorus of "Truckin'." The *Europe '72* version of the song was played over the P.A. at the end.

Summer Stage needs contributions so the Central Park Conservancy can continue to hold the best in multi-cultural performing arts. You can make your donations payable to the Central Park Conservancy, Summer Stage, 830 Fifth Avenue, New York, New York, 10131-0187.

Night Cadre is a refreshing collection of poetry written by Grateful Dead lyricist Robert Hunter and released in late July by Viking Press. The work is comprised of new and never-before-published poems by Hunter and differs from his first book, the 1990 *A Box of Rain*, which included only song lyrics. *Night Cadre* is an eloquent, simple, and reflective compendium, making it a must buy.

Tom Constanten, a keyboardist with the Dead during 1968-70, has just released his autobiography, *Between Rock and Hard Places: A Musical Autobiography*. It's available for \$16.95 from: HuloGosi Books, P.O. Box 1188, Eugene, Oregon, 97440.

The 1991 summer concert scene was in a real funk for most touring acts, but the Grateful Dead stood alone as the only major act exempt from the recession. Concert ticket sales are down 25% from last year, and most promoters have resorted to package shows (featuring three or more bands) to offset dismal sales. Nevertheless, *Pollstar*, a music industry magazine keeping tabs on who's hot on the concert trails, declared the Dead the hands-down winners as the top-grossing act for the first half of 1991. (The Dead grossed \$3 million for the two Meadowlands shows.)

Biker magazine recently ran an article on the annual party and fair given by the American Iron Motorcycle Club, which supports only American-manufactured motorcycles. The highlights of the day include a bulldozer crushing a pile of foreign-built bikes and trophies for both top bikes and best tattoo. The tattoo prize went hands down to a fellow with an illustration of Jerry Garcia wearing a peace necklace permanently stenciled onto the back of his left thigh. ■

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Deja Waltz: Former Grateful Dead keyboardist Tom Constanten has just put the finishing touches on a new CD to be released this spring on Relix Records. The versatile keyboardist recorded the music at Berkeley's Fantasy Studios. Besides some classical pieces, the release will contain an epic version of "Dark Star" that also features guitarist Henry Kaiser. When asked about the newly recorded "Dark Star," Constanten said, "We did it in A-Major, E-Minor, and then out there!" Other tunes to be included are "Friend Of The Devil," Procol Harum's "A Whiter Shade Of Pale," the Who's "Boris The Spider," and the Rolling Stones' "Going Home." Constanten also finished up work on the new release by The Grape Escape at San Mateo's B-Street Studios before heading out on the road as part of the 19-city Gratefully Yours tour.

HEY NOW! *DeadBase V: The Complete Guide To Grateful Dead Song Lists* has just been returned from the printers and is now available. Besides containing extensive set lists, *DeadBase V* also includes statistics, facts, and opinions on 26 years of Grateful Dead magic. Authors Michael Dolgushkin, Stu Nixon, and John Scott know their subject well and have again come up with an invaluable resource that no Deadhead should be without. Making a debut appearance is *WeirBase*, chronicling the Dead's rhythm guitarist, as well as the return of *GarciaBase*. Still available is *DeadBase 1990: The Year In Review*, containing many features not included in *DeadBase V*, such as reviews of each show and the running time of each and every song performed in 1990. *DeadBase V* is \$26, and *DeadBase '90* is \$12. They can be yours by writing to: DeadBase Orders, P.O. Box 499, Hanover, New Hampshire 03755.

A Day In The Life: On July 12, the federal appeals court in San Francisco ruled that the FBI had failed to justify why it should not be compelled under the Freedom of Information Act to turn over to a University of Irvine professor documents it gathered 20 years ago in an investigation of John Lennon. The FBI has insisted that the materials sought by Professor Jon Wiener are exempt from the act for reasons of national security. The FBI has even

Bay Area



BY JIMBO JUANIS

asserted that if it released the information sought, the action could lead to "military retaliation against the United States." In 1983, after litigation, the FBI turned over more than 100 of its Lennon documents to Wiener, who used them in writing his 1984 book *Come Together: John Lennon In His Own Time*. In his book, Wiener documented how the FBI closely monitored the late Beatle's activities in 1971 and 1972. FBI memos obtained then revealed that there was a concern that Lennon would support the Democratic presidential candidate George McGovern, who was running against Richard Nixon. And we all know what happened in that campaign.

The Dog Has Its Day: Over 25 years ago, in a small western Nevada town, the seeds of the San Francisco music scene as we know it today were firmly planted. At the Red Dog Saloon, a rough-and-tumble bar in Virginia City, a band called the Charlatans were putting on dance concerts. At first, that an up-and-coming San Francisco rock 'n' roll band was performing in such a forgotten town was nothing to take notice of, however, before long, posters heralding the Charlatans' run of shows at the Red Dog began appearing in San Francisco. These posters are now acknowledged as the very first psychedelic posters announcing rock 'n' roll concerts. Almost overnight, as word be-

gan filtering into the city, folks started showing up at the saloon to find a happening music scene the likes of which would spread like wildfire west to San Francisco's Haight-Ashbury district.

To fully understand what went down back in the summer of 1965 and just what the Charlatans and the Red Dog Saloon accomplished, you first have to realize that the Charlatans, led by art student George Hunter, learned early on about emphasizing style over substance. The band wore cowboy outfits around San Francisco, while carrying empty guitar cases. They wanted to be seen and wanted everyone to know that they were a rock 'n' roll band, even if they weren't playing anywhere.

The Charlatans—George Hunter, Michael Wilhelm, Dan Hicks, Richard Olsen, and Michael Ferguson—traveled to Virginia City and honed their image and sound, all the while getting tremendous publicity back in San Francisco. Virginia City was the perfect place for them to do it. Then, as now, the town is stuck in a time warp circa mid-1800s. It's an authentic wild west town, much like Dodge City was in the movie westerns: Old, rustic, and decidedly American. Virginia City is the kind of place where men ride into town on horseback and wear gun belts.

During a four-day period, June 20-23, 1991, a reunion took place in the wild west towns of Virginia City and nearby Dayton and Silver City that brought together the people who made up the scene at the Red Dog Saloon back in the '60s. It had all the trappings of a high school reunion, as 100 or so folks gathered to remember a bygone era. The celebration featured a performance by the original Charlatans and the P.H. Phactor Jug Band. A walking tour of the area included a gunfight on Main Street and a trip to the Zen Mine, a rustic old house in the desert that was a meeting place and hangout.

At the Odeon in Dayton, the evenings were filled with rock 'n' roll music. The house band, the Boston Wranglers, had everyone up and dancing, and more important, put everyone in a fired-up mood. The four surviving members of the Charlatans, George Hunter, Michael Wilhelm, Dan Hicks, and Richard Olsen, tore the place up with electrifying versions of "East Virginia Blues," "I Hear You Knockin'," and "Nadine." Big Brother and the Holding Company bassist Peter Albin was also on hand, and he joined in during the musical festivities. There was even an old-fashioned psychedelic light show by Bill Ham, who is considered to be a pioneer in the medium. The entire affair was



Charlatans on stage at the Odeon: (l-r) Mike Wilhelm, George Hunter, Richard Olsen and Dan Hicks

captured by filmmaker Mary Works, who plans to have it aired on PBS early next year.

The Wheel of Fortune: It's Saturday night, and the line outside Slims, the hottest club in San Francisco, leads down the block. What is attracting them this evening is one of the finest practitioners of country swing performing today: Asleep At The Wheel. Led by six-foot-six guitarist Ray Benson, Asleep At The Wheel has been performing their special brand of boogie-woogie for over 21 years. The three-time Grammy award-winning band was formed in 1970 by Benson, LeRoy Preston, and Ruben Gosfield (who later took the name Lucky Oceans), while the guys were still in high school in Wyndmoor, Pennsylvania. They were a hit in Pennsylvania and neighboring West Virginia. The road manager for Commander Cody and His Lost Planet Airmen, who Benson had met at a college gig in Ohio, suggested that the fledgling group move out to the Bay Area, and they did, nearly starving as they performed their roots music before crowds primed for that psychedelic sound.

With persistent gigging at the Longbranch Saloon in Berkeley, Asleep At The Wheel began attracting a loyal following from hippies, students, and cowboys alike. Their hybrid sound incorporated traditional country, blues, and jazz, mixed with a generous helping of swing. In a typical show, they'd follow Louis Jordan's "Choo Choo Ch'Boogie" with Bob Wills' "San Antonio Rose" and Count Basie's "Jumpin' At The Woodside."

"Cody gave us our start in the business," Benson said in a recent interview. "We bought the bus we still use from him, too. It's got three and a half million miles on it!" Asleep At The Wheel still does over 250 dates a year. In 1974, the band relocated to Austin, Texas. Using Austin as a base of operations, Benson and his band attracted a cult following coast to coast. But despite winning three Grammy awards, the group's succession of record companies didn't know quite what to do with them. A typical situation occurred in 1989, when Asleep At The Wheel won its second consecutive Grammy and was subsequently dropped by CBS Records. The notification was unexpected, to say the least. "I said to them, 'But we just won a Grammy, and the album sold more than 100,000 copies!'" Benson recalled.

In an era of multi-million dollar sales, such numbers don't impress big record companies. Yet Arista Records had just set up shop in Nashville and was looking into signing new country acts, and the company jumped at the chance to sign the group. Asleep At The Wheel's first Arista release, *Keepin' Me Up Nights*, turned out to be a winner, garnering all-important airplay from both country and rock radio.

Over the last 21 years, more than 50 musicians have passed through Asleep At The Wheel, including Commander Cody, fiddle and sax ace Andy Stein, country fiddler Johnnie Gimble, and pianist Floyd Domino. The current lineup, together for six years, features Larry Franklin (fiddle), John Ely (pedal steel), Tim

Alexander (piano), Jon Mitchell (upright bass), David Sanger (drums), and Michael Francis (sax).

At Asleep At The Wheel's recent gig at Slims, Benson described his latest project. "I've been working with Dolly Parton," he said, "and we recorded a half-dozen songs that will be included in a movie I've done with her and Gary Busey called *Wild Texas Wind*."



Charlatans with Red Dog Saloon owner Mark Unobsky: (l-r) Wilhelm, Hicks, Unobsky, Olsen and Hunter

Melt In Your Mouth: George Michalski has been busy since returning from Japan, where he performed at the Hiroshima Peace Festival with Muruga Booker, James Gurley, Jeffrey Normal, and Shakti. Michalski and his partner Philippe Mallen have opened their own recording studio, M & M Studios. One of the first clients to record there was bluesman John Lee Hooker, who was recording vocals on his bass player Jim Guiette's first solo release.

On July 25, Michalski staged a Greatful Beetle reunion at the Last Day Saloon in San Francisco. The group had gained notoriety for the loose-knit jam sessions at which big-name musicians would sit in during weekly Tuesday night performances. After moving on to other projects, Michalski was constantly being asked to revive the Beatles, so he decided to have infrequent "reunions." Michalski also enlisted country rockers J.C. Flyer to perform. The reunited Greatful Beatles included guitarist Bill "Sputnik" Spooner (Tubes), Ernest "Boom" Carter on drums (E Street Band), Johnny Yu on bass (Stu Blank), percussionist Ron Marcus (Bay Wolf), and San Francisco burlesque queen Carol Doda. The big surprise of the evening occurred when Michalski introduced his old friend Gregg Allman, who took to the bandstand. J.C. Flyer pedal steel ace John Murphy handed the rocker his Stratocaster guitar to use on long jam renditions of "Rock Me Baby" and "Stormy Monday."

The following week, Michalski was off to Wales where he produced the new album by Blue Cheer, entitled *Dining With The Sharks*. Blue Cheer includes original members Dickie

Peterson and Paul Whaley. The group holds some fond memories for Michalski, who made his studio debut with them in 1969 at the legendary Roy Chen Recorders in San Francisco.

When The Hunter Gets Captured By The Game: Writer and musician David Womack has just published a book about the Grateful Dead entitled *The Aesthetics Of The Dead* (Flying Public Press). Although there have been many recent books on the group, Womack has chosen to delve into another aspect of the cult band. He tackles the published criticisms of the group's recording output and pays special notice to a scathing review by rock critic Dave Marsh, who has written of the Dead's "patchouli-oil philosophy." Womack also explores the lyrics of Robert Hunter, giving an in-depth analysis, and uncovers such things as the relationship of the "Dark Star" lyrics to the poetry of T.S. Eliot.

Womack discussed his project with Hunter. "Some of the evaluations he agreed with, however, some items Hunter felt I interpreted well but were not necessarily right," he said in a recent interview. Besides writing, Womack performs music with his band World For Ransom. The group's debut release, *World For Ransom* (Flying Public Records), was engineered by former Steve Miller Band guitarist David Denny and includes the electric violin work of Naomi Ruth Eisenberg. Ironically, one of the CD's stand-out tunes is "Ballad Of A Rock Critic." To obtain the album, send \$11.50 to: Flying Public Press, P.O. Box 112, Palo Alto, California 94301.

Fishin' Mission: Kingfish has finished up *Fishin' Mission*, their first studio release in many moons. Recorded at Berkeley's Fantasy Studios, the recording reunites the Bay Area group with vocalist Ana Rizzo. Kingfish is Matthew Kelly, Barry Flast, Fred Campbell, Barry Sless, and Eric Parker, and the group recently was part of a national tour celebrating the music of the Grateful Dead called *Gratefully Yours*. (See story elsewhere in this issue.)

The new Kingfish project will include 11 new



Tom Constanten has just finished a new solo project for Relix Records

tunes, among them Matthew Kelly songs written with North Bay songwriter Marcus Strange, such as "Every Little Light," "Goodbye So Long," and "It Don't Take Much." Barry Flast contributed "Hurt Enough" and "Burnin' In My Heart."

Love Is A Rose: With the induction of the Byrds into the Rock and Roll Hall Of Fame, Chris Hillman has gotten much ink in the rock press that mainly focuses on his days as a member of the Byrds, the Flying Burrito Broth-

Bruce W. Jensen

Bob Minkin

ers, Manassas, and The Souther-Hillman-Furay Band. But despite the attention given to the his previous bands, Hillman has never enjoyed the success that he does today as a member of the Desert Rose Band. Anyone who has listened to country radio during the last five years will tell you that Desert Rose has consistently scored hits on the country charts.

That success is no fluke either, for the individual band members are the best in country music. Pedal steel player Jay Dee Maness, bassist Bill Bryson, and drummer Steve Duncan, along with the band's singers and guitarists, John Jorgenson and Herb Pedersen, collected their credentials along the way playing for everyone from the Byrds and Buck Owens to the Bluegrass Cardinals, Country Gazette, Freddy Fender, and Ricky Nelson. Bill Bryson is the author of many country standards, one of which, "The Girl At The Crossroads Bar," has been covered by David Nelson and included on *Almost Acoustic* by the Jerry Garcia Acoustic Band. Jorgenson, Bryson, Duncan, and Maness have won the Country Music Association award for best musician in their respective categories, with Maness receiving the best pedal steel award an unprecedented six times! For the uninitiated, there is no better place to start than the group's latest release, a greatest hits collection, *A Dozen Roses* (MCA).

A recent Desert Rose Band concert at the Alameda County Fair was very impressive. Although the band is decidedly electric, their hearts are squarely steeped in bluegrass, as was evidenced by the show's opening number, "Ashes Of Love." What followed was a history of the Desert Rose Band. With Pedersen's soulful harmony vocals, Hillman and company performed from their songbook of hits, including "One Step Forward," "Love Reunited," "She Don't Love Nobody," "He's Back And I'm Blue," and "Hello Trouble." A new song called "You Can Go Back" appears destined to enjoy a ride on top of the charts when it is released this fall. The high point of the show occurred during "The Price I Pay," when Jorgenson displayed his formidable chops on his vintage Telecaster guitar.

Across The Wild Moor: One of the things that makes the San Francisco music scene unique is its diversity, so it's no surprise that a Celtic-fusion band called Phoenix has been taking the city by storm. Phoenix has turned more than a few heads on the basis of their steady gigging and an opening spot for Big Brother and the Holding Company on that group's recent swing through northern California. Violinists Heather Alexander and Cat Taylor began playing together a few years back at California's annual Renaissance Faire. They shared a love for English and Irish folk-rock. Alexander and Taylor surround themselves with a top-notch rhythm section made up of guitarist Mark Unger, drummer Larry Oppenheimer, and bassist John Land.

On Phoenix's debut release, *Keepers Of The Flame*, the band explores folk, rock, and traditional Celtic sounds in a contemporary fashion, and that explains why they have gone over big with local rock audiences. At the invitation of Fairport Convention members Dave Pegg and Ric Saunders, Phoenix has plans to perform next year at Fairport Convention's annual festival held in Cropredy, England.

Turn On The Bright Lights: Mill Valley musician Austin deLone, whose credits include work with Commander Cody, Elvis Costello, the Moonlighters, and most recently the Fabu-



George Harrison announced a series of shows in Japan

lous Thunderbirds, put together an all-star band to celebrate the lighting of the new Hyde Street Pier at San Francisco's famed Fisherman's Wharf. The free concert held at Aquatic Park featured a band comprising Clarence Clemons on sax, drummer Tony Johnson, guitarist Gary Vogenson, and former Monkee Peter Tork. They played the Moonlighters tunes "All Tore Up," "Soul Cruisin'" (featuring the song's author, Jo. New, on vocals), and "Put A Bar In The Back Of My Car." It was Tork who really wowed the crowd with a medley of hits from his glory days such as "I'm A Believer" and "Last Train To Clarksville." Immediately after the concert, the audience was treated to a spectacular fireworks display over San Francisco Bay.

Sailing The Seas Of Cheese: A fine pairing of art and music occurred recently at the 2nd Annual Gathering of the Tribes, held at the Shoreline Amphitheatre in Mountain View. The festival affair was the perfect marriage of music and art, with groups as diverse as thrashers Primus and Fishbone performing along with British folkster John Wesley Harding and country rocker Steve Earle. The multi-cultural event included three stages and art exhibits on the amphitheatre's concourse where one could hear everything from the beat-era poetry of Magik and Jeffrey Normal to environmental artists. The Shoreline bar was transformed into a psychedelic, living light show by visual artist Phyllis Laurie.

Festival coordinator Nancy Frank was quick to praise the efforts of Bill Graham for engaging in this ambitious undertaking. "Bill Graham has always appreciated the role of the artist in society," noted Frank. "This is not about commercialism, it is a celebration of the artistic freedoms that we enjoy, especially in the Bay Area."

Rocker Neil Young came down from his Peninsula ranch to check out Fishbone's set. And although the event failed to enjoy the commercial success that organizers envisioned, this writer has never seen such a diverse, peaceful crowd. Deadheads and hippies danced alongside skinheads, punks, and art rockers. The event was truly an afternoon to remember.

Put Me On The List: San Francisco musician Andrew Kirby has made a name for himself as the drummer for such bands as Raven

and Terry and the Pirates. In recent years, the colorful musician known for his trademark derby has held court as the doorman for the legendary North Beach roadhouse the Saloon. The Saloon is internationally renowned as one of the finest blues and rock joints on the planet. A typical weekly schedule reads like a who's who on the San Francisco music scene, with the likes of Barry "The Fish" Melton, Roy Rogers, Johnny Nitro, Lisa Kindred, and Stu Blank gracing the club's tiny stage regularly. On Sundays at the legendary club, as they've been for the last 10 years, Kirby and his band are an institution. Regulars such as Bill "Sputnik" Spooner, Ben "King" Perkoff, and Robbie Hoddinott join Kirby and his band for some out-of-this-world rock 'n' roll.

Andrew Kirby has just released a cassette recorded at the famed nightspot entitled *Wave Of Love*. Kirby has assembled a top-notch group of musicians, including guitarist Peter Wolf and drummer Bobby Riddle, who consistently hit the groove on such standards as "Let's Get Together," "Wee Wee Hours," and "All Along The Watchtower." For more information, write: Andrew Kirby C/O The Saloon, 1232 Grant Avenue, San Francisco, California 94133.

Short Bits: Paul Kantner has taken to the road with a new band, Wooden Ships, that features guitarist Slick Aguilar and keyboardist Tim Gorman. At their debut performance at Mill Valley's Sweetwater, Kantner sang the Jefferson Starship classic "Caroline" with its original lead singer Marty Balin adding harmonies from a nearby table. ... J.C. Flyer drummer Don Graham has just returned from Hollywood, where



Paul Kantner at the Sweetwater, July 15, 1991

he attended the premiere of his son Bo Jesse Christopher's new movie *Point Break*, in which he stars with Patrick Swayze. Graham is currently in M & M Studios putting the finishing touches on J.C. Flyer's debut release, as well as working on the new one by The Grape Escape. ... Fans of David Grisman and Peter Rowan will be happy to learn that a video of their band Muleskinner, recorded in the early '70s and originally aired on Los Angeles PBS station KCET, has just been released. ... Blues Project founder Danny Kalb, who has called the Bay Area his home for the past several years, has relocated back to New York. The move coincides with a brand new studio release. ... Sony Music Special Products has just released Moby Grape member Skip Spence's solo effort *Oar* on CD. The record has long been a collectors item and was recorded in Nashville in 1969 with Spence playing all the instruments. ■

(Special thanks Audrey Pickell, Ron Taylor, Michael Dolgushkin, Mike Somavilla, Hot Tomato Studios, and Jessica Blue Sky.)

GRATEFULLY Yours

BY CHRIS COWLES

He didn't think it would come together, but when Merl Saunders was asked to be involved with a tour focused around the San Francisco-styled music of yesteryear with an emphasis on the Grateful Dead, he suddenly found himself in the middle of it. Backed by Los Angeles-based booking agent Michael Gaiman, the Gratefully Yours tour had gone from a pleasant thought to a full-blown project.

The 19-date tour kicked off August 11 in Richmond, Virginia, featuring many musicians who got their start during the late '60s psychedelic era. Saunders, a San Francisco-based keyboardist-singer who recently got off the road after an extensive tour with his Rain Forest Band, is headlining the tour. Sharing the bill are former Grateful Dead keyboardist Tom Constanten, ex-New Riders of the Purple Sage singer-guitarist David Nelson, fiddle player Papa John Creach, who did time with the Jefferson Airplane and Hot Tuna, and Kingfish, fronted by Matthew Kelly.

While Saunders was well into his musical career a good 15 years before such Bay Area acts as the Airplane, Dead, Quicksilver Messenger Service, and Big Brother and the Holding Company were even a glimmer, he is most associated with his collaborations with Dead guitarist Jerry Garcia. Through his session work, Saunders became associated with Garcia in the early 1970s. Rounded out by bassist John Kahn, drummer Bill Vitt, and former Creedence Clearwater Revival member Tom Fogerty, the Saunders-Garcia Band was formed. Albums such as *Heavy Turbulence*, *Fire Up*, and the legendary *Live At Keystone*, earned the band a loyal following on both coasts. Although the band underwent numerous personnel and style changes, the Saunders-Garcia core remained intact with splinter groups such as Legion of Mary and Reconstruction.

The Gratefully Yours tour provided each player with a chance to do his own material, along with some Dead-oriented pieces. It also gave some players a chance to jam with people they haven't worked with prior to this. "I've never played with Tom Constanten before," Saunders said. "We're putting together some great music and also some things that haven't been written by us but that [Dead lyricist] Robert Hunter and I wrote. It's just a lot of good music."

Constanten, who says that he has sessioned or sat in with more than 200 musicians in the past two and a half decades, looked forward to each night of the tour. "I haven't seen David Nelson in a while," he said. "This wasn't exactly a pickup team like a softball team. I really enjoyed the magic and mystery of it."

Constanten's trademark calliope-sounding keyboard playing was part of the Grateful Dead's creative period from 1968-70. He recently finished a solo project he says is "all over the place style-wise" (to be released by

Relix Records), and has also written an autobiography on his life before, during, and after his Grateful Dead experience.

With Gratefully Yours, Saunders performed material that ranged from his early albums with Garcia to his latest, *Blues For The Rainforest*.

As with his Rain Forest tour, Saunders enlisted the talents of guitarist Steve Kimock. "I've been playing consistently with Steve for the past couple of years," Saunders said of Kimock, who has previously played with Kingfish and is the keystone of the San Francisco-based band Zero. "He interprets the music really well and reminds me of a young Jerry Garcia. I met Jerry at a young age, and he was eager to play anything. Anything he went into he played very well, above average, and even the mistakes were good!"

Saunders recently put the finishing touches on a new album from his Rain Forest Band recorded over the past 18 months during his tour. The album, *Save The Planet So We'll Have Some Place To Boogie*, will be two hours in length and feature new and old material.

If you didn't get to see the Gratefully Yours tour this summer, watch for more from this exciting group of musicians in the near future. ■



Merl Saunders with his Rainforest Band



David Nelson

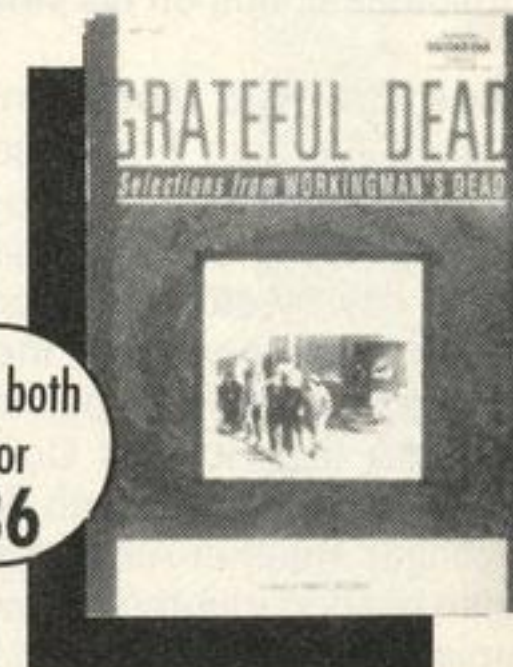
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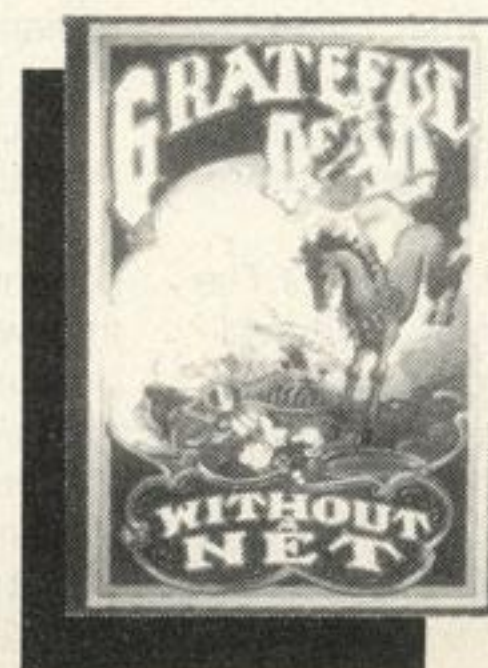
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Bob Weir & Rob Wasserman

with Hot Tuna

Waterloo Village Tent
Stanhope, New Jersey
July 29, 1991

■ ■ ■ by David Seigel ■ ■ ■



Rob Wasserman and Bob Weir

Chris Fallo

Acoustic music just doesn't get any better than that performed by Jorma Kaukonen and Jack Casady. Those two, and Kaukonen in particular, are the real thing—blues personified. But a few funny things have happened along this trip, one of which is to expect the unexpected. And the show at the Waterloo Village Tent on July 29th in Stanhope, New Jersey, was certainly no exception to this rule.

When Hot Tuna kicked off their set promptly at eight p.m. with a pairing of standards, "Hesitation Blues" and "Walking Blues," it seemed to be the same old Tuna, altered only by an extra set of strings played by Michael Falzarano. This impression didn't last long, however. On an abbreviated version of "Let Us Get Together," Falzarano (who may be remembered as the second guitarist/vocalist on Hot Tuna's 1983 electric comeback tour) pulled out a mandolin for the first of many times that night.

While it was undeniably great to hear rock-solid versions of "Trial By Fire," "Watch The North Wind Rise," and "Folsom Prison Blues," it was even better to hear Kaukonen playing dobro and pedal steel. Hot Tuna finished their set with a bang. Rave-up versions of "Trouble In Mind" and "San Francisco Bay Blues" were a great preface to the new (to these ears, anyway) "Praise The Lord (And Pass The Snakes)," a wonderful bit of nonsense that gave Kaukonen plenty of room to explore the pedal steel while Casady hit some progressive tones on his new Lane Poor bass. If nothing else, "Praise" had a sound that harkened back to the good old electric Tuna days.

Half an hour later, the Rockin' W's (or "Scaring the Children" or whatever they're calling themselves this tour), took the stage and broke into "Walking Blues." Even if this listener were a fan of the way Weir performs the tune (with or without the Dead)—which he's not—it would

still seem a peculiar choice. The audience had heard this tune barely an hour and a half before.

But remember that cardinal rule of expecting the unexpected? Bingo! Nothing could have prepared the audience for the next choice: "Take Me To The River." That's right, the Al Green song that the Talking Heads turned into a big hit. The crowd went nuts. A couple of minutes later, Weir and Wasserman really showed their listeners what they could do. "Fever," a song performed by the Dead only once (September 13, 1987), got things started. This arrangement, very dark in its reading, with only scant guitar accompaniment, let Wasserman flex his muscles for the first time. A nice segue into "Young Blood" got things jumping again. By the

time "Desolation Row" was meandering its way into "Looks Like Rain," things had hit a fevered pitch. "Rain" went to some truly amazing places. It was stretched to Dead length, and the vocals, guitar, and bass playing provided a lush, full arrangement with



Hot Tuna — Falzarano, Casady and Kaukonen

Steve Clark

numerous peaks and valleys.

Rudyard Kipling's "The Winners" appeared next and lived up to its name. This has been the apex of non-Dead Weir since first heard in '86. Shortly thereafter, the stage belonged to Wasserman. During his lengthy solo, he didn't just play, but gave a virtual exhibition in the art of bass guitar. Alternately popping, plucking, bowing, and deftly fingering his instrument, this virtuoso treated the audience to a multitude of sounds and rhythms.

When Weir returned, it was with a big hollow-body Gibson electric instead of the acoustic he used in the first portion of the show. From a technical standpoint, this switch proved to be a good maneuver, as the acoustic axe just couldn't be heard sharply above the din when the jams hit critical mass. "Victim Or The Crime" was the song of choice to go with the guitar change. "Josephine," the hardest rocking tune from the

first Bobby & the Midnites album, made the most of one of its infrequent appearances.

After long applause, Wasserman and Weir reappeared sans guitar for a long, slow, and somewhat comedic stab at "Misty." All the laughs and boos were quashed when Tuna joined Weir and Wasserman for a raucous version of "Gloria" to end the festivities.

Based solely on this performance, Weir and Wasserman, by whatever name they want to call themselves, are definitely a band, and one to be reckoned with at that. ■

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Telluride *dishes out* Mountain Jam

by Greg Johnston

“Ole Bill” sure knows how to throw a party,” observed an enthused Dickey Betts of the Allman Brothers Band just prior to launching his headline group into a fiery instrumental encore at the Telluride Mid-Summer Music Festival. “Ole Bill” was, of course, promoter Bill Graham, who organized the three-day July extravaganza in the spectacular Colorado Rocky Mountain setting. The festival was the first return of a Graham event to the town of Telluride since the Grateful Dead in 1981.

Original plans for Bill Graham Presents were to stage three summer festivals, each at a Western ski area with a natural amphitheater. A unique focus of the festivals was an environmental pavilion staffed by regional conservation and wildlife groups. The pavilion and the festivals were sponsored primarily by the North Face, outdoor recreation specialists.

Last minute problems forced the cancelation of one festival at Mammoth Mountain in California and left Telluride for July 19-21 and Squaw Valley USA in August. Both the Jerry Garcia Band and the Neville Brothers were scheduled early for Telluride but cancelled, opting instead for Squaw Valley.

A Dead aura was thick throughout Telluride as evidenced by GD t-shirts, tapes being played, independent merchandisers and tie-dye overload. But the closest the Dead came to appearing was when Los Lobos encored with their cover tune of “Bertha” from the *Dedicated* album, or when the P.A. system played tunes from the brand-new *Jerry Garcia/David Grisman* release between sets.

Over 20,000 fans passed through the admission gate for the three days of blues, country swing, and rock ‘n’ roll. Included were headline performances by Jackson Browne, Joe Cocker, and the Allman Brothers, plus a dozen additional acts.



Gregg Allman with Taj Mahal



Hot Tuna — Telluride, July 21, 1991

Spectacular mountain vistas and floating rainbows provided a splendid concert backdrop. One local man described the views as “your standard Rocky Mountain magnificence.” The combination of gorgeous scenery and happy people made it difficult to keep from smiling as you headed down the main street of town or made your way through the festival crowd.

Town merchants kept busy with crowded restaurants and saloons, and marketed their own versions of festival souvenirs, most notably t-shirts. But locals did not share unanimous approval of the festival. Most welcomed the increase in business, but many criticisms were aimed directly at Graham for not allowing more local involvement within the festival grounds.

Yet the festival was first and foremost a time to rock, and in that respect it couldn't have been more successful. The three days of music each had a distinctive flavor. On the first day a Texas presence was notable due to three acts that hail from the Lone Star state: Sara Hickman, Asleep at the Wheel, and Timbuk 3.

To round out the geography, NRBQ made a rare pilgrimage west and Jackson Browne traveled east from Los Angeles.

The day's prize for outrageousness went to NRBQ. The band took the audience on a musical roller coaster ride with a side trip to the fun house. The quartet exhibited their quirky humor when drummer Tom Ardolino broke out his ventriliquist dummy, “Tom Jr.,” to help him sing his only song. It was a treat to see this kick-in-the-pants band on a Rocky Mountain stage.

A nice taste of pedal steel and country boogie were next, when frontman Ray Benson and his highly polished ensemble, Asleep at the Wheel, played. Set favorites included “Hot Rod Lincoln” and “House Of Blue Lights.”

Austin's Timbuk 3 were perhaps the most intriguing act in the lineup due to the unique harmonies and intricate rhythms of Barbara and Pat MacDonald. They played during a stunning sunset.

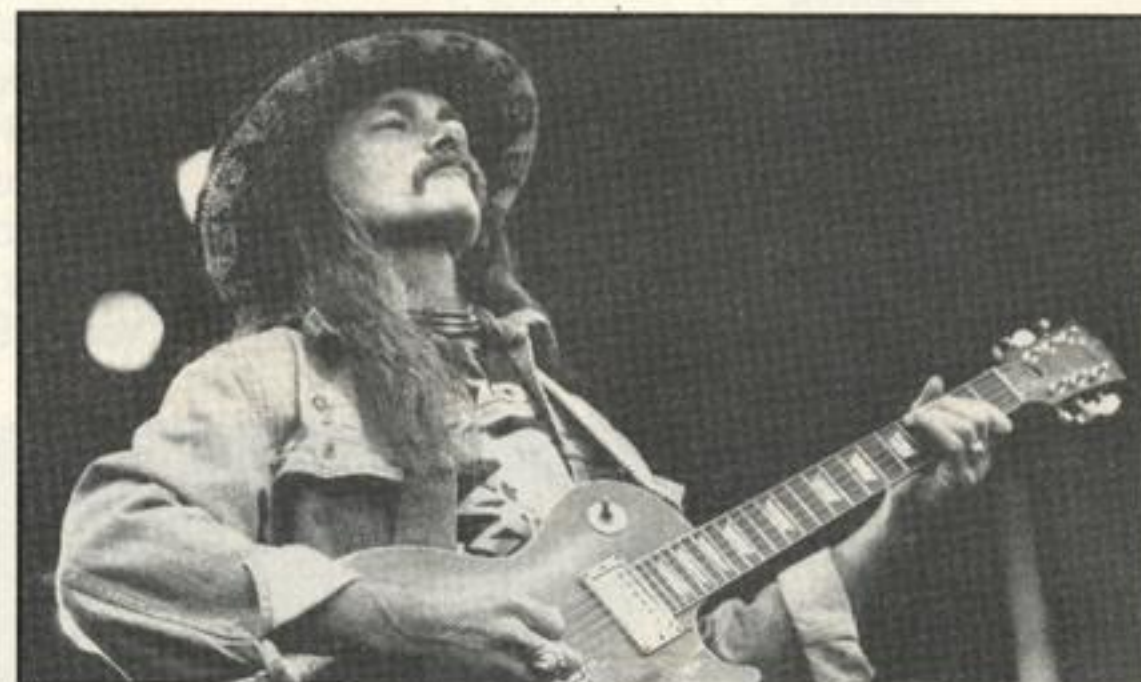
Jackson Browne stated that he took a break from writing and working in the studio for his first opportunity to play Telluride. He called his set acoustic although it eventually displayed electric guitars. Accompanying Browne were borrowed musicians: Jorge Calderon on bass from David Lindley's El Rayo X, a guitar player/keyboardist on loan from Iggy Pop, and the drummer from Timbuk 3. The set featured some of the best from the Jackson Browne songbook including “Take It Easy,” “For Everyman,” and “The Pretender.”

Saturday, the festival wasted no time getting to business and lined up a new band—The Red Devils, an earthy groove from Little Women, the heavy harmonica stylings of Blues Traveler, and the Latino spirit of Los Lobos.

Lastly came Joe Cocker in fine form leading his high-power group through timeless hits like “Cry Me A River,” “Feelin' Alright,” “Can't Find My Way Home,” “A Little Help From My Friends” and “The Letter.” Of special note was the presence of Chris Stainton, Cocker's keyboardist since the days of the Grease Band.

Sudden downpours and brief bursts of sunshine proceeded through most of Sunday. Widespread Panic, Taj Mahal Band, David Grisman Quintet, and Hot Tuna performed for the wet audience. The abundant precipitation provided for the popular festival pastime, mud dancing. Hot Tuna took credit for later stopping the rain, but it would be during the Allman Brothers' set that the real magic would happen.

Two surprises were in store when the seven musicians took the stage. One was the addition of a percussionist, introduced as Mark Quinones from the Bronx. The other was Taj Mahal, sitting in on keyboards for an early blues number. Immediately, the band pulled out the stops and proceeded as men on a mission. Joining the long established core of Betts, Gregg Allman, drummers Butch Trucks



Dickey Betts

and Jaimoe, were Quinones plus Allen Woody on slide and lead guitar, and Warren Haynes on bass.

A beautiful highlight came a few songs into the almost-three-hour set with the impressive “In Memory of Elizabeth Reed.” During the instrumental, the sun broke through the clouds and intensely illuminated the surrounding 13,000- and 14,000-foot mountain peaks.

The Allmans' fine set mixed new songs with old gems like “Blue Sky,” “Trouble No More,” and a revitalized rendition of “Southbound.” Encores included “Jessica,” and the crowd was whipped into a frenzy when the opening notes of “Whippin' Post” thundered out. The classic tune could also be heard note-for-note at the other end of town by folks who retreated earlier on. Not many in the canyon missed hearing the finest the festival had to offer. Anticlimactically, a few fireworks then signified the true end of the concert.

Given the concerns of locals about the large influx of visitors for the Mid-Summer Music Festival, it's difficult to say if it will return next year. Here's hoping that Bill Graham and the town of Telluride can negotiate more top-notch fun in the summers to come. ■

C.D. Reissues

BY MICK SKIDMORE

The inimitable **Frank Zappa** recently hit back at bootleggers with a highly collectible series called "Beat The Bootleggers," which was actually authorized editions of exact copies of eight of his most popular bootlegs. Zappa didn't clean up the sound at all (he actually claims that he's never even heard the albums), but he did add some deluxe packaging making the albums more attractive and extremely collectible. And of course the most pleasing aspect is the lower cost.

For those of you who no longer have use for LPs or cassettes, the series is now available as eight CDs (one is a two-CD set). Zappa fan Tom Brown, who compiled the series, has done an excellent job of selecting the titles. There's some really exhilarating stuff here, including late '60s Mothers of Invention material as well as some fine performances dating from the '70s and '80s.

The CDs don't come with the spiffy packaging of the LPs. In fact, they come with copies of the original sleeves, complete with incorrect song titles in some cases. But what is so surprising is the sound quality of the discs. It's certainly not as good as that on modern day recordings, but considering the source, it's for the most part better than acceptable, and in some instances very good.

The eight titles in the series, which is on the FOO-EEE label (distributed by Rhino), are: *'Tis The Season To Be Jelly* (live in Sweden, 1967), *Piquantique* (Stockholm, 1973), *As An Am* (New York, October 31, 1981), *Anyway The Wind Blows*, *Saarbrücken 1979*, *Freaks & Motherfu*#@%!* (Fillmore East, 1970), *Unmitigated Audacity* (live at Notre Dame University, 1974), and *The Ark* (live in Boston, 1968).

One can see why some of these shows were bootlegged, as there is some great music. *The Ark* is a particular stand-out, capturing Zappa and the Mothers in top form with a great rendition of "Big Leg Emma," an adventurous, 24-minute medley of "Uncle Meat"/"King Kong," and some typical Zappa humor between the cuts. But if you are a Zappa fan, every one of these discs, although not all essential recordings, offers some interesting moments and is well worth investing in. Zappa hopes other artists will follow his lead and "bootleg the bootleggers." We all benefit that way.

The Doors' *Absolutely Live* has long been missing in action in CD format. In its place, the compilation *In Concert* (Elektra) has appeared. It comprises material drawn from *Absolutely Live*, *Alive She Cried*, and *Live At The Hollywood Bowl*, as well as a previously unreleased 15-and-a-half-minute version of "The End." ("Roadhouse Blues" wasn't on any of the aforementioned albums, but was released on Jim Morrison's *An American Prayer*.) This is one fine-sounding recording. Disc one contains all of *Absolutely Live* except "Close To You," which shows up on the second disc. It is still one of the rawest live sets ever recorded, and with all the other live material, it's proved to be worth the wait.

A comprehensive **Spirit** retrospective has also been long overdue, but it's finally here in the shape of the two-CD *Time Circle (1968-1972)* (Epic/Legacy). The emphasis is on the original five-piece band (only "Turn To The Right" is a later line-up). The 41 cuts include good portions of Spirit's first four albums. The cuts from the underrated *The Family That Plays Together* have been remixed with good results. The jazz instrumental "Ice" from *Clear* is released, for the first time in its full seven-minute length. There are also seven previously unreleased tracks, mostly of a jazzy nature, as well as the single "1984" with its flip side "Sweet Stella Baby." The music captures the essence of Spirit's unique fusion of jazz, pop, and rock. The only negative comment—and, coming from a biased Spirit fan, it's a purely selfish one—is that there's plenty of other unreleased material out there, so why didn't they make this a three-CD set? But this is first-class music from a seminal band, and essential listening.

Quicksilver Messenger Service gets a similarly comprehensive treatment with the two-CD compilation *Sons of Mercury: (1968-1975)* (Rhino). As with most of Rhino's product, the sound and packaging are top-notch. The 30 cuts included offer a fair cross-section of the band's best work, although the sleeve notes play down Dino Valenti's role in the band. There's one previously unreleased cut, "I Hear You Knockin' (It's Too Late)," as well as two cuts from the rare *Revolution* film soundtrack, the rare single "Bears," and a single edit of "Who Do You Love."

Alexander "Skip" Spence was almost a member of Quicksilver, but Jefferson Airplane's Marty Balin snatched him up in early '65. Spence eventually became an integral member of Moby Grape. *Oar* is a true Spence solo effort dating from 1969. The album was recorded in four days and mixed in one, with Spence handling all the vocals and instruments. It mixes the West Coast psychedelic ramblings of the Grape with spacier, more eccentric stuff, reminiscent of Syd Barrett-era Pink Floyd. This cult classic is presented in a newly remixed version. Some of the songs are longer, notably "Diana," which has a guitar ending that wasn't on the original. In addition, there are five previously unreleased tracks, though none are particularly outstanding. The album is more interesting for its historical perspective than for its music. Nonetheless, it's nice to have it available again.

Brown, Black & Blue (Blue Wave) is a reissue of a 1988 album that paired Arthur Brown with Frank Zappa/Grandmothers drummer Jimmy Carl Black. Backed by a more than competent array of session players, they run through a slew of rock and blues standards from "Hound Dog" to "Smokestack Lightnin'." There's nothing strikingly original about their

versions, but they do sound like they had fun recording this unpretentious album.

One-Way Records is back again with another bunch of forgotten gems leased and distributed from major labels. **Love's** *Live Studio* is by far the most interesting of this batch. This album was released, to little fanfare, in the mid-'80s. It contains four excellent live cuts from the Fillmore East in 1970 (released for the first time). "Product Of The Times" is a song not available on any other Love album, and "Singing Cowboy" is stretched out to seven-and-a-half minutes. It's a shame there isn't more live stuff, as it's pretty hot. In addition, there are eight studio cuts taken from 1970's *Out Here*. Most welcome are the single versions of "Doggone" and "Love Is Better Than Words, Or Better Late Than Never."

The Move was a British pop/rock outfit that had a fair number of hit singles in the late '60s and early '70s. They eventually evolved into the ultra-commercial Electric Light Orchestra. *Message From The Country* (One-Way/Capitol) was their last full-fledged album, and one of their most adventurous. Jeff Lynne's Beatlesque ramblings are complemented by the more versatile and harder edged songs of Roy Wood.

Also from One-Way are the second and third albums from British psychedelic space rangers, **Hawkwind**, *Doremi Fasol Latido* and *In Search Of Space*. Both of these albums stand the test of time quite well and highlight the group's pulsating metallic sound.



Sandy Denny

Rykodisc has just issued, under its Hannibal logo, a splendid "lost" folk-rock recording, *Sandy Denny & The Strawbs*. This 13-cut album represents the first recordings of the late Sandy Denny (dating from 1967) prior to her joining Fairport Convention, and there's some great stuff, including the original version of "Who Knows Where The Time Goes" and jaunty folk-rockers like "On My Way." Some of the material sounds dated, but this is essential music for Denny fans, or for that matter Strawbs fans.

Relix Records has also gotten into reissues with **the Flying Burrito Brothers'** *Close Encounters To The West Coast*. This album was recorded live in Japan in 1978 and features the Sneaky Pete Kleinow, Skip Battin, Gib Guilbeau, Ed Ponder, Greg Harris incarnation of the band. It's actually one of the best post-Gram Parsons efforts from the band. Also new on Relix is *Nightrider* from **Johnny Winter**. The album contains 17 vintage cuts (mostly from the early and mid-'60s), including a number of alternate and unissued takes. One for the serious collector. ■



Allman Brothers Band



Lynyrd Skynyrd 1991

Vital VIEWS

Major Label Reviews by Tierney Smith

About the only interesting aspect of **Starship's** *Greatest Hits (Ten Years And Change 1979-1991)* (RCA) is that the decade worth of material sounds like it originated from the same disc. The "change" referred to in the record's title isn't to be found here; instead, Starship has found a hit-making formula and doggedly stuck with it. The result is shrill and catchy in the most uninspired way—songs tailor-made for Top 40 radio. Not surprisingly, two new songs included here ("Don't Lose Any Sleep," "Good Heart") sound exactly like their predecessors—and the hits keep comin'.

The Allman Brothers Band, for their second post-reunion album, *Shades Of Two Worlds* (Epic), have turned to producer Tom Dowd, who guided them during their glory years. The result is an album that can proudly bear the band's legendary name. Gregg Allman (who is back to shouldering all the keyboard needs on Hammond B-3 organ and piano with the departure of Johnny Neel) retains his soulful growl of a voice, both on his own tunes and those written by guitarist Dickey Betts. But it's Betts, whose compositions dominate, that really brings this release up to strength, with such Allman classics as the 10-minute "Nobody Knows."

Tom Dowd has also found employment this season from another Southern rock stalwart, as **Lynyrd Skynyrd 1991**, a version of the famous band featuring the surviving original members and relatives, releases its eponymous offering on Atlantic. Dowd, who produced some of the band's earlier albums, gets the signature sound, complete with the three-guitar front line. But what kept Skynyrd from reforming in the past was the loss of singer Ronnie Van Zant, and though his stand-in here is his younger brother Johnny, that loss proves irreparable to the band. Ronnie had *presence*, and his brother is trying so hard to avoid comparisons that he disappears into the band's instrumental onslaught. As a result, *Lynyrd Skynyrd 1991*

remains what they were billing themselves as from 1987 to 1990, "A Tribute to Lynyrd Skynyrd," but not the real thing. (Above two reviews written by William Ruhlmann.)

38 Special's Charisma debut, *Bone Against Steel*, serves up an assortment of standard AOR rock—nothing that hasn't been heard numerous times before—but the band does have a knack for the memorable chorus, an essential ingredient given the heard-it-all-before style of songs of this genre. *Bone Against Steel* stays on an even course, agreeable but uninspiring.

Kitaro's *Live In America* (Geffen), recorded at Atlanta's Fox Theatre, is the composer's way of marking the end of one musical era by reprising his studio work in a live setting before taking the next musical step he has hinted at, going in an acoustic direction. With a seven-piece band of American musicians, *Live In America* is by turns majestic ("Hajimari"), delicate ("Sozo") and earthy ("Matsuri"). To top it off, the ever-present spiritual ambience at work here makes it an excellent meditation tool.

The Forest (Luaka Bop/Warner Brothers) is **David Byrne's** companion musical score to his theater piece, and in it he wanted to evoke the "romantic feeling of the mid-1800s." So naturally it sounds like nothing you've heard before, and the results are a toss-up between exotic but thoroughly inaccessible work (the infectious weirdness of "Ur") and a hellish listening experience (the munchkins-on-acid sound of "Nineveh," the thoroughly bad vocalizing of Geno Lechner on "Dura Europus").

Following the massive commercial acceptance of her multi-million seller *Nick Of Time*, **Bonnie Raitt** turns in an even better performance on her follow-up, *Luck Of The Draw* (Capitol). She's grown more confident as a songwriter, having penned four songs here, the best being the rocker "Come To Me" and the reflective ballad "One Part Be My Lover." Raitt's ballads are achingly beautiful gems (the

title track, "I Can't Make You Love Me"), and her bluesy rock 'n' roll moments are inspiring ("Tangled And Dark," "No Business"). Now that Raitt has gained a larger audience, she shows she has the goods to keep their attention.

Also coming back strong is **Squeeze**, whose Reprise debut, *Play*, is their best record in a long while. Producer Tony Berg has given the songs a clear, uncluttered sound, and songwriters Glenn Tilbrook and Chris Difford have come up with a batch of especially strong hooks, from the C&W twang of "The Truth" to the classic Squeeze-style pop of "Cupid's Toy." It all amounts to a fresh new start for a band that only recently appeared to have their best work well behind them.

The Silencers have moved away from the folkier slant of their earlier recordings to a tougher, rockier approach in *Dance To The Holy Man* (BMG/RCA). The lighter stuff is still in evidence, but when the Silencers crank up the volume, it makes for the record's best moments ("Bulletproof Heart," "Robinson Crusoe In New York"). Good stuff from a better-than-average band.

Steel Pulse's eighth record, *Victims* (MCA), mixes love songs and social commentary pieces in a soulful reggae setting, but it goes on a bit too much—Steel Pulse can be wearying taken in large doses. Nevertheless, they seem to strive for congeniality at all costs—singer David Hinds sounds blissfully upbeat



Bonnie Raitt

whether he's singing about hitting the dance floor or gang warfare.

If ever there were sterling proof that **World Party** is one of the most critically overpraised bands around, their latest Chrysalis recording, *Thank You World*, offers the necessary evidence. Aside from three separate versions (studio/live/re-mix) of the torturous title track, the listener is subjected to an extended mix of the cloying "Is It Too Late?" along with three previously unreleased tracks that range from sleep-inducing ballads to clunky dance shlock. World Party's faithful version of the Beatles' "Happiness Is A Warm Gun" only serves to point up the glaring weakness of their own material.

Singer/guitarist John Bell of Athens, Georgia's **Widespread Panic** has described his band's music as being "basically straight rock 'n' roll," but that description doesn't begin to do justice to the sense of freshness that informs their self-titled Capricorn/Warner Brothers debut. Fluid guitar lines and harmonious melodies mark songs with a strong undercurrent of desperation and mourning. Bell's vocals have a wizened, somber tone and his songs are mature in the way Van Morrison's material is, from the bracing sweep of "Love Tracks" to the bluesy/C&W mix of "Walkin' (For Your Love)." In a world of sound-alike bands, Widespread Panic offers a bracing sense of the new.

Rag & Bone Buffet (Geffen) collects a generous batch of **XTC's** rarities, B-sides, and previously unreleased material. It has its moments—"Extrovert," "Officer Blue," and "Looking For Footprints" are inspired bursts of energy—but this isn't recommended for anyone but the most diehard fan. It takes a special degree of



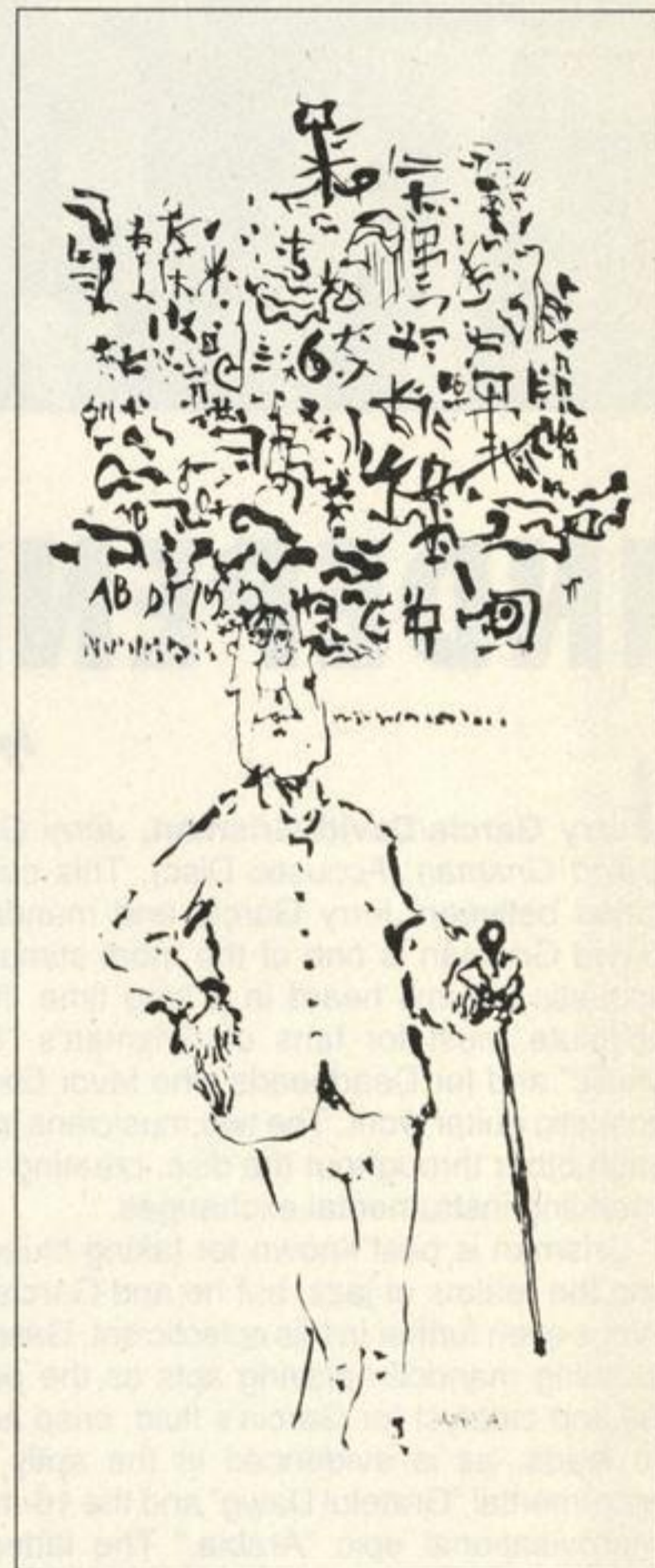
Steel Pulse

patience to sit through Andy Partridge's penchant for affecting a deliberately dumb delivery, which gives the songs a feel of cheap novelty. Unfortunately, he manages to make otherwise pleasant songs downright grating.

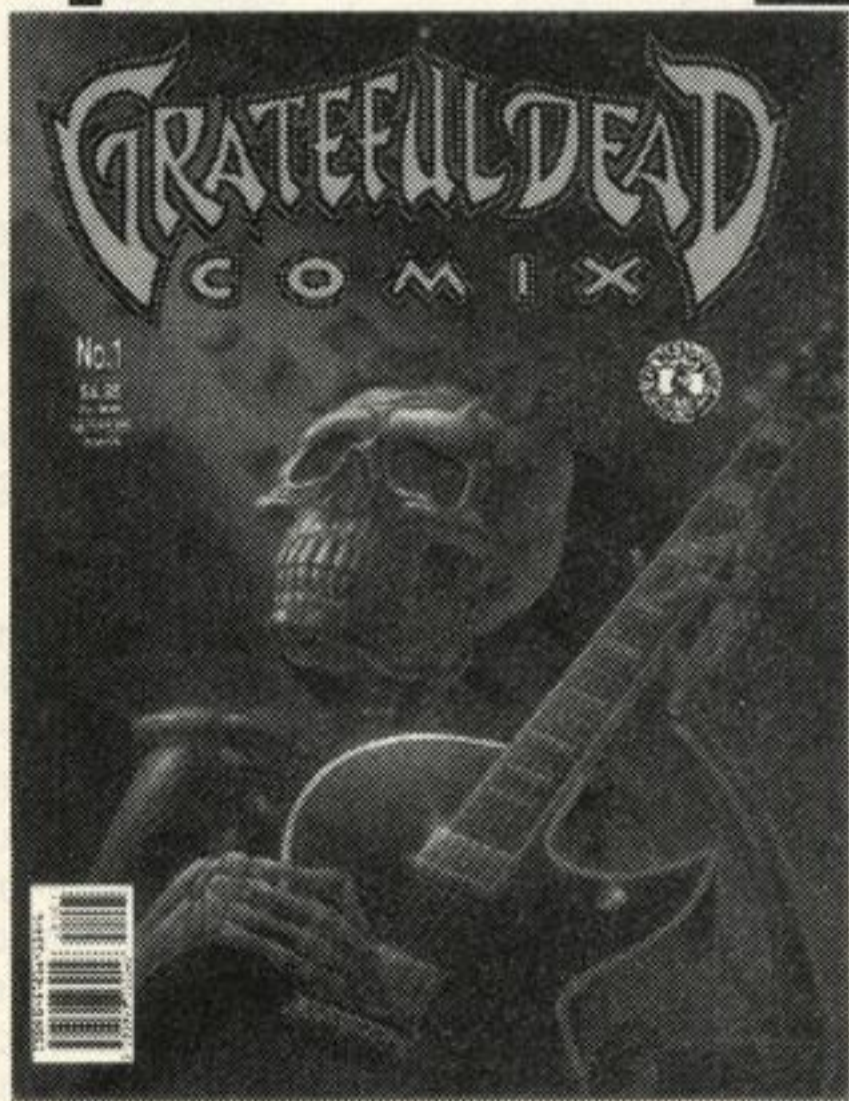
Nanci Griffith's *Late Night Grande Hotel* (MCA) starts off strongly with the tuneful "It's Just Another Morning Here," with Phil Everly adding some lovely harmony touches. It's the record's best song, but everything that follows is only slightly less engaging. A folkie with a little-girl voice, Griffith depicts herself lyrically as a loner with an independent heart enforcing a confessional, free-spirited soul (e.g., "Living alone is all I've ever done well," "You have never needed me, and I'm not good at being needed").

J. GARCIA

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The Doug MacLeod Band

INDEPENDENTS DAZE

by Mick Skidmore

Jerry Garcia/David Grisman, *Jerry Garcia/David Grisman* (Acoustic Disc). This collaboration between Jerry Garcia and mandolinist David Grisman is one of the most stimulating acoustic albums heard in a long time. It's an absolute must for fans of Grisman's "Dawg Music" and for Deadheads who favor Garcia's acoustic guitar work. The two musicians inspire each other throughout the disc, creating some sparkling instrumental exchanges.

Grisman is best known for taking bluegrass into the realms of jazz, but he and Garcia take things even further in this eclectic set. Grisman's dazzling mandolin playing acts as the perfect foil and catalyst for Garcia's fluid, crisp acoustic leads, as is evidenced in the aptly titled instrumental "Grateful Dawg" and the 16-minute improvisational epic "Arabia." The latter has the two taking off on some inventive Eastern-influenced instrumental passages. Garcia's vocals are also notable, especially in the haunting "Two Soldiers" and in the Dead's "Friend Of The Devil," which is a slow, but intense reworking. Special mention is also due the rhythm section of bassist Jim Kerwin and percussionist Joe Craven, who provide solid backing throughout. (Box 4143, San Rafael, California 94913)

Robert Hunter, *A Box Of Rain—Live 1990* (Rykodisc). Following hot on the heels of the recently published book *A Box Of Rain: Collected Lyrics Of Robert Hunter* comes this live and "live-in-the-studio" album from the Dead's main lyricist. It's one of Hunter's most intimate and pleasing outings, all recorded to two-track stereo with no overdubs.

Along with songs from his solo career, Hunter does his interpretations of Dead classics and sounds perfectly comfortable. In fact, there's a distinct sense of confidence about his singing these days, and deservedly so. Hunter's voice is impressive on the wistful "Box Of Rain" (one of the three studio cuts) and the rambling "Reuben And Cerise." Equally outstanding is a hauntingly beautiful "Stella Blue" (another studio cut). Hunter even adds a little humor with the guitar instrumental "Space." (Pickering Wharf, Building C, Salem, Massachusetts 01970)

Honor The Earth Powwow, *Songs Of The Great Lakes Indians* (Rykodisc). The latest installment of Mickey Hart's "The World" series focuses on Native American rhythms and invocations. This album was recorded at an intertribal gathering in July, 1990, featuring the Ojibwa, Menominee, and Winnebago drummers and singers. The music is well-recorded and a welcome addition to any collection of ethnic sounds, especially as it deals with the ancient culture of America.

Zero, *Live, Go Hear Nothing* (Whirled). Zero not only continues the play on words with their album titles (previous records have been named *Here Goes Nothin'* and *Nothin' Goes Here*), but they also deliver some of the most adventurous "Bay Rock" sounds around. The group's penchant for intricate jazz-rock improvisations is highlighted in this 10-cut live album. Most of the songs are stretched well beyond their studio lengths without losing any of their impact. Steve Kimock demonstrates that he is a guitarist with vision, spontaneity, and a huge helping of technical ability. The band is at its best in a 13-and-a-half-minute "Severe Tire Damage" and on a propulsive 11-minute workout of "Golden Road." The late John Cipollina is on some of the cuts. (P.O. Box 299, Lagunitas, California 94938)

Peter Rowan, *All On A Rising Day* (Sugar Hill). It may be hard to figure out whether Peter Rowan will be playing folk, rock, bluegrass, or Tex-Mex music, but one thing you can count on is music of outstanding quality. And that's evident from the opening cut of his latest release. Here, for the most part, Rowan explores his bluegrass roots, with some excellent original tunes, notably the Bill Monroe-like "Last Train." He does, however, take off on a few tangents, with the lilting "John O'Dreams," a song based on a Tchaikovsky melody, and "Freedom Walkabout," which mixes bluegrass with reggae. "Prayer Of A Homeless Wanderer" is the album's most powerful song and has a similar feel to Rowan's classic "Land Of The Navajo." (P.O. Box 4040, Duke Station, Durham, North Carolina 27706)

Donovan, *The Classics Live* (Great Northern Arts). The enigmatic troubadour Donovan resurfaces with a wonderfully intimate live recording. Backed by an unassuming, but complementing, trio of Paul Horn, flutes, sax, and clarinet, Peter Mark, viola, and Danny Thompson, concert bass, he runs through superlative versions of many of his most famous songs. Included are poignant acoustic versions of "Jennifer Juniper," "Sunshine Superman," "Catch The Wind," "Hurdy Gurdy Man," and "Colours." Making the album even more appealing are three new cuts that indicate Donovan has still got something to offer. (114 Lexington Avenue, New York, New York 10016)

Indecision, *Ponder Yonder* (Nimbus). Anyone who liked Indecision's cut "She Ain't No Betty" from the Relix Records *Bay Rock* sampler will love this CD, as that song (included here) only gives an inkling of what the band can really do. On their first self-produced CD (they previously issued a cassette-only release) there are another dozen fine original cuts and close to 70 minutes of music. Indecision always had strong instrumental skills, but they've improved their vocals immensely, which has made their overall sound much tighter and more compelling. Although never directly derivative, they echo the Dead, the Allman Brothers Band, and Steely Dan. Best cuts on this highly recommended album are the complex title cut, which features some exquisite vocals and restrained, but intricate guitar work, the funkier "The Bu," and the Santana-ish instrumental "Samba." (\$11 plus \$2 p&p from: Indecision, P.O. Box 3634, Charlottesville, Virginia 22903)

Savoy Truffle, *Talking With Ghosts* (Apogee). Like Indecision, Savoy Truffle appeals to Deadheads even though they don't really sound like the Dead. If anything, Truffle is reminiscent of Little Feat, with just a splash of the Dead and a healthy helping of bluesy funk. In their second album, they show themselves to be a highly efficient and competent musical outfit. They have some well-crafted songs that they execute with the assurance of a highly professional outfit. Best cuts are the rhythmic "Burning Bush," the tongue-in-cheek "Gorilla On The Highway," and the muscular "Slingshoot." All in all, this is a strong album from a developing band. (161 Main Street, Suite A, Burlington, Vermont 05401)

Treat Her Right, *What's Good For You* (Rounder). After a couple of promising albums for RCA, Boston roots rockers Treat Her Right have turned to an indie label. Ironically, this is their best album to date. The band, with its unusual instrumental line-up—low-E guitar, cocktail drums, guitar, and harmonica—offers a different vision of the blues. It's stark, often evoking a classic Chicago sound, but decidedly their own thanks to some contemporary twists. The group tackles the blues standards "The Same Thing," "Come Back," and "I Wish You Would," and sets them back-to-back with invigorating covers of the Rolling Stones' "Factory Girl" and Bob Dylan's "From A Buick Six" while still managing to sound cohesive. They also kick in with a couple of good, swampy-sounding originals. (One Camp Street, Cambridge, Massachusetts 02140)

Roy Rogers & Norton Buffalo, *R&B* (Blind Pig). The pairing of slide guitarist Roy Rogers and harmonica virtuoso Norton Buffalo makes for a rather formidable duo. These two Bay Area musicians have melded their blues and country influences with precision and passion. The result is a superb album of acoustic music

that not only encompasses both genres, but is charged by their electrifying performances. There's no doubt that they are masters of their instruments. There's plenty of evidence in this album, but the highlights come in the shape of the original songs and the excellent vocal performances from both artists. Absolutely first-rate stuff from beginning to end. (P.O. Box 2344, San Francisco, California 94126)

Doug MacLeod, *Ain't The Blues Evil* (Volt). MacLeod is a blues artist with a difference. Instead of relying on reworkings of standards, his band only performs originals. Even more impressive is that the likes of Albert King, Son Seals, and Albert Collins have covered his material. MacLeod's latest album amply highlights both his strong writing and guitar-playing abilities. His music pays homage to classic blues and jazz idioms, but has a contemporary feel to it. This is most evident in "Lone Wolf," one of the album's stand-outs, in which MacLeod unleashes some sinewy guitar leads, and in the ballad "Love Is A Hurting Thing." The latter wouldn't sound out of place on one of Eric Clapton's recent albums. "SRV" is a terrific, mournful instrumental homage to the late Stevie Ray Vaughan, while "Cold Rain" is guttural, more traditional, solo slide guitar blues. (2600 Tenth Street, Berkeley, California 94710)

Big Shoulders, *Nickel History* (Rounder). This second outing from Chicago's Big Shoulders finds them following on nicely from their 1990 debut, which gained them a fair amount of critical acclaim. Here they continue to serve

up an unpretentious melting pot of sounds. These guys do it all: Using R&B as a base, they flit from blues to Cajun to rock with ease. They even spice things up with the odd polka, a splash of jazz, and a hint of country. The Little Feat-ish instrumental "At The Tracks" and the ballad "America, Meet Me Tonight" are the most immediately impressive cuts and show contrasting sides of their music.

The Itals, *Easy To Catch* (Rhythm Safari). Veteran reggae trio the Itals score well with their latest release. They take an extremely melodious approach to their music, making it very accessible and memorable. They add euphoric, almost spiritual vocals to the classic, infectious rhythmic reggae beat. This is evident in their breezy cover of Bob Marley's "Could You Be Loved." But it's the opening cut, "Never Say Never," with its joyous exclamation of, "It must be reggae!" that encapsulates what this band is about in four and a half minutes of magic. (5430 Van Nuys Boulevard, Suite 305, Van Nuys, California 91401)

Pat Alger, *True Love & Other Short Stories* (Sugar Hill). Crisp contemporary country music, with sensitive lyrics, alluring melodies, and twists of folk and bluegrass are what Pat Alger delivers in his debut album. Add to this a slew of guest back-up vocalists that includes Trisha Yearwood, Nanci Griffith, Kathy Mattea, and Lyle Lovett, and you get music that's rich in texture and brimming full of lilting melodies and rich lyrical imagery. Great stuff from one of Nashville's finest writers and performers.

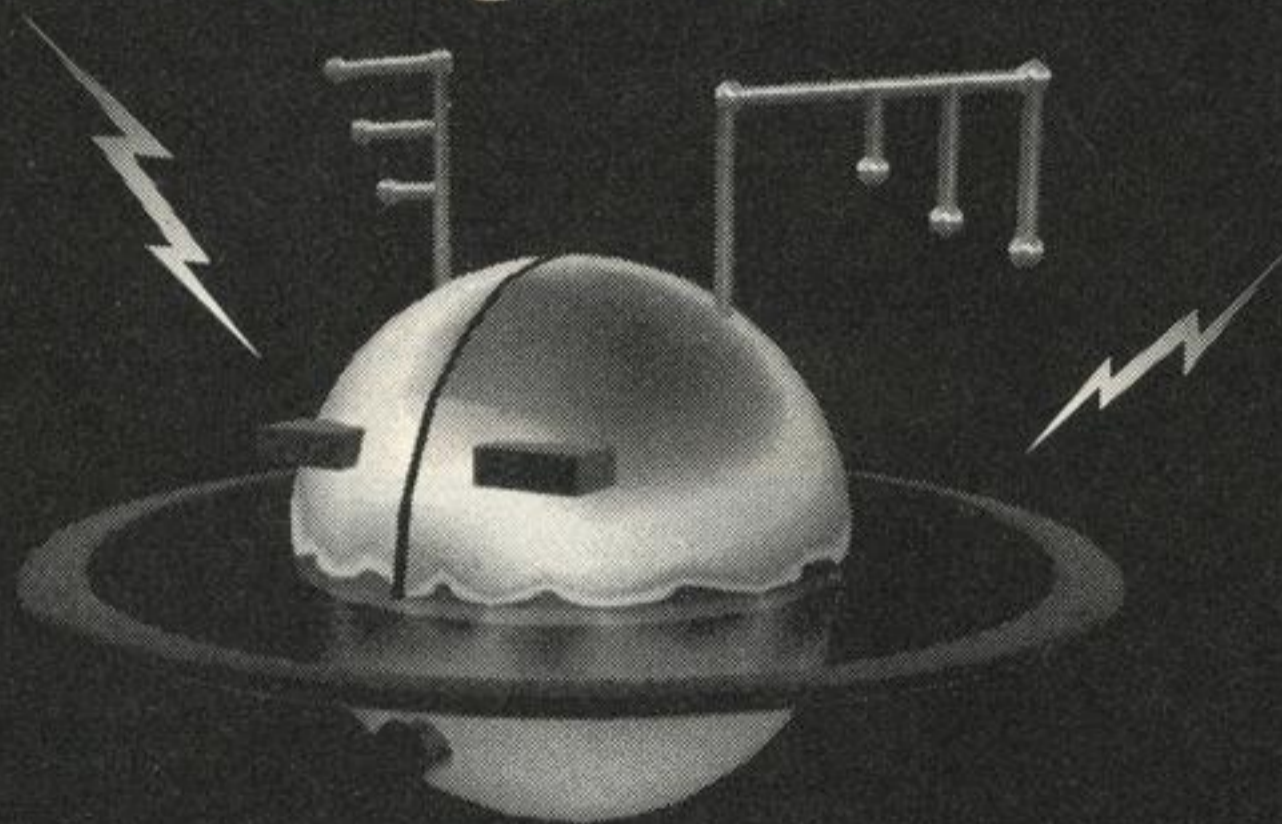
The Bobs, *Sing the Songs Of . . .* (Kaleidoscope). The Bobs' bizarre a cappella versions of well-known songs may be something of a novelty, but they are one entertaining outfit. This time around, they lend their vocal talents to a baker's dozen songs, including demented versions of Jimi Hendrix's "Purple Haze," Led Zeppelin's "Whole Lotta Love," Johnny Cash's "Ring Of Fire," and Talking Heads' "Psycho Killer." (P.O. Box, El Cerrito, California 94530)

Dirk Hamilton, *Go Down Swingin'* (Appaloosa). Californian singer/songwriter Hamilton has a street-wise sensibility to his lyrics, not unlike early Bruce Springsteen. Most impressive though are the instrumental embellishments he uses to color his tales. In addition to his acoustic and electric guitar, there are cellos, violins, pedal steel guitar, and sax. Hamilton has a raspy voice that lends credence to his lyrical ramblings and earthy melodies. The title cut is a jaunty rocker with a catchy hook. But most of the songs are of high quality. (\$20 from Dirk Hamilton, P.O. Box 70178, Stockton, California 95267)

Beausoleil, *Cajun Conja* (RNA). Beausoleil confirms that it is still one of the best purveyors of Cajun sounds around, mixing traditional and modern textures with ease. This is best exemplified in "Conja" (New Orleans 1786). Not only is it one of leader Michael Doucet's best songs (he outdoes himself in this album), but guest Richard Thompson adds some shrill electric guitar leads. (2225 Colorado Avenue, Santa Monica, California 90404) ■



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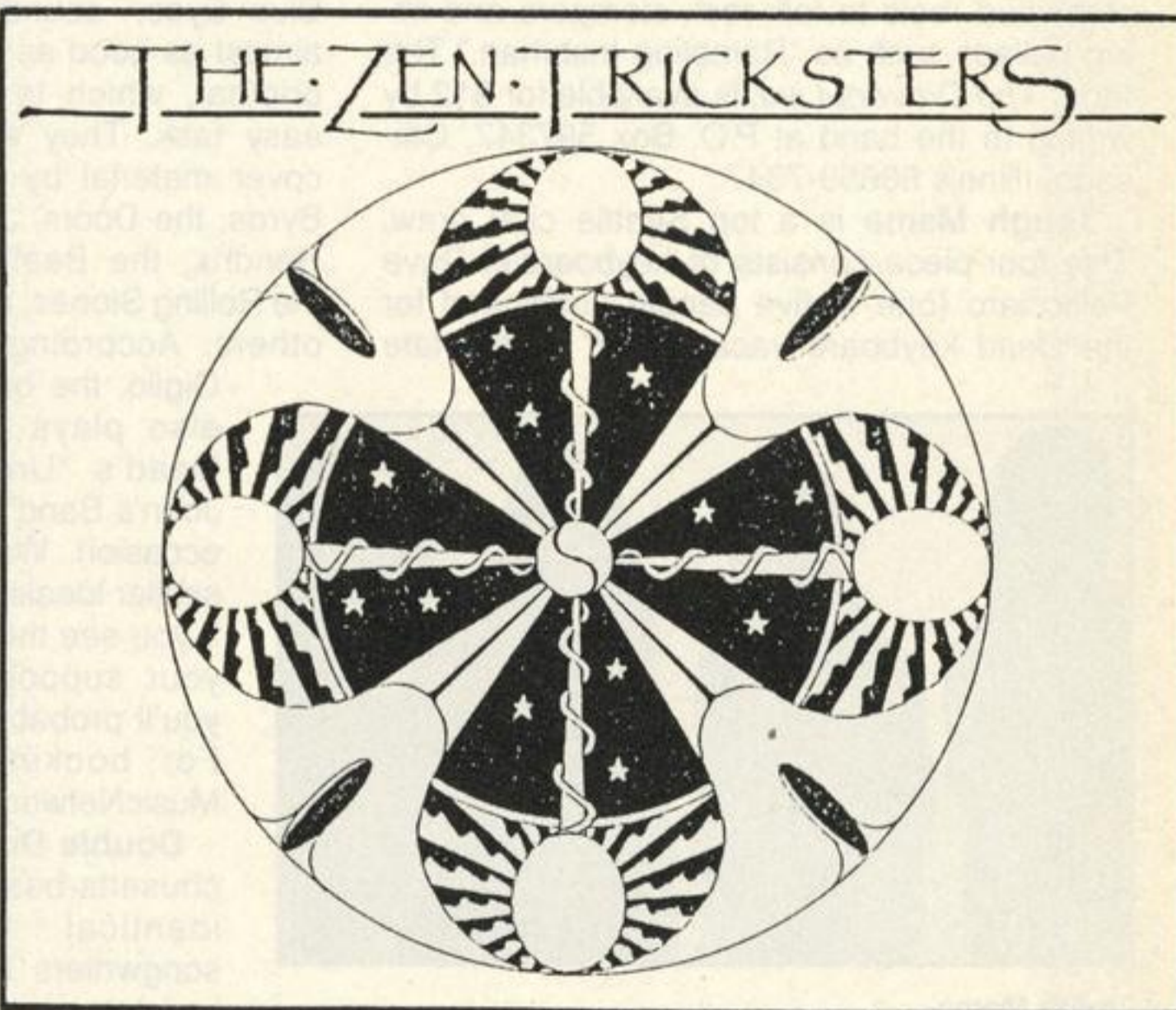
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TOO NEW TO BE KNOWN

by Mick Skidmore



The Drovers

Despite the absence of this column for the last few issues, there are still plenty of new bands out there that deserve your attention. The Chicago-based **Drovers** are ample proof of that. This five-piece outfit deserves to be heard by a much wider audience. They play music steeped in the Celtic sounds and traditions of their Irish heritage, but with the sass and vigor of a rock 'n' roll band. They mix flutes, whistles, bodhran, and fiddle with electric guitars, and make it sound perfectly natural. Their music has an abrasive and contemporary edge, but they are closer in feel to a Fairport Convention or a Steeleye Span than to, say, the Pogues. The band recently got a break when they appeared in the motion picture *Backdraft* performing three original compositions. A well-recorded live tape contains eight invigorating cuts that range from electrified reels to folk-rock stompers and lilting ballads such as "Rambling Irishman." The tape, *The Drovers Live*, is available for \$12 by writing to the band at P.O. Box 597347, Chicago, Illinois 60659-7347.

Tough Mama is a top Seattle club draw. This four-piece consists of keyboardist Dave Pellicciaro (one of five people auditioned for the Dead keyboard vacancy left by the late



Tough Mama

Brent Mydland), guitarist Scott Law Weiskopf, drummer Dale Fanning, and bassist Tony Saunders. Saunders, of course, should be familiar to *Relix* readers through his performances with Merl Saunders (his father), Garcia, Crosby, Stills, Nash and Young, and countless others. Suffice to say, the rest of the band is equally accomplished musically, so it should be no surprise that they sound quite exciting.

A two-song demo single, consisting of the original songs "Nicole" and "I Won't Be Home," highlights their versatile and sophisticated R&B sound. If the rest of their music is as good as this, they won't stay unknown for too long. For

more information, write: Tough Mama, c/o Dave Pellicciaro, 6314 15th Avenue NE, Seattle, Washington 98115.

Water is a four-piece band from Shrewsbury, New Jersey. They are led by 26-year-old vocalist Reigh Giglio and have been together for two years. The band specializes in promoting "peace and love" and performs music of the Woodstock generation.

An eight-and-a-half-minute medley of cover songs (on a demo tape) shows them to be a simply stunning cover band. They really do a proficient job on Crosby, Stills and Nash's "Suite: Judy Blue Eyes," sounding almost as good as the original, which is no easy task. They also cover material by the Byrds, the Doors, Jimi Hendrix, the Beatles, the Rolling Stones, and others. According to Giglio, the band also plays the Dead's "Uncle John's Band" on occasion. Water is a band that shares similar ideals to those of Deadheads, so if you see them listed locally, lend them your support. They deserve it, and you'll probably be pleasantly surprised. For booking information, contact MusicNetwork (908) 530-8400.

Double Dose is a four-piece Massachusetts-based band. It's fronted by identical twin guitarists/singer-songwriters Dan and Matt Pailas. The band is completed by Mark Burden, drums, and Nicholas Gomez, bass. A four-song demo of original songs is promising. The band has a sound steeped in '60s and '70s rock with a nod towards the present. The slide guitar-driven rock of "Stop That Train" has something of a Savoy Brown sound, but not quite as bluesy, while "The Monster Song" shows a more muscular side of their music with some stinging guitar work. Check the Boston-area club scene for these guys.

Skyclad is a quartet from Marin County in California. A live tape indicates that they put on a good show. Musically, their sound is a blend of acoustic folk and jazz, underpinned by some danceable rhythms. Of the five originals on the

tape, the rich, rhythmic "Come On People" offers the most promise, with female vocalist Suzanne Sterling delivering a soaring vocal. Sterling is also known to cover several Janis Joplin tunes, although more from a folk angle than a blues one. Skyclad sounds like a band to watch for in the Bay Area clubs.

Planet Dread offers a rather intense, but compelling sound. This quintet can be found playing clubs in the New York and New Jersey area. Searing electric improvisations and a deep, brooding sound characterize their music. Laid-back these guys are not! Sort of psychedelia meets heavy metal. For more information, write: 239 Main Street, West Orange, New Jersey 07052.

Doctor Dan's Music Show is a band that can be found currently doing the rounds of the New York club scene. They aim at an unpretentious blues-rock sound with funk and country influences, and do it well. The six-piece band is centered on guitarist, singer, and songwriter Dan Dubelman, and also includes noted bassist Jerry Jemmott and veteran jazz drummer Bernard Purdie. Rounding out the lineup are drummer Keith Copeland and keyboardist Bill Henry. Dubelman has some good songs that are a tad out in left field, while

the band kicks up a storm, merging rock with blues, jazz, and funk. Dubelman is also a more than competent guitarist.

Altogether mellow in nature are the sophisticated, folky, New York-based **Nudes**, a duo that consists of guitarist Walter Parks and cellist Stephanie Winters. A four-song demo is packed with alluring melodies and lilting musical textures. Kind of folk-meets-jazz with some classical incidentals. The two also harmonize exquisitely. Write: Winters Management, 329 West 101 Street, Suite 4B, New

York, New York 10025.

Updates: **Black Fish**, from Pittsburgh, was featured in last December's issue. Just to refresh your memory, they play a sparkling mix



Water



The Nudes

of pop, rock, country, reggae, and jazz with a definite Dead base. Since last time, they've added a second drummer. Things have also been picking up for the band. They've opened for Commander Cody and gotten a number of gigs in the Bay Area during July. If you missed them this time around, don't worry, they'll be back. If you want further information or either of their two cassette releases, write: Tim Spina, 2332 Murray Avenue, Pittsburgh, Pennsylvania 15217.

Boston's **Ukiah** has also undergone some changes since their appearance in this column. The band is currently a five-piece, and their new three-song demo sounds impressive. The band still offers a rich, rhythmic sound with a cutting rock edge and a world beat flavor.

Seattle's **Kuli Loach**, who contributed "Revelation" to Relix Records' *Bay Rock* sampler, have been playing throughout the year, including a gig at the Seattle Nudestock concert. (The audience was in the buff.) They are currently working on a new album. One cut, "Catch That Train," is a rolling number with a funky beat and catchy guitar figure that hints at good things to come. More on their new project next time around.

If you want your band covered in this column, please send a clearly marked tape and some brief information on the band, especially noting where you play and where people can contact you.



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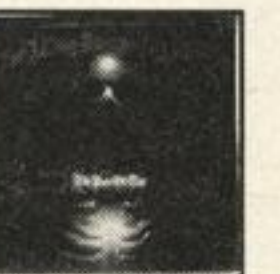
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Book Review

**Jimi Hendrix, *Electric Gypsy*
by Harry Shapiro and Caesar Glebbeek
St. Martin's Press
hardcover, 723 pages, \$29.95**

Although he only lived to be 27 years old, Jimi Hendrix achieved such a measure of lasting acclaim during the last four years of his life, 1966-1970, that he continues to be highly regarded by musicians and music fans today, so highly regarded, in fact, that writing about him constitutes a minor industry. There have been several biographies written about Hendrix, and with the appearance of last year's *Crosstown Traffic: Jimi Hendrix And The Rock 'N' Roll Revolution* (critic Charles Shaar Murray's book, which seemed to be about everything *but* Jimi Hendrix), it had begun to seem that the late guitarist had achieved the publication status of Abraham Lincoln—it's been a standing joke in the publishing business for decades that a book entitled *Abraham Lincoln And ... anything* will sell a certain number of copies, no matter what it's about.

Happily, Harry Shapiro and Caesar Glebbeek, the former a professional rock writer with a couple of other books under his belt, the latter the founder of the Jimi Hendrix Information Center, have returned the focus to Hendrix

himself. All 723 pages of their book, many of them filled with fairly small print, are relentlessly, obsessively devoted to Jimi Hendrix. But the authors have done more than that. Ten years after what seemed to be the definitive Hendrix biography, David Henderson's *Scuse Me While I Kiss The Sky*, they have so far outdistanced that book as to make it seem only a preliminary account. It will be a long time, if ever, before anyone does a better job of covering Hendrix's life than *Electric Gypsy* does.

It's not surprising, of course, that a book co-written by one of those professional fans who seem always to live in Europe should show such an attention to detail. The danger is that such a writer will lack any objectivity and that the resulting book will be more hagiography than biography. *Electric Gypsy* does fall into this trap of hero worship in a few minor ways. For one thing, the authors display little or no critical discernment when it comes to regarding Hendrix as a songwriter. Nobody's ever disputed the man's abilities with the guitar, but, let's face it, he wouldn't be famous if all he did was write song lyrics. Nevertheless, the authors reproduce many of Hendrix's lyrics in full as though they could stand up to such scrutiny, revealing Hendrix as something less than the most thoughtful or eloquent of writers. Similarly, Hendrix's interview remarks provide little insight into his personality or his work. For the authors, however, it is enough that the great man said and wrote these things, and they are reproduced with every "um" and "er" in place.

Similarly, while the authors do not withhold evidence about Hendrix's drug use or his oc-

casional abuse of women, such matters are merely noted along with everything else. Rarely, if ever, does one feel the weight of authorial judgment in this book, so that much of it consists of dry, impersonal reportage. If you don't bring a tremendous interest in Jimi Hendrix to a reading of this book, the book itself will not inspire one.

But then, who's going to pick up a book like this other than a Hendrix fan? And any Hendrix fan will find a treasure of information. *Electric Gypsy* isn't just a biography, but also a tremendous reference source. It contains no less than 200 pages of appendices (here's where the small print comes in) that detail every recording Hendrix ever made, every concert he played, every bootleg record that has come out, every guitar Hendrix ever owned, etc. The detail is phenomenal—this is a Jimi Hendrix Information Center all by itself.

One final point: With the exception of a couple of geographical errors in descriptions of locations in New York City, this reviewer found no factual mistakes in *Electric Gypsy*. This is much more notable than it may sound. The last five years have seen a flood of rock books on the market, and the overwhelming majority are littered with errors. You can forgive Shapiro and Glebbeek all their idolatry of their subject just because they almost invariably have their facts straight. The interested Hendrix fan won't be able to find a better source for basic information than *Electric Gypsy*, and even lifelong fans are likely to find out a lot of things they didn't know before.

—William Ruhlmann

EYES OF THE WORLD

(continued from page 8)

RAN's Big Island Rainforest Action Group (BI-RAG) is working to save the forest, and is joined in the battle by the Pele Defense Fund. Many PDF members are native Hawaiians, for whom the Puna Forest is sacred. The PDF gets its name from Pele, ancient Hawaii's fire goddess and daughter of Earth Mother and Sky Father. The Pele Defense Fund's motto comes from the state constitution: "The Life of the Land is Perpetuated in Righteousness."

Garcia, when last in Hawaii for JGB shows, said the Puna Forest preservation issue is one in which people "have a real opportunity to do something about it. People need to get involved." Even folks remote from Hawaii can have a direct impact, because the geothermal project is being financed with a \$5 million subsidy from the federal government. So, urging your congressman to end the Puna giveaway can help stop the bulldozers.

Once the developers get done destroying Hawaii's rainforest, what's next? Well, there are thoughts of using the electricity from the Puna Forest to power strip-mining of manganese from the Pacific Ocean floor near Hawaii.

Garcia has also been active on oceanic issues. While in Hawaii, he promoted TORCH, The Ocean Restoration Council. TORCH places anchor mooring pins on the ocean floor, so that fishing and tourist boats can anchor there, rather than dropping anchor into the coral. Since the coral is the foundation of the coastal oceanic food chain, the destruction wreaked by anchors threatens much of the Hawaiian economy, Garcia told the Associated Press.

One final thing that a person can do for the rainforests: Replant them. A Costa Rican

organization called Arbofilia, in collaboration with RAN and with the Basic Foundation, is replanting deforested areas of Costa Rica. For \$5, you can pay for the planting of one tree. For \$250, you can plant a whole hectare (about 1,000 trees). Every donation is tax-deductible and gets you a personalized certificate. Address: The Basic Foundation, P.O. Box 47012, St. Petersburg, Florida 33743. Phone number: 1-800-752-0668.

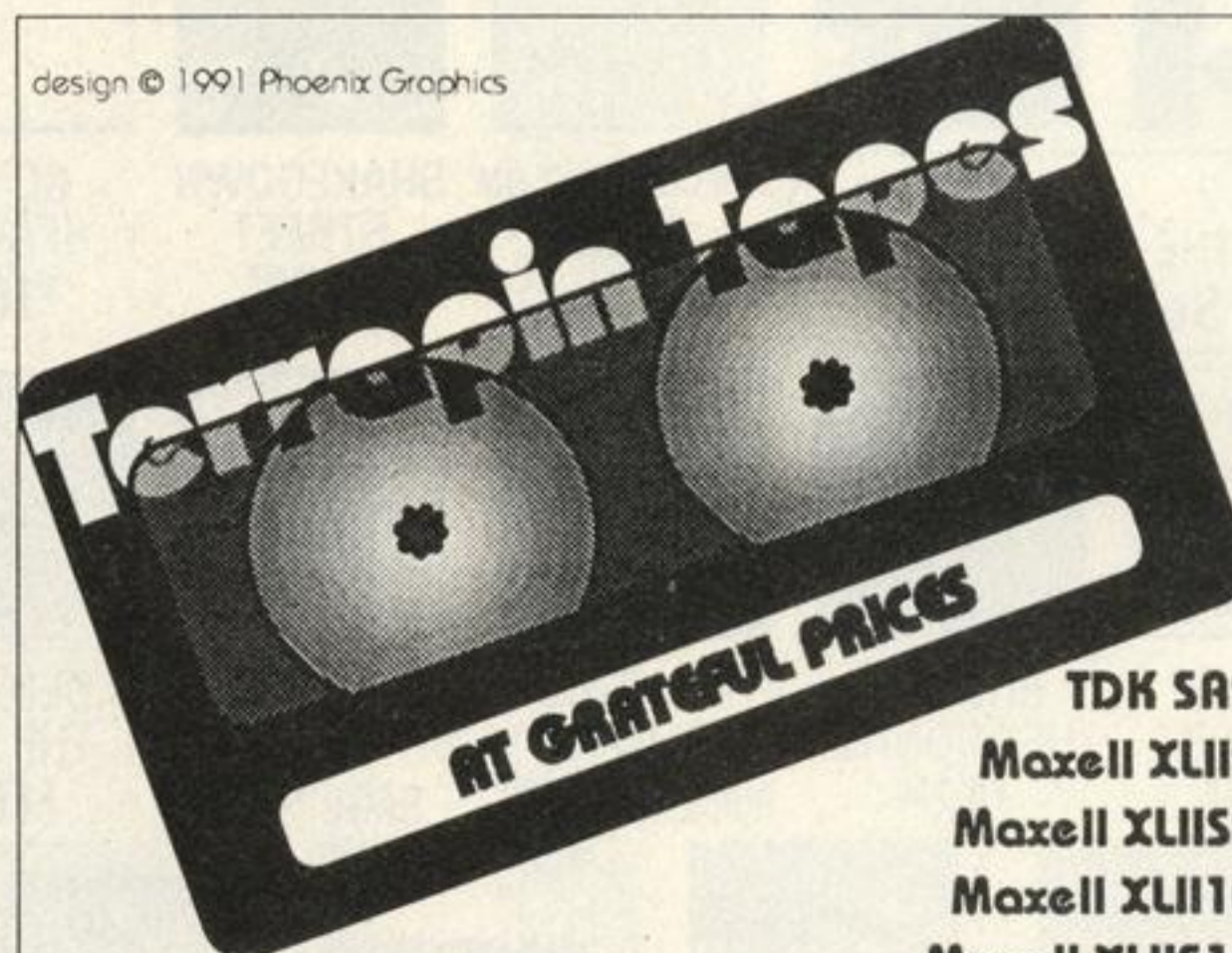
When Mickey's book, *Drumming On The Edge Of Magic*, came out last year, Mickey and the publisher, Harper Collins, worked together to finance the planting of enough rainforest trees to

equal twice the number of (American) trees used to produce the book.

Viator added that Weir and his sister Wendy are putting a children's book together. Upon publication, they plan to donate funds for tree-planting in Africa. Weir, you may recall, rode his mountain bike across Africa in the "Ride For The Rainforest."

Rainforests once covered 14% of the earth's land; now only 7% remains. Despite increasing consciousness about the problem, the rate of deforestation is accelerating. In one more generation, it will be too late. That is why RAN and its Loraxes are working so hard right now. ■

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Ultra Rare Edition of Harrison's DEAD BOOK. British Star Books Unauthorized Printing with differences in text (see Archives newsletter for details). Cover creased-\$35 James Lindbloom 516 Wisconsin Ave #5, Madison, WI 53703

GRATEFUL FRIENDS is our own Deadhead network. Our goal is to unite new friends & reunite old friends, tape traders, tour buddies, etc. For more info on how you can become part of this growing network send a self addressed stamped envelope to Grateful Friends PO Box 284 Berkeley CA 94704

RELIX MAGAZINE is looking for journalists who are environmentally aware to contribute environmental editorial Send ideas to Earth c/o Relix, PO Box 94, Brooklyn, NY 11229

WANTED

A MESSAGE TO TAPE TRADERS: Tape trading is a free enterprise. Bands that allow the taping of their shows are sharing the music for free. It is no one else's right to place a value on that music.

When trading, try to make contact with a potential partner before sending off blank tapes. You have no guarantee of them arriving at their destination or receiving them back. Sometimes potential traders receive so many responses they have trouble answering them all. Take it slow and let it grow.

Please strengthen my Deadroots I need my 1st show San Diego 11/14/73 Also need Tempe Az 11/25/73 first time I got on the Bus Will trade blanks & a lifetime of good Karma & love Ken Pendarvis PO Box 3893 Thousand Oaks CA 91360

Need older David Bromberg shows esp Frederick MD early 80's nothing to trade but will send tapes or pay for HQ Jack 3926 Misty View Rd Baltimore MD 21220

Help! new DH looking to start collection pls send lists - will send blanks Michele 123 Buttonwood Ln Phillipsburg NJ 08865

Cleveland 12/6/73 needed Will trade GD, JGB, Clapton, Frith, McLaughlin, Mandel, Bruce Levinson POB 644 Croton Falls, NY 10519

Have 1000+ Qual from 66' to 91' send list to trade S.C. Rivera 10401 Ave K Bklyn NY 11236

Need HQ GD 84' midwest and Ventura HQ GD Zep Young to trade JB 1890 Juno Rd Juno FL 33408

Videos wanted! Have hundreds to trade do you have something I don't? Nette Gilboa PO Box 337 Broomall PA 19008

Seeking 10/14/89 NJ & 4/27-28/91 UNLV have 100+hrs to trade Scott 1368 Bobolink Highland Pk IL 60035

Have 175+hrs send lists reliable traders only Beginners welcome Kevin Flynn 131 F Norwood St Radford VA 24141 (703)633-0365

Like Stones from a slingshot on mars 400+hrs all welcome Chris Shea 355 Poland Rd Apt 1 Auburn ME 04210

Are you kind? DHs pls help start collection send lists and info J. Koles 325 S Middle Frackville PA 17931

Help on the way? Need RFK 6/14/91 have lots to trade send lists Dave 126 Bellows Ln New City NY 10956

New Collector of GD 200+hrs & growing lets trade HQ Megan 385 Bryant Ave Roslyn Hbr NY 11576

Slow but reliable trader looking for HQ GD JGB and others write Grateful Joe 73 Pennington Rd New Brunswick NJ 08901

Pls help new DH start collection will send blanks/post Buck Baker Route 7 Box 547 Cynthiana KY 41031

Yo! Philly tape traders, do you have GD at Spectrum 1/5/79? How about Kingfish at the Electric Ballroom 2/21/76? Have 150hrs to trade mostly 70's material Forrest 716 W 33rd St Richmond VA 23225

Wanted HQ GD & others have 260+hrs your list gets mine Jonathan S. 15 Whitney Gate Smithtown NY 11787 (516)361-6231

1800+hrs of GD + JGB all HQ low-gen are welcome to correspond Joe Antinuci (401)782-8154

Wasted and can't find my SBD Niagra Falls 4/17/84 T.C. 59 Thumbull St apt 9 New Haven CT 06511

Might as well send your list 150+hrs to trade Brian 428 W College Ave #2 State College PA 16801

Peaceful trading 500+hrs HQ SBDs & Auds '71-'91 write to JR 2000 Longmead Rd Silver Spring MD 20906

Hey now! let's trade-have/want GD + CSN 200hrs send lists or beginners 234 Marsh Dr DeWitt NY 13214

Will supply blanks/post need Nassau 3/27-29/91 Giants 6/17/91 Denise Murray IN Dorado Circle 2C Hauppauge NY 11788

DH in Brazil seeks correspondence and tapes GD, Young etc Scott Kuehner c/o Consulate SP, APO Miami 34030

Beginner w/ 30+hrs looking to trade pls send lists to Freddy Box 1203 Edison NJ 08818

Very fast reliable trader with 200+ qual hrs seeks same all lists answered Keith Hudgins 2225 Sunvista Dr Va Beach VA 23455

Looking for a shove in some direction, more tapes! Lets exc lists & share some kind tapes. Have 120+hrs Matt 105 Mosshaven Way Ligonier PA 15658

Have 150hrs need Sprg/Summ 91 send 2 tapes and list Jeff 571 Buchanan Blvd Red Bank NJ 07701

To individual(?) who ransacked Green Honda Accord at Meadowlands Dead/Feat Sunday show-keep warm buds & checks-both are useless. Pls return Daytimes, monogram Doc, has my life in it. VIP female phone #'s, my bands bookings, etc. Only valuable to me. Send C.O.D. no questions or come in person-would LOVE to meet you. Tom Dougherty 223 N Fountain St-Rear Allentown PA 18102

Jonesin' for Albany & Giants 90 SBDs Tim Phelan 53 Cranberry Ave Carbondale PA 18407 New stadium in Scranton PA!

Live GD your list gets mine thanks Erik 50 Arrandale Ave Great Neck NY 11023

Looking for Pittsburgh 7/8/90, Richfield 9/8/90, Landover 3/17-18/91, RFK 6/14/91 will send blanks/post Chris 6611 Nunnery Rd Waynesboro PA 17268

200+hrs feed me more Dean Budnick 74 Stanley Ave Medford MA 02144

40-yr old beginner seeks SBDs pls send lists thank you, Bill PO Box 89 New Hyde Pk NY 11040 AIKO

Hot Tuna tapes traded Lee B. PO Box 6989 Lake Worth FL 33466

100+hrs qual GD need to catch up due to war Paul Venuti PSC #6 Box 8181 Cowry AFB, CO 80230-5360

Need GD 89-present, Canned Heat, CCR, Fogarty, Young. K-H Voellcer, Karlstr 44, 6078 Neu-Isenburg, Germany

Lost sailor looking for some clean SBDs to roll away the dew Tim Lynch X-1 Div USS Nimitz FPO Seattle 98780-2820

Want, Dead, Thompson, Celtic, Michael Hurley, anything good, have 550hrs Arni Swanson 32 Summer St Tyngsboro MA 01879

Need Hartford 72 Dillon Stadium will send blanks/post-any Eurotraders? Write Phil Demetron 85, rue Blomet, 75015 Paris France

Want either "Steal your Mets or Steal your Giants" tee XL only Dan 171 Laurel PI Englewood NJ 07631

Hey now! Have 125hrs of GD my list for yours Jamie 2624 Stanford Dr Salem VA 24153

Will send blanks/post for HQ 6/22/91! My first show!! thanks, Diane 10 Lancelot Belleville IL 62223

Trader seeks HQ Paris audio or video 10/27-28/90 800 audio 100 video hrs to trade Bob 36-06 213th St #1A Bayside NY 11361

Tuna heads unite! East meets west 1500 Dead, 300 Tuna, 600 Non 100 VHS HQ trade only Tony & Sue (818)842-0798

Help! Need HQ shows that include "Crazy Fingers" also any GD w/ Allmans (esp Duane) thanks Mitch Ulrich 1118 Moro St, Manhattan KS 66502

Quick and reliable need HQ 6/22/73, 11/2/77, 2/10/89, '91 tours R. Smith 108 B Fiddler Green Stratford CT 06497

Wanted HQ GD tapes and VHS tapes-will trade or pay for your tapes Danny Redford 7940 Hickory Rd Matoaca VA 23803

Your list gets mine still looking for New year 90-91 on VHS Wharf rat PO Box 56 Foley AL 36536

Neophyte looking for Vegas, LA coliseum, Shoreline shows pls send list to Paul Spellman 2222 Corinth Ave Los Angeles, CA 90064-thanks

"Wanted Dead or Alive" Houston head will trade EQ tapes for fledgling collection. DT 17714 Redoak #153 Houston TX 77090

500hrs GD, 500hrs other bands live & unreleased for trade only JSW PO Box 71582 Los Angeles, CA 90071

Need 8/5/90 JGB w/Fleck-pls! Have 300+hrs to trade A. Mendelson 5851 Northumberland St. Pitts PA 15217

Let it grow Help beginner start collection will send blanks/post Peace Kevin 1522 34 St NW Rochester MN 55901

Looking for Deer Creek, Buckeye '91 & Met Center 6/17/88 have 240hrs Jay 15524 NE 17th St #0-416 Bellevue WA 98007

Need summer & fall tapes, over 300hrs to trade Dan-O 3100 Sweetwater Rd #1709 Lawrenceville GA 30244

300+hrs GD & 300+ other bands Bonehead 9691-C W. Chatfield Ave Littleton, CO 80123 write for list!

Steady dependable qual oriented trader-limited but growing list Mike Whitten 8422 Allenby Cove Germantown TN 38139-4313

Looking for JGB & Blues Traveler only Dead to trade Paul Hoelter 208 Route 579 Bloomsbury NJ 08804

300hrs some videos all years, great selection your list for mine Jim Hly Rd #1 Box 85A Marianna PA 15345

Looking for HQ JGB Hawaii 90 (Both shows) J Kline 409 Haig St Ellwood City PA 16117

Anyone have my first show? 9/17/73 Syracuse War Memorial Carey Backus RR2 Box 67 Harrisville NY 13648

Hey now, need RFK 6/14/91 Chicago 6/22/91 Denver 12/90 Have 350+hrs to trade David 4003 Wythe Ave Richmond VA 23221

Reliable trader looking for HQ Pittsburgh 90, Phila 90 Giants Stadium 91, Kevin 625 West Norwegian St Pottsville PA 17901

Anyone interested in trading write: E. Crowton 18 Dorathy Dr Epping NH 03042 will provide postage!

So swift and bright strange fingers of light float in air, serious traders only have 350+hrs Danny L. 3448 Clandara Las Vegas NV 89121

Wanted: Tommy Bolin, Beefheart, Grisman/Garcia. Your list gets mine, Harold Rasey G-15 Bradley Circle, Enfield CT 06082

Arizona tapehead wants RFK 6/14/91 good shows to trade have list write: BMW 99 Tallahassee Tuscon AZ 85747

Need Joplin (especially 1970), Otis Redding (especially 1967) CJ Fish, 13th Floor Elevators, James 823 McGill Pk Ave Atlanta GA 30312

Deaddicted! Pls help beginning collector get off the ground H. Ballard 205 E Princeton Rd Princeton MA 01541

Need Deer Creek Pine Knob 1991 shows trade or blanks write Deadly 179 Prospect Wood Dale IL 60191

Hey Now, just moved back to Chicago need as much JGB GD Henry Kaiser & corresp as I can receive-very reliable will respond to all-will send blanks/ post Brian Scanlon 4332 Johnson Ave Western Springs IL 60558-1413

Looking for HQ Airplane, GD, CSN, have 2 naks 1000hrs GD 200hrs Rads 200hrs other! Fast & reliable all lists will be responded to-Chris Richart 204 Granada Apt A, Columbia MO 65201 (314) 874-8096

S.E. IL DH searching for my 1st concerts early 70's, can trade, beginners welcome don't hesitate, Rick (618)943-2261

Hey now-tape heads lets trade-audio/vidio 1000+hrs GD-send list to Grateful Gary PO Box 551355 Dallas TX 75355-1355

Reliable trader wants Albany 3/25/91, Nassau 3/27-29/91, any 70's JGB & Giants Stadium 6/16-17/91 HQ only Sugar Magnolia 308 Forest Dr, PGH PA 15220

Wanted progressive space rock import LPs from 60's-70's send list to M. Duncanson 186 Arlington Dr, Rochester Hills MI 48307

On the road again! Your list gets mine. F. Nappo Springfield College Box 724 Springfield MA 01109

Rookie taper have none to trade will send xtra blanks pls send my miracle list-Dale Krimm 215 Colony Dr Irwin PA 15642

Need these tapes to feed that jones 7/25/82 3/25/83 8/18/87 5/27/89 150+hrs to trade G. Adams Box 723 Cottonwood AZ 86326

The first days are the hardest days beginner trader will send blanks Angie 618 Wanda Ridge Dr Durham NC 27712

Grateful Dukes getting together for good times, PO Box 1221, Brookline, MA 02146

Need kind knob 6/19-20/91, Chicago 6/22/91, more GD, rads have 120hrs - BL 931 E Dayton St #8 Madison WI 53703

Attics of my life Germany needs music, 300hrs to trade Thomas Oelschlager, Heinrich-Freber Str 18, 6500 Mainz Germany

Need Buckeye Lake show 6/9/91 will provide blanks/post D. Gough 180 Fairfield Ave Newark OH 43055

Help! badly need HQ 3/24-25/86, 8/4-6/89, 7/18/90, 6/17/91, any 70's, accoustic '80 Dave Kramer 252 E 62 St #3 NY NY 10021 212-751-1631

Wanted HQ GD tapes write: Dave Kidd POBox 87 Lawrence, MI 49064

Guess what-car was stolen so were my shows-need help rebuilding, Lisa 2104 Dewes, Glenview IL 60025

Tapes! David & Cilla Navarre PO Box 3472 Austin TX 78720-3472 (512)834-6460

200hrs GD seek pre-74 SBDs exchange lists, all answered St Steven, 1331 D St SE #3, Washington DC 20003

Non-dead 400+ incl masters, want blues/rock/wave-tapers/acoustic shows sought Raphael 816 Brown, Napa CA 94559

Wanted tapes from fall tour 89' to present, small collection to trade Mark 48 Irving Dr, Walpole MA 02081

Looking for recent Dead + JGB lots to trade Christian Schober, Aignerstrasse 83/20, A-5026-Salzburg/Austria

Need Marin 4/26/88, JFK 7/7/89 Dylan rehearsals 3/87, Foxboro 7/14/90, Nassau 3/28-29/90 Stephen Higgins 12 Kenwood St, Portland ME 04102

Pitt heads need Pittsburgh shows 1988-89 (both), 90' (both) and w/CSN will trade (200+hrs) and also great show photos Bruce Baker, 111 Southview Ct, McMurray PA 15317 (412)941-1839

Looking for Moody Blues fans, to trade with Laura Ann Cartelli, 65 Elm St, Roslyn Hts, NY 11577

Have/want HQ tapes Eric Zirbel 6878 Ridgewood Dr, Oakland CA 94611

Deadicated Brent-head seeks HQ analog & digital tapes. Will send blanks/post David 1485 Taos Ct, Upland CA 91786

Tape traders have 350+hrs GD your list gets mine, all answered Jeff Thomas PO Box 9874 Bowling Green KY 42101

Need HQ Greensboro/Charlotte 91' 200+hrs your list gets mine! Jason 405 N 39th Ave. Myrtle Beach SC 29577

Beginner looking for any GD shows Will supply extra blanks/post Steve 711 S. 12th Ave LaGrange IL 60525

Have much Zeppelin, need to start GD, expand Floyd, Doors, Etc. Steve Rinker 34 New Jersey Ave Flemington NJ 08822

VA head seeks others to trade-have 500+hrs GD & assorted your list gets mine Dave 5032 Mosby Rd, VA Beach VA 23455

Will answer all mail, lists for lists PO Box 5706 Stanford CA 94309

Looking for 91' Dead 90-91 CSN, Neil, lots to trade send lists Thomas 34205 Finnigan Terrace, Fremont CA 94555

Desperate for good copy of TGD 7/2/81 Houston Summit (rare) will trade hand carved leather wallet w/syf emblem (501)376-6812

Need HQ & rare tapes to sooth my soul Help me! Dave Thompson 6711 Stoneybrooke LA, Alex VA 22306

Need GD show Passaic NJ 6/19/76 Willing to trade blanks Steve 178 Nebraske Ave apt 16, Trenton NJ 08619

Pls help new taper-have 81,+hrs all welcome. Who has live HAWKWIND John 328 S 6th St Geneva IL 60134

Lets trade HQ low gen SBDs that make us smile, smile, smile 70's 90's Jeff Box 1314 Newport RI 02840

NC DH's seek to trade HQ GD, JGB, bluegrass-Julie & Bob 4562 Emily Dr, Kernersville NC 27284

Reliable Wharf Rat trader has 250+hrs, all lists welcome, beginners OK. Carl 17 Dewberry, Irvine, CA 92715 (714)733-8917

Beginner looking for GD, Jackson Browne, Van Morrison, CSNY, Michelle Cobb 24 Main St, Potsdam NY 13676

Have about 300hrs incl Europe 90, want 90-91 concerts which have Last Time, The Weight, Maggies Farm. KH Volker, Karl Str 44, 6078 Neu-Isenburg Germany.

Fast, reliable, qual trader 100hrs. David Ehlers 1801 Tamerlane Dr #2, Glendale CA 91208, call to start trading (818)547-0794

Does anyone out there have GD Roanok VA 7/27/74? Nice reward offered Jim Thomas PO Box 11711, Charlotte NC 28220

Help on the way? Looking for HQ tapes of 7/4/87 and 7/14/90 Foxboro shows. DQ 534 East Broadway, South Boston MA 02127

Older Head, new to trading Pls help me get going L Hayes, R 1 Box 6, Lewisville IN 47352

W Coast wanna be seeking NRPS BettyBds w/Garcia, will reciprocate generously write Tumbelow, 29 Pepperal Rd, Brookline NH 03033

Lets trade! 150hrs HQ GD need GD, hard rock Lists to Chris 1711 S. 11th Ave pat 511, Bozeman MT 59715

New DH has 10hrs of tapes to trade, looking to expand, hope you can help, Tom Brophy 487 Poplar Ave, Maywood NJ 07607

Need quality Dead especially pre 1975, others, have 800hrs Dead 200 others, video Tom box 857 GMF, CO 80819

Looking for son's first GD show 10/11/89 Meadowlands NJ will send blanks Roddy Coles 17070 SW Augusta Ln, Beaverton OR 97006

Trade 7000+ tapes Dylan, Neil, Springsteen, Clapton many others need esp GD Andrea 4 Novembre 21 12073 Ceva (CN) Italy

Looking for IL and WI shows from 87-present Laura 797 Kent, Elmhurst IL 60126

Need Phish-have 240+GD Andy Shepard, Fox Run Rd, Pound Ridge, NY 10576

Need HQ 70'-75' SBDs have 250 HQ hrs to trade pls call Paul (617)396-0028

Does anybody have Adrian Belew, World Party, Adventrues, Hipsway, JW Harding or Kronos? Help Erik 2801 Title St Dr, Salem, VA 24153

Looking for SBD of JGB & GD over 700hrs to trade 103-A Williamsburg Circle, Lafayette, LA 70508

Need HQ Greensboro NC 3/31 & 4/1/91, will trade or send extra blanks Glenn McCabe, 6 Lakeview Rd, Brookfield CT 06804

New trader looking to increase collection send lists will send blanks-411 Horne Ave, Winsted CT 06098 Steve G

Have only 50+hrs Dead, How 'bout lists letters tapes will gratefully respond Ron Box 778, Windham NY 12496

Wanted: Spirit, Moby Grape, NRBBQ, P Zisook 1351 Eastwood, Highland Pk IL 60035

5/21/74 SBD wanted, also 6/21/69 Doug Corknill PO Box 1854 Raleigh NC 27602 have HQ to trade for same.

Beg wants a taper will send blanks/post R. LaGrille Box 3311 Laguna Hills CA 92654

Peace corps volunteer couldn't bring tapes Pls help spread light on dark continent Darrell Freund-Corp De La Paix-BP1164-Brazzaville Congo-Central Africa

Seeking HQ Dead esp 6/24/70 fast reliable & have 350+ superkind, lets exchange lists Greg 6 Roger Pl, White Plains NY 10605

Lets trade Have 500hrs GD 400hrs others want HQ GD, Allmans, Tuna, Clapton etc E. Harvey RD 2 Box 295 Red Hook NY 12571

Serious qual seeker seeks others lets trade known gen SBD's & FM's Crispy Critters on good equip Peace Caleb 15 W Cedar #B Flagstaff AZ 86001

Have to trade 225+hrs GD also Dylan Hendrix Young Allmans Byrds Santana. Big Ed Box 17, Averill VT 05901

Have over 200hrs of A-qual shows let's trade Michael Gavin 38 Mohawk, Long Beach NY 11561

DH's for Jesus tradings sounds from the board and love from the lord 4041 Valencia Dr. Newport Richey FL 34652

Starting collector send lists I'll send blanks/post Gratefully! Ed Keller 754 Stepping Stone Ct, Toms River NJ 08753

Wanted HQ Quicksilver 7/4/71 (Fillmore) Crosby, Gravenites, Harvey Mandel Have Cipollina, Dead, Jazz, Manni Heede Frickestr 56, 2000 Hamburg 20, Germany

Are you kind? Beg coll seeks HQ tapes-any shows w/ Hornsby will send blanks/ post Pam 16 Kinloch Ave. Troy NY 12180

Qual conscious traders wanted 600+hrs GD especially want sprg/summ 91 HQ low gen only. Scott POB 2336 Scotia NY 12302

Very serious taper looking to trade w/ same Want to make 2 or 3 trades of 10 tapes per trade Want very HQ hours 73-79 Keith & Donna tapes Have 1000 HQ hrs 66-91 & many masters Send list and phone number to Marcel 15840-123 S.R. 50 Clermont FL 34711"

Want Relix issues 11-2,4,6 & others will trade the unusual Mike Maynard 16004 Oak Arbor Tr, Buda TX 78610

Looking for Watkins Glen poster 1973 GJ Wilson POBox 788 Stamford CT 06904-0788

Need help getting my collection rolling, any GD or JGB 100+ to trade GV 47 Deerwood W #47D Irvine CA 92714

Looking for pre-75 GD or your A+ SBD I have 1200hrs most are pre-75 GD Steve Bruzzi 36 Home St Pawtucket RI 02861

Need 1/2/70, 1/3/70 a-b 1/30/70-3/27/72, 3/28/72, 5/11/72-3/26/73-11/17/78a Danny 22-1 Silverwood Cir, Annap MD 21403

Looking for HQ GD & others have 150+hrs of the same to trade fast and reliable Keith 47 Cisney Ave Floral Pk NY 11001 keep on smiling!

I need JGD Phila PA 9/3/89 tape & GD Phila PA 9/11/90 will trade Bangor ME 4/22/71 & MSG NY 10/12/83 (revolution) (609)985-0644

Looking for HQ SBDs of recent East Coast shows exchange lists sned to MJC 83-72 Daniels St Briarwood NY 11435

Always willing to do the trade 300+hrs HQ Deaded Ash 372 83rd St Bklyn NY let it rock

Need HQ GD 6/24/70 Capitol also Phish 250+hrs to trade Ben Ocmr #2228 Oberlin OH 44074 (216)775-6523

Looking for HQ 6/24/70 & 5/27/89 have 300+hrs fast reliable traders only Bill Bennett 826 North Sea Rd Southampton NY 11968

Help! Need Buffalo 7/90 (with CSN opener) JGB on Broadway DM 42 Van Houton Ave Chatham NJ 07928

Sunshine daydreaming for Shoreline 5/10-12/91 300hrs to trade all corresp welcome Susan 928 Kirkcrest Rd Alamo CA 94507

Looking for soldier field 6/22/91 + anything recent or unusual Have lots to trade Ted 15081 Summerhill Dr Eden Prairie MN 55346

Pls help beg add to her coll seeking 1st show Denver 6/28/91 will send blanks/ post love Jenny 1890 37th Ave Vero Beach FL 32960

Looking for Zappa tapes Basz Bouwer Poolsterstroot 7-D, 3204 VJ Spykenisse Holland

Reliable taper/trader w/800hrs GD & others need HQ only send list to Bill 2163 250th St Lomita CA 90717

New DH needs tapes will provide blanks/post-penpals would be great too, send list & letters to Jaynie St Rt 1 Box 214 Deming NM 88030

DH discovering trading want more! Send lists to Chris 30 E Brown #2035, Mesa AZ 85201 stay grateful

Not kind! tapes stolen, rebuilding while in peace corps Heather McIlvaine Cuerpo de Paz AP 1412 Santo Domingo, Republica Dominicana

Wanted HQ Dead 6/24/70 & 9/11/73 & other 60's & 70's 400+hrs to trade Bones 6595 Akins Way, Cumming GA 30130

Tape collectors, especially in Germany! Will you pls help me to make my small 15-peaces-tape-collection become bigger Give a beginner a real chance & contact me, pls, pls only HQ recordings, of course I'll pay all your return postage I'm grateful 'bout every letter, tape, photo or what else, pls write, Peter Stumpf Vorstadterstr 1 6901 Wiesenbach (Germany-West)

Have 7/12/90 & Garden 1990 masters, want Summ '91 A+ masters or SBD, Dan 443 Davidson St Bridgeport CT 06605

Hey now 700hrs Dead 150 non need SBDs 9/13/91 & 9/26/91 C Kennedy 33 Eton Dr Slingerlands NY 12159

Beginning trader needs hrs has 30 will send blanks, send lists James Honiss Jr 50 Wagon Rd Glastonbury CT 06033

Need GD 4/22/88 and 2/19/91 will send anything required Jonny & Adrienne 602 West 28th Ave Eugene OR 97405

Have 200+hrs GD, CSN, REM, Phish others Andy Gardner Middlebury College MC Box 2554 Middlebury VT 05753

Have 700hrs GD HQ SBDs low gen many AUD masters looking for same JGB, Floyd any tapers Pete 1891 W Lane Ave, Columbus OH 43221

Want JGB Irvine 89 massive quantities JGB to trade JS Knudsen PO Box 1418 Homosasa Springe FL 32647

3/29/90, 6/10/73 Wallmans any famous jams with other artists SBDs preferable, lets trade Tom PO Box 18024 Irvine, CA 92713

Looking for radio broadcast concerts in your area non-dead would like to trade on regular basis Don Medrala 5846 S Neenah, Chicago IL 60638

Bus came by and I got on, been away need new traders Mike 624 Sheridan 4a Highwood IL 60040

Looking for Phish, GD 4/12/89 Chicago & corresp have 300hrs John Bower Haverforg College, Haverford PA 19041 all letters answered

Sunshine daydream would like to trade tapes more than words can tell-Marcie Trippi 3 Minuteman Way, Shrewsbury MA 01545

Hey Now! Got any Alpine shows? I have Mecca 89 tapes plus Solstice VCR! John 6721 Hammersley Rd #4 Madison WI 53719

Have 850+hrs need HQ 9/14/88, Albany & Nassau 91, JGB, Weir, CSN Dave 99 West Ln, Kensington, CT 06037

Need my 1st show, 7/29/74 also 8/27/72, 12/31/72, 12/29/77, 11/2/84, 7/2/88 exch lists Fred 8516 Doyle Dr, Alex VA 22308

PA DH looking for JGB SBDs or Pigpen jams-will trade, Art Rickabaugh 480 Hilltop Rd, Hummelstown PA 17036

Bluegrass! Looking for Strawberry or Telluride, New Grass, Strength in Numbers, Tony Rice Unit, send, JJ 955 Ringwood, Lake Forest IL 60045

Need Good Ol' Boys, Wakefield, Nelson, Bluegrass, have Dead, JGB, Dinosaurs, Byrds a.o. 20+page list Kiell Fredell, Manhemsv 10A 79132 Falun Sweden

CQ DH's looking for SBD's of Cap Centre 9/12/87, 9/5/88, 3/17-18-20-21/91, RFK 6/14/91. 350+hrs to trade Take care 73 & 88 de N4YKD 4120 Mangalore Dr #401, Annandale VA 22003

Head-in-need seeks HQ GD, JGB, Kingfish, have smokin Creek SBDs, Jason 41-8 Traverse Rd, Newport News VA 23606

Your list gets mine, over 200, Steve 407 W. Poplar, JC TN 37601

Dose me w/ a HQ 6/25/91 Sandstone tape pls, Gil Porat 8240 Brill Rd Cincinatti, OH 45243

PERSONALS

Novice rock climber looking for climbing partners in northwest New Mexico lets visit the Hoodoos in the Bisti.

Kevin Maguire with blond hair and pretty clear eyes from New Jersey shore and (Florida) who I met at Capital Centre had a big fight but made up at RFK. I miss you. Remember me, you said I was psychotic. I wish to travel and be together with you. Depends if I am your girlfriend. Kiss your cheek again. Watch the sun-burn and be awake forever. Write me summer lover Spring, fall and winter flower into love. Patrice Furness 3705 Cardiff Rd Chevy Chase MD 20815 (301) 657-3718

DH SWM 29 not into drugs loves music, life, conversation seeks SWF 20-30 in Tri State area for friendship possible relationship - Chris 112 Millard Ave West Babylon NY 11704 lets hang out.

SWFDH 29 seeks correspondence from all and the love from one. Into Yes, Rush, animals, sports, intelligent conversations and ridiculous laughter. "Cynically optimistic" lyrisist/poet who works for peace but survives the real world. Rikki 86 Seeley Ave apt 4 Keansburg NJ 07734, are there any Jersey heads over 28?

Thank you Dead!

To my sweetheart-Greg Howard in Korea, remember I love you forever-hurry home.

Dan & Barb - the journey continues as we weave the threads of each others lives. Shared bliss indeed. Dancing Bear.

Julie they got you! Come visit California soon! Aruba 1992! Love Beth

Terri, summer tour '91 was beautiful may there be many more to come, I love you, George.

Rex Shangraw - we did Europe together where are you? Also interested in German correspondence, I lived in Germany and speak German. Please write Brian Scanlon, 4332 Johnson Ave, Western Springs, IL 60558-1413

Greetings friends & fellow traders, thanks for the great tapes! Much love to my brothers Sudhir & Goldblatt. Love David

SE Illinois DH would appreciate any ladies in the area contacting me sometime. Thanks Rick (618)943-2261

Robert - have a greatful birthday - G.B.

Baby, my heart, mind and soul are with you, only my body is not, u know u got it when...

Hey pookie, when are we going on tour? I'm ready any time! Your tape Molly

Thanks so much to all the heads and the Band for 6/7/91! Bear, Cat, Dog, Owl & Kitten

27yr old male seeking female DH for friendship, write pls, Doug Hill (DH) 204 Constitution Ave, Davison MI 48423-2606

I give my best to the Michigan Deadcrew & Bull, J.P., Trips, Navi, and Dutchboy. You guys are the best! Jerry

All kind brothers & Sugar Mags in southern Cal are invited to hook up w/Scott-San Diego (614)459-2396

Ladie interested in Dead shows and having good times, likes outdoors and being treated like a lady Cleveland area 28 & under (216)826-0829

Penpals wanted. People that will write regularly, I'm 37, in love and peace Dale Wolfe PO Box 7682 Las Cruces NM 88006

Peggy-O, my love for you will never fade away. Steve, A.K.A. Paranoid Pete, Peace

I've got a feeling there's no time to lose! 150 soul mate(s) to share cosmic energies-will answer to all Ken 5240 Lehigh Ave Cementon PA 18052

L.M.E. your adorable & forever my best friend...until I walk with you in the morning sunshine. LA, M.E.D.

New DH's seeking flower children for smiles, peace, laughter write Jamaica & Lisa 228 Clover, Monroeville, PA 15146 keep smiling

Any gay DH's out there? Into Coliseum shows via BART, Jerry at Warfield, tapes and tripping. Write Michael 1020 Post #402 SF, CA 94109

Sharon from DC you had blonde hair worked press for enviro magazine with friend named Lisa who moved to Denver met you last night Kansas show 6/25 danced gratefully ate your ice and popcorn seeds lost you too soon searched Denver for you must speak with you my landscape will be empty if your not in it call or write Mike (Chicago) 26985 Countryside Lake Dr, Mundelein IL 60060 (708)949-8035

JWM thanks for 7 grate years, many Dead shows and lots of fun! I love you. Urmy Izowrid! Arm 8/19/91.

Penpals wanted. Nineteen year old female DH needs a miracle & some correspondence. Judy McCormick 1179 Bruce Windsor, Ontario N9A 4Y5 Canada

Dear Chris & Justin what a long strange trip it's been! Dark Star again! Love Steve (Dad)

Many thanks to Daniel for sharing his Knick tickets when my mail order was rejected PEACE THROUGH MUSIC Aunt Judy

The 2nd show in Charlotte 91' was awesome I cant remember how long it has been since I heard CC Rider, what great memories-thanks

Hey now how about some more Philadelphia Grateful Dead shows-once a year is not enough!

Looking for assistant messiah to help with creation of planet Zorc. Must have references call Jamie (916)628-5541

From the rings on my fingers to the bells on my shoes I love you, happy birthday Bob H. Susan

Jefferson, my darling Richard Francis come home, a train awaits and the devil drives, I love you, 'Isabel' Montana

Fellow DH took a bad trip & wound up behind bars soon to be free, seeks female correspondence to brighten days to come, all replies will receive photo & letter, w/ male 23. S. Byrne #211194 Northern State Prison "Trailors" 168 Frontage R.D. Newark NJ 07114

Lonely DH caught a raw deal and wound up behind the walls soon to be released, desperately in need of female correspondance, all letters answered, 25yrs old w/male, great shape Robert Swiontak #214534 New Jersey State Prison, CN-861 Trenton NJ 08625

LA Coliseum concert 6/1/91 your first name sounds like "Rah" miss you/write Beth 10974 Campus, Loma Linda CA 92354

Looking for pretty Peggy-O Springfield MA 5/11/78 write 106 1/2 Bellefonte Ave #1 Lock Haven PA 17745

Good looking male DH 29, moving to Utica, N.Y. area to pursue Masters Degree seeking fun loving women, 18-30, for good times. Looking for kind members of the better sex to show me the ropes. Possible romantic relationship. Have car, own place, 3000+hr tape collection. Reply: Flexible Flyer - Box 46, Marcy, NY 13403

Followin' the band from DC to SF...good luck in Charleston. Happy birthday Beeker, "music is the best!"

A special hello! to Cory & Dave & Steve, former Calif compatriots, welcome to cool Colorado way! Joe Coq-Denver

A grateful thanx to Mark Lazerwitz, my totally cool husband for allowing me to see the Deer Creek & Bonner spring shows!

Are you kind? Help me! I'm surrounded by yuppies! Looking for beautiful, geniune people to share friendship. Write to Lori Sunshine 39 W Ashland apt 2A, Doylestown PA 18901

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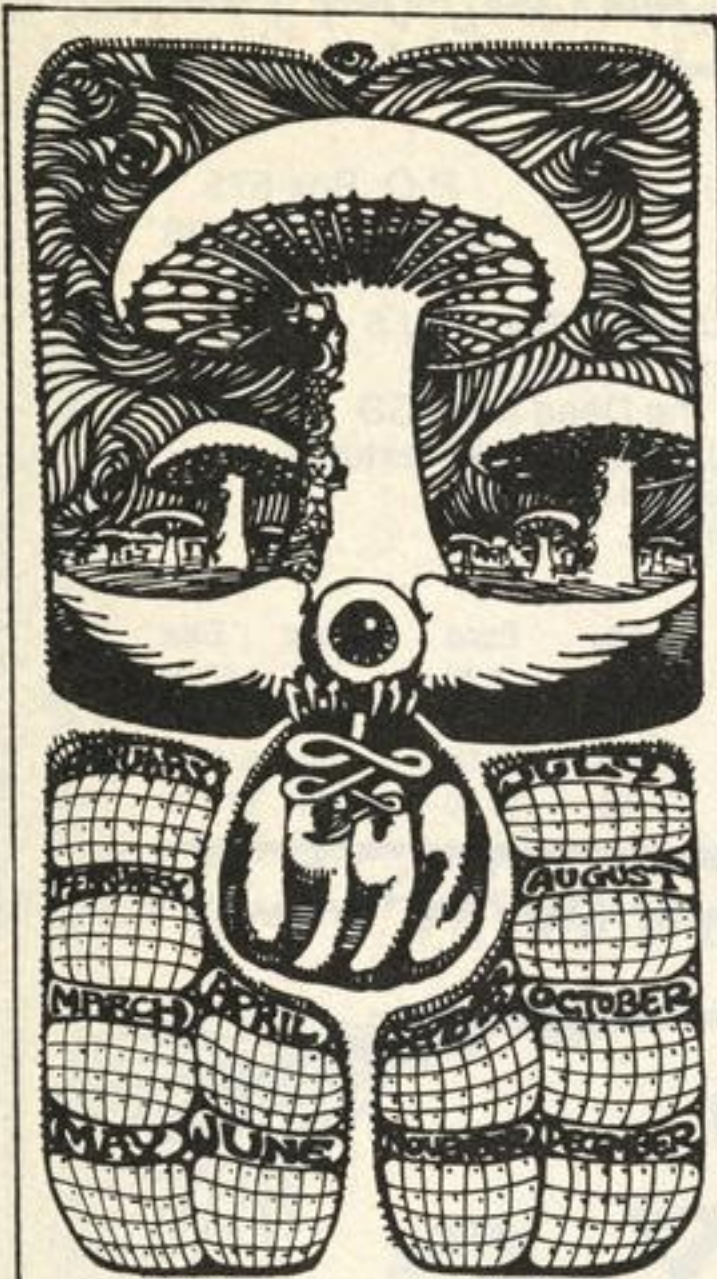


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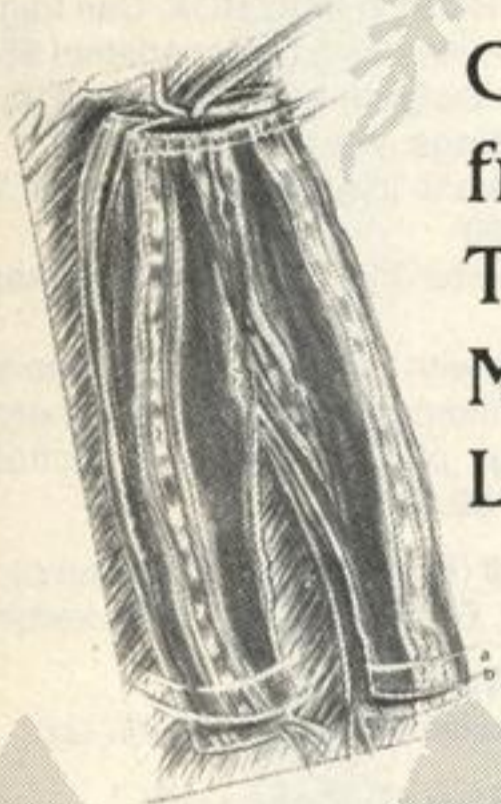
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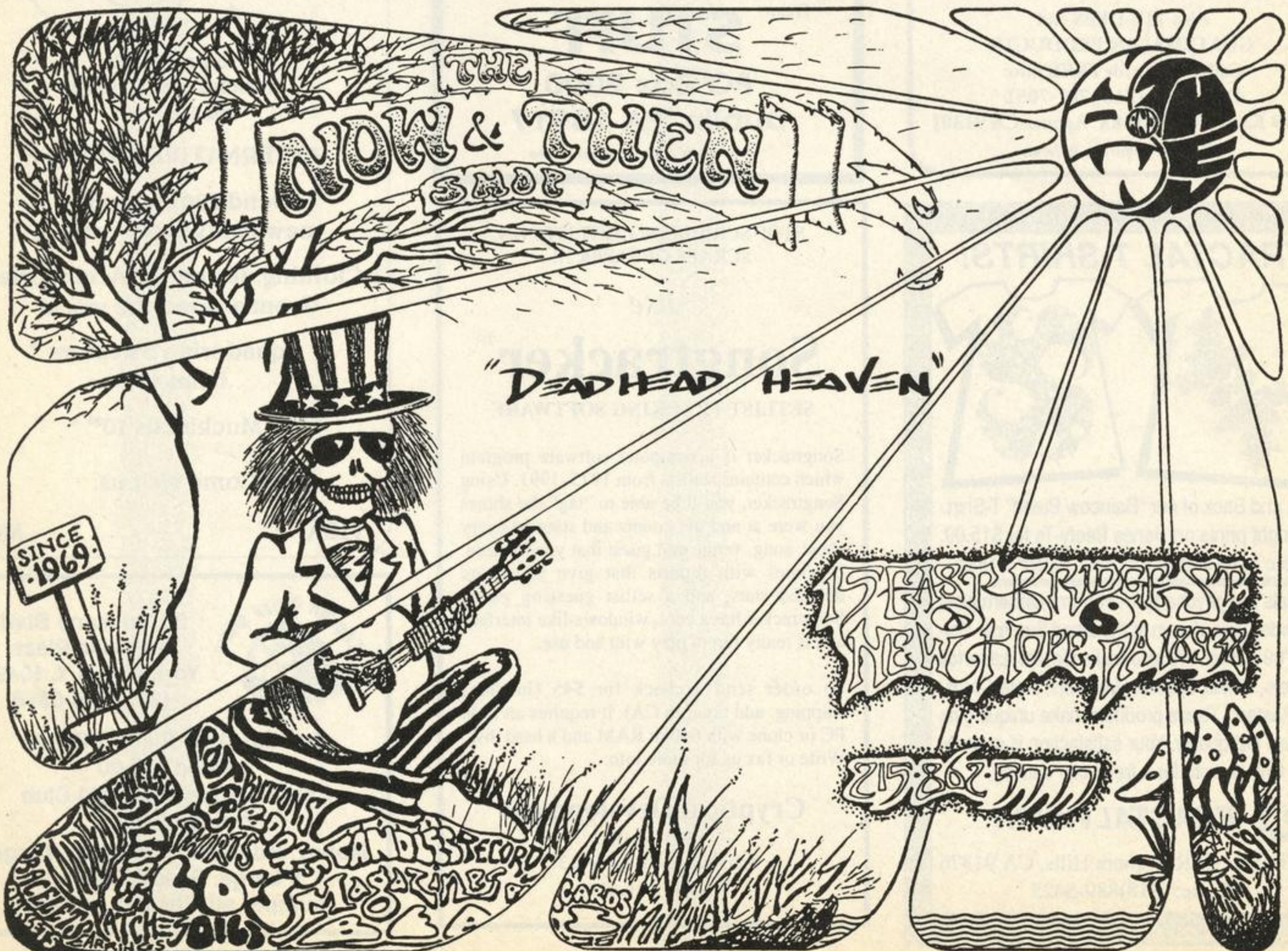


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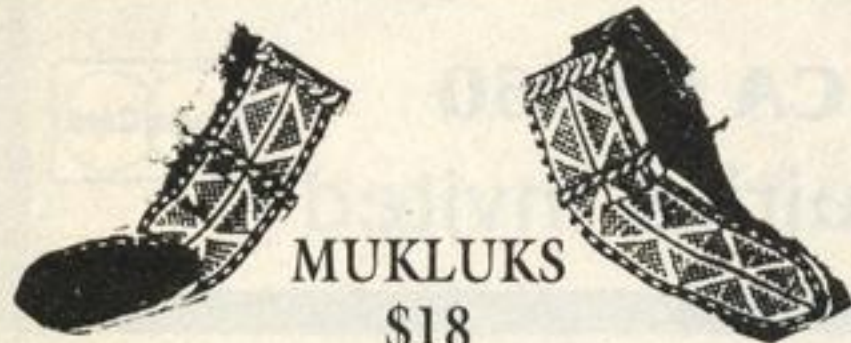
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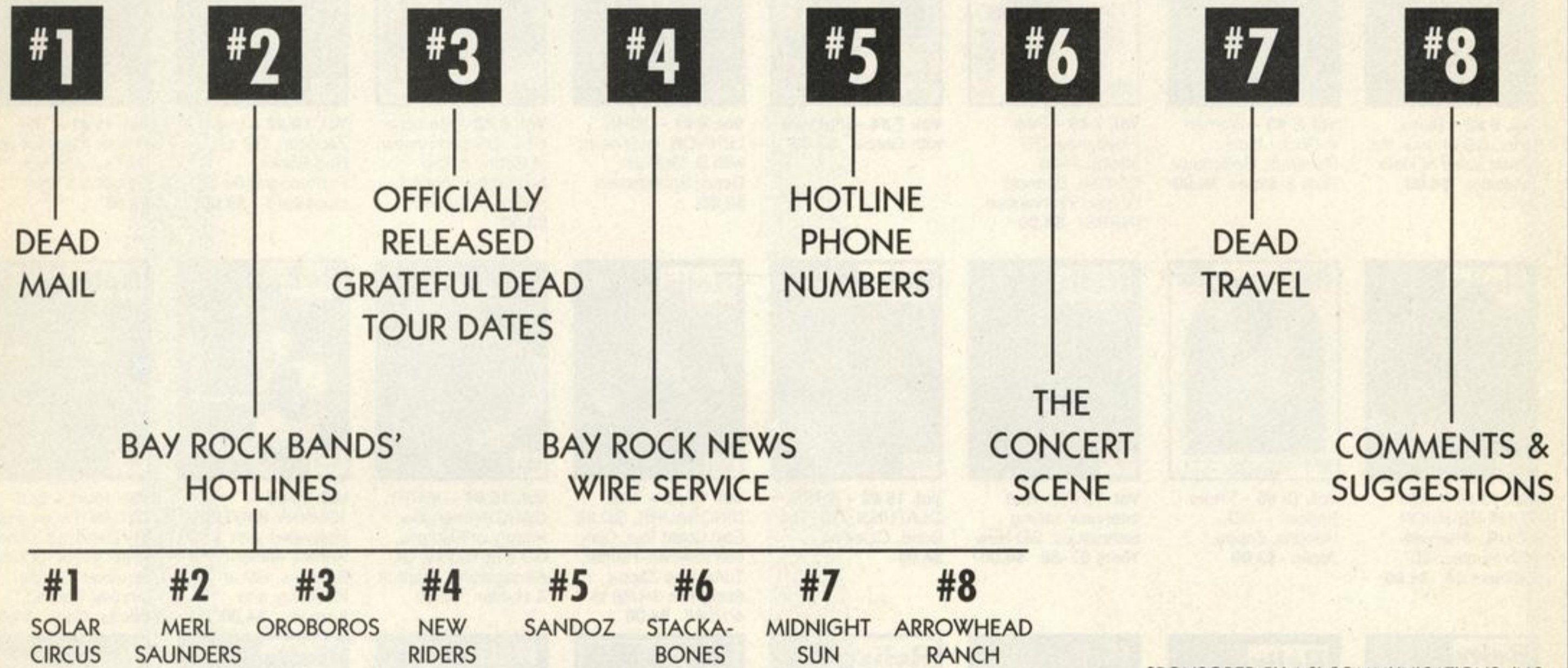
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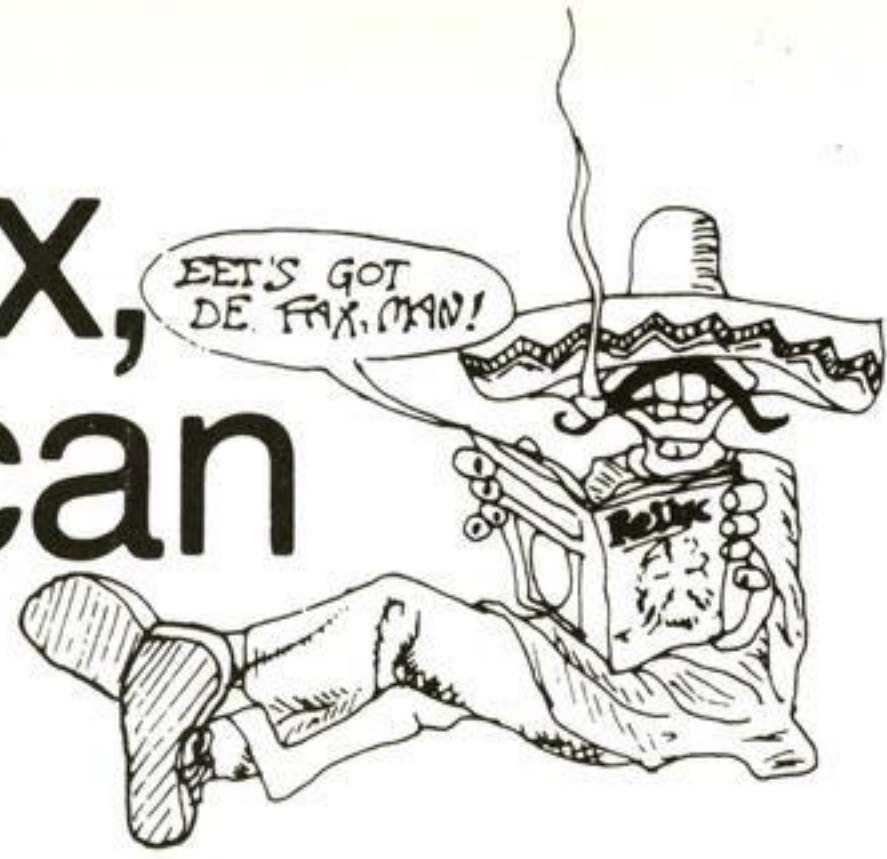
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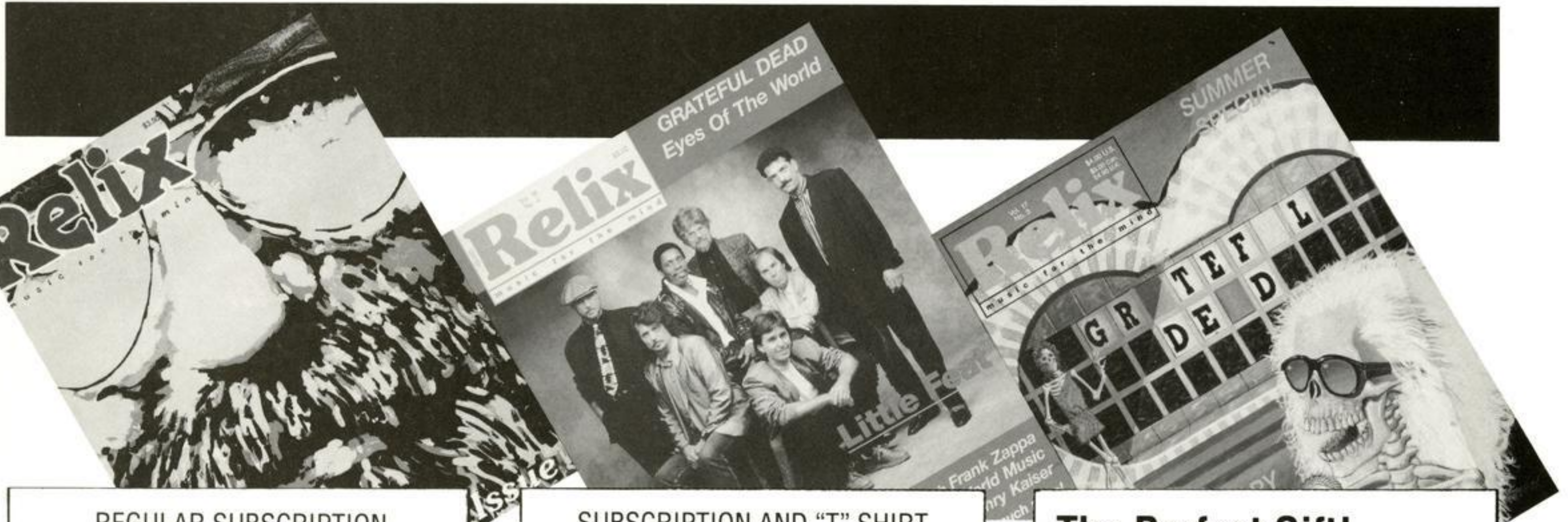
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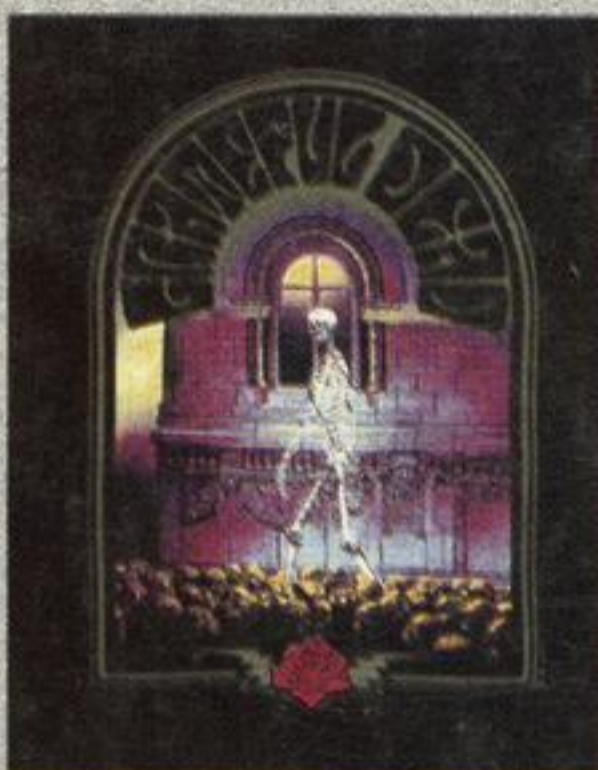


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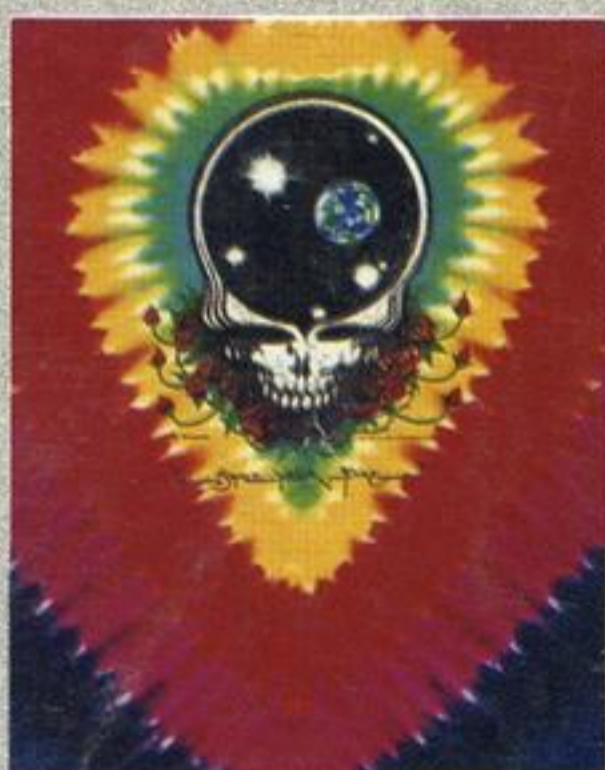
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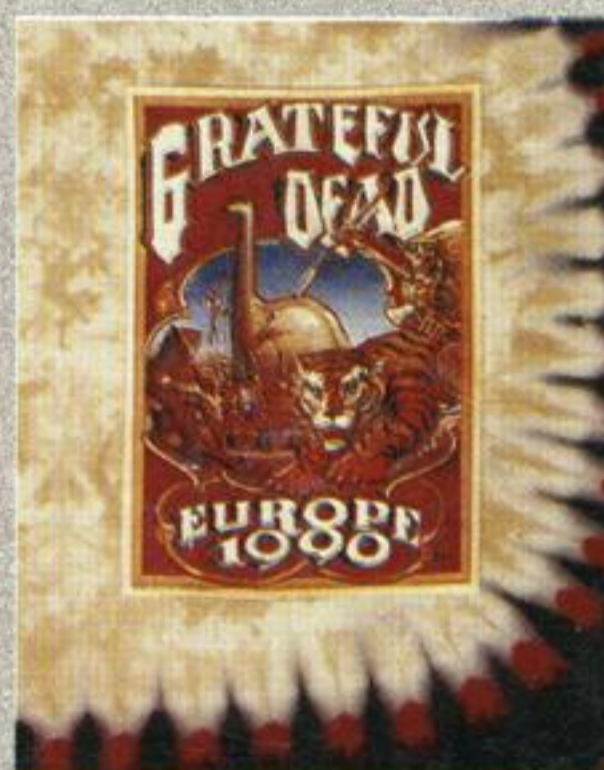
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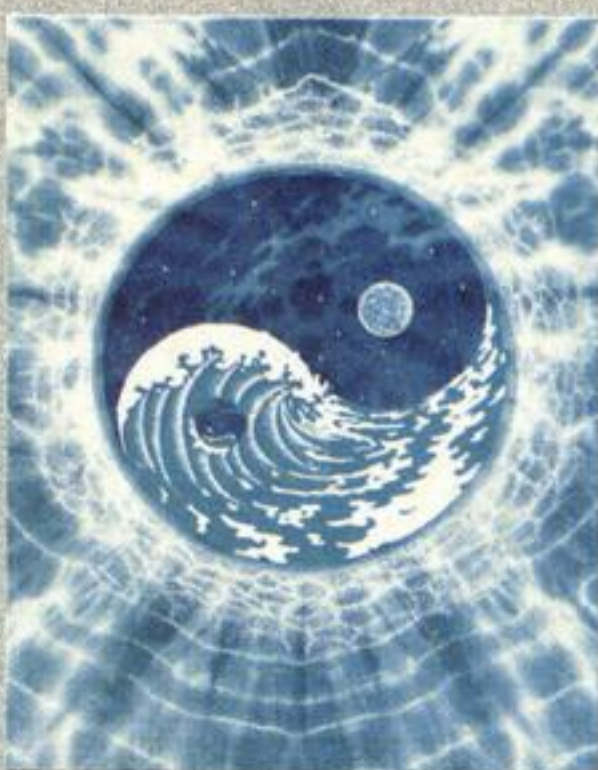
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