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Vol. 20, No. 6

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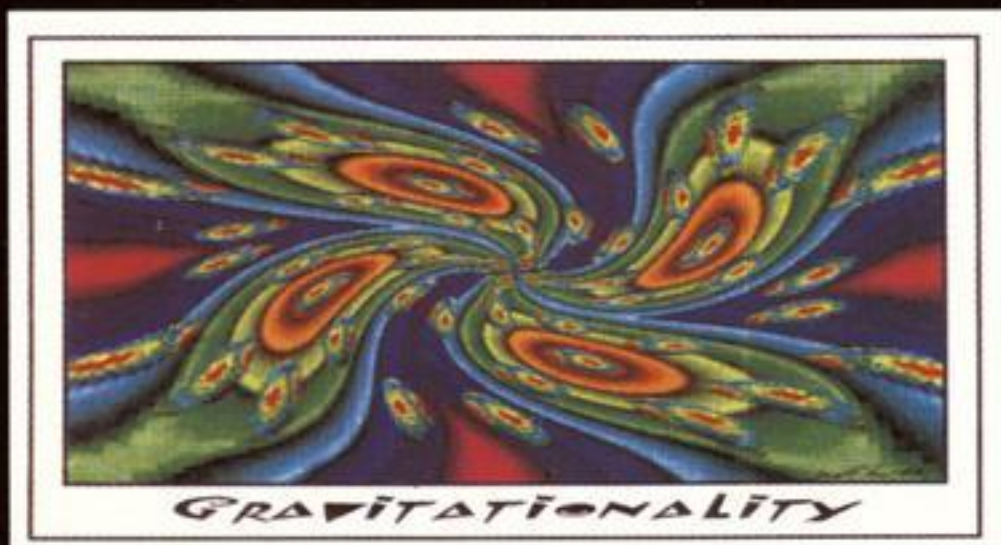
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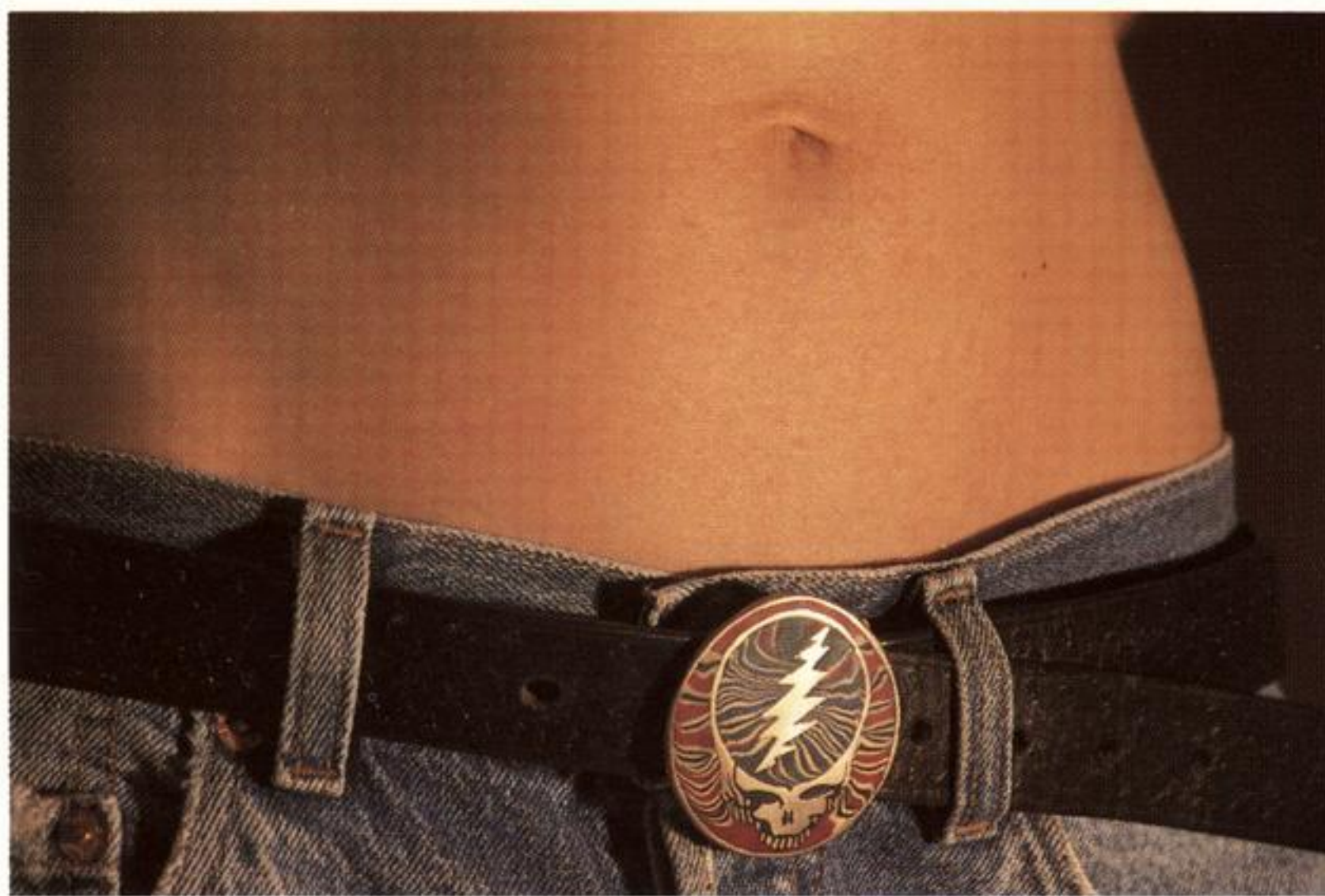
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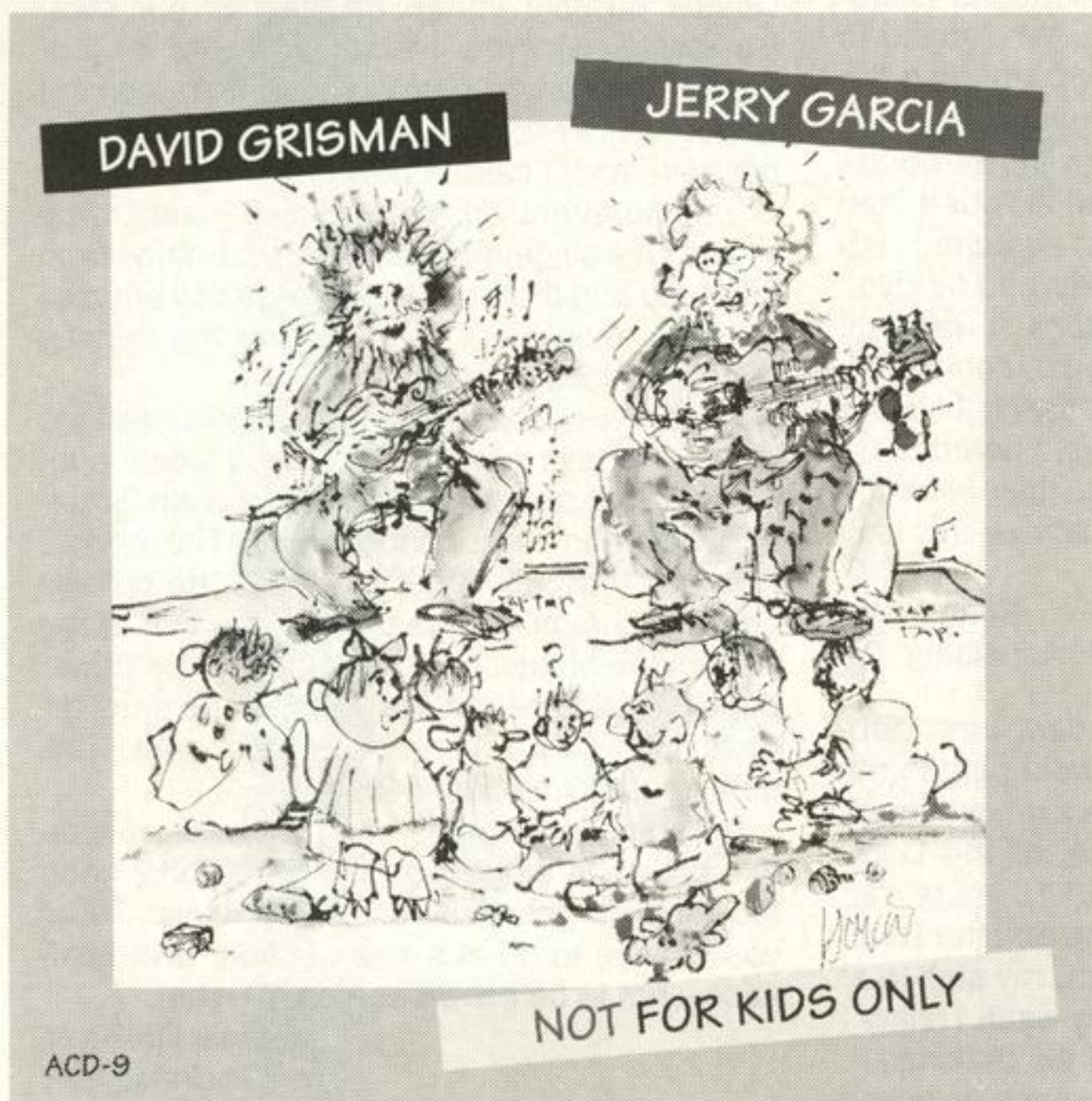
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(Note: The letter column was omitted from last issue due to space limitations. We are sharing some of those letters with you in this issue, as well as recent letters we've received.)

TALES FROM THE FRONT

I looked forward to the Summer Tour with great anticipation after combating a blizzard during Spring Tour. Despite the rain on Saturday, we saw two of the best shows in recent memory during our annual trek to Giants' Stadium. When we left the show, my girlfriend and I could not wipe the smiles off our faces...that is...until we saw what was before us...mounds and mounds of garbage.

We, as Deadheads, are more environmentally aware than the rest of society, but this disgusting scene made our community look like a bunch of hypocrites. Giants' Stadium did not provide enough facilities, but we must do our part. My girlfriend and I took the garbage bags we had and cleaned our area. I heard many people say "how cool," or "that's great!" Well, if it's such a cool thing to do, then everyone should be doing it!

In a time when our environment is in dire straits, the *entire* Grateful Dead community should take the lead and be an example. Wake up to find out that you are the eyes of the world, and that the eyes of the world are on you. Keep the scene clean!

Michael Van Riper
Shrub Oak, NY

I went over the Blue-Water Bridge to Canada. After paying the toll and getting over, my friend and I were stopped by the Canadian border patrol. They asked us to get out of the car so they could look through the vehicle. Everything was going well until the officer came to the back window and saw the sticker. Yes, it was just hanging there on the window. It was a Grateful Dead sticker. He then asked if we were going to see any of the shows. We told him we had tickets for the June 8th show at the Palace in Auburn Hills. Out of the blue he asked us how much acid we had with us. Of course, the reply was, "none," but he took us in for questioning. My friend and I were separated and given strip searches. Some meaningless time was spent doing this to us, but the officer was still convinced we had something. He filled out some paperwork and sent us back to the USA. The problem wasn't that the officer related the Grateful Dead with acid, the prob-

lem is that most people do. It's not right that my friend and I got rejected from a country because of suspicion caused by a sticker.

Ace and Turtle
St. Clare, MI

My friends and I went down to the D.C. shows looking to meet kind, peaceful Deadheads and do a little camping. We stayed in Greenbelt Park in Greenbelt, MD and had the worst experience. Park rangers were very cold; state troopers were heavily patrolling 24-hours-a-day. Oodles of people, myself included, had their persons, tents, cars, etc., searched. US marshals dressed in Dead shirts and tie-dyes showed up with dope-sniffing dogs. It was hell! Every time anybody left and had to come back in, they were subject to the old "flashlight in the face" and random D.U.I. checks. I heard of no busts in the campground, but they wouldn't give up. Please let the Heads know—this isn't for us!

Sean Gerie
Philadelphia, PA

I saw Springsteen at the Garden, June 26th. I was not frisked for bottles. I went right to my seat, and no one asked to see my ticket stub. Is this normal for a concert? At all the Dead shows I've been to in the last 10-15 years, I've always been frisked. I saw Sting and the Dead at Giants' Stadium. I had to show my stub to at least three people to get to my seat. I think I had to show it just to get out of the parking lot. Is this normal for a concert? Springsteen asked the audience to get up for the final songs. At Dead shows, they have to ask the audience to "take a step back" because the people in the front are getting crushed. They never have to work the audience up.

Murray
Fishkill, NY

This summer was the first series of shows I've ever seen. When I arrived in Louisville I had an open mind and didn't know what to expect. I know Deadheads are into free mind, body, and spirit, but I didn't know how I would be treated. I was greeted with open arms. I went to the shows with my mother (who knew nothing about the Grateful Dead except the song we all love so much, "Truckin'"). But after seeing the Dead a few times, we have stories we can share and memories that will never fade away. I encourage all the moms and dads out there to get closer with their kids, and see a Grateful Dead concert. Thanks Mom!

Andy A.
Waukesha, WI

I just got done taking some leave time from the Army. I joined my friends on a traditional Summer Tour. I saw the two nights in Chicago and the three very hot shows in Deer Creek. Now, it's time for me to anxiously await the Spring Tour to visit me in Atlanta. It's hard to not be able to go on tour and enjoy the love and happiness at each show. The last four years I have gone on tour and now the Army just gets in the way. Only a year-and-a-half to go, and it's back on the bus.

Patrick Johnson
Ft. Stewart, GA

I recently returned from eleven great summer shows, spent time with friends from all over the US, and had a great time. Still, as with any event that draws tens of thousands of people, there were those that put a damper on

the positive feelings and vibes I had.

We are all aware that the Dead are not welcome in a number of cities (including my hometown) for numerous reasons. Let's not give them any more. I know the real reason we are all there is to enjoy the music. It seems to me we should all be doing our part to promote the Dead's positive image as well as our own. Besides viewing the blatant disregard for [our scene], tremendous amounts of litter, coming without a ticket or sufficient lodging, and shortness or lack of cash, I noticed a large number of people intent on pushing the Dead's drug image. We all get the mail order warnings from the band and the word is out, but it still amazes me that people are disregarding the serious consequences involved.

People are jeopardizing the band's ability to play at venues not only by selling illegal substances, but also by selling T-shirts with Grateful Dead and drug connotations! The people who buy the majority of the shirts are college age or younger. For many people, this is the only image of the band they get, besides newspaper articles about the number of drug arrests following a concert in their area. Talk about negative advertisement!

Let's take a step back and evaluate. It is up to us to share the positive vibes and good feelings we get because of the music. What you choose to do at a show is your own business—not to be advertised on a T-shirt.

Melanie DelGado
Cincinnati, OH

Being two hours away from the place where the legendary Springfield Creamery Benefit was held on the same day 21 years ago was a pretty neat feeling. So was the feeling a few days before when the boys played not so far from the same place. The weather was beautiful, and the music was beyond beautiful. Everything was totally perfect except for one spot in the Phil Zone with about 20 or 30 people slam dancing. Yes, slam dancing at a Grateful Dead concert. I can imagine that being about 20 feet away from Phil's side of the sound spectrum can do some pretty unusual things to your bodily rhythms, but *slam dancing?! Even though everybody had smiles from ear to ear, they were seriously pushing and shoving each other around and picking people up over their heads (I hope that girl who fell a couple of feet didn't hurt anything). Maybe it's just me, but doesn't that sort of contradict the peaceful idea of going to see the Dead?*

Bob Weidman

I would like to thank all the Grateful Dead volunteers at the Eugene, OR shows. I was one of many who got a little too blitzed out and proceeded to enter into the craziest dimension my mind has ever experienced. I ended up stripping all my clothes off outside the stadium, which is something I usually don't do under "normal circumstances." When I finally got enough sense to ask for help, it came to me with open arms. These volunteers led me back into the concert, gave me some clothes to wear, water to drink, and most importantly, they gave a sense of gentleness and security. It's nice to know that a young person can still explore those strange, spiritual realms in his/her mind, get a little too wild, and know that there are people out there who can bring you right back home.

The Nudie Girl
Whelton, WA

GRATEFUL GRANDMA

On June 5-6, a long-time wish came true for me. I was at the Meadowlands seeing the Grateful Dead! Although I wasn't familiar with the Dead since the '60s, it was when my kids, Leslie and Joe Rich, became Deadheads in their teens, that I got to *know* the Dead and to appreciate their music. They'd come back from shows and tell me how great it had been, whetting my appetite to go, too.

When I told my friends where I was going in June they just shook their heads and gaped at me. I'm sure that they thought I was nuts. Over 50 and a grandmother, to them I'm not your typical Deadhead. But there I was, at the Meadowlands.

On Saturday, I stood on the field in three inches of rain with thousands of other fans. We were getting wetter by the minute, and hardly feeling it. The music, the colors, the people—I was there, finally seeing the Grateful Dead.

Sunday was dry—thank heaven! Our little group (my daughter Leslie and friends) "did" the parking lot scene. Fascinating and fun, the day flew by and it was time for the second show. This time we had excellent second tier, 50 yard-line seats. Again I was "lost" in the rhythm, the color, the music—it couldn't get any better. But for me, the best was yet to come.

Back in 1988 my beloved Joe died. As his many Dead friends know, Joe went to every show he could, and had an amazing collection of tunes, many taped at shows. One of his favorites was "Not Fade Away" (it's even inscribed on his headstone). After Joe's death, we told my little grandson that the first, biggest, brightest star at night was "Uncle Joe's Star." It helped a small child's grief and confusion. Well, all this came together beautifully that magic night at Meadowlands.

Just after the sky darkened to black velvet, Jerry and the band launched into "Not Fade Away." And at the very same moment, one very big, bright, shining star appeared over the arena! Uncle Joe's Star! Was it a coincidence that the star should appear just as they played "Not Fade Away?" Perhaps, but who knows what miracles heaven performs, and, for me, I like to think Joe was there, too. No, it wasn't sad, creepy, or scary, it was the perfect way to end the perfect weekend.

Words don't express the feelings I came home with, the memories that will last forever. I finally got to be one of the crowd, to see what it was all about. Through the years, I've heard much bad publicity about the Grateful Dead and their followers. To those who criticize, I say, "You don't know what you're missing!" Deadheads aren't drug-crazed wackos. There is a friendship and camaraderie among them that few others will ever experience, a common bond that unites them worldwide. So when's the next show? This Grateful Grandma can't wait!

Betty Guarino
Sandy Hook, CT

GDTs, ETC.

In response to many articles in Vol. 20 #3 regarding GDTs, I would like to express my opinion as a person who has spent equal time dealing with Ticketmaster and GDTs. I'd like to commend GDTs for the excellent work that they do. I think many people have gotten out of touch with the reality of ticket availability. Re-

gardless of how precise GDTs might want your order, I have still found that my best chances of getting tickets, and good seats at that, are through GDTs. Yes, I was one of the many who was refused Atlanta tickets for the Spring Tour, but as I sat in my fourth row floor seats in Chicago, I realized I didn't get such a bad deal after all.

Instead of complaining, take the time and make sure your order is correct. It is impossible for GDTs to fill your order every time. However, attempts at trying to give preference to people by geographic region or years mail ordering would take an inordinate amount of time. Just be patient and think about all the times you got to skip the waiting-outside-in-the-cold exercise because of GDTs. If you see a broker scalping tickets, tell the police. If you have an extra ticket for a show, sell it (at face value) or give it to someone *before* the day of the show, promoting the Grateful Dead's request that people do not come to shows ticketless.

Bob King
Burr Ridge, IL

I have a modest proposal for those whining tourhead complainers in the last few issues. Maybe the Dead's mail order ticket sales should be limited to those with a postmark and return address within 500 miles of the concert. This would certainly help cut down on the problems encountered by some of these tourheads. Let the West Coast fans catch the shows in that part of the country, the East Coast crowd catch those shows, and the Midwesterners catch shows in the middle of the country. Think of all the money you'd save on gas, food, and lodging because you could only see shows within a day's drive.

Steve McHenry
Valdez, AK

I just want to add my voice to some of the recent controversy in your letter section. I am a 33-year-old Legal Services attorney who has been enjoying shows for about five years now. My first ticket came from a friend who had been trying to interest me in the Dead for some time. Since then, I have attended several other shows and have traveled to other parts of the country to see the band. I've enjoyed reading the articles in *Relix*. It's interesting to keep track of tours through the set lists, and the taper's section has helped me develop my modest but growing collection. However, recent letters to *Relix* reminded me why I avoided the Dead for so long. Simply put, it is an unfortunate fact that there exists a small, vocal, and visually disproportionate number of obnoxious fans of the band who need to get a keener grasp on reality. Their rabid complaints about other fans or GDTs or ticket prices and their rationalizations for gate crashing are prime examples. Such attitudes exemplify a very shallow, self-centered view of life.

The Grateful Dead is not life. The Grateful Dead, and I'm speaking not just of the band but the entire shared group experience, is only a very enjoyable part of life. Even the mem-

bers of the band have outside interests. Perhaps if those who rant and rave over the injustices of the current scene were to take a moment to view the destitute poverty I see every day in the Englewood neighborhood of Chicago's south side where I work, they might be able to put things into perspective. Enjoy the band for what it is, a rare oasis of fun in a turbulent world that needs your attention and energy. You don't like GDTs? Would you prefer all tickets to be sold through ticket services that charge outrageous service charges and whom, I suspect, funnel a majority of the better seats to scalpers? I think the band should be commended for caring enough to attempt to police its own ticket sales to make them as fair as possible, but no system is infallible and there's always going to be some profit-seeking maggots who will abuse the system.

As for scalpers, those parasites can all rot in hell before they see any of my money. I'll wait till next tour and try again. If there was a concerned boycott of scalpers, we could put them out of business, but that's not very likely. Patronizing scalpers and then criticizing them is hypocritical. As for you ticket moochers I see at shows, you don't "need a miracle," you need a job (and I don't care if it is your birthday!). I can think of several better outlets for my charitable nature than indulging your self-centered lifestyle. I'll sell you my extras for face value plus service charge, never more and nothing less, and hope karma follows karma.



Autzen Stadium, Eugene, Oregon — 8/22/93

Veteran fans, remember that you were a beginner at one time yourself. I see no problems with the "tie-dyed teeny boppers" I see at the shows. Would you rather they listen to something wholesome like Megadeth? Perhaps you can share your wisdom, experiences, and yes, even your tape collections, with them. Maybe you can show them that with toleration, moderation, and politeness, this fun can continue for many more years.

Jeff Boulden
Chicago, IL

After reading the *Dear Relix* section of Vol. 20 #3, I have a ticket story with a happy ending. My girlfriend and I purchased tickets for this summer's Buffalo show on the opening sale date. We were assured of ticket arrival, and they never came. When we informed Ticketmaster, their response was "No problem. Vouchers will be at Rich Stadium's box office in the event of lost tickets." Well, this voice over the phone was wrong.



A. R. Klosterman

This would be my first Dead show, and I couldn't believe that I might not be able to attend the concert. We both live in Buffalo and had decided to meet friends outside the stadium at 10 a.m. We hoped that extra tickets would turn up at some point in the day. We spent the day in the sunshine and walked in front of one gate at four p.m. We made a simple sign out of old cardboard and stood there hoping. We were very fortunate to acquire one ticket at close to the original sale price. It was then that something quite unbelievable and fortunate happened. A man walked towards us and handed us two tickets and walked away. I must have stood there with my mouth open for a second or two. Now we had three tickets!

We walked around for a minute or two, and I have to admit that the urge to sell that extra ticket was there. However, we both decided that the good fortune we received should be extended to another. A few short moments later, we found someone who was asking for change in hopes of buying a ticket. I handed it to him, and he bubbled over in excitement running toward the gate.

This day taught me to never lose faith in people. The kindness of strangers is much more valuable than the price of any ticket. I wish I could have said thank you to the generous man, although I know that it wouldn't have been important to him. He gave away those tickets for the same reason we did...kindness.

Tom Gagnon
Buffalo, NY

IN RESPONSE

I enjoy your comprehensive and articulate magazine. Your sensitivity to the musician's world and the Grateful Dead family is very inspiring to me. However, my letter is a response to Randy Kimmick (Vol. 19 #5), who asserts he has been going to shows since '68 and complains that he feels ripped off when the music isn't perfect.

I got on the bus around 1983, at 43 years

old. I was in art grad school and many of my B.A. friends were 21- to 25-year old Deadheads. They informed me I was a Deadhead but didn't know it, so they dragged me to my first show at the Spectrum. Well, here I am, 51 and still going on tour whenever I can, and I am proud to be an elder Deadhead.

My response and question is "How can anyone be a real Deadhead for 24 years and not get it?" #1-The Deadhead phenomenon is a subculture of love, caring, and dedication to those who uphold high standards for communal solidarity. #2-The Grateful Dead is the glue for thousands of dreams for the world through their music. Remember their humble beginning years, fending for equipment and reliable staff personnel, years of refining raw material, forsaking materialistic temptations and reinvesting most of their money into equipment, charitable causes, and other inner family concerns. Offstage, they launch unknown and known artists and musicians, environmental and social causes. Come on, Randy Kimmick, lighten up or else get off what you discern as the "sinking bus."

Radick
Bloomsburg, PA

I'm responding to JAG in Vol. 20 #3. You say that you, a "true Deadhead" are forced to take a back seat to a new wave of "pseudo tie-dyed teeny boppers." I'm a 15-year-old Head, and I suppose you are talking about people like me. Who says we have more of a chance of getting tickets than you? Nobody's forcing you into any back seat. Also, who do you think is going to follow the Dead when you're gone? Before you start thinking up new names for us, you should realize that we are just young versions of you. Don't you think the world could use some more Deadheads? It's like I say, two heads are better than one!

Justin Marchacos
Berlin, CT

EYES OF THE WORLD

David Kopel's article on pesticides (Vol. 20 #2) is confusing. In paragraph one, he correctly states their insidious characteristics, but by the end, the reader feels powerless trying to decide between artificial and natural pesticides. This is not the issue. In nature, which is so mysterious, all these natural pesticides are *contained* within the plants, whereas human-made pesticides are not. They travel, spread, pollute, contaminate, and devastate. Why not inform readers so conscious decisions can be made? Our Earth cannot tolerate artificial pesticides.

Andrea Sparling
Montreal, QC, Canada

I cannot allow the comments of Mr. Baskovich (Vol. 20 #3) to just linger in the air. Although charged with emotion, Mr. B.'s comments are light on fact. The first untruth that he hurls at us leads us to believe that animals never kill for the sake of killing. Untrue. Let's take, for instance, the North American Gray Wolf. This is an animal that is known for its penchant for killing deer, caribou, moose, and even bunnies, for the pure exhilaration of the chase and the kill.

As for his thesis that "murder is murder" and that "we are all God's creatures," do we now categorize the act of a cougar killing a deer as "murder?" Shall we jail the grizzly that chows on a salmon? Must I neuter, de-claw, de-tooth, and decaffeinate my cat (he likes coffee) to prevent one more senseless "murder" of one more (obviously slow) mouse? I think not. Every one of these animals kills more than they eat, at times. As a responsible conservationist and hunter, I do not. I harvest only what I, my family, and my friends will eat. I think my instinct to hunt is as natural as those of the wolf, bear, mountain lion, or house cat for I am an "animal, one of God's creatures," and I have never taken the life of an animal that I did not revere and respect as a fellow creature.

Todd Rathner
Tucson, AZ

DEADBITS

A reader wrote to Ann Landers recently, telling how he is concerned about the resurgence of the popularity of LSD. Ann agreed this was horrible, and then asked readers to send in their experiences with, and/or opinions about, LSD. Write: Ann Landers, PO Box 11995, Chicago, IL 60611. Be brief, legible, and polite.

Rick Potthoff
Houston, TX

There is a certain amount of pride that goes along with trading—a pride in the fact that a person can send any number of tapes to another with the trust that they will receive tapes in return. Unfortunately, that trust is sometimes broken by some very dishonest and unreliable people. Most take trading very seriously and become outraged when they have paid the price for blanks, taken the time to fill them, and have paid the mailing costs, only to get nothing in return. This is the ultimate crime in trading. My advice to any *true* Deadhead that agrees to a trade is never attempt to beat someone. When your tapes are received, every effort should be made to keep your part of the deal within one week. A week is plenty of time to fulfill your promise, no matter how busy your schedule is. If you cannot fulfill the agreement, don't make the agreement.

Jeff Post
Louisville, KY

DEADHEAD'S TRAVEL GUIDE— UPDATES AND CORRECTIONS

I am writing in regard to "Deadhead's Summer Vacation Guide" (Vol. 20 #3). You seem to have, unintentionally of course, neglected to mention the Deadhead capital of Wine Country: Casa Nuestra Winery! We are a tiny, out of the way spot in the northern part of the Napa Valley on the Silverado Trail. Our tasting room is adorned with '60s San Francisco posters, and there is always tasty music playing (Hot Tuna, and acoustic Garcia and Grisman are typical) to better enjoy our equally tasty wine. Our prices are well within a Head's budget. We also have a comfortable hammock and a cozy picnic area. Kids, dogs, and vans welcome! I am there Wednesday through Sunday (except during shows when someone fills in). Call or just come by!

Shay Woodward
St. Helena, CA

We enjoyed the "Deadhead's Guide to San Francisco" (Vol. 20 #3). However, we felt that

we should clarify some points in the article that seemed to be a bit misleading.

While Haight Ashbury does have a lot of very cool stores, it is not one of the best areas of the city these days. There have been increases in crime and hard drugs. Visitors should be aware of what is going on around them. It is not the Haight of the '60s.

Visitors to SF will not find the Exploratorium "in the Presidio." It abuts the eastern edge of the Presidio, but is considered in the Marina District, right behind the Palace of Fine Arts. You can walk from the Fillmore Auditorium on Geary to the old Winterland on Post and Steiner, but I would not want to conquer Cathedral Hill. To get to the old Avalon Ballroom on Sutter and Van Ness, take the 38 Geary bus to Van Ness.

You mentioned Berkeley, but not a word about the stores and vendors on Telegraph Ave. You only mentioned Amoeba Music in passing. The drive to Mt. Tamalpais is not treacherous, nor do you need to leave early in the day to get there. It takes us about an hour to drive from our house to the summit as long as traffic is light. City Lights Bookstore is a must-see, but I've found the employees to be surly. Green Apple Books on Clement Street is fantastic and should not be missed. The Psychedelic Shop is also a great place, but once again, we are dealing with a bad neighborhood. It is where all the streets of the Tenderloin empty onto Market Street.

So, once again, just exercise some common sense and be aware. While in the area, don't forget to stop at General Bead on Minna Street between 7th & 8th Streets.

Jo & Brian
San Francisco, CA

There's a little place in Toledo, Ohio over the Cherry Street Bridge called Frankie's. Every Tuesday these two guys play acoustic guitar. They've been playing for 25 years. Great music, there's no cover, and the beer is cheaper than you'll find it *anywhere*. Tell them Greg sent you.

Greg Gelovicak
Toledo, OH

In response to your "Grateful White North" article (Vol. 20 #3), it's true, up here in this sometimes frozen, winter wasteland, we are left out. But who's complaining with Buffalo, Detroit, Philly, and NYC all just a mere drive away. There are, however, a few points of interest that need to be corrected. In the summer of '84, only one show was played (6/21/84), not two. Also the band played one show in the summer of '87 (6/30/87), not two. Geographically, Hamilton is southwest, not North. The band played in Hamilton in '90 and '92, not '91. Another point of interest that was missed was mention of a stellar night at the Ontario Palace Forum, when Bob & Rob came to town (7/20/92).

Jim Ramsay
Hamilton, Ont.

NOTE: When submitting letters, please include a line after your signature stating that you "have submitted the letter for possible publication," and then sign your name. Please be aware that in an effort to run as much correspondence as possible each issue, we may edit portions of your letter. Thanks and send all letters to: Letters, c/o Relix, P.O. Box 94, Brooklyn, NY 11229.

Editorial

Twenty years by any standards is a milestone. When I was in third grade, I wanted to be a writer. My most vivid musings never prepared me for the success I have achieved in my personal goals. I'm working in a field that I adore, working with great people, and reaching an audience that I can truly identify with. To top that all off, I've gotten to know many of the musicians I've loved listening to and can call them friends.



There are so many people to thank...all of whom have helped bring us to this day. I don't want to leave anyone out, but space is limited. Most special thanks go to Les Kippel who started it all, and who gave me the encouragement I needed to take charge when he decided to step away from the magazine. To his parents, Philip and Florence Kippel who supported the early dream, I hold everlasting respect for their memories. I thank my many predecessors, including our first editor Jerry Moore, for keeping *Relix* alive until I came along. Many thanks to Jeff Tamarkin, whose work I continue to admire, and who taught me to work diligently, whatever the circumstance. Thanks to all of my present and past editors, writers, photographers, artists, readers, advertisers, and friends for their support. Special thanks to Rick Spanier, the master of layout, who weaves a magazine out of all the "organic" threads he is presented with. Thanks to Gary Kroman for his incredible talents as our award-winning artist. Bob Minkin joined *Relix* in its earliest years as a staff photographer, and I've watched him grow from a boy to a man. His abilities continue to make me proud to have him on our team. Mick Skidmore wins the prize for listening to more music than anyone I know. His patience is appreciated. Andy Robble brought the blues to our door, and for that I thank him. J.C. Juanis is our valuable West Coast correspondent, keeping us updated on West Coast activities in spite of our logistical differences. Cary Krosinsky is our faithful keeper of the set lists. Claudia Falzarano came onto the scene in the midst of confusion, but makes the best of the verbal jungle we lay before her. Bob Bromberg, always there with his unique perspective, is my left hand. John Grady, a recent addition to our staff, has shown me the way through Windows, and I will forever be in his debt. Adrienne Zuniga's invaluable assistance keeps the paper flowing. I also thank Jym Fahey for those broad shoulders that I've had to lean on so often. Thanks to the many other contributors that help bring each issue of *Relix* to you, and thank you readers for giving us purpose.

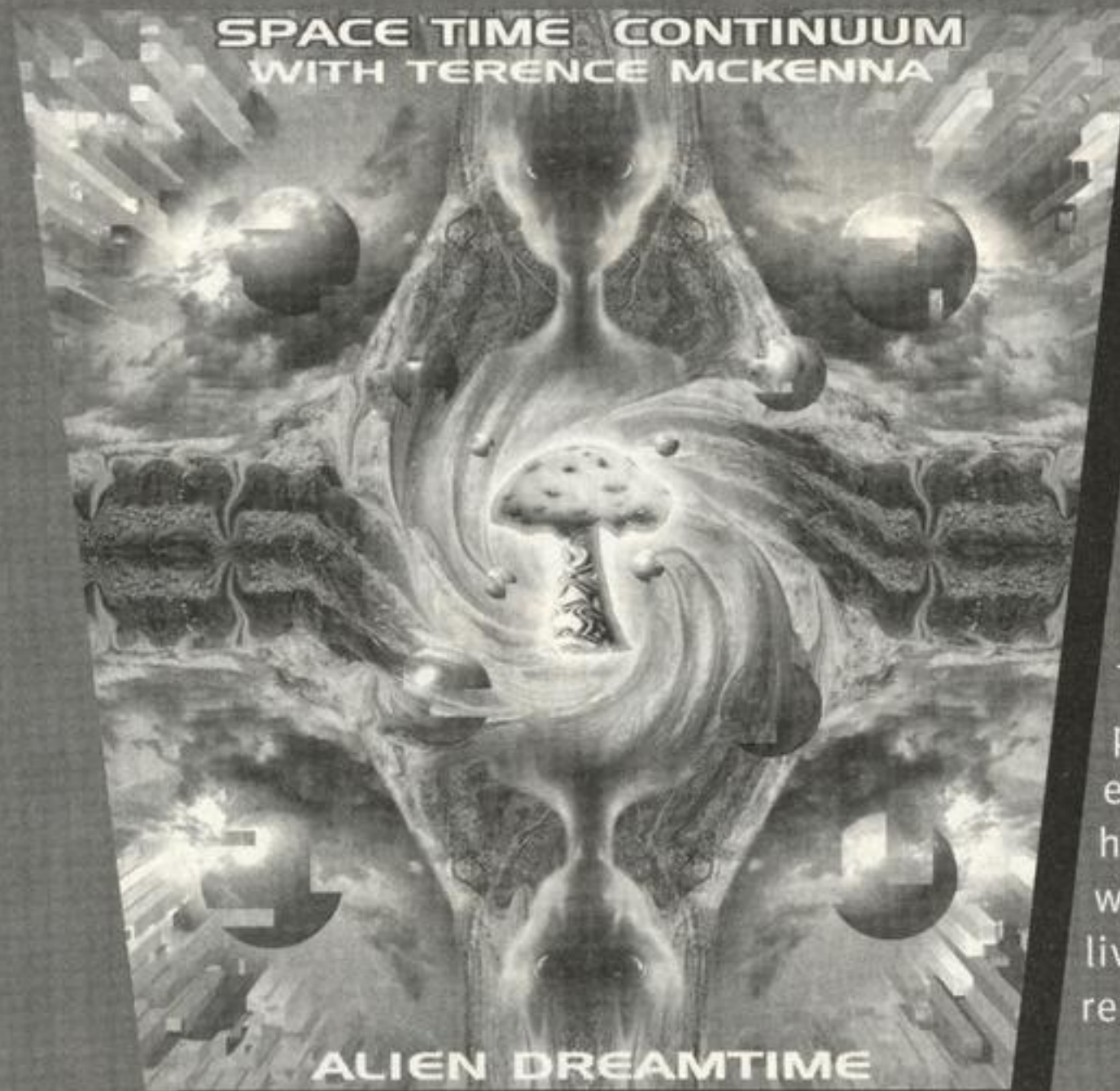
I couldn't end this editorial without thanking all of the musicians that have inspired me to keep going. My most heartfelt appreciation goes to the Grateful Dead who showed me at a very early age that you can be anything you want to be, and that with love in the dream, it will all come true. Robert Hunter, thanks for the many words to live by.

With love and thanks to all,
Toni A. Brown, Publisher

P.S. Hope your holidays are filled with music, and may the new year bring us all peace.

"I think of going to the grave without a psychedelic experience is like going to the grave without ever having sex." -T. McKenna

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we are everywhere



John Rottet

Once in awhile you get shown the light



Toni visits Duckburg News to get the latest publishing tips - Disneyworld '93



Eric with a spectacular find



Dancin' with Jerry



Monica Young's 14th

Brian Gold



Gerry O'Neill



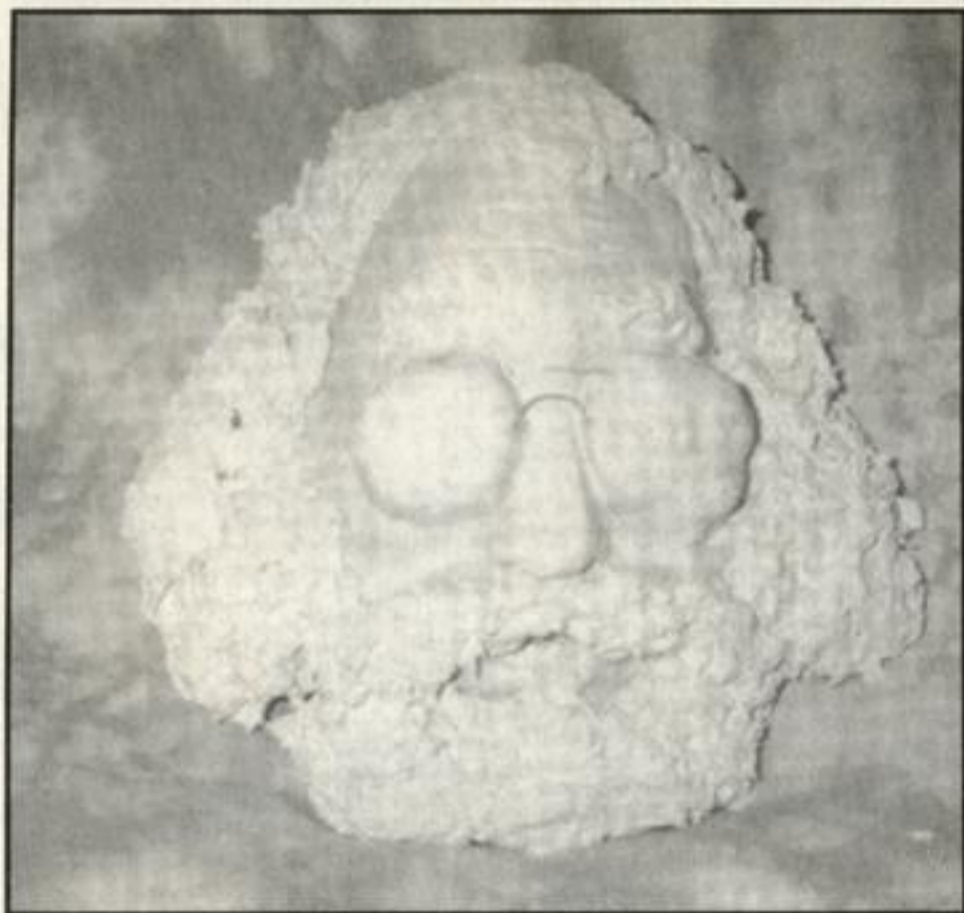
Miller Smyth

England

The Bear Essentials in classwork



John Rottet



Garcia on tie dye by Melody Hopkins



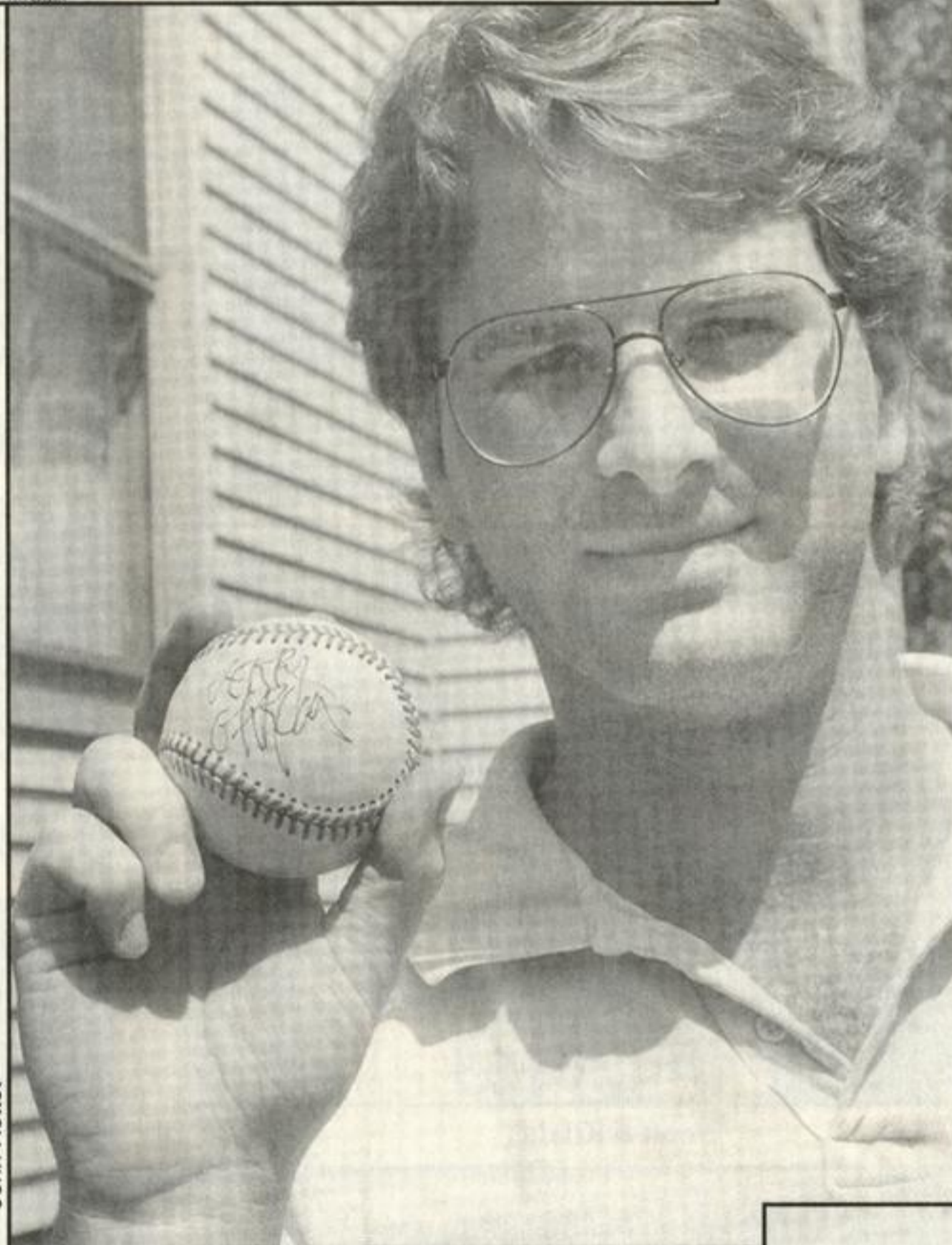
The lunchroom at a National Park in Idaho

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Miller Smyth

French made bicycle... St. Etienne translates in English to St. Stephen!!!



John Rottier

Brandon got lucky and bumped into Jerry in a hotel.



John Nemeth

CW2 Gregory Howard



Sign on U. S. 1 South below Sanford, NC

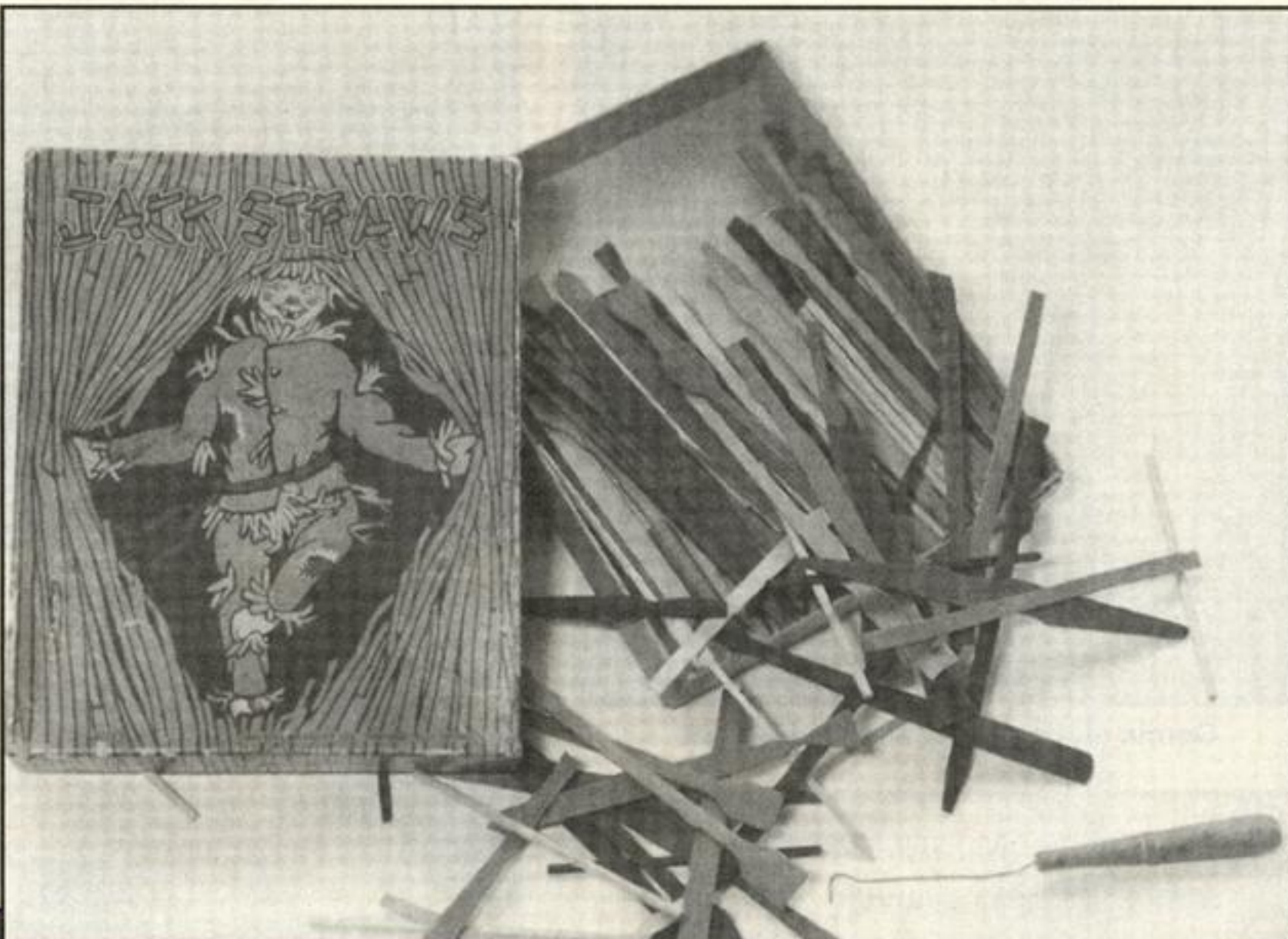


John Rottier

John Rottet



Tom Constanten on the Guiding Light



Antique pick up stick game found in curio shop in Maine. Jack Staw's not from Wichita, but from Milton Bradley, Springfield, Mass.

Ché Graham



Beth Drumming at the edge of Stealie Mat

John Rottet



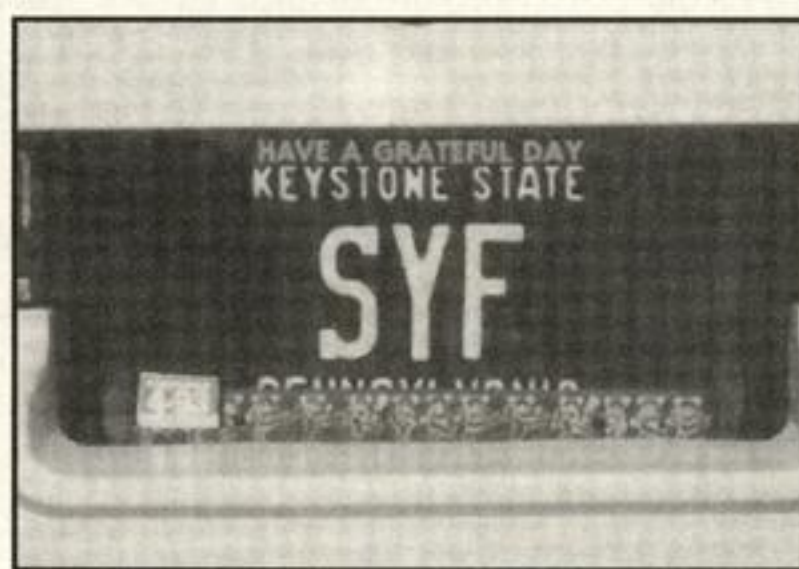
Anna Swain



Scott & Krista



Robert Clark



Franklin's Tower

Brian Powell



On our way to Deer Creek

Lisa & Michael Hiliadis



Joel in Tucson





John Rottet



we are everywhere



John Rottet



Store in Greenville, NC called Blt's



Give me liberty, or give me Dead Stephanie & Sharon at the Liberty Bell

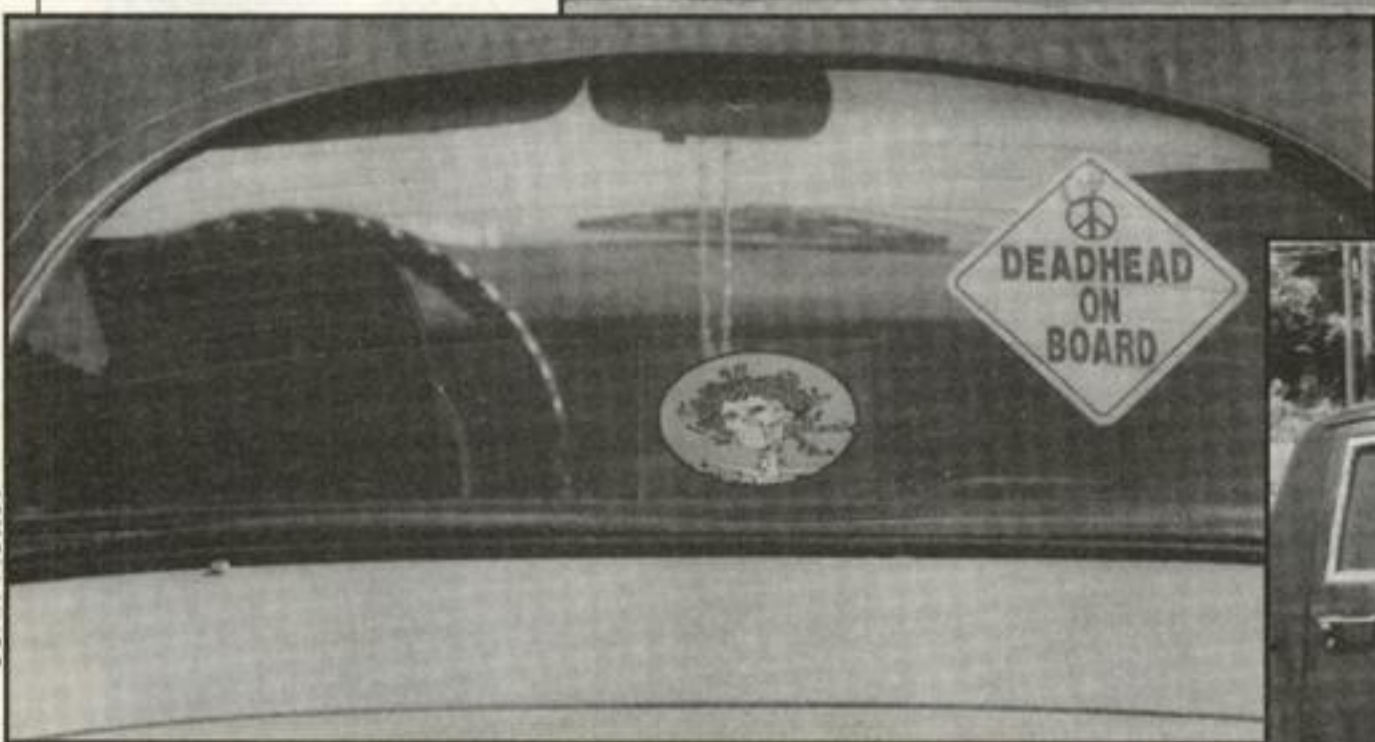


Nancy Slawson



Cafe in Hilo, Hawaii

Arthur West



John Rottet

We are Everywhere



Paul Kimpel

Patrick Johnson in the Mojave Desert





By Pamela Kolb



John Rottet

we are everywhere



Steven Brandon

Jack Straw Farm



John Rottet



John Rottet

We don't get a lot of snow in North Carolina, so we go a little crazy when we do



David's 21st Birthday

Chuck Jenkins





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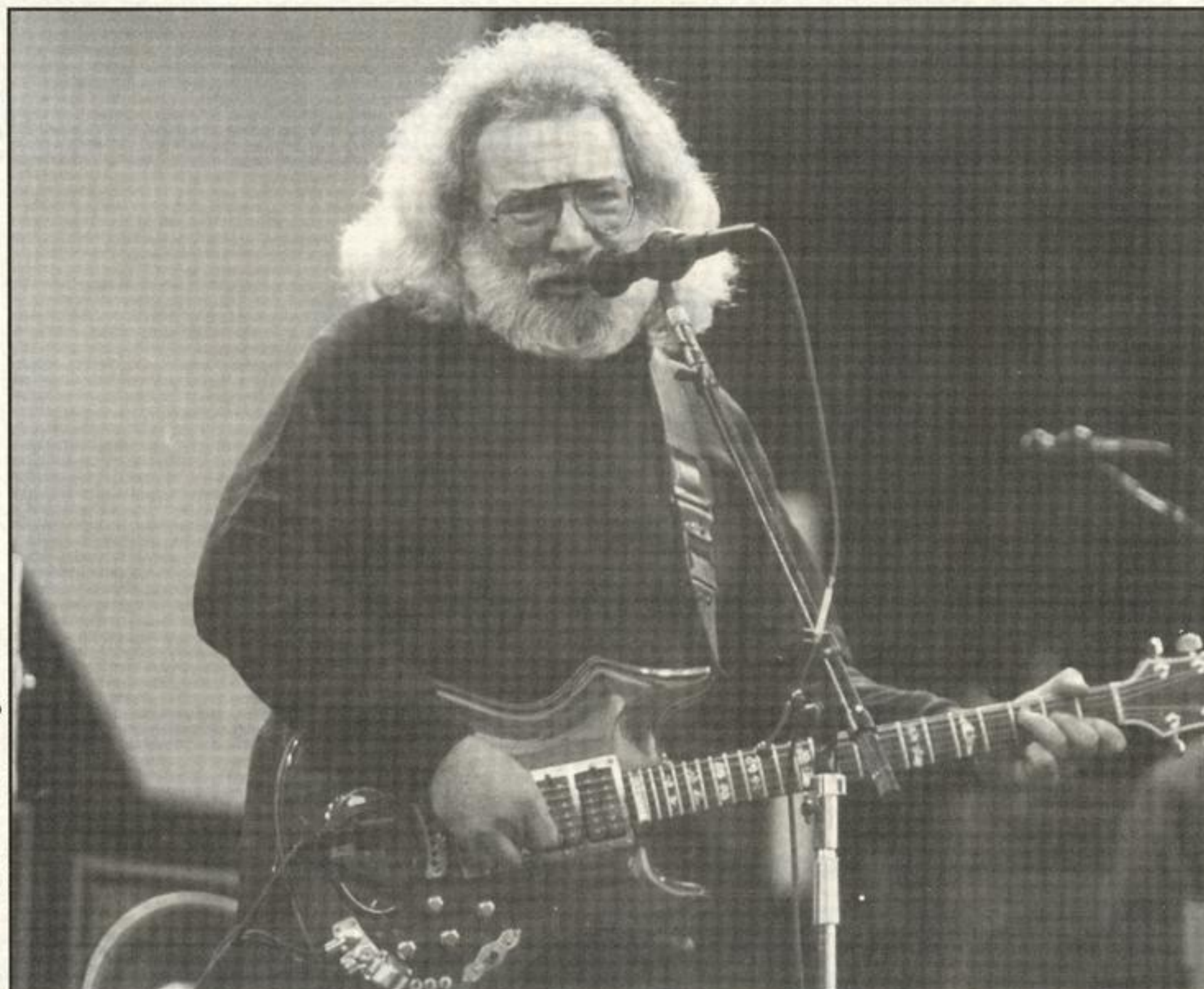
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Rob Cohn/Dead Images

Favorite Tapes

FILLMORE WEST, SF, CA 7/3/66: Set 1: If you're into early versions of "Dancin'," "He Was A Friend," "Viola Lee," "Sittin' On Top," and "Rider," this one's for you. Good sound, too (for '66).

GAELIC PARK, BRONX, NY 8/26/71: Good quality of this show is hard to find, but the performance is great. It's especially worth owning for the rare version of Pig's "Empty Pages."

KEZAR ST, SF, CA 5/26/73: You've got to get all of this (3 sets worth). The 1st is notable for "The Race Is On," "Sugaree," and "Playin'." Set 2 has a beautiful "Here Comes Sunshine," a jammin' "China>Rider," and Donna's "You Ain't Woman Enough." Finally, the 3rd set brings it all home with "Half Step" and an incredible "He's Gone>Truckin'>Jam>Other One>Eyes>China Doll>Sugar Mag."

SEATTLE CTR COL, SEATTLE, WA 8/27/83: Another nice (and unusual) 1st set. Includes the now rare "Deep Elem" and "Brother Esau." Other highlights...a hot "Red Rooster" and a delicate "Looks Like Rain."

HARTFORD CIVIC CTR, HARTFORD, CT 10/15/83: What a 2nd set! "China>Rider," "Playin'>China Doll>Drums/Space>St. Stephen>Throwing Stones>Saturday Night." Encore: "Brokedown."

HAMPTON COL, HAMPTON, VA 3/26/88:

The next night gets much publicity, and rightly so, but this night was equally great. Set 1 has great versions of "Sugaree," "Peggy-O," and "Might As Well." But, that's not all, there's a totally spontaneous rip on Marley's "Stir It Up." Set 2 has the most moving "Black Peter" I've ever witnessed, and a good ol' "Gimme Some Lovin'" to get the juices flowing. In one word: HOT!

CAPITOL CTR, LANDOVER, MD 3/16/90: Set 1 reminds me why Brent was so great. Just listen to him on "Good Times Roll" and "Blow Away" (the best rendition I've heard). Rest in peace.

Chuck Carlino, Bronx, NY

ORPHEUM THTR, SF, CA 7/18/76: This tape is a perfect example of the Dead intertwining songs in the set, a hallmark of the '70s. A great "Let It Grow>Drums>Let It Grow," an "Other One" that is mixed in with "St. Stephen>NFA>St. Stephen," with Phil supplying great bombs. The band almost stops the set at the end of "Stella Blue." Too bad the band doesn't play "Let It Grow" more often in the 2nd set.

FROST AMP, PALO ALTO, CA 10/10/82: This features what I think is the best "Sailor>St. Of Circumstance." Also a good "Crazy Fingers" and Jerry takes an extra set of leads in one of

the first "Touch Of Greys."

MIAMI ARENA, MIAMI, FL 10/26/89: Amazing SBDs are available and make the show so likeable. The "Dark Star" (3rd one in '89) is a perfect example of the irony that unorganized nonsense can be so perfect. "The Wheel" brings you back to reality and during the "Watchtower" psycho—Bob freaks.

DEER CREEK MUSIC THTR, NOBLESVILLE, IN 7/19/90: Another example of how amazing quality tapes can make you like the show so much better. A great "Desolation Row," as Bob's voice gets weird on lines like "the phantom of the opera." Also a good "Jack Straw," "TLEO," and "Althea."

RICHFIELD COL, RICHFIELD, OH 9/4/91: The opening show of the fall tour at one of the best new venues. The 1st set is very long—10 songs—and features good versions of "BT Wind," "Tenn Jed," and a "Promised Land" that has a really long jam at the end. The 2nd set has, in my opinion, the best "Scarlet>Fire." It lasts about 25 minutes and has a jam in the middle that might as well be "Dark Star." It also features a good end of "Scarlet" tease and a tour of Jerry's various MIDI sounds. "The Wheel" is also good.

Nick Pewfield, So. Brooksville, ME

I have consistently noticed a difference of opinion between what I and most readers consider to be the most appealing Grateful Dead performances. I have over 750 hours of Dead tapes and regard the period from late '71 through '74 superior to any other. During this amazing stretch of time, the band's structured songs were perfected, but the improvisational jams were the highlight. The "Dark Star," "Playin'," "Other One," and, of course, "Truckin'" performances defined the Grateful Dead as matchless. The chemistry of the band and the pursuit of the outer limits of jam reality outline the basis of the time period. The Dead's 27-year dedication to achieving a unique definition of music was at its peak. Thus, I have taken the liberty to review seven of my many favorite performances. Although I understand that many of these tapes are difficult to obtain, I suggest the average Dead tape collector give this auspicious era a chance.

ROOSEVELT STA, JERSEY CITY, NJ 7/18/72: After the incredible European tour, the Dead returned to the States with some awesome performances. On this particular evening, the band entered a stellar "Truckin'" jam with some amazing Garcia licks. After a verse reprise, the band slams into outer space. This slows down to a complete halt, followed by the introduction of "Dark Star." This version is like no other in that the Garcia meandering is at its best. The band is relentlessly following Jerry, and when they catch up, he does another unexpected change, throwing them for another loop. The paranoia jam following the verse is perhaps the most frightening ever. The transition to "Comes A Time" is amazing.

BOSTON MUSIC HALL, BOSTON, MA 9/16/72: The highlight of this concert is simply "Dark Star." The band flows effortlessly from theme to theme, exploring several areas never reached by the band before.

PALACE THTR, WATERBURY, CT 9/23/72: Perhaps the 9/72 concerts were the best ever. Waterbury is just one example of the band mixing what appears to be psychedelics and rock'n'roll. The "Playin'" roars with meandering themes and blends perfectly back into the reprise. The 2nd set begins with a "Promised

Land>Bertha>Greatest Story." The lead on "Bertha" storms down the path while the lead on "Greatest" reaches outer space. The real highlight involves the first "Cryptical" since '71. The "Other One" that follows is pure thunder with several unique themes until the verse. After the verse, the band soars into perhaps the best paranoia jam ever. It is 15 minutes of sheer fear. A friend of mine compared it to Garcia turning himself inside out and exposing his innards on stage. The "Wharf Rat" that follows is one of the sweetest, with unusually impressive Bobby licks.

MEMORIAL AUD, DALLAS, TX 11/24/72: The 11/72 Texas shows consisted of four dates and was, perhaps, the best concert run the Dead ever did. Dallas sticks out as the peak, although each show is definitely notable. The "Playin'" from Dallas is superior in outer jamness to almost any other. "Truckin'" reaches jam intensity like no other. The jam lasts about 10 minutes and unexpectedly reenters the reprise. The "NFA>GDTRFB" ranks as the top in my eyes.

WINTERLAND, SF, CA 12/31/72: The highlight is the deep jam that begins with "Truckin'." The jam meanders around with some impressive Garcia lightning licks and melts into "The Other One." From here, the band fools around for a while with it and then enters a Billy solo. Phil soon enters the scene for a unique bass solo with Billy, only to enter one of the most interesting Dead jams ever. David Crosby joins in and does a good job at creating an unobtrusive rhythm. The band goes through about seven jams. Ultimately, the band slows down and decides to return to familiar territory as Phil slams into an "Other One" bass roll. A "Dark Star" theme dominates, and each band member trades licks only to impressively melt into perhaps the best "Morning Dew" ever. At the conclusion of this performance, the Dead's most creative, adventurous, and splendid year was swallowed by history. 12/31/72 was the perfect conclusion.

WINTERLAND, SF, CA 11/11/73: The 1st set ends with a stellar version of "Loose Lucy." Garcia really lets loose some vocal screams. The "WRS>Let It Grow" rates among the best. The 2nd set begins with smoking versions of "1/2 Step" and "Big River." Next is one of the best "Dark Stars" ever. This version is so sweet that it reminds one of drifting down an area of the mind never reached. Eventually the band enters an awesome "Heaven Help" jam. Jerry winds it down and beautifully enters "Eyes." The "China Doll" that follows is one of the best. This concert is evidence of the magical flavor of Winterland. Arguably the best Dead performances emanated from this venue in San Francisco.

STATE FAIR GRANDSTAND, DES MOINES, IA 6/16/74: This day concert, with three full sets, features the best "Eyes>Stronger Than Dirt" jams ever, which leads unexpectedly into "Big River." The "Playin'" that follows is one of the deepest of the year. The paranoia jam features some unique Bobby jams and several fascinating themes. The 3rd set features stellar versions of "Tenn Jed," "Deal," and "Greatest Story." Next is "Truckin'" which explores "Nobody's Fault," "Heaven Help," and some of the best improvisational jams ever. The jams leave you with your hands in the air and an enormous grin on your face. The jam blends beautifully into "Wharf Rat>GDTRFB!" This concert is evidence that '74 was a prime year.

Honorable Mention: 4/14/72, 5/4/72, 8/12/72, 8/22/72, 8/27/72, 9/10/72, 9/28/72, 11/19-

22/26/72, 2/15/73, 6/22/73, 11/17/73, 2/24/74, 10/16,19/74. There are many more incredible performances from this omnipotent time period, but these stand out in my mind as the best.

Robert Goetz, San Francisco, CA

BOAR'S HEAD, SAN CARLOS, CA 6/11/61—SLEEPY HOLLOW HOG STOMPERS (Garcia, Hunter, Pigpen, & David Nelson): This is truly something to have for your tape collection. There are not too many recordings from the pre-Dead days, but if you can find them, like this one, grab 'em. Most of the songs performed here are folk, bluegrass, and country blues. Jerry does a solo vocal on "Man of Constant Sorrow" and a 15- or 16-year-old Pigpen belts out "Blues Fallin' Down." At the time of this recording, Jerry himself was only about 18 or 19, and Hunter was around 20. Truly an interesting look into the past. Approx 35. min., audience recorded.

TANGENT, PALO ALTO, CA 2/?/63: JERRY & SARAH GARCIA: Jerry and first wife on tape. This is not only great to have, but the sound quality is fantastic. If you find this on somebody's list, grab it! Highlights include an early Garcia rendition of "Deep Elem," "The Weaver," "Long Black Veil," "The Man Who Wrote The Home Sweet Home Was Never A Married Man," and "Some Foggy Mountain Top," plus others. Approx. 30 min., audience recorded.

SAN FRAN FOLK FESTIVAL, SFSU, SF, CA 5/?/64—MOTHER MCCREE'S UPTOWN JUG CHAMPIONS (Garcia, Pigpen, Weir, & others): This decent-quality tape is of a band familiar to Deadheads. Only two songs are featured, "I'm Satisfied" with Jerry on vocals (plus a kazoo solo) and Pigpen singing a very early version of "The Rub." Approx. 5-10 min., audience recorded.

AVALON BALLROOM, SF, CA 9/16/66: The first Grateful Dead concert to be promoted by the skull & roses logo (courtesy of Mouse/Kelley). This recording is close to 45 min. and features an early "Baby Blue," a very live "Lindy," and a "Midnight Hour" encore that alone is about 20-25 min. SBD recording.

WINTERLAND ARENA, SF, CA 3/18/67: I know this one has already been written about, but it's a must-get early FM broadcast because of the rare "Golden Road" and "Cream Puff War" tracks. Plus a really hot "Death Don't Have No Mercy." Approx. 90 min.

AVALON BALLROOM, SF, CA 10/13/68: Another early FM broadcast. A nice "Morning Dew" opens, followed by a "Cryptical>Drums>Other One>Cryptical>New Potato Caboose," "Dark Star>St. Stephen>The Eleven." "Death Don't Have No Mercy" seems to be the only track missing from most of the tapes out there. Great show. Approx. 80-90 min.

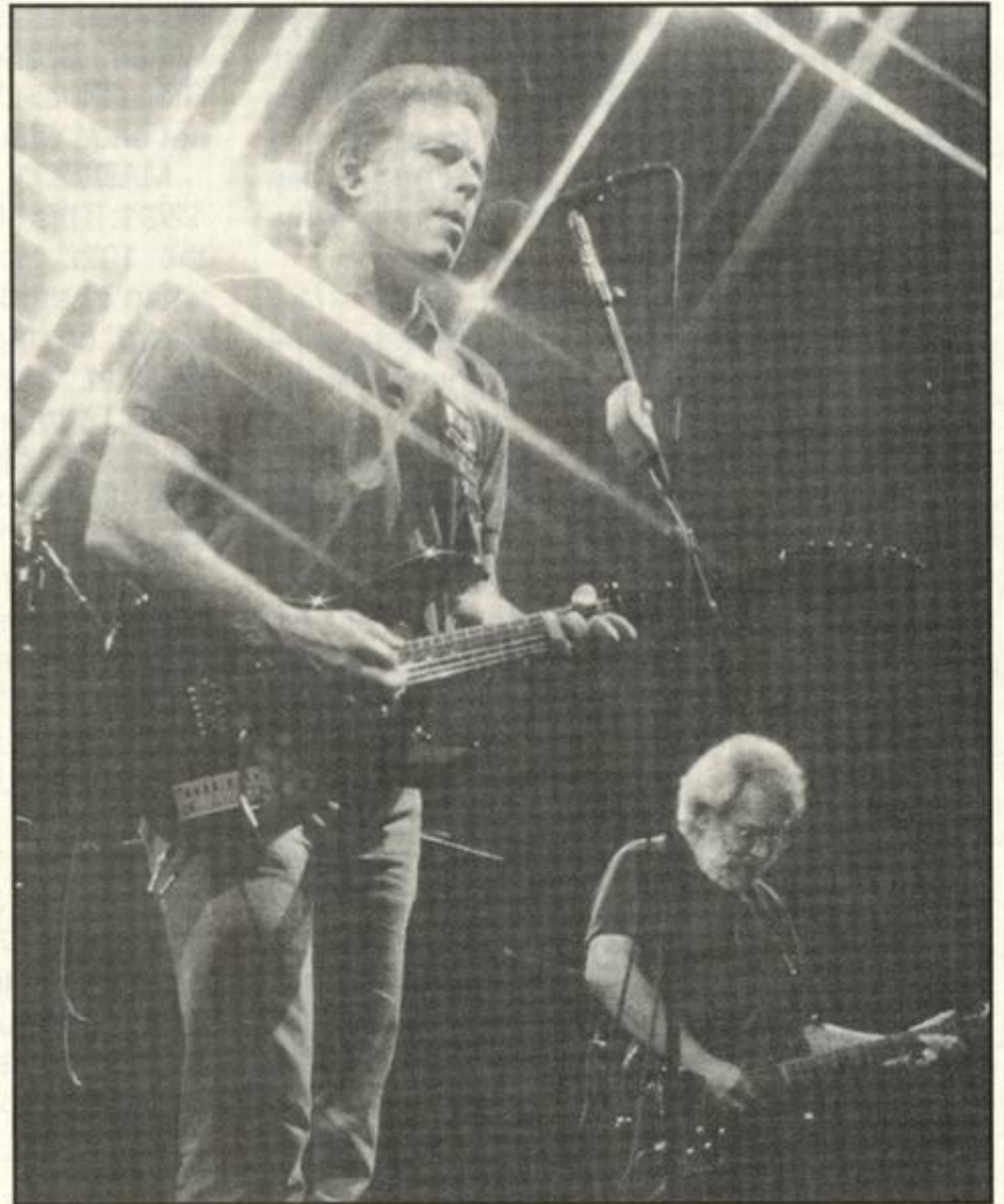
THELMA THTR, LA, CA 12/10/69: "Casey Jones" opens (rumor has it that Stephen Stills was jamming also, but this is not confirmed). A nice set 1 that also featured a hot "Hard To Handle" and "China>Rider." Set 2 is incredible. T.C. sounds like a UFO out of control: "Dark

Star>Cryptical>Other One>Cryptical." Unfortunately, the "Cosmic Charlie" that ends the set seems to be faded out in most of the copies, but this show is still a must-get. Approx. 135 min., audience.

MCFARLIN AUDIT, DALLAS, TX 12/26/69: A really good show with the guys doing their second ever acoustic set featuring the only performance ever of "Masters' Bouquet." Approx. 90 min., SBD.

COMMUNITY CONCOURSE, SAN DIEGO, CA 8/5/70: This was a beautiful, two-set, all acoustic program. Each set runs about 30 min., so the entire show can fit on one 60 min. tape with no song cuts. "Candyman" gets things rolling in set 1, which also features "Drink Up & Go Home," a really great "Cold Jordan," and "Swing Low, Sweet Chariot" to close out the set. Set 2 highlights include "FOTD," "Mama Tried," and "The Ballad of Casey Jones" to end.

STRAND LYCEUM, LONDON, ENG 5/23/72: This was one of the hottest of shows on the '72 European tour. "Promised Land" opens up an unprecedented 19-song 1st set. Unbelievable! Set 2 features a stellar "Dark Star>Drums>Dark Star>Morning Dew" that just melts in your mind. A great "Hey Bo Diddley>



Bob Minkin

GDTRFB>NFA" closes set 2. "Uncle John's" encore. Approx. 225 min., SBD.

FEYLINE FIELD, ASU, TEMPE, AZ 11/25/73: Hot! Especially check out the set 2 "Eyes>Weather Report>Let It Grow." Encore: "And We Bid You Goodnight." Approx. 180 min., SBD.

WINTERLAND ARENA, SF, CA 12/29/77: With the sad reality of New Year's stands being a thing of the past, it makes them more worth seeking out now. This particular show was a blast! You must get this if you can find it, especially because of the first performance of "China>Rider" in over three years! Approx. 180 min., SBD.

VETERANS MEMORIAL HALL, COLUMBUS, OH 4/19/78: set 2 opens with the hottest, hardest, and craziest version of "Samson" of



Rob Cohn/Dead Images

all time. This is followed by a very beautiful "It Must Have Been The Roses." Drums lead into a stellar "Other One>Wharf Rat." The encore was the very first "Werewolves."

John Edwards, La Mesa, CA

DREAM BOWL, VALLEJO, CA 2/22/69: A classic of its time. "Dupree's>Mts. Of The Moon>Dark Star>Cryptical>Drums..." highlights the 1st set. Set 2 includes "Doin' That Rag>St. Stephen>The Eleven>Lovelight." Fantastic performance! Crispy SBDs are available.

MERRAMAC COMMUNITY COLLEGE, KIRKWOOD, MO 5/14/70: I only have 45 minutes of this gem. "Don't Ease," "FOTD," "Deep Elem," "Silver Threads," and "Candyman." Anyone have the rest? Is there anymore?

PAULEY PAVILLION, UCLA, LA, CA 11/17/73: The 2nd set of this show features some incredible jams, highlighting the power of the Phil zone. "Playin'>Uncle John's>Morning Dew>Uncle John's>Playin'," "Stella Blue," "El Paso," "Eyes> Sugar Mag." All topped off with a killer "Casey Jones."

BOSTON GARDEN, BOSTON, MA 6/28/74: This was the year for shows! Highlights of set 2 are "Scarlet," "Weather Report>Dark Star Jam>U.S. Blues." Does anyone have a HQ 1st set or entire 2nd set?

WINTERLAND, SF, CA 10/16/74: "Playin'!" 31 minutes of the best "Playin'" jam (in my opinion) in GD history. If anyone can prove me wrong, please send me a better one.

SWING AUDIT, SAN BERNARDINO, CA 2/26/77: Overshadowed by the other stellar performances of the year, this concert is dripping with electricity. 1st set highlights are the first live versions of "Terrapin" and "Estimated," along with a great "TLEO" and an amazing finish: "Playin'>Wheel>Playin'." Set 2 deserves even more attention. "Samson," "Tenn Jed," "Music," "Help>Slipknot>Franklin's," "Promised Land," "Eyes!>Jam>Dancin'>Around." The show is topped off with a rather sloppy, but fun, "US Blues."

HARTFORD CIVIC CENTRE, HARTFORD, CT 4/17/82: This 2nd set proves to all that Phil's earth-shattering runs did not end with the 70s. Set 2: "Shakedown," "Sailor>Saint>Spanish Jam (without Jerry)>Drums/Space>Uncle John's>NFA>Wharf Rat>Around>Saturday Night."

BERKELEY COMMUNITY THEATRE, BERKELEY, CA 4/22/86: Set 1 highlights include a tear-jerking "Visions of Johanna," a "Bird Song" showing Brent's capabilities, and a "Rooster," which reminds everyone that there are two guitarists in the band. Anyone have set 2?

SHORELINE AMP, MOUNTAIN VIEW, CA

10/3/87: Set 1 highlights a tight "Pocky Way," a great "West LA," a smokin' "Brother Esau," and a rockin' "Music." Set 2 includes a sweet "Terrapin."

SILVER STA, ROCHESTER, NY 7/2/87: Set 1 rocks with 12 songs, which includes an energetic "Brother Esau," an amazing "Push Comes to Shove," and finishes with a perfect "Cassidy," "Deal." Set 2 highlights include a nice "China>Rider," a great "Looks Like Rain," and a rockin' "Watchtower."

CALAVERAS CNTY FAIRGROUNDS, ANGEL'S CAMP, CA 8/23/87: The highlight of set 1 has got to be the "Aiko," "Watchtower" with Carlos Santana. The solo exchanges between Jerry and Carlos are hair raising.

BRENDAN BYRNE ARENA, E. RUTHERFORD, NJ 10/16/89: I promised not to do the obvious, but I couldn't help it. Set 2 highlights Brent's genius at tickling the ivories, especially in "Dark Star." How many times does one get to enjoy three hearty portions of "Playin'" in the same set? Killer-quality SBDs are available.

KNICKERBOCKER ARENA, ALBANY, NY 3/24/90: Set 2 features a killer "Playin'>Uncle John's>Terrapin>Mind Left Body Jam." Phil is sure to raise the dead at heart with this performance.

PINE KNOB AMP, CLARKSTON, MI 6/19/91: Set 2 is amazing! A creepy dripping "Victim>Scarlet>Fire," "Women>Drums/Space>Stella Blue>Other One>Johnny B. Goode." The set ends with a nice "Mighty Quinn."

MADISON SQUARE GARDEN, NY, NY 9/12/91: This show is the unfortunate shadow of the 10th. However, 1st set (even I hated it when I heard it), has to be re-evaluated when heard on tape. Highlights include a decent "Bucket," a smooth "Big RR Blues," and a good "Tom Thumbs." The 2nd set takes off from the start of "Foolish Heart" (out of a rather sloppy transition from "Sugar Mag") and launches into an amazing "Playin'" featuring some masterful bass playing. The jam between "Playin'" and "Terrapin" is sure to scare those not prepared. The "Black Peter" is wonderful and moves nicely into a solid "Around." A good "Box Of Rain" ends a most interesting evening.

Josh Greenberg, Dundas, Ontario

Here's my two cents concerning tapes:

MARKET SQUARE ARENA, INDIANAPOLIS, IN 2/3/79: I only have the 2nd set, but what a set it is. Hold on to your hats 'cause this is a powerful tape slowing down only for a beautiful heartfelt "Wharf Rat" which winds up into "Miracle>Casey Jones."

OXFORD PLAINS SPEEDWAY, OXFORD, ME 7/2/88: What a day and what a tape. The boys chat during set 1 with Jerry asking for "volunteers from the audience," and Phil is strong especially during an incredible "Jack Straw." Set 2 is flowing and spacey with plenty of long jams: "Crazy Fingers>Playin'>Uncle John's," a killer "Terrapin" and after a rocking jam (including "Wheel>Gimme Some Lovin'> Watchtower") look out for the amazing "Morning Dew."

FILLMORE EAST, NY, NY 4/28/71: Classic stuff. Pigpen on "The Rub" is great and this "Dark Star>St. Stephen>" is the stuff that dreams are made of.

SWING AUDIT, SAN BERNARDINO, CA 2/26/77: 2nd set is unreal. "Eyes>Dancin'>Around" is an incredible journey. Plus the 1st set features the first "Terrapin" and "Estimated." Fun for the whole family.

CAPITOL THTR, PASSAIC, NJ 4/27/77: "Sugaree," "Row Jimmy," "Loser," "Music." On this tour there were so many great shows. This one always gets overlooked, but it holds its own against the Ithaca and Buffalo shows.

OAKLAND COL, OAKLAND, CA 12/28/91: Opens with a "Saturday Night" which is finished at the end of set 2. The return of "The Same Thing" (first time since '71), after an incredible jam out of "Playin'," was a treat to hear, especially the way Vinny handles the piano without Bruce.

COLISEUM, RICHMOND, VA 11/1/85: Set 2 is full of slow Jerry and Bob tunes: "High Time," "Come A Time," "Sailor," "He's Gone," etc., all before Space. Post Space is great too, closing with a hot "Gloria."

THE SPECTRUM, PHILA, PA 4/7/85: Set 2 is strong, tight, and awe-inspiring. Words cannot describe the "Shakedown" or anything else. The words for the "Morning Dew" are "bliss" and "bone-chilling." This is one hot tape.

HENRY J. KAISER CONV CTR, OAKLAND, CA 11/21/85: SBDs are crisp and clean. A rare "Big Boy Pete" is fun as is most of set 1. Set 2 features truly inspirational jams around a long "Shakedown>Crazy Fingers>Playin'>She Belongs To Me." Good times to be had by all.

MUNICIPAL AUDIT, BANGOR, ME 4/22/71: A really fun tape. No extraordinary jams, but fun tunes and good vibes. A "microphone-monitor-sound-level-test" is a funny situation guaranteed to bring a smile to the face of any Deadhead who enjoys hearing the boys talk.

Thanks to Jerry and the boys and especially the "Wharf Rats" who helped me stay in the scene without losing what few marbles I had left.

Penn Ketchum, Selinsgrove, PA

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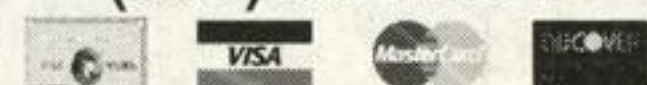
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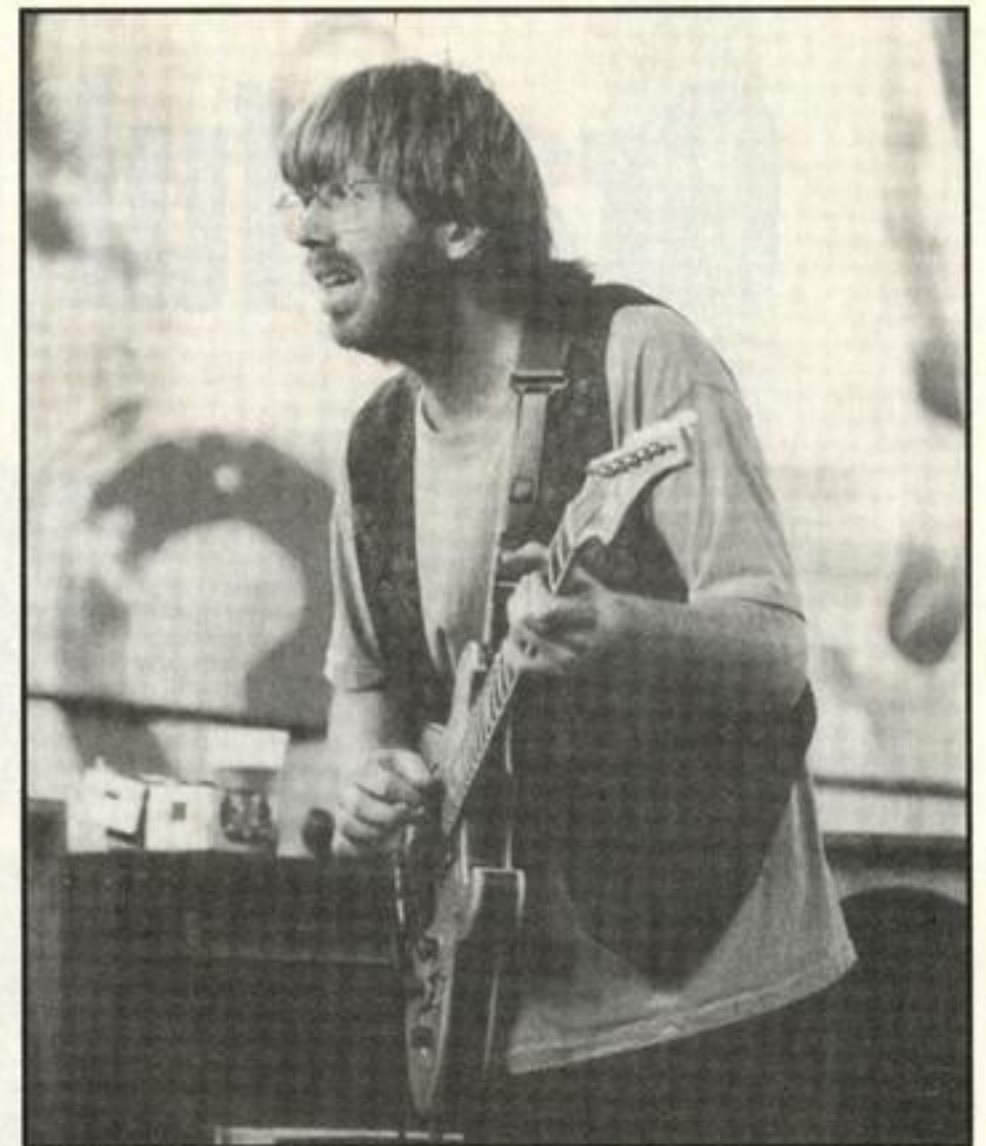
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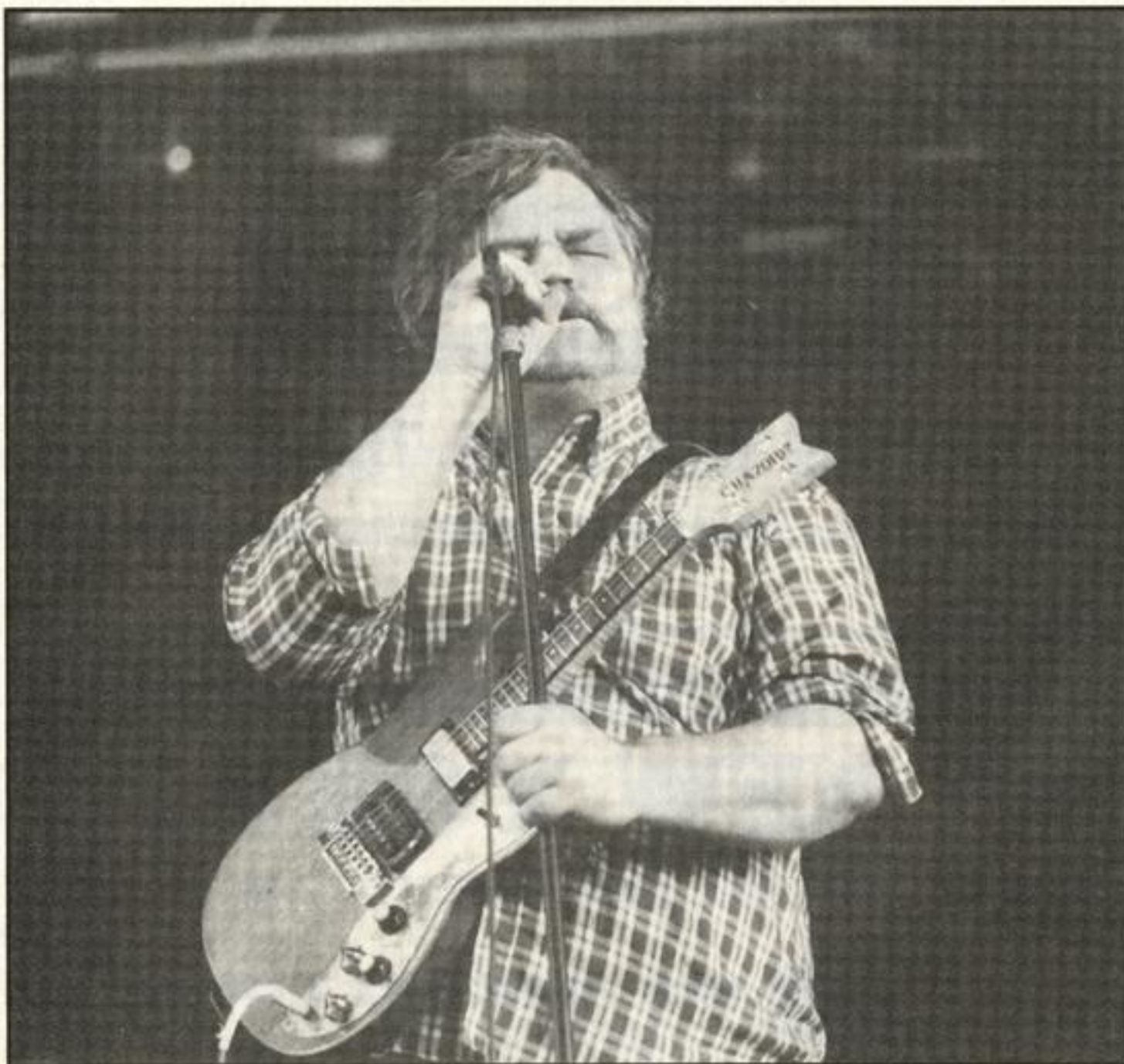
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The Samples' Jeep MacNichol



Phish's Trey Anastasio



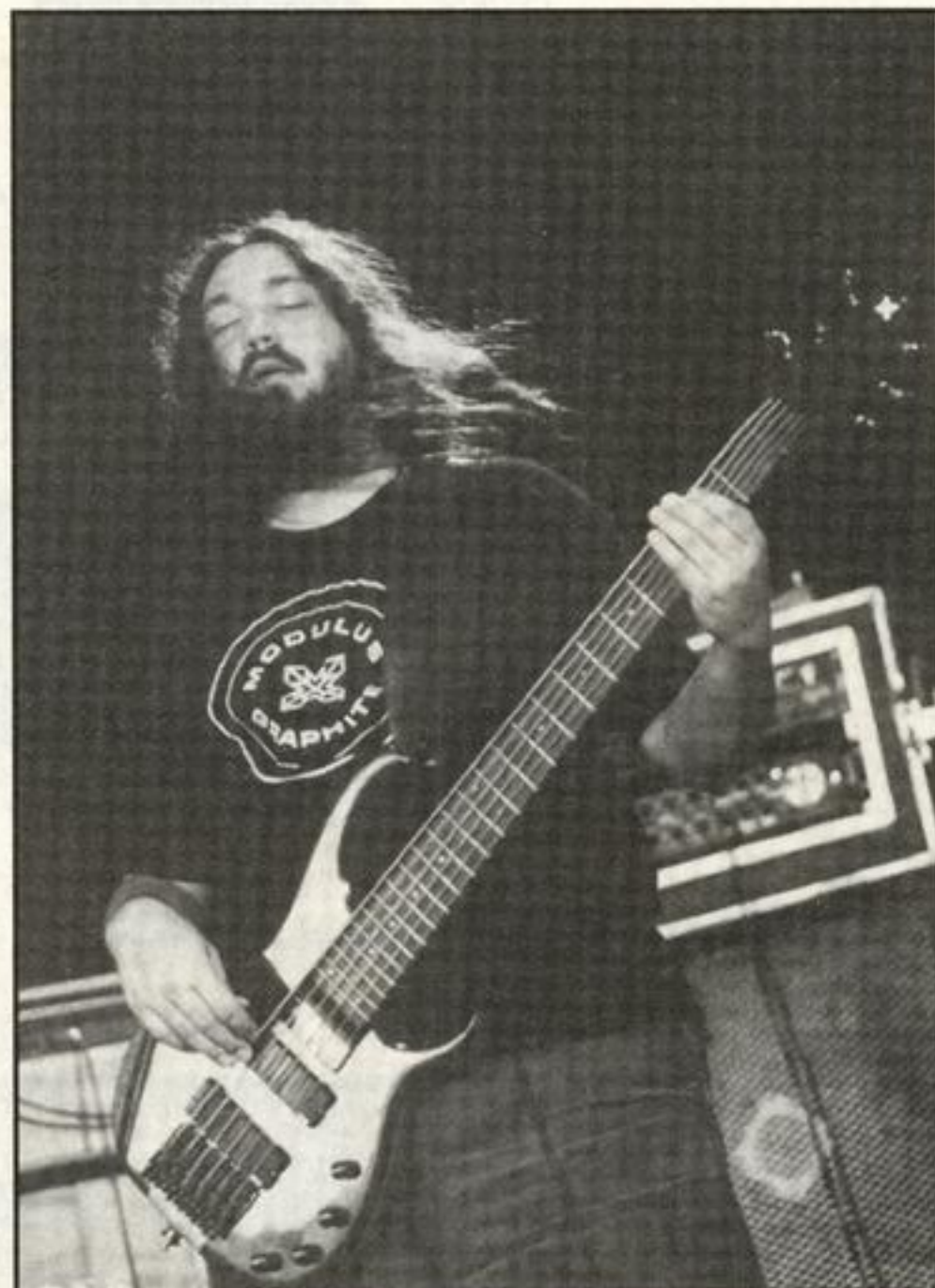
Col. Bruce Hampton



Blues Traveler's John Popper laying it down. Chan Kinchla in the background.



Aquarium Rescue Unit's Oteil Burbridge



Widespread Panic's Dave Schools



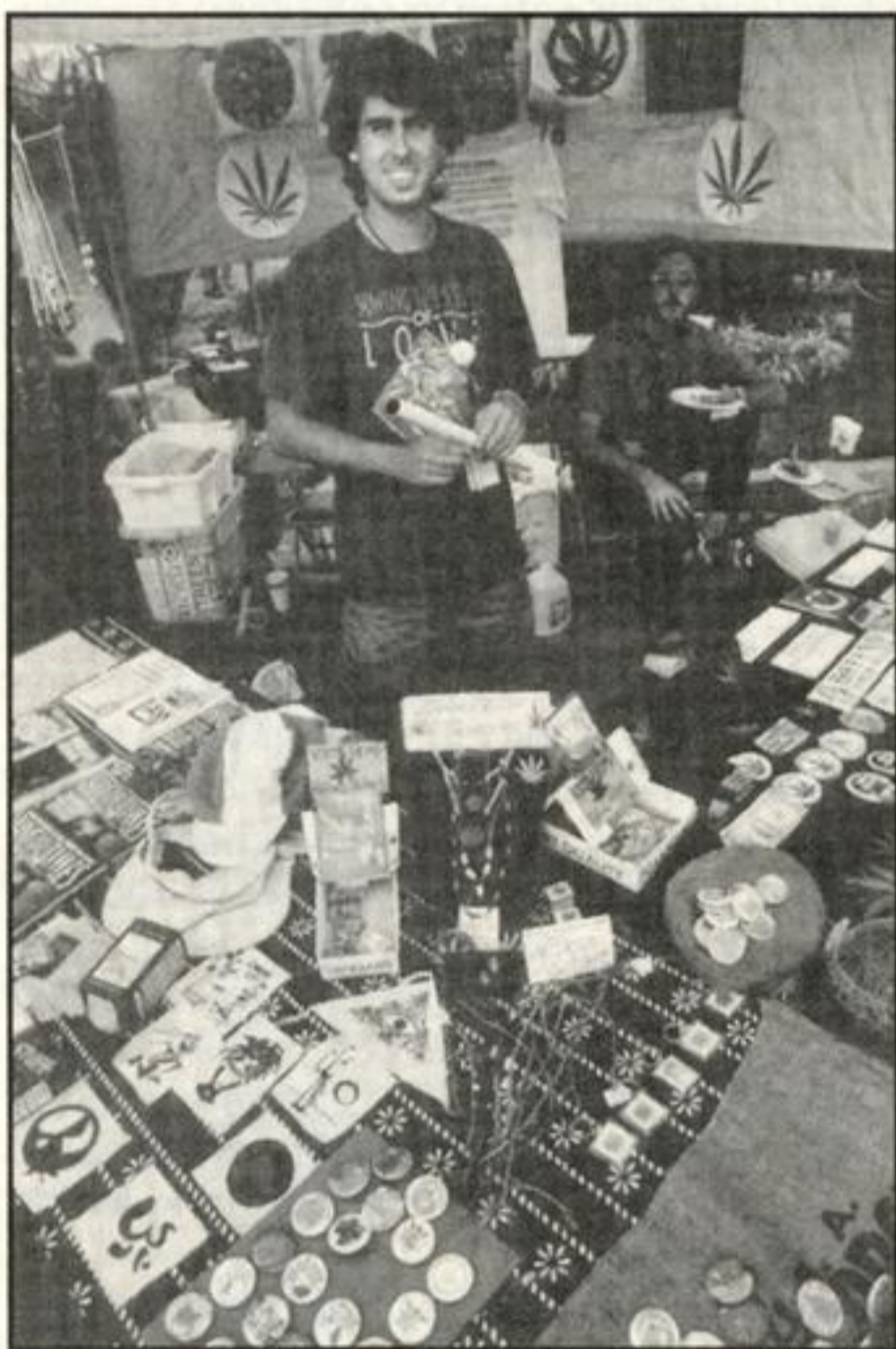
Rob Squires of Big Head Todd and the Monsters



The Samples' Sean Kelly (foreground) and Andy Sheldon (background)



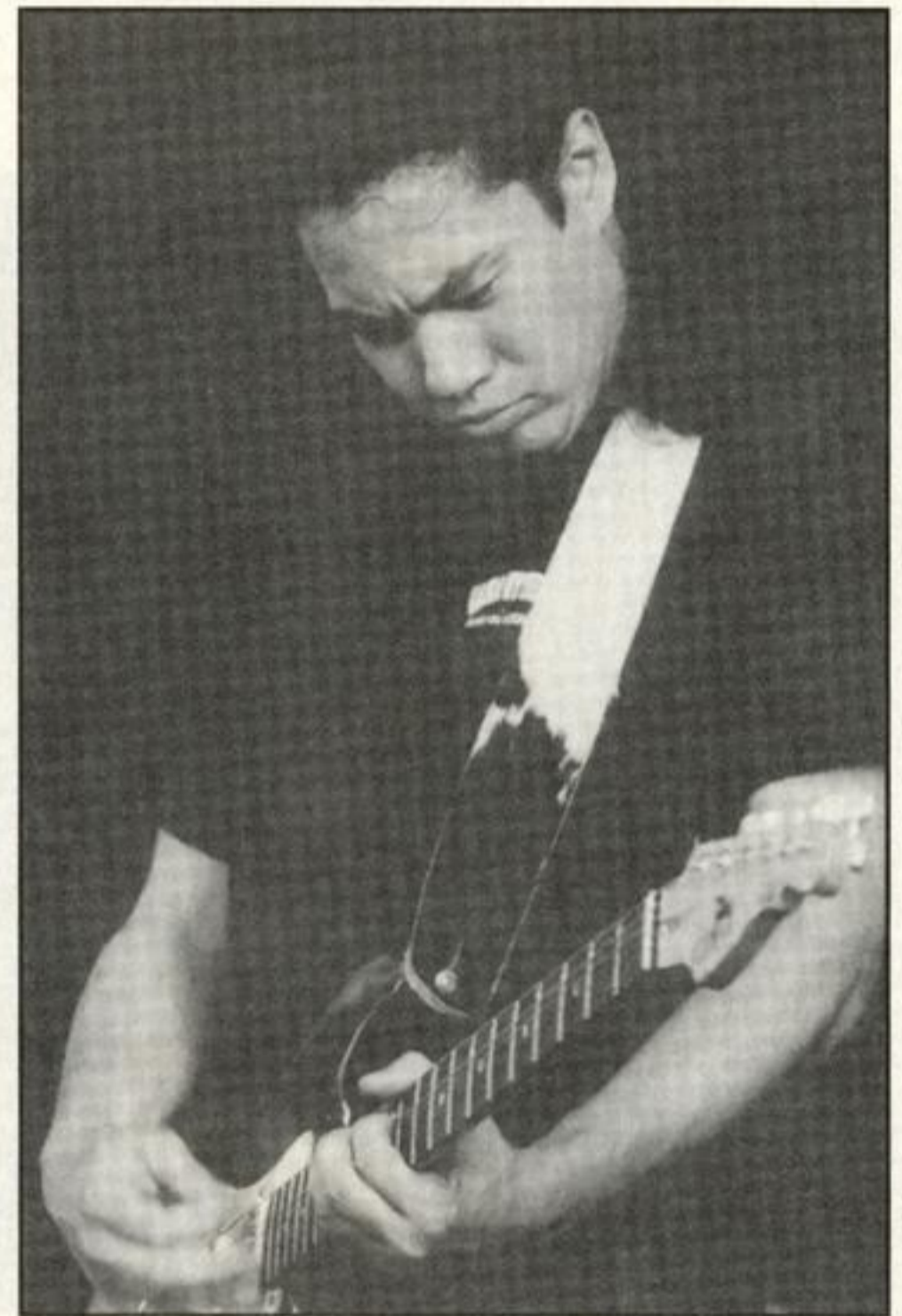
H.O.R.D.E. fans try the LSD Flight Simulator



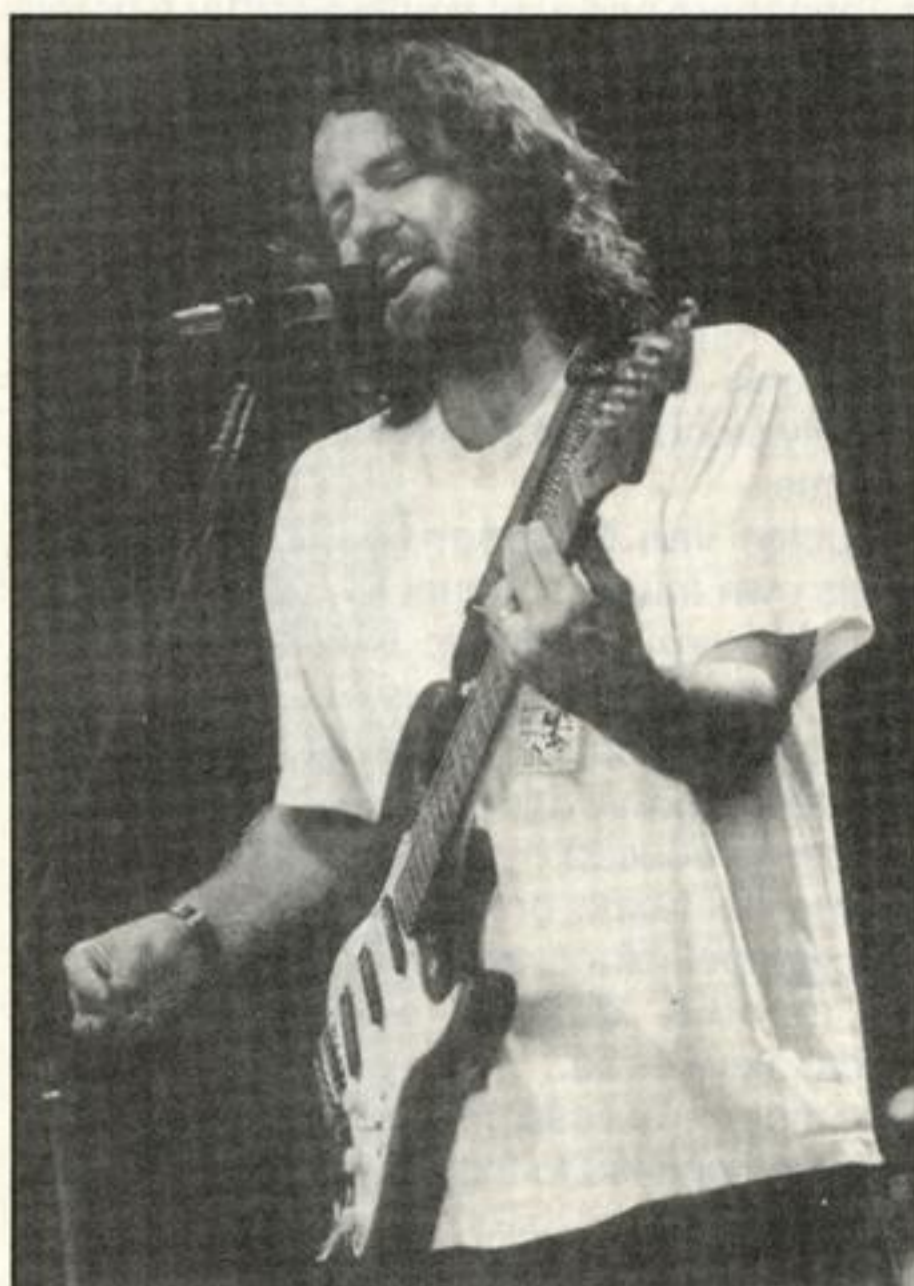
The Hemp Man



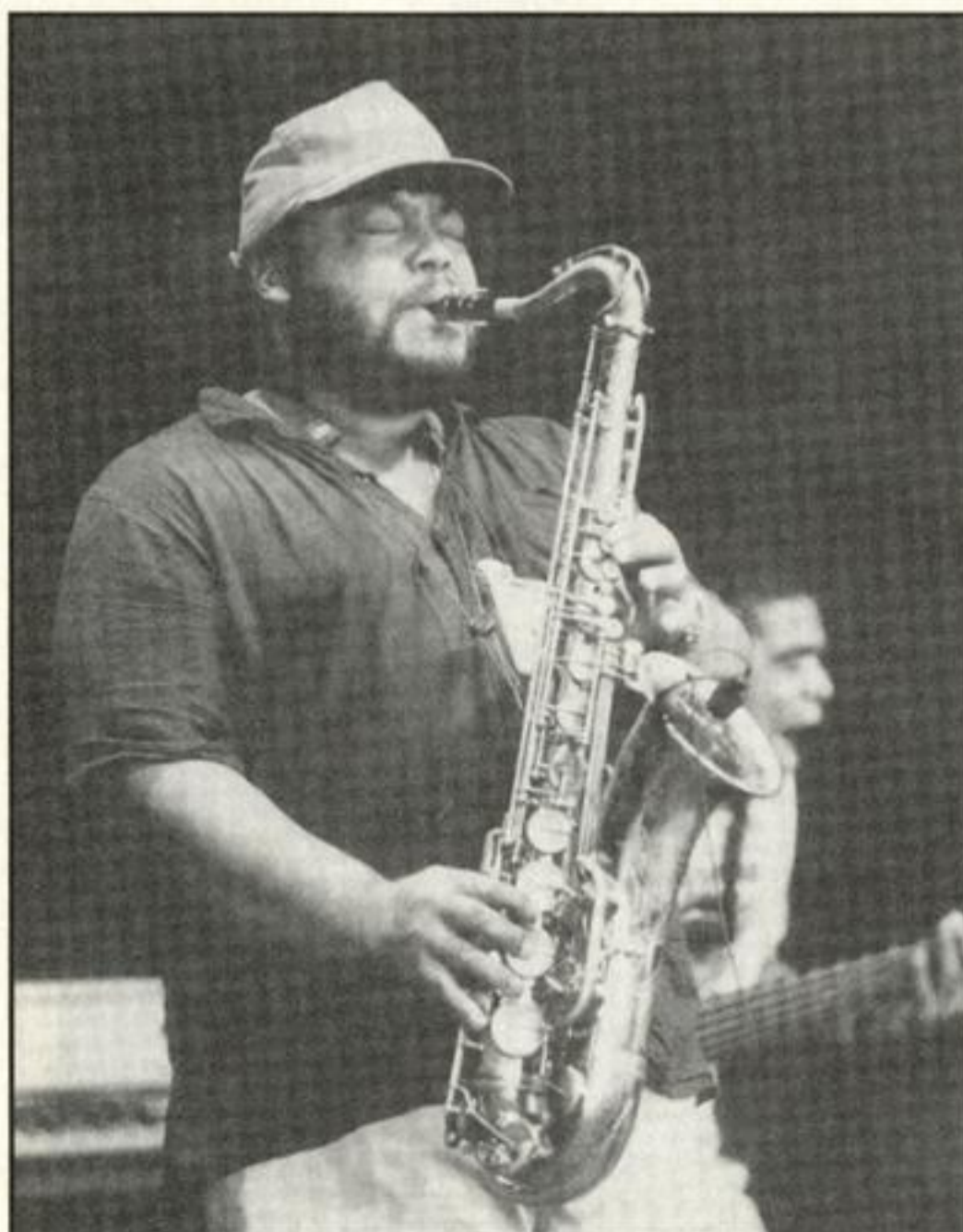
Phish doing the a cappella thang



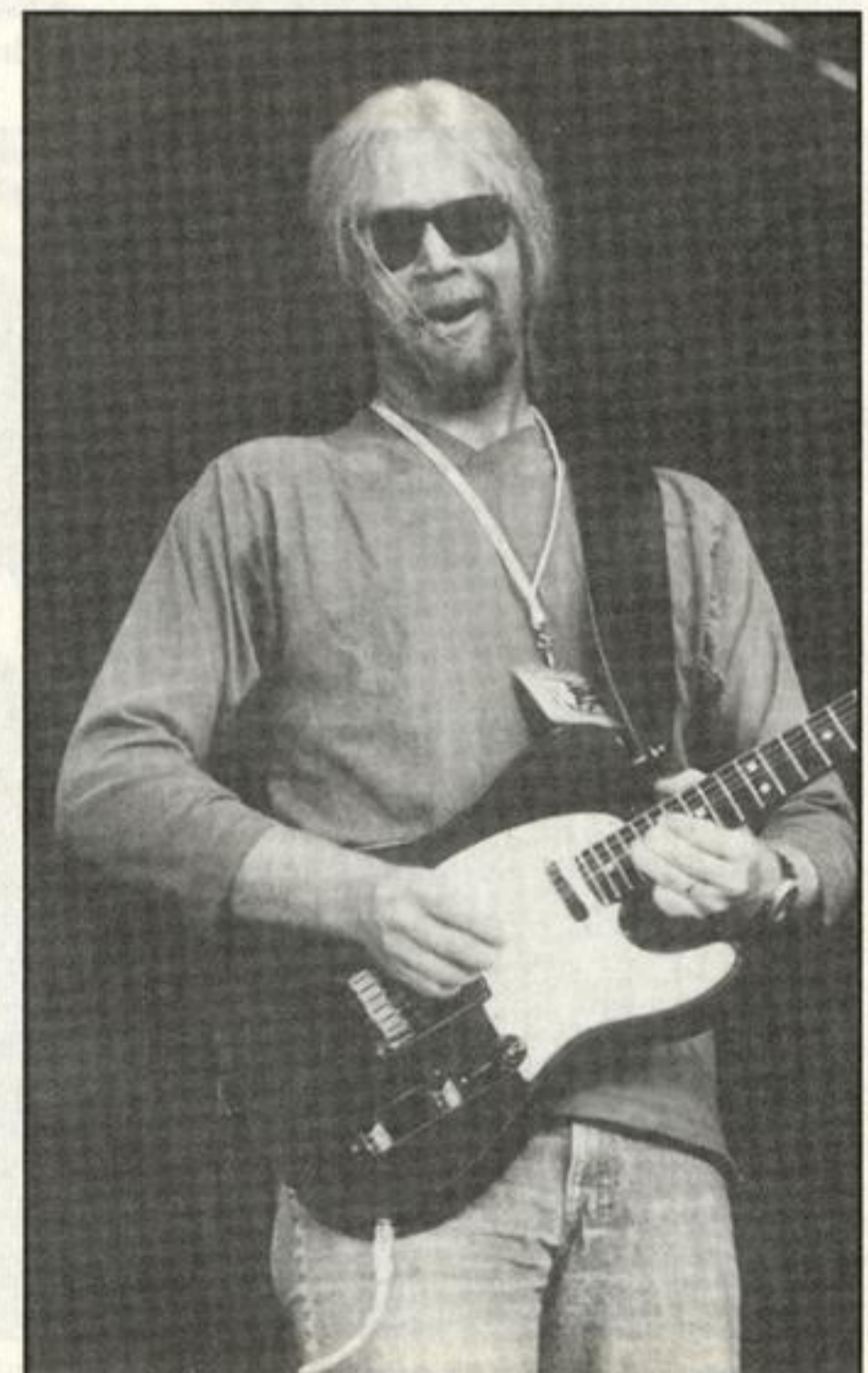
Big Head Todd Park Mohr



Widespread Panic's John Bell



LeRoi Moore of the Dave Matthews Band jams with the Aquarium Rescue Unit



Jimmy Herring of the Aquarium Rescue Unit

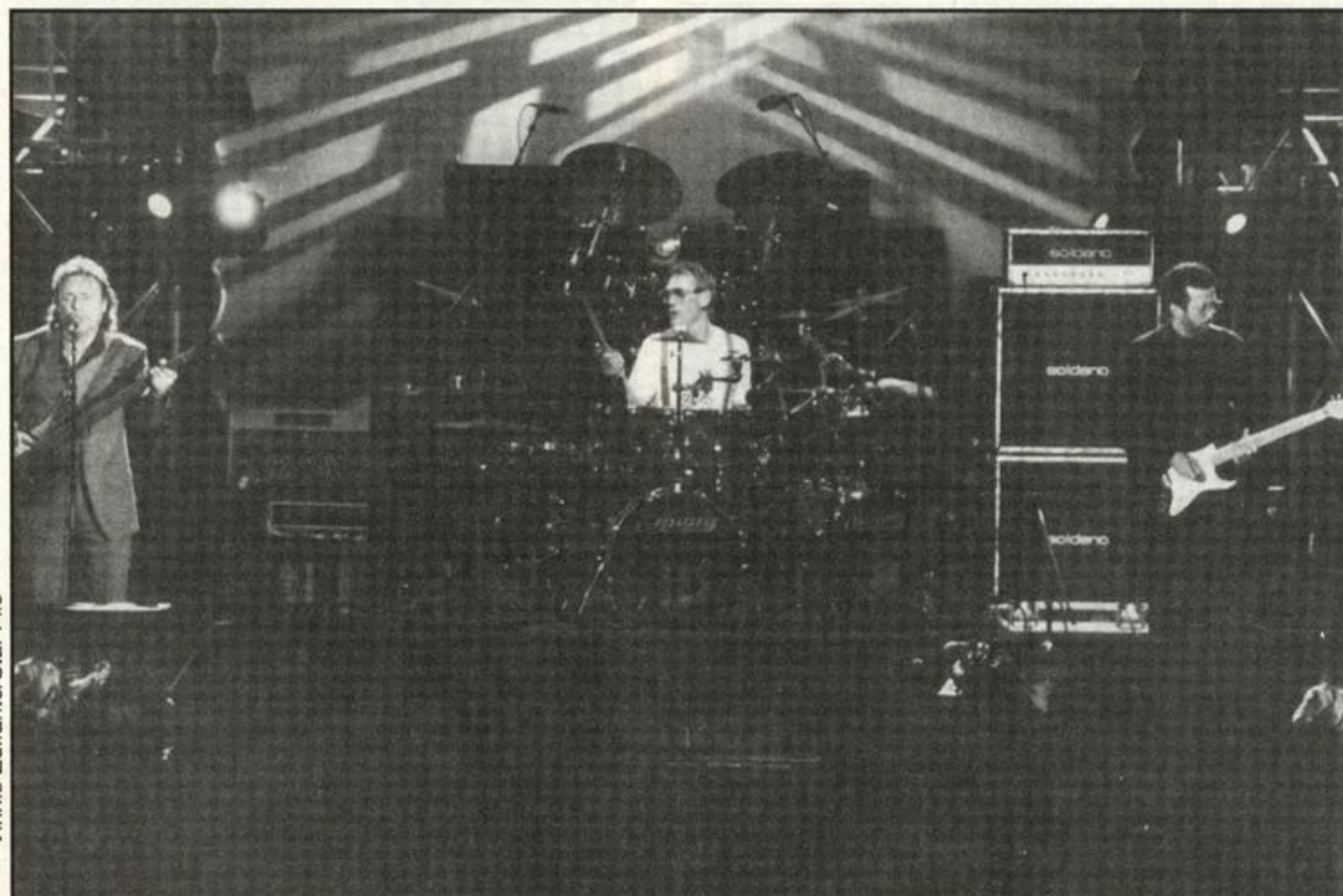
BY J Y M FAHEY

1993

in
retrospect



Van Morrison was inducted into the Rock 'n' Roll Hall of Fame



The Rock 'n' Roll Hall of Fame Ceremonies were held in Los Angeles for the first time. Cream was inducted into the archives this year. Jack Bruce, Ginger Baker and Eric Clapton reunite for the event.

A rock 'n' roll review of 1993 must begin at the top, and how much higher can you go than 1600 Pennsylvania Avenue? Since January 20th, for the first time in history, we have a rock 'n' roll President. **Bill Clinton's** campaign theme song, "Don't Stop," came from Fleetwood Mac's multi-platinum smash *Rumours*. Then, at his inauguration, he got up and (we'll use a lot of artistic license here) wailed his sax with a number of rockers. For those with a rock 'n' roll heart, it was a good beginning.

If that inauguration was the most significant rock 'n' roll event of early 1993, the most significant non-event came 20 days earlier. This was the first New Year in recent memory unaccompanied by a **Grateful Dead** concert. For many, a Dead show on New Year's Eve was marked on the calendar as soon as a new calendar was unwrapped. **Zero**, however, kept Bay Area music fans busy with a New Year show at Maritime Hall in San Francisco, with a light show provided by the **Brotherhood of Light**.

The Grateful Dead were on hand for Chinese New Year in February and Mardi Gras in March. Last December, the shows in Denver showed that Jerry Garcia was overcoming any physical problems, putting Deadheads' minds at ease over the sudden collapse of its favorite lead guitarist.

The annual **Rock 'n' Roll Hall of Fame** extravaganza inducted a whole new group of worthies into its still unbuilt Cleveland home. Divas **Ruth Brown**, **Dinah Washington**, and **Etta James** made the cut. Though none of the three really deserves to be pigeonholed into the rock or blues genre, their immense influence can be heard in almost every vocalist, male or female, who offers up a peep. They joined one of the most brilliant and funkier bands of all time, **Sly and the Family Stone**. Sly's immense talent was overshadowed by his unreliability, but his musical touch can be heard in everyone from the Funkadelic gang to the Red Hot Chili Peppers.

Drug excess, which has always defined rock 'n' roll, was represented in good quantity by such others as **Frankie Lymon**, who fronted the Teenagers and was snuffed out by a heroin overdose in 1968, and **Jim Morrison**, whose death of a heart attack has always brought raised eyebrows from skeptics. Morrison, with the combined talents of fellow **Doors'** members Ray Manzarek, John Densmore, and Robbie Krieger (whose "Light My Fire" was one of the only two Top 10 hits for the band), definitely stood out in the flower power milieu of the times.

Inductee **Van Morrison**, no relation to Jim, has his own muse, spiritual fire, and mystique. While the term enigmatic is often applied to him, so is the term ingenious. His original vocal style, unique songwriting ability, and artistic consistency prove him to be one of the few geniuses produced by rock 'n' roll. That he is blending his home brew recipe of R&B, jazz, Celtic, gospel, blues, and rock as prolifically as ever should delight any true fan of musical excellence.

The musical excess, which later bogged down rock 'n' roll and led to the punk explosion of the 1970's, may have been inspired by **Cream**, another of the class of 1993, though no critic in his or her right mind would hold Cream



Bob Minkin

Pete Townshend

responsible. The bands who followed in Cream's wake, by and large, had neither the vision nor the abilities of the original power trio of Clapton, Bruce, and Baker. It was more than just chops though. The threesome were driven by a tension of musical styles and personalities that propelled them into another place, beyond the sum of its talents.

Creedence Clearwater Revival deserves a place in the hall, if only for providing "Proud Mary" as fuel for Ike and Tina's burning cover of the gem. Creedence gave us more than that. Through the pen of John Fogerty, they presented some of the best crafted pop songs of their era. Bruce Springsteen, who inducted the Bay Area quartet, quipped, "On the fashion

front, all of Seattle" owes a debt to Fogerty, who some say invented the flannel shirt. Their later personal problems do not negate what they produced in their two decades together.

The final two inductees were the least known — producer **Milt Gabler** (Billie Holiday, Bill Haley and the Comets) and the most known — **Dick Clark**, who made a very real contribution to the rock genre when he championed it in the face of conservative opposition and exposed the youth of America to their first glimpses of the rockers who had already taken over their ears. One of those rockers was **Chuck Berry** who was fittingly at the groundbreaking for the Hall of Fame, which finally took place in Cleveland this spring. **Pete Townshend** was present as well, shovel in hand, and he told Berry once again that, "You're the guy that actually created white rock 'n' roll. You're responsible. You're the man who brought kind of smart lyrics to R&B." Townshend's a guy who would know about smart lyrics. In fact, his shovel work came shortly after his own lyrics were honored at the Tony awards. *Tommy* came to Broadway this year, opening on April 22nd and setting ticket sale records. More than the ticket-buying public enjoyed the show, as *Tommy's* Tony awards proved.

In 1993, MTV's *Unplugged* continued to show its value as **Eric Clapton's** album of the same name took over the Grammys and **Rod Stewart's** *Unplugged and Seated* showcased his gravelly voice in a perfect setting. The show's reunion of Stewart with **Ron Wood** (their first appearance together since Wood, in Stewart's words, "joined that other group") was triumphant and set the stage for the Brit Awards performance where the Faces were briefly reconciled, with former Stone **Bill Wyman** on bass.

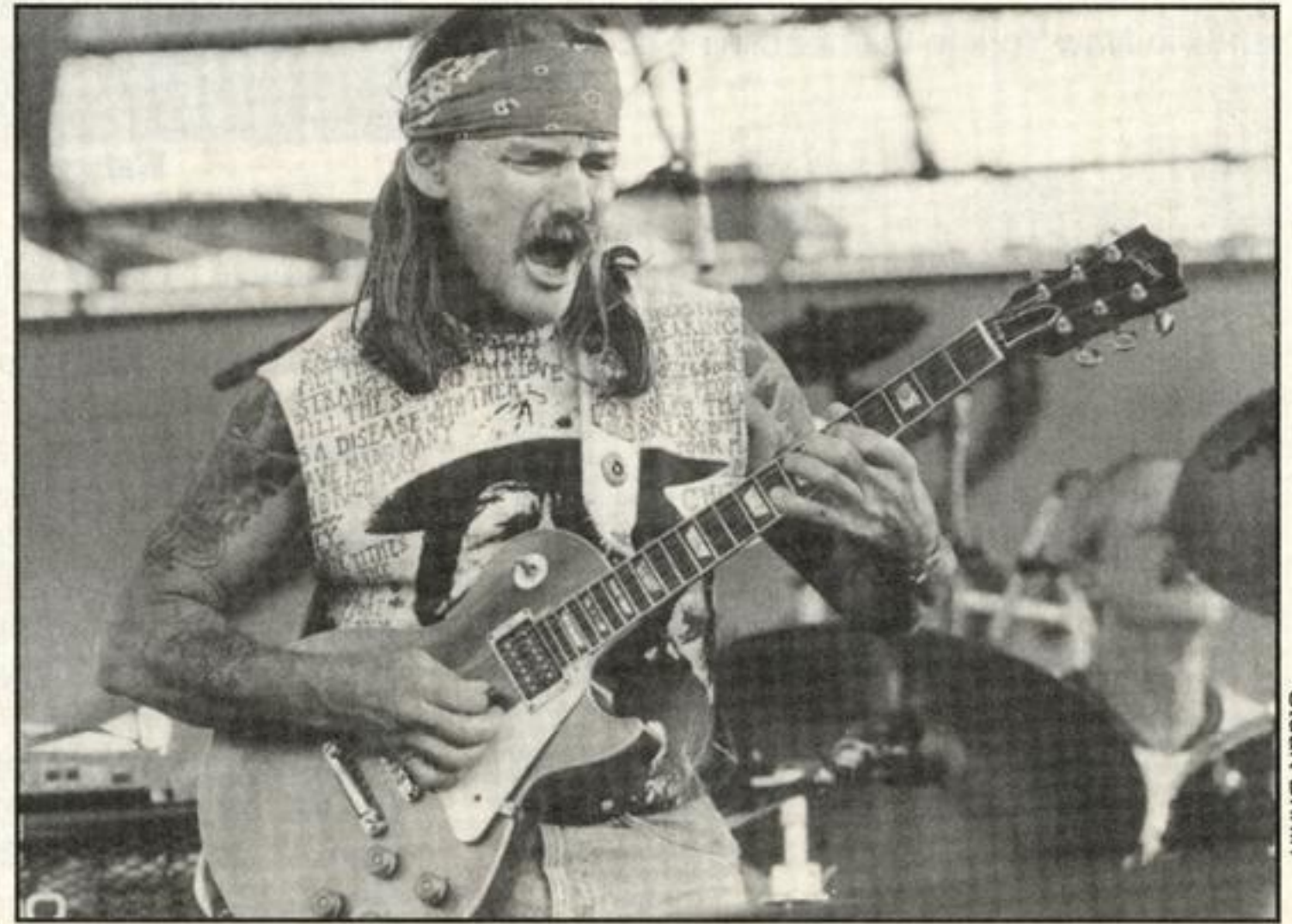
Speaking of "that other band," **Mick Jagger** turned in a quality solo album and gave a one-time only U.S. performance at New York's Webster Hall in which he rocked the joint and showed why he's a lasting power in the business. Then he joined **Keith Richards** (whose X-pensive Wino tour, which culminated in a vicious New Year's Eve celebration, tightened his hold on the title of riffmaster) in songwriting sessions for the next Stones' album and in discussions on who might replace the AWOL Wyman.

Another bassist from the British Invasion days made some news of his own. **Paul McCartney** released his latest solo album *Off The Ground*, and announced the April 14 kick off to his U.S.



Mark Currie

Gregg Allman



Stuart Brinin

Dickey Betts

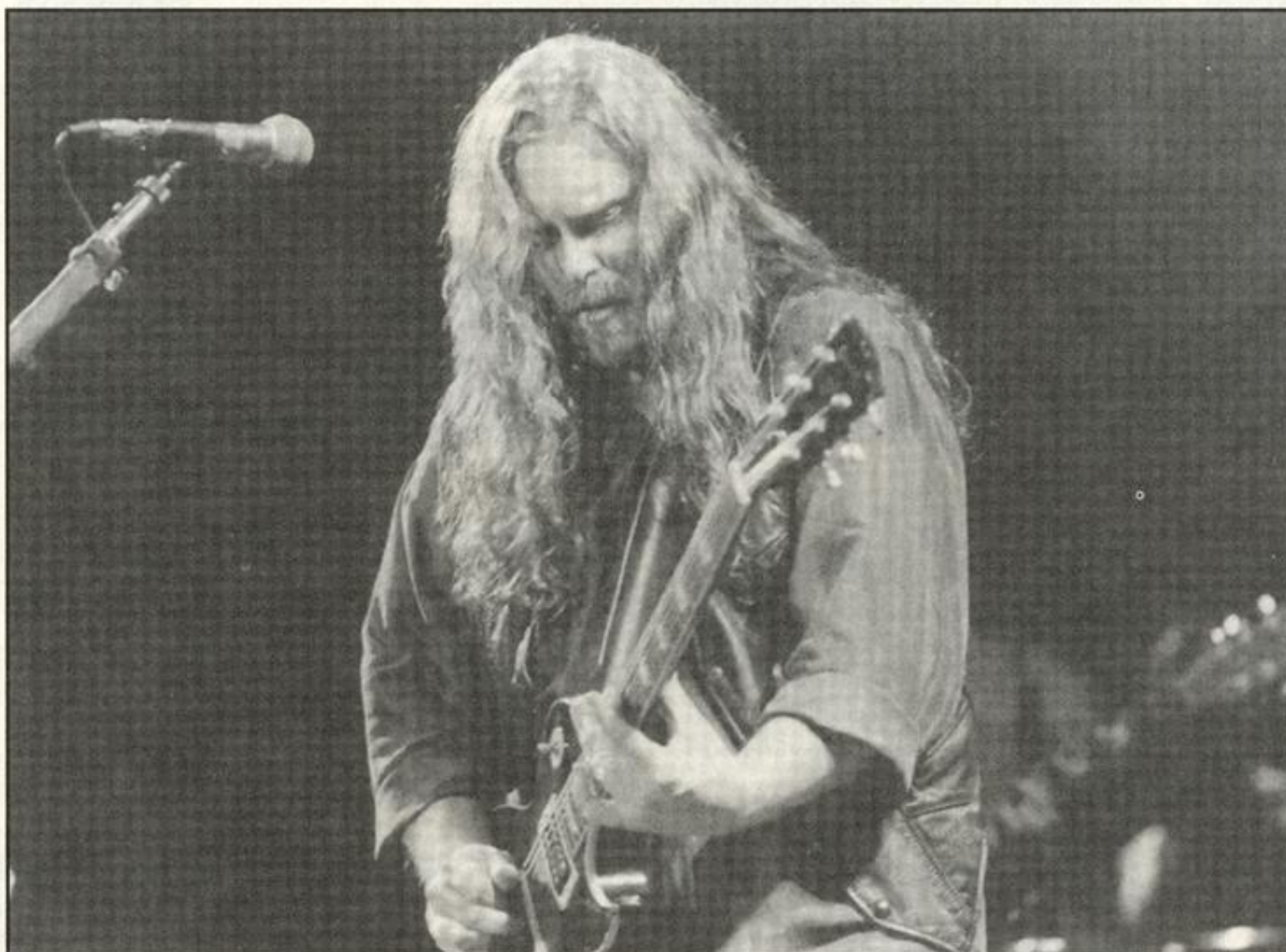
tour in Las Vegas. At a press conference, he hinted at some sort of possible music-making with his former fabmates George and Ringo. Cynics who noted that a similar intimation had preceded McCartney's last tour should be ignored.

Shortly after McCartney's press conference, new blood from an old band provided some good news. **Warren Haynes**, the fiery guitarist who has created so much duomagic with **Dickey Betts** in the last several years, released his long awaited solo album debut. *Tales Of Ordinary Madness* confirmed what many have believed for years: Warren Haynes is one of the rare talents that have come along in some time, combining the best of writing, singing, and guitar wrenching. Haynes and the rest of the **Allman Brothers** took to the arenas again this year (sometimes with the Warren Haynes Band in support). The Brothers tour found them using a tactic that had served them well in the past. Instead of pushing new product with the tour, they decided to take unrecorded new material out on the road and hone it to a razor's edge before taking it into the studio. Unfortunately, a slight snag came into play. Dickey Betts had to take a hiatus from the band in the middle of the tour. Hopefully the Betts vacation will be a temporary one, and the new songs the Allman Brothers have been showcasing will find their way onto a recording soon.

A couple of the stops on the Allman Brothers Band "No Product Tour" found them mixing it up with the folks on the **H.O.R.D.E.** tour. In Stowe, Vermont, **Jimmy Herring** of **Colonel Bruce Hampton and the Aquarium Rescue Unit** and **John Popper** of **Blues Traveler** jammed with the Brothers and turned a possible disaster into a positive triumph. Herring came on as a last minute fill-in for Dickey and his guitar picking (to say nothing of his more than passing resemblance to the late Duane Allman) filled the bill to a tee. It was another musical triumph for the H.O.R.D.E. The second migration of the H.O.R.D.E. included veteran H.O.R.D.E. members **Blues Traveler**, **Bruce Hampton** and company, and **Widespread Panic**, along with newcomers **Big Head Todd and the Monsters**, **Allgood**, and **The Samples**, as well as local favorites in the areas where they appeared. The concourse included great food, virtual reality, and velcro suits. The H.O.R.D.E. dancers and parade unit were exciting and fun. The **Spin Doctors** spun gold from last year's H.O.R.D.E. shows as its *Pocket Full of Kryptonite* album sold cajillions, and the group blasted from small clubs like the Wetlands in New York to the headlining spot on the



Donald Fagen and Walter Becker of Steely Dan at Madison Square Garden



Warren Haynes released his debut solo album, *Tales of Ordinary Madness*

Alternative Nations tour with **Soul Asylum** and **Screaming Trees**. All of these bands will have a lot more to say in the coming year.

The third major tour of this past summer was **Lollapalooza II**, the brainchild of **Perry Farrell**, once with Jane's Addiction, now of **Porno for Pyros**. The tour included **Fishbone** and headliner **Alice in Chains**, providing entertainment for those who prefer music with an edge.

The reunion of **Steely Dan** had created a media circus of its own. Steely Dan really means **Donald Fagen** and **Walter Becker**. They joined forces on Fagen's *Kamakiriad* album with Becker producing. The announcement that Steely Dan would tour after 20 years, a rare occurrence even in the old days, had ticket

sales going through the roof. Satisfied customers came away convinced that you can buy a thrill.

Along with Fagen's first solo release in a decade, there were a number of releases by other long-time rock 'n' roll icons. Some of the most notable include **David Bowie's** *White Tie Black Noise*, **Curtis Mayfield & The Impressions' Anthology**, **Maria Muldaur's Louisiana Love Call**, **My World** by **Ray Charles**, *Feels Like Rain* from **Buddy Guy**, **Willie Nelson** taking us *Across The Borderline*, and the **Kinks** giving us *Phobia*. **X** also returned with *Hey Zeus!*, **Robert Plant** with *Fate of Nations*, and **Jeff Beck** with two albums, *Crazy Legs* and *Frankie's House*.

1993
in
retrospect

The best kept secret of 1993 took place on July 15th. Filmed by NBC, the Apollo Theater Hall of Fame featured such luminaries as **Ray Charles, Eric Clapton, Jeff Beck, B.B. King, Smokey Robinson, Diana Ross, Buddy Guy, Albert Collins**, and a host of others. The preceding evening was rehearsal night, a time for these great artists to get to know each other more intimately. The actual performance featured host Bill Cosby introducing a wide variety of performers throughout the evening. The finale jam was one of those rare moments that belong in the archives of rock 'n' roll. All participants of this gala event took the stage and rocked the evening to a close.

Death has touched all fans of rock 'n' roll in one way or another, with the likes of Buddy Holly, Otis Redding, King Curtis, Duane Allman, Janis Joplin, Jimi Hendrix, Jim Morrison, and John Lennon cut down long before they said all they had to say. In 1993, four trendsetters passed on to the big gig. **Toy Caldwell** was greatly responsible for the current popularity of country music due to his work with the Marshall Tucker Band in the '70s and '80s. **Mick Ronson** made his mark with David Bowie's *Spiders From Mars* (and appeared on Bowie's latest as well) and later with Mott the Hoople. **Dizzy Gillespie** was the ambassador of jazz in this century. His ready smile and limitless talent made him one of the most popular jazz figures to emerge from the forge that created Be-bop. Free form, the next step in jazz, was turned into a giant leap by **Sun Ra** and his various Arkestras. His outer galaxy demeanor and music kept his popularity high among psychedelic relics, punk rockers, today's alternative crowd, and his fellow musicians. All four of these gentlemen will be sorely missed.

Lyle Lovett broke women's hearts all over the world this year when he ceased to be available to anyone, but his new bride Julia Roberts. Like a traditional wedding, 1993 brought a lot of excitement to rock 'n' roll with the old, the new, the borrowed, and a mess o' blues.

The coming year, with its 25th anniversary of Woodstock, will hopefully revive the concepts of peace and love. Beyond that, we'll just have to wait and see what musical treasures will be bestowed upon us. ■



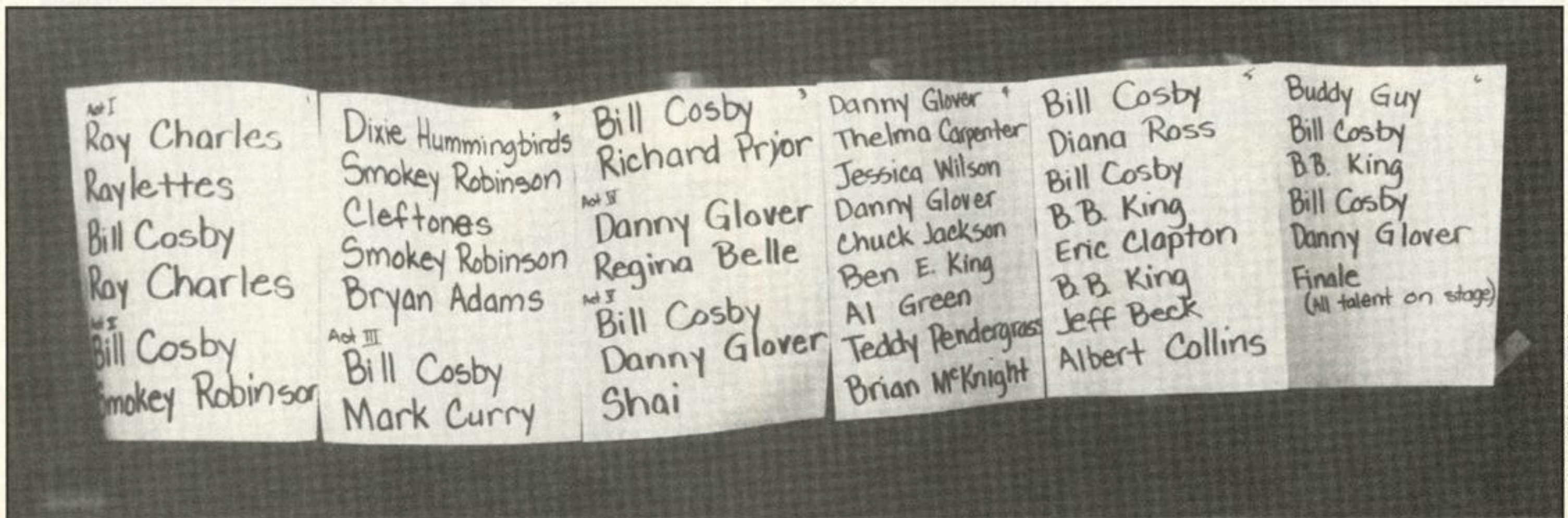
Albert Collins, Jeff Beck, Buddy Guy and B.B. King at the Apollo rehearsal July 14th

Chuck Pullin/Star File



Jeff Beck, Albert Collins, B.B. King and Eric Clapton at the Apollo Hall of Fame

Chuck Pullin/Star File



July 15th, The Apollo Theater Hall of Fame

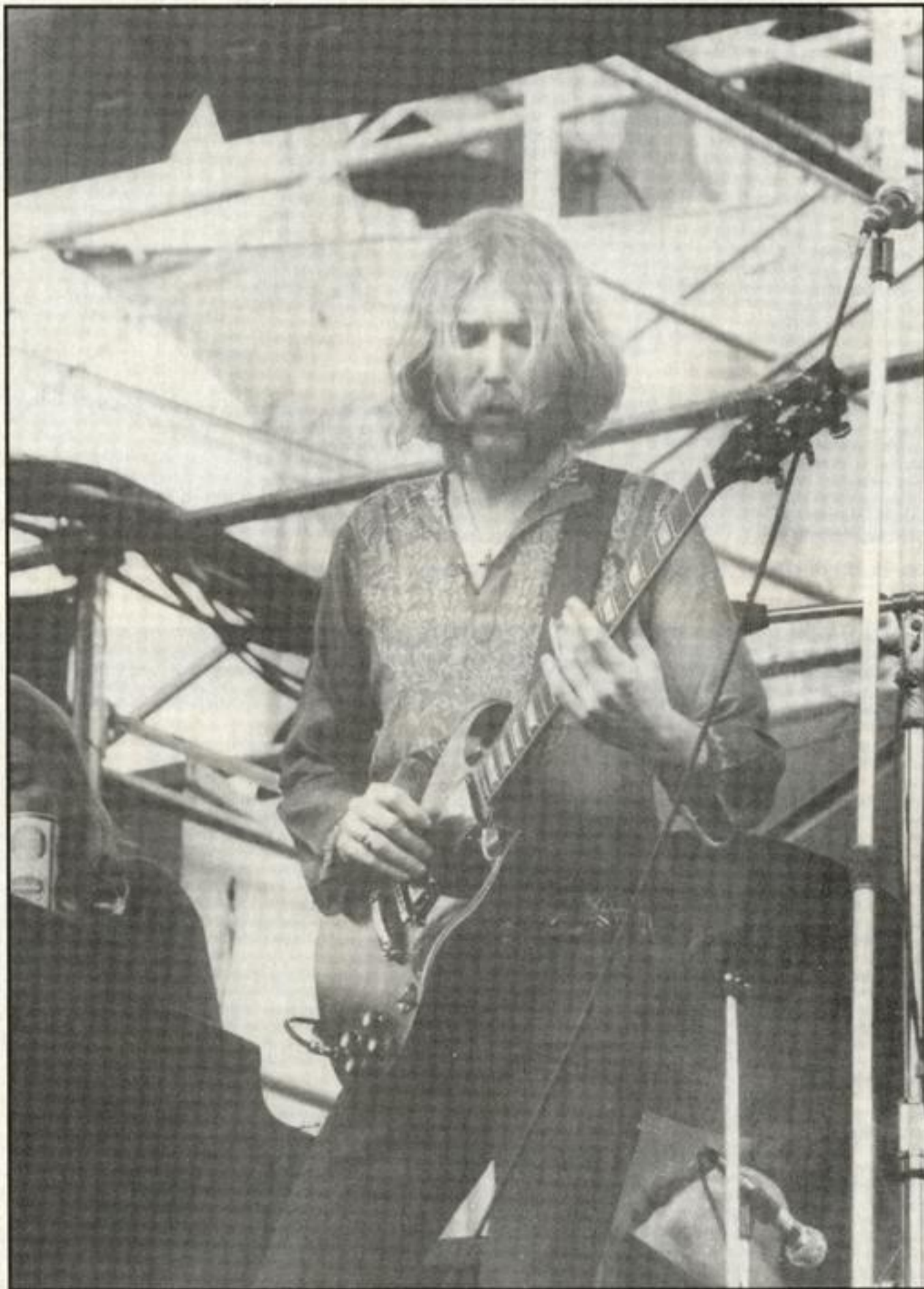
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THE ALLMAN BROTHERS



Kirk West

Warren Haynes, Jaimoe, Gregg Allman, Dickey Betts, Butch Trucks and Allen Woody



Joe Sia / Star File

Duane Allman



Joe Sia / Star File

Gregg Allman



Kirk West / Star File

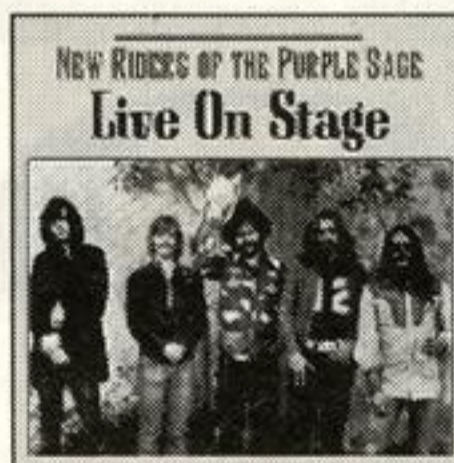
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RRCD2060-Tom Constanten (Grateful Dead Keyboardist), Dave Nelson (Acoustic Garcia Band and New Riders of the Purple Sage) and Barry Flast (Kingfish), round out the closest thing to the Grateful Dead without being the Grateful Dead. Their musical performances and their upcoming Relix release promise to awaken Deadheads to a fine musical experience.



RRCD2061-Commander Cody And His Lost Planet Airmen-Lost in Space-recorded from the master tapes found in the vaults of WNEW-FM in New York. The tapes were from a live broadcast of the Commander from a local club in New York in 1975. The combination of real country songs (Armadillo Stomp) and classic Boogie-Woogie (Beat Me Daddy, Eight To The Bar), and Rock N' Roll (Riot In The Cell Block #9) make this a real country music lovers delight.



RRCD2064 - Hot music and Hot jams are evidence of the chemistry that Solar Circus has delivered to their fans through three incarnations of the band. A cut from 1984, a 29 minute blast of a Dark Star - The Other One - El Paso - The Other One - Dark Star jam from the Arrowhead Psychedelic Experiment in 1990, and two unreleased studio cuts from 1991 bring Solar Circus and their special brand of "Cosmic Dance Music" full circle.



RRCD2063 - Former Grateful Dead Keyboardist Tom Constanten brings us a touch of culture with his second solo Relix release, Morning Dew. Not only does Tom give us hot piano versions of Bob Dylan's "It's All Over Now Baby Blue," Jefferson Airplane's "Lather," and the CD's title track "Morning Dew," he polishes off this recorded effort with his friend Jorma Kaukonen performing a duet of "Embryonic Journey".

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Bob Minkin

grateful dead

highlights

1993

BY BOB BROMBERG

On January 20th, Bob Weir and Rob Wasserman performed at the Tennessee Inaugural Ball. After a "Tennessee Waltz" opener, Vice President Al Gore accompanied by Tipper, walked out, thanked the boys, and made a brief speech. Bob and Rob continued their set, which included "Bombs Away," "Take Me To The River," and "Easy To Slip." Later in the evening, the highlight included a late night jam where Bob and Rob performed with Bruce Cockburn, Lou Reed, Mike Rathke, and Paul Simon, who also performed at the ball.

Artist Jerry Garcia had a good year. Having had great success with the first line of Garcia Neckwear, Bloomingdale's decided to present two new lines of Garcia's artwork in neckwear.

These lines will include a scarf collection, as well as neckwear for boys. Celestial Arts published the first book of Garcia's artwork. Expect a line of Garcia clothing, as well.

On April 12th, Jerry, Bob, and Vince sang the National Anthem at the San Francisco Giants opening game in Candlestick Park. Also in April, Garcia returned from an exhaustive East Coast tour in time to hit the road with the Garcia Band for a number of West Coast shows, including a three-night run at the Warfield Theater.

The Grateful Dead greeted 60,000 fans during its three-day sell-out of Deer Creek Music Center in Noblesville, Indiana, June 21st - 23rd. Town officials welcomed the band with open arms, revelling in the \$1,269,510 gross the band brought Deer Creek. The surrounding

area cooperated, providing camping in Forest Park. Newspaper reports were positive.

On September 15th, the evening before the Dead's six-night run at Madison Square Garden, Garcia and David Grisman graced the stage of the Ed Sullivan Theater for a performance on Late Show With David Letterman. Garcia and Grisman, along with the CBS Orchestra, treated the audience to a beautiful rendition of "Friend Of The Devil." Grisman handled his mandolin chores with grace, while Garcia plucked away on his acoustic Alvarez. If you listened closely when the show returned from commercials, they were just finishing up what sounded like an instrumental of the Stones' classic, "As Tears Go By." Grisman and Garcia are celebrating the new Acoustic Disc release,

Not For Kids Only. Definitely a delightful addition to music collections for children of all ages.

The real highlights for the Grateful Dead in 1993 were live, on stage. As the year progressed, new songs were introduced, and recent compositions really evolved. Vince has come a long way since his 1990 fall debut. He seems to be doing a lot more leads, and his vocal capabilities bring new life to some of the older material. His original "Way To Go Home" has found a niche in the band's repertoire, and his working of "Baba O'Reilly" is outstanding.

In late January, the Dead did a three-night run at Oakland Coliseum — for Chinese New Year, of course. Besides all of the festivities that took place on the 26th (pre-show Chinese acrobats and between-set giant floats and dancers paraded through the Coliseum), Carlos Santana joined the band for Space>"The Other One">"Stella Blue">"Lovelight," and a "Gloria" encore.

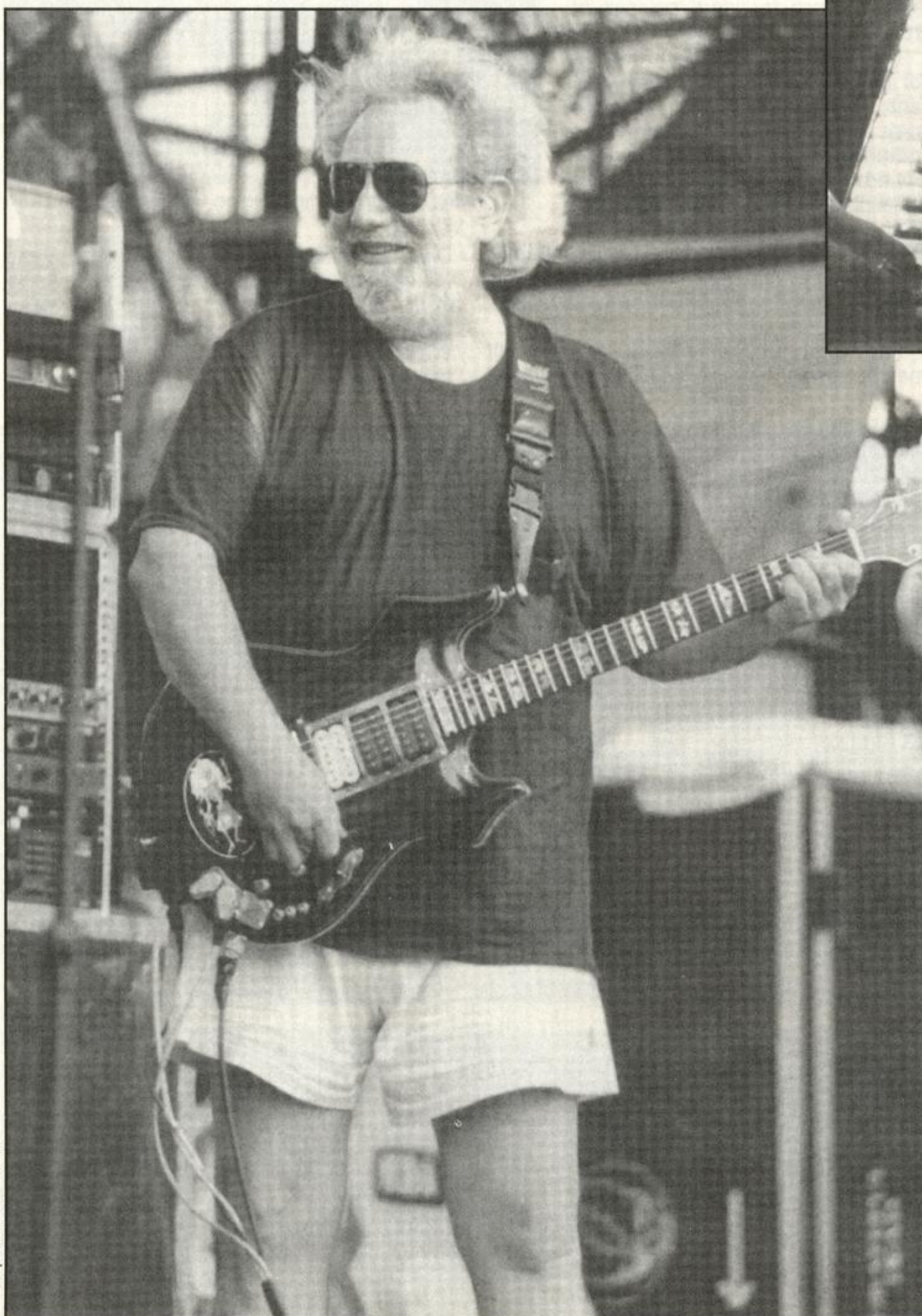
February 21st through the 23rd, the Dead

returned to Oakland Coliseum for three memorable shows. The first night debuted "Lazy River Road," a new Garcia/Hunter composition, as well as "Eternity," a Weir/Willie Dixon original, with a jam in the middle that allows the band enough space to go anywhere, and "Liberty," an older Garcia/Hunter composition that was actually the title track to a 1987 Hunter release on Relix Records that Garcia performed on. The next night, the band debuted another Garcia/Hunter composition entitled "The Days Between." This song's haunting lyrics are being heralded as some of the finest Hunter lyrics on a Grateful Dead song in many years. The final night was opened by jazz great Ornette Coleman & Prime Time.



Tim Seufert

Bruce Hornsby joined the Dead at RFK Stadium, Washington, DC 6/26/93



Stephen Dorian Miner

Garcia in Vegas 5/16/93

Coleman has jammed with many performers, including John Coltrane and Miles Davis, and during the last song of his set, Garcia was added to that list. To return the favor, Coleman joined the Dead for Space>"The Other One">"Stella Blue">"Lovelight." Sound familiar? It should. These are the same songs Santana played with them a month earlier on that stage. This night was also the debut of a new Phil tune, "Broken Arrow." No, this is not the Buffalo Springfield classic sung by Neil Young, but it is a Robbie Robertson original.

During spring of this year, a blizzard decided to do the tour. The weather was so bad the band had to cancel its March 13th show at Richfield Coliseum in Ohio. The next night, the band did make it through, and treated Deadheads to the first "I Fought The Law." This '60s classic by S. Curtis has become a regular in the band's '93 repertoire, appearing most often as an encore.

Landover, Maryland was the next stop on the tour, and on the 17th Jerry introduced another first timer, "Lucy In The Sky With Diamonds." Yes, believe it or not, the Beatles' classic has made it to the Dead's encore list. Since '88, Landover has been the sight of many unearthed treasures—there have been breakouts of "Ripple," "Loose Lucy," "Easy To Love You," "Revolution," "Black Throated Wind," and "Lucy In The Sky."

The next night, old friend Bruce Hornsby joined the band for the second set.

Spring Tour ended at Nassau Coliseum with a five-night run. The highlight of this run was the April Fool's show when Barney the Dinosaur joined the band for the second set opener,

"Iko Iko." Barney was playing bass, and there seems to be some speculation about whether this was Phil or a guest, with Phil hiding behind his stacks playing bass. Will the real Barney please step forward?

Summer Tour saw the introduction of two new songs. The first, performed at Giants Stadium on June 5th is a new Weir tune called "Easy Answers." The next, a new Garcia tune called "That Would Be Something," was performed for the first time at the Palace in Auburn Hills, Michigan on June 8th. The stadium shows had Sting opening. He joined the Dead on a couple of occasions, and Garcia joined Sting at several shows.

Late summer, the band hit Autzen Stadium in Eugene, Oregon, where Huey Lewis joined them for a "Good Morning Little Schoolgirl">"Smokestack Lightning" thriller. Reportedly, Bob Weir, frustrated by some technical difficulties following "Jack Straw," smashed his guitar windmill style.

The band then went on to the Shoreline Amphitheater in Mountain View, California for three nights.

They started off their Fall Tour at Richfield Coliseum in Ohio. On September 13th at the Spectrum in Philly, the second set included "Scarlet">"Fire," "Playin'">"Dark Star">"Terrapin." This was the first "Dark Star" performed in Philly since the Spectrum show on March 24th, 1973. The band performed three sold-out shows at the venue.

A six-night Madison Square Garden stint followed. September 18th was a benefit for the Rex Foundation. On the 20th, night four of the six-night run, the band did a spectacular version of the rare "Race Is On," in the first set. Although this is no major breakout, for many it

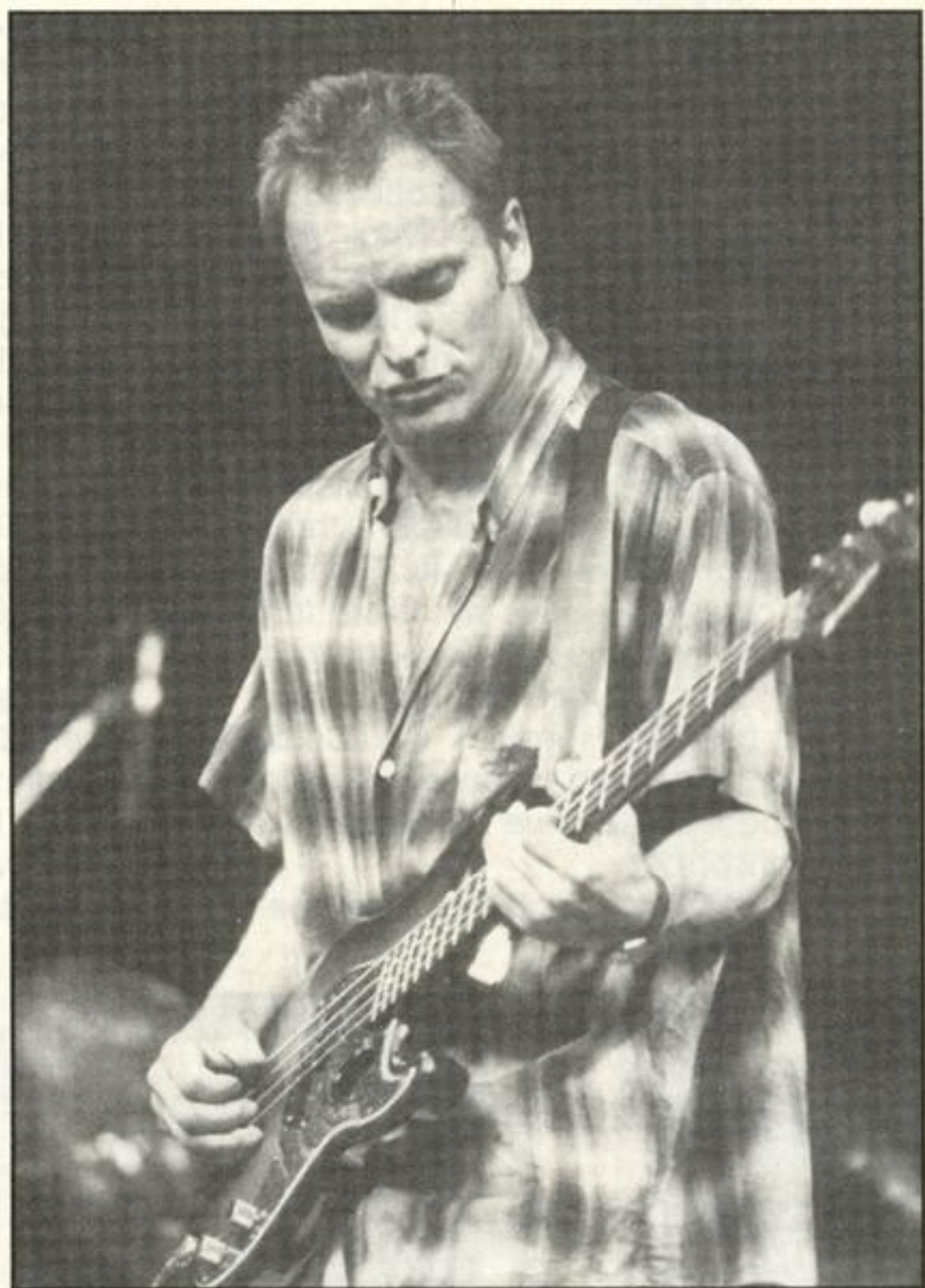
was a first. Hopefully this song will find its way back into regular rotation.

The real highlight of this show, however, was Space. Edie Brickell came out and graced the stage with vocals during Space, leading into a beautiful rap precluding "The Other One." These were the only recent vocals during Space, besides Ken Kesey's Halloween '91 vigil to Bill Graham. Brickell's inspiration to the band was in evidence the rest of the night. She remained on stage for "The Other One," and "Goin' Down The Road Feeling Bad," in which she joined Garcia for each verse. This was the first time that song has heard female vocals since the days of Donna Godchaux. The only difference: Edie was phenomenal! Word is out that she and Garcia have shared some phenomenal moments on the upcoming Rob Wasserman release (due out in February through GDM). Watch for more pairings of this duo.

The Dead left New York and headed for Boston Garden, with many loyal fans in hot pursuit. Their six-night stay, beginning September 24th, included a benefit for the Rex Foundation on the 25th. Some highlights of the Boston Garden stint were Bob Weir's acoustic renditions of "Me And My Uncle" and "Maggie's Farm."

The Jerry Garcia Band hit the East Coast for a late Fall Tour. They spent Halloween at Meadowlands in New Jersey.

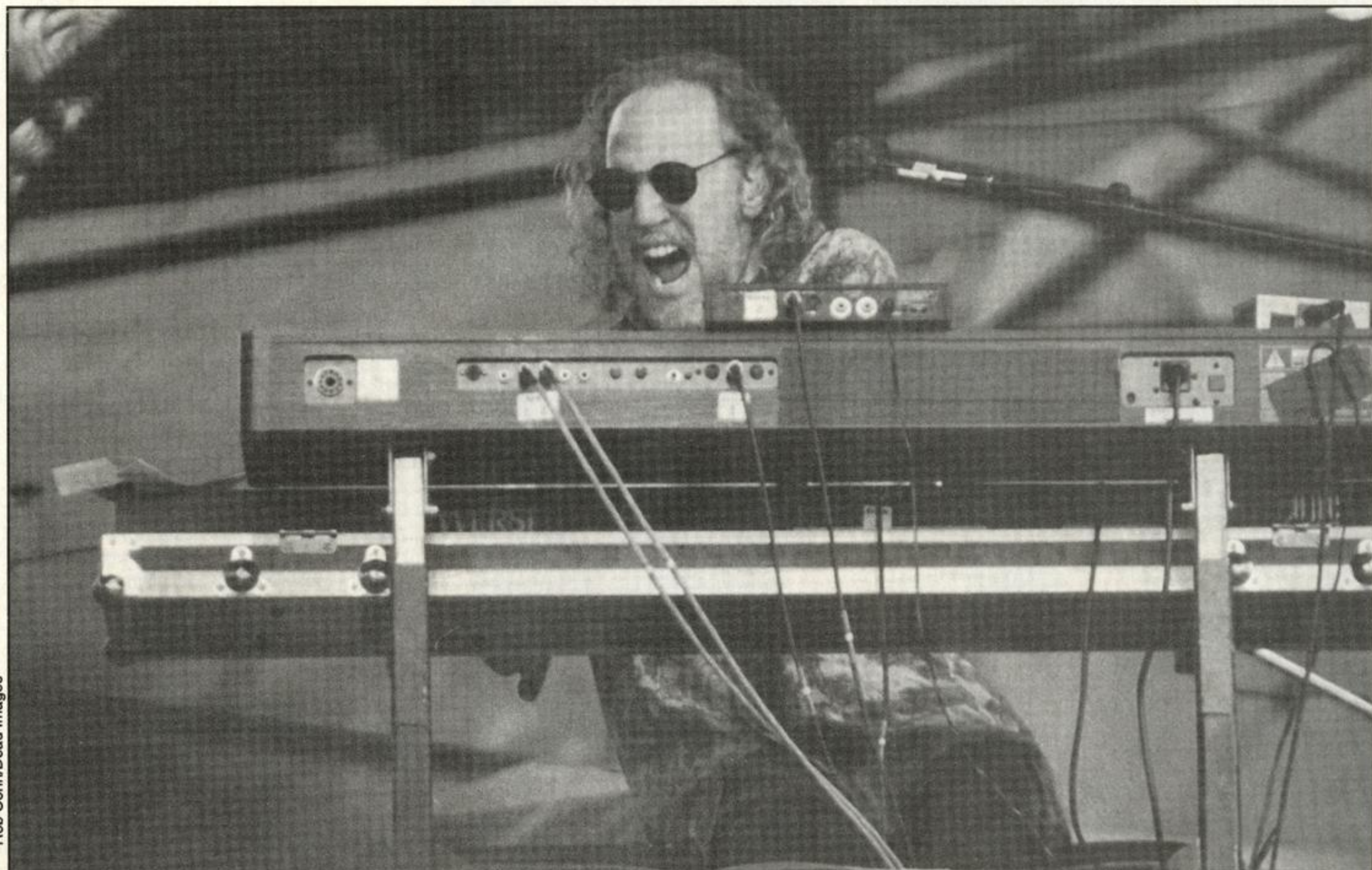
The Grateful Dead have brought all merchandising in-house and formed Grateful



Tim Seufert

Sting opened for the Dead on Summer Tour

Dead Mercantile, an arm of Grateful Dead Merchandising, to handle retail sales. Aside from many solo projects, the Dead have had a busy year. Next year promises lots of activity. We'll be on hand to report it — hope you'll be here to read it. ■



Rob Cohn/Dead Images

Vince wailed in '93



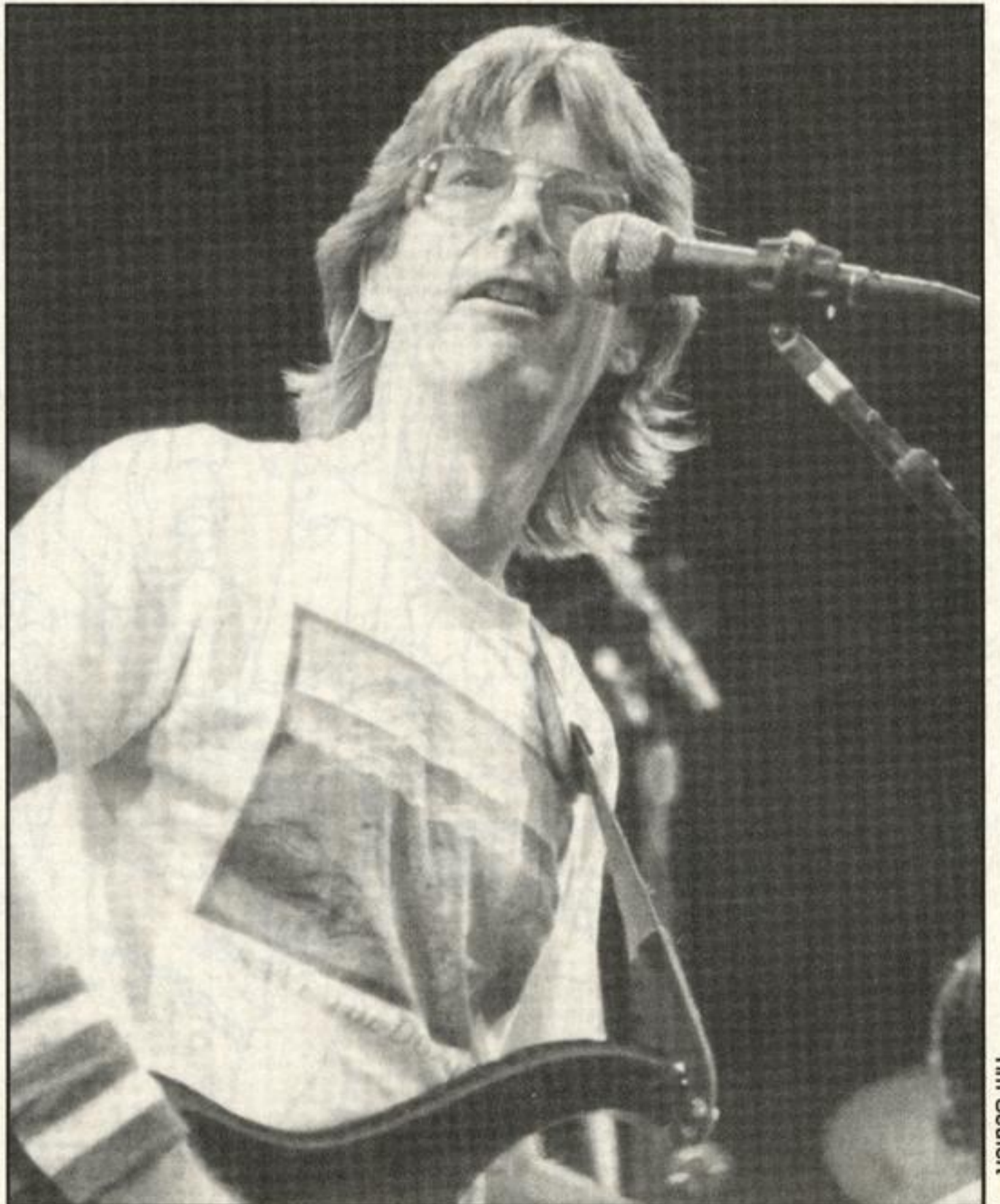
Ron Delany

Mickey Hart '93



Bob Minkin

Bob Weir at Shoreline 1993



Tim Seufert

Phil Lesh at RFK 6/25/93

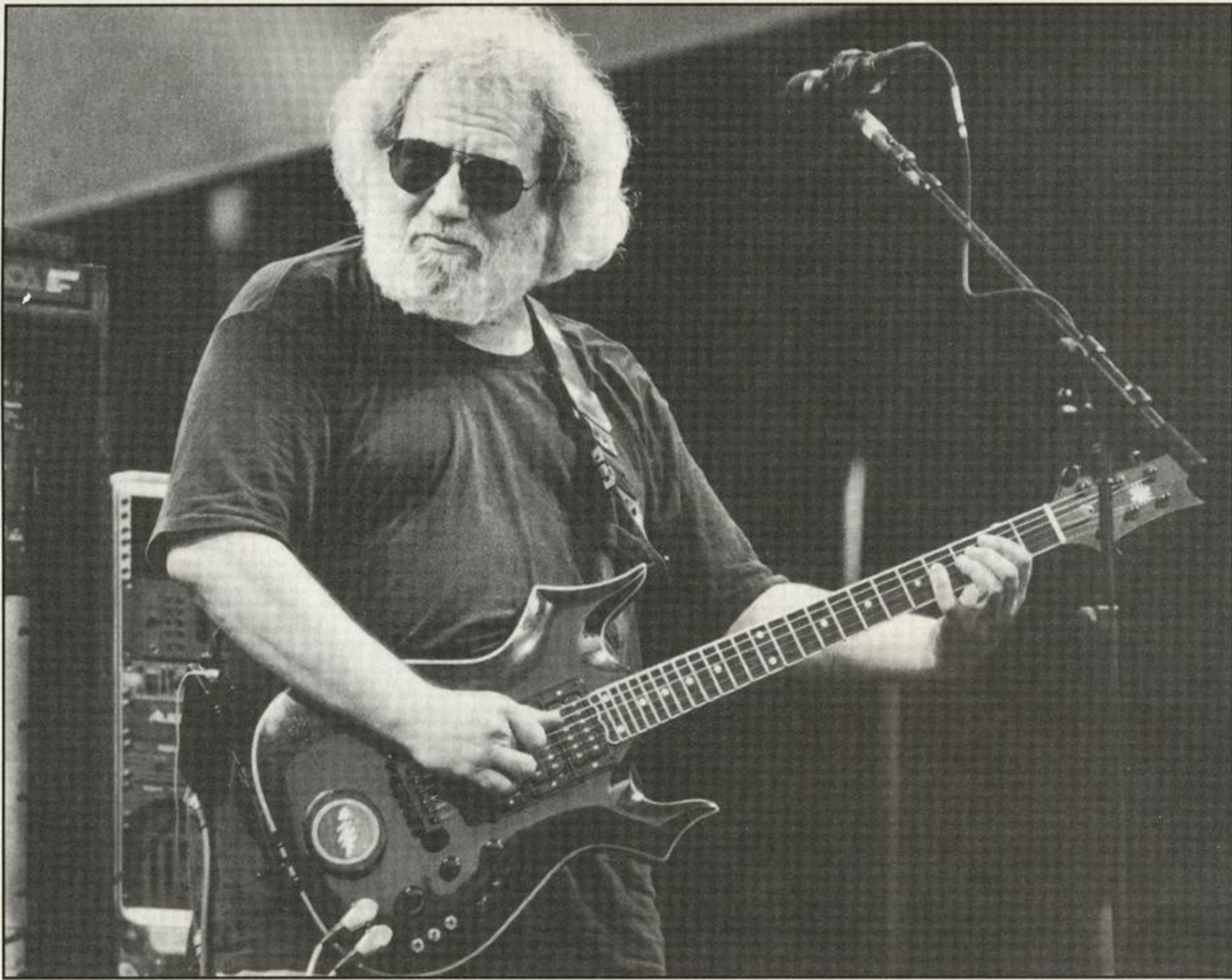


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A day in the Park

Clay B. DuVal © '93

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D E A D



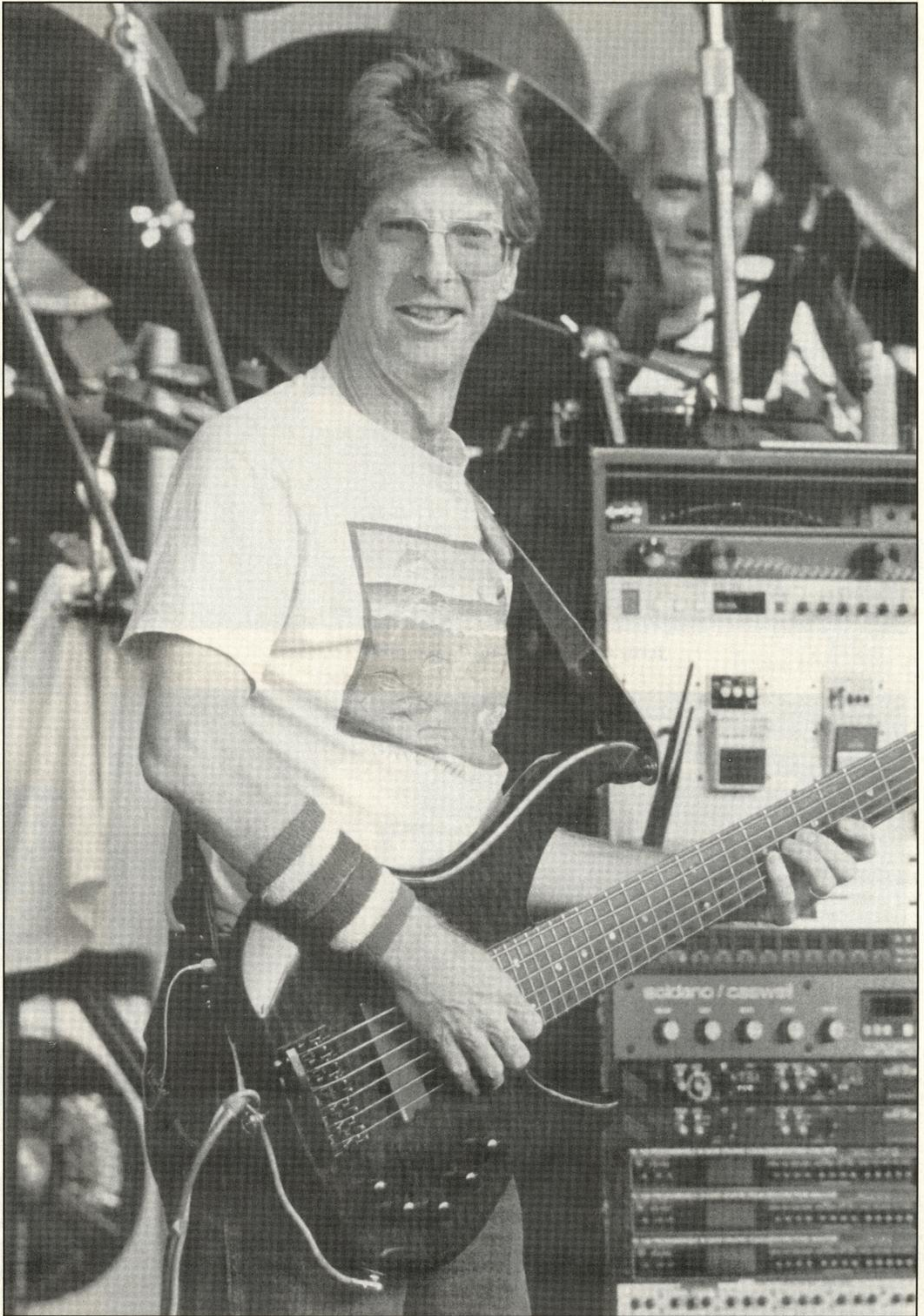
Bob Minkin

Jerry Garcia sporting a new guitar



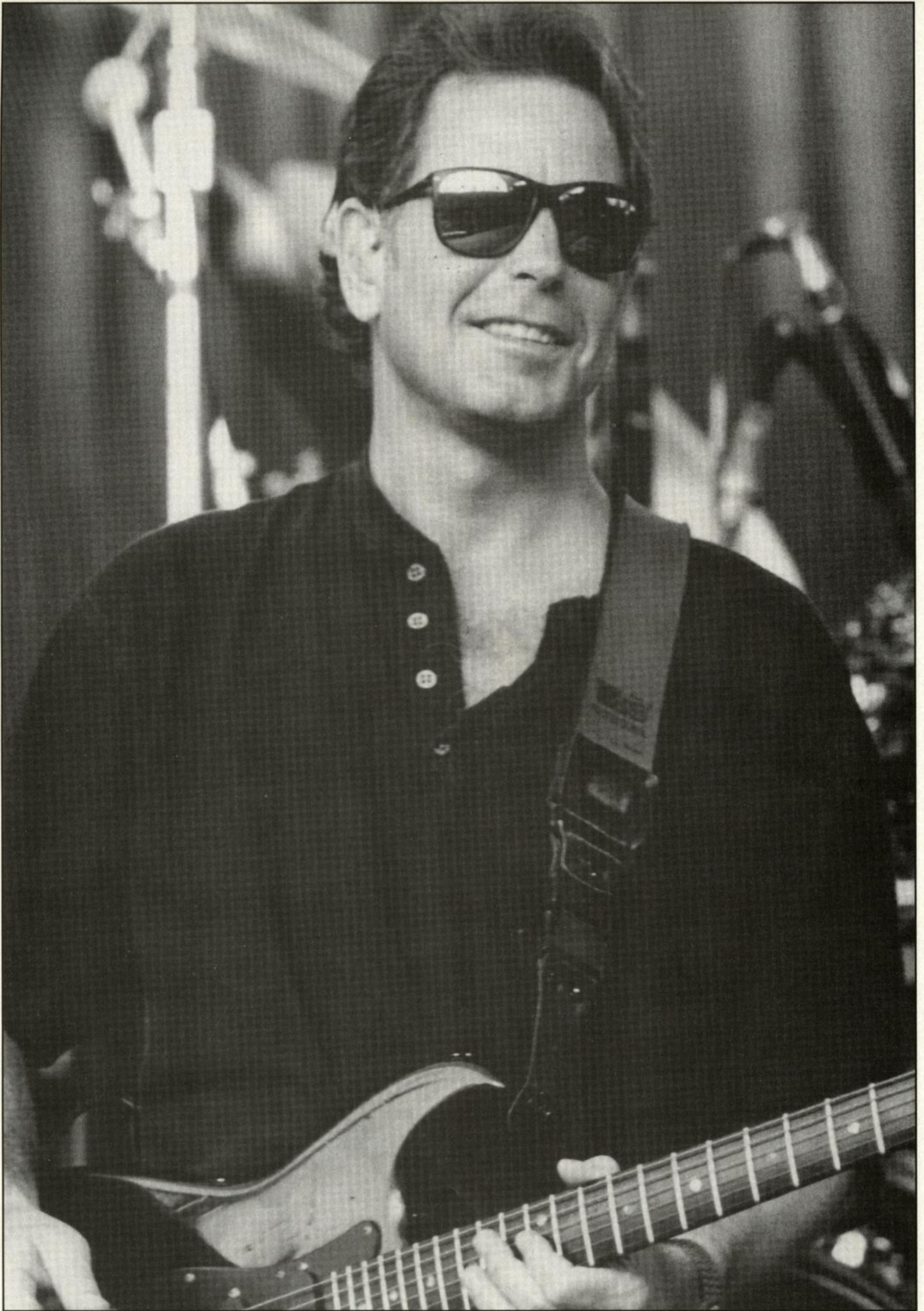
Bob Minkin

Vince Welnick with Vortex, 4/30/93 Great American Music Hall



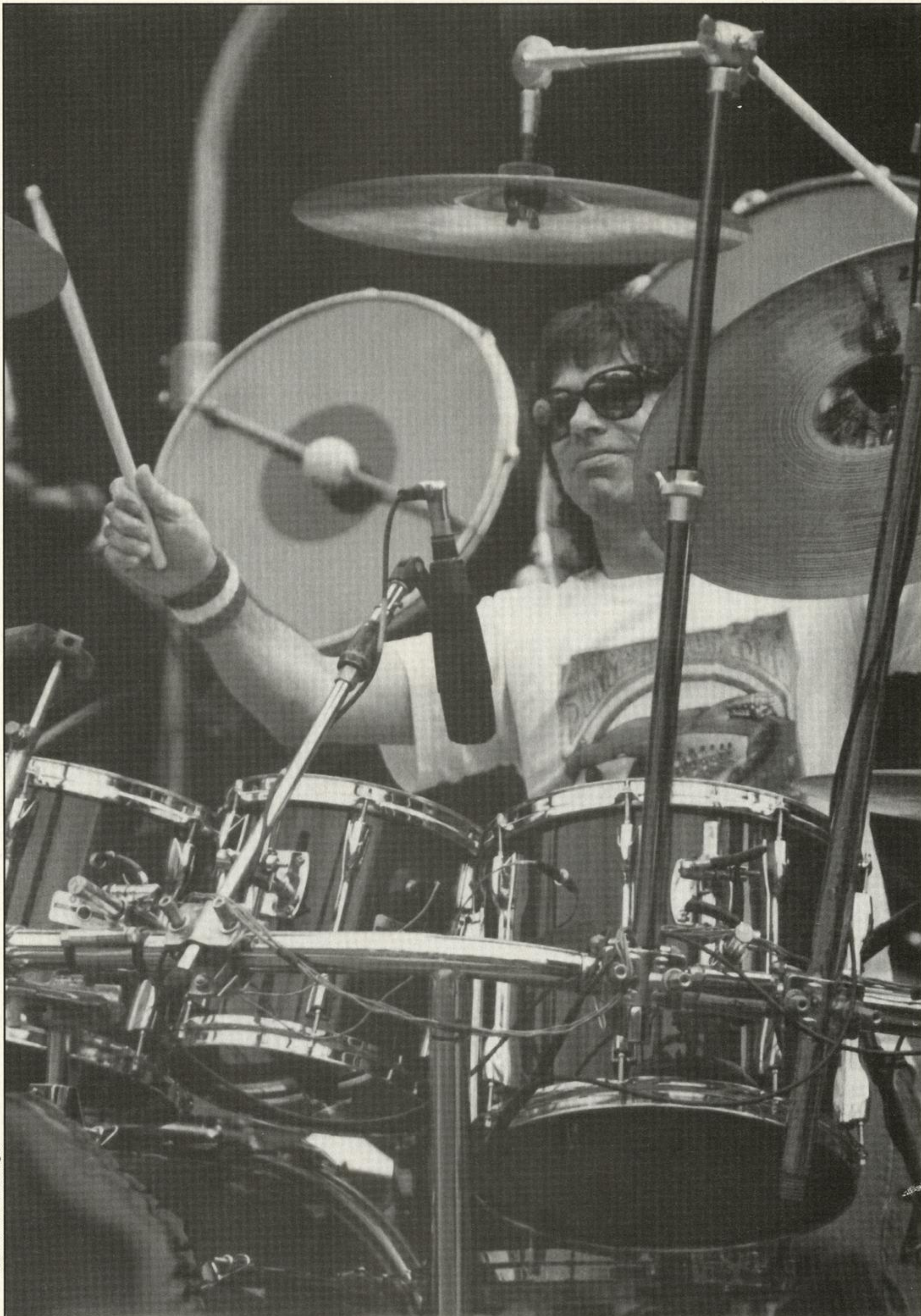
Bob Minkin

Phil Lesh, August '93



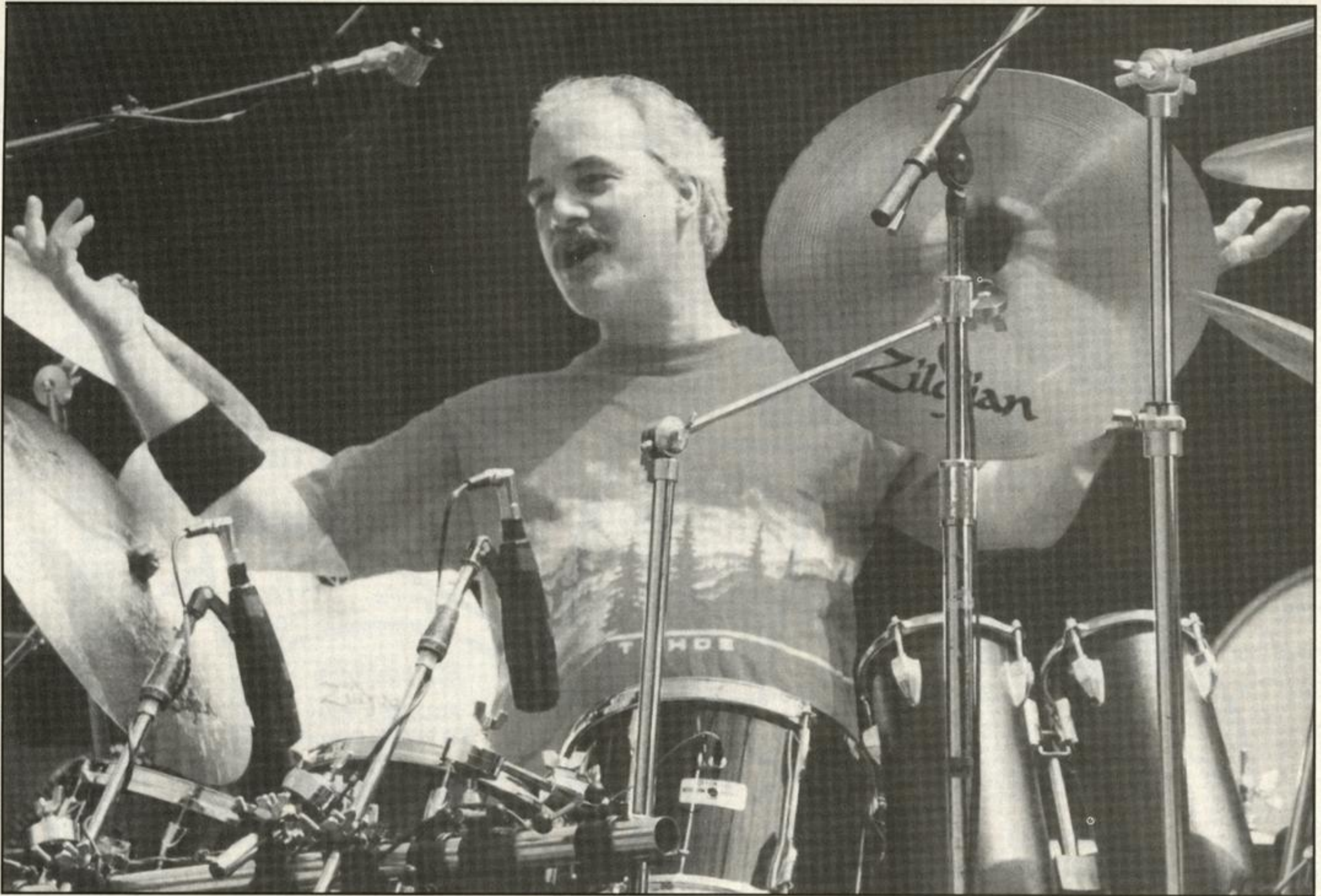
Bob Minkin

Bob Weir at Shoreline, 5/21/93



Rob Cohn / Dead Images

Mickey Hart



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Wake Of The Flood,
Mars Hotel &
Blues For Allah
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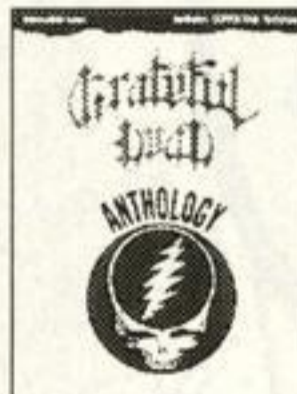
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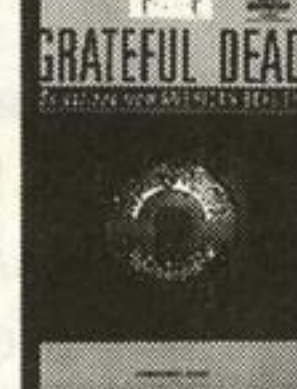
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the DEADHEAD game

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BUMMER!



YOU LOST YOUR FRIENDS IN THE LOT!

MEET UP WITH OLD FRIENDS.

BONUS
TRADE TAPE FOR AN AUTO-GRAPHED PICTURE OF DEAD!

GET YOUR EARS PIERCED.

DEAD END



YOU LOST YOUR TICKET!

WIN A GAME OF FRISBEE.

LOSE YOUR SAND SOMEWHERE AT

UNEXPECTED FLASHBACK, MISS A TURN!

COMPLETE LAST NIGHT'S PLAYLIST.

BONUS
FOUND A RIDE TO WEST COAST SHOW!

GET YOUR FACE PAINTED.

TOO MUCH HELIUM, MISS A TURN!

LEARN TO USE DEVIL STICKS.



PURCHASE A TOFU BURRITO.



Welcome Deadheads!

FREE PARKING!



ENTRANCE

CRIMESTOPPER #21: MAKE SURE THAT YOU BUY A REAL TICKET BEFORE GOING TO ANY SHOW!

PLAYED A HACKY SACK RECORD.

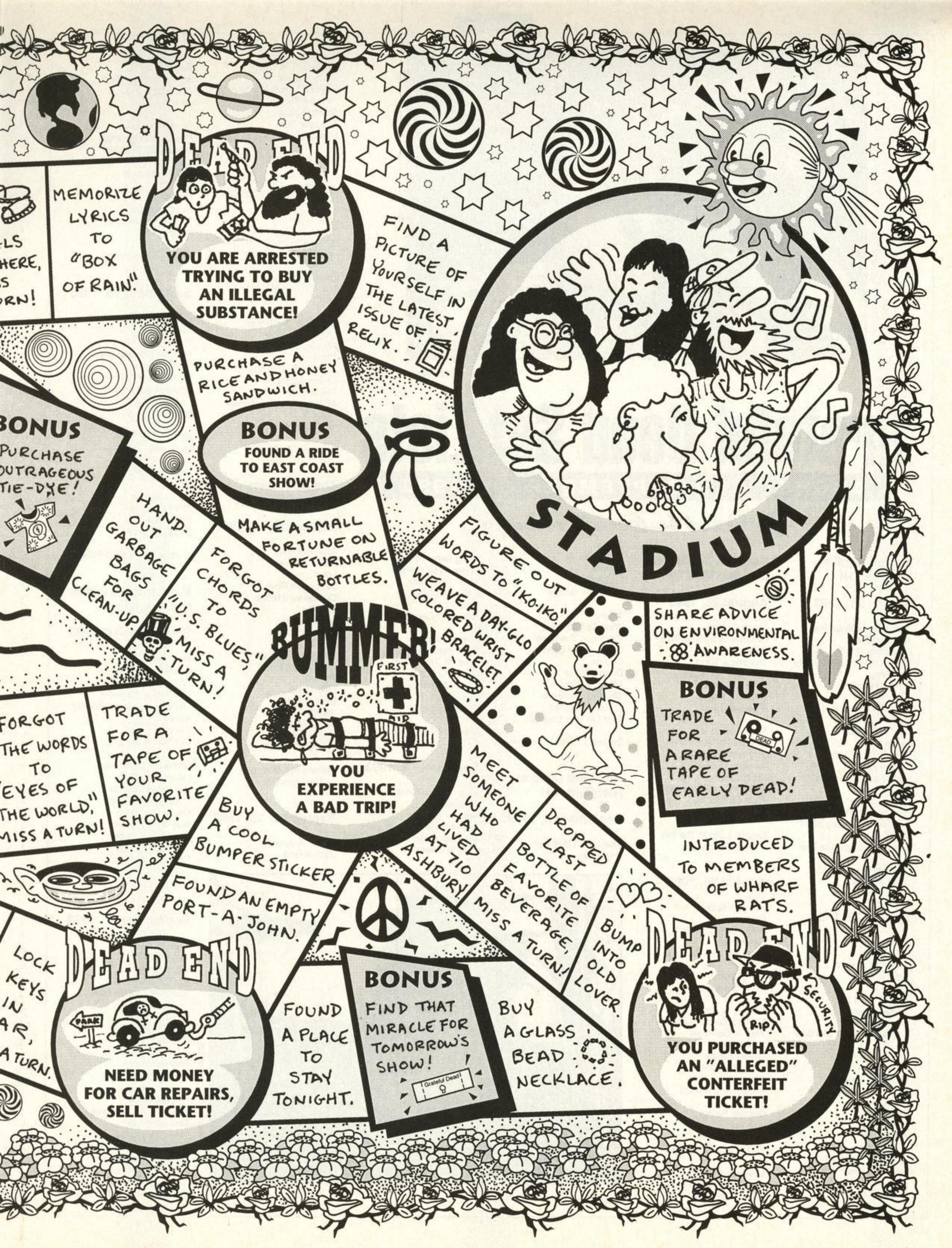
BUY CRYSTAL AND FEATHER EARRINGS.

LEARN TO PLAY A HARMONICA.

MAKE A DONATION TO JERRY'S KIDS.

HOW TO PLAY: ROLLING ONE DIE, TAKE TURNS MOVING THRU PARKING LOT. YOU MAY MOVE FORWARD OR BACK. DEAD END PUTS YOU OUT OF GAME. BUMMER PUTS YOU AT START.





LS
HERE,
S
ORN!

MEMORIZE
LYRICS
TO
"BOX
OF RAIN!"

YOU ARE ARRESTED TRYING TO BUY AN ILLEGAL SUBSTANCE!

FIND A
PICTURE OF
YOURSELF IN
THE LATEST
ISSUE OF
RELIX.

STADIUM



PURCHASE A
RICE AND HONEY
SANDWICH.

BONUS
FOUND A RIDE
TO EAST COAST
SHOW!

BONUS
PURCHASE
OUTRAGEOUS
TIE-DYE!

HAND-
OUT
GARBAGE
BAGS
FOR
CLEAN-UP.

FORGOT
CHORDS
TO
"U.S. BLUES,"
MISS A
TURN!

MAKE A SMALL
FORTUNE ON
RETURNABLE
BOTTLES.

FIGURE OUT
WORDS TO "IKO-IKO."
WEAVE A DAY-GLO
WRIST
BRACELET.

BUMMER!

YOU EXPERIENCE A BAD TRIP!

SHARE ADVICE
ON ENVIRONMENTAL
AWARENESS.

BONUS
TRADE
FOR
A RARE
TAPE OF
EARLY DEAD!

FORGOT
THE WORDS
TO
"EYES OF
THE WORLD,"
MISS A TURN!

TRADE
FOR A
TAPE OF
YOUR
FAVORITE
SHOW.

BUY
A COOL
BUMPER STICKER.

FOUND AN EMPTY
PORT-A-JOHN.

MEET
SOMEONE
WHO
HAD
LIVED
AT 710
ASHBURY!



DROPPED
LAST
BOTTLE OF
FAVORITE
BEVERAGE,
MISS A TURN!

INTRODUCED
TO MEMBERS
OF WHARF
RATS.

LOCK
KEYS
IN
CAR,
MISS A TURN.

DEAD END

NEED MONEY FOR CAR REPAIRS, SELL TICKET!

FOUND
A PLACE
TO
STAY
TONIGHT.

BONUS
FIND THAT
MIRACLE FOR
TOMORROW'S
SHOW!

BUY
A GLASS
BEAD
NECKLACE.

DEAD END

YOU PURCHASED AN "ALLEGED" CONTERFEIT TICKET!





Stephen Dorian Miner

Eugene, Oregon

Grateful Dead Set Lists

AUGUST 21 - SEPTEMBER 30, 1993
Compiled by Cary Krosinsky
**Autzen Stadium
Eugene, OR**
August 21, 1993

Here Comes Sunshine
Walking Blues
Lazy River Road
Queen Jane Approximately
Bird Song
Promised Land

China Cat Sunflower
I Know You Rider
Way To Go Home
Truckin'
Good Morning Little
Schoolgirl*
Smokestack Lightning*
Drums/Space
The Last Time*
Standing On The Moon*
One More Saturday Night*

Encore: I Fought The Law

* - w/ Huey Lewis on
harmonica

August 22, 1993

Jack Straw
Bertha
Little Red Rooster
Broken Arrow
Althea
When I Paint My
Masterpiece
Tennessee Jed
The Music Never Stopped

Help On The Way
Slipknot
Franklin's Tower
Samson & Delilah
Ship Of Fools
Corrina
Drums/Space
The Wheel
I Need A Miracle
The Days Between
Not Fade Away

Encore: Liberty

**Shoreline Ampitheatre
Mountain View, CA**
August 25, 1993

Touch Of Grey
Greatest Story Ever Told
Peggy-O
The Same Thing
Friend Of The Devil
Easy Answers
So Many Roads
Promised Land

Scarlet Begonias
Fire On The Mountain
Estimated Prophet
Terrapin Station
Drums/Space
All Along The Watchtower
Attics Of My Life
Sugar Magnolia

Encore: Lucy In The Sky
With Diamonds

August 26, 1993

Hell In A Bucket
Bertha
Wang Dang Doodle
Candyman
Just Like Tom Thumb's
Blues
Let It Grow
Don't Ease Me In

Crazy Fingers
Saint Of Circumstance
Way To Go Home
He's Gone
Drums/Space
The Other One
Stella Blue
Around And Around

Encore: Rain

August 27, 1993

Mississippi 1/2 Step
New Minglewood Blues
Lazy River Road

Broken Arrow
Eternity
Loose Lucy
Johnny B. Goode

Iko Iko
Wave To The Wind
Playing In The Band
Uncle John's Band
Corrina
Drums/Space
I Need A Miracle
The Days Between
Throwing Stones
Turn On Your Lovelight

Encore: I Fought The Law

**Richfield Coliseum
Richfield, OH**
September 8, 1993

Feel Like A Stranger
Peggy-O

Wang Dang Doodle
Brown Eyed Women
When I Paint My
Masterpiece
Liberty
Johnny B. Goode

Foolish Heart
Estimated Prophet
Eyes Of The World
Drums/Space
I Need A Miracle
Black Peter
Sugar Magnolia

Encore: The Weight

September 9, 1993

Here Comes Sunshine
Spoonful
Stagger Lee
Queen Jane Approximately
Tennessee Jed
Easy Answers

Don't Ease Me In
Victim Or The Crime
Crazy Fingers
Saint Of Circumstance
Terrapin Station
Drums/Space
The Last Time
Morning Dew

Encore: I Fought The Law

September 10, 1993

Jack Straw
They Love Each Other
Little Red Rooster
Just Like Tom Thumb's
Blues
Ramble On Rose
Black Throated Wind
Bertha

China Cat Sunflower
I Know You Rider
Way To Go Home
Corrina
Uncle John's Band
Drums/Space
The Wheel
All Along The Watchtower
Attics Of My Life
Not Fade Away

Encore: U.S. Blues

**The Spectrum
Philadelphia, PA**
September 12, 1993

Touch Of Grey
Walking Blues
Loser
Desolation Row
Cumberland Blues
Eternity
Loose Lucy
Picasso Moon

Samson & Delilah
Lazy River Road
Truckin'
He's Gone
Drums/Space
The Other One
Stella Blue
Throwing Stones
Turn On Your Lovelight

Encore: Knockin' On
Heaven's Door

September 13, 1993

Hell In A Bucket
Jack-A-Roe

The Same Thing
Stagger Lee
Black Throated Wind
Dire Wolf
Let It Grow

Scarlet Begonias
Fire On The Mountain
Playing In The Band
Dark Star
Terrapin Station
Jam

Drums/Space
Easy Answers
The Days Between
Good Lovin'

Encore: I Fought The Law

September 14, 1993

Help On The Way
Slipknot
Franklin's Tower
New Minglewood Blues
Broken Arrow
Brown Eyed Women
When I Paint My
Masterpiece
Bird Song

Iko Iko
Looks Like Rain
Way To Go Home
Crazy Fingers
Corrina
Drums/Space
The Last Time
Wharf Rat
Sugar Magnolia

Encore: Brokedown Palace

**Madison Square Garden
New York, NY**
September 16, 1993

Rain
Shakedown Street
Wang Dang Doodle
Cold Rain And Snow
Queen Jane Approximately
Althea
Eternity
Don't Ease Me In

China Cat Sunflower
I Know You Rider
Estimated Prophet
Eyes Of The World
Drums/Space
Way To Go Home
The Days Between
Throwing Stones
Not Fade Away

Encore: Liberty

September 17, 1993

Jack Straw
Sugaree
Walking Blues
Ramble On Rose
Just Like Tom Thumb's
Blues
Easy Answers
Lazy River Road
Promised Land

Foolish Heart
Man Smart, Woman
Smarter
Ship Of Fools
Saint Of Circumstance
Drums/Space
I Need A Miracle
That Would Be Something
Standing On The Moon
Turn On Your Lovelight

Encore: I Fought The Law



Eugene

Stephen Dorian Miner

September 18, 1993

Mississippi 1/2 Step
Little Red Rooster
Althea
When I Paint My
Masterpiece
Brown Eyed Women
Cassidy
Loose Lucy

Iko Iko
Victim Or The Crime
Uncle John's Band
Corrina
Drums/Space
The Wheel
All Along The Watchtower
China Doll
One More Saturday Night

Encore: Gloria

September 20, 1993

Touch Of Grey
Greatest Story
Row Jimmy
The Race Is On
Dire Wolf
Stuck Inside Of Mobile With
The Memphis Blues
Again
Lazy River Road
Johnny B. Goode

Samson & Delilah
So Many Roads
Truckin'
He's Gone
Drums/Space*
The Other One*
Goin' Down The Road
Feeling Bad*
Morning Dew

Encores: Baba O'Riley
Tomorrow Never Knows

* - w/ Edie Brickell

September 21, 1993

Hell In A Bucket
Bertha
The Same Thing
Peggy-O
Broken Arrow
Tennessee Jed
The Music Never Stopped

Here Comes Sunshine
Way To Go Home
Playing In The Band
Terrapin Station
Jam
Drums/Space
The Last Time
Stella Blue
Sugar Magnolia

Encore: The Weight

September 22, 1993

Help On The Way
Slipknot
Franklin's Tower
New Minglewood Blues
Ramble On Rose
When I Paint My
Masterpiece
Bird Song*

Easy Answers
Lazy River Road
Estimated Prophet*
Dark Star*
Drums/Space*
Wharf Rat*
Throwing Stones**
Turn On Your Lovelight**

Encore: I Fought The Law

* - w/ David Murray on
saxophone
** - w/ David Murray on
saxophone & James
Cotton on harmonica

**Boston Garden
Boston, Mass.**

September 24, 1993

Feel Like A Stranger
Jack-A-Roe
Little Red Rooster
Stagger Lee
Queen Jane Approximately
Loose Lucy
Picasso Moon

Scarlet Begonias
Fire On The Mountain
Man Smart, Woman
Smarter
Way To Go Home
He's Gone
Drums/Space
The Last Time
The Days Between
Around And Around

Encore: Liberty

September 25, 1993

Cold Rain And Snow
Wang Dang Doodle
Loser
It's All Over Now
Just Like Tom Thumb's
Blues
Cassidy
Deal

Foolish Heart
Box Of Rain
Crazy Fingers
Corrina
Drums/Space
The Wheel
All Along The Watchtower
Black Peter
One More Saturday Night

Encore: I Fought The Law

September 26, 1993

Jack Straw
Althea
Walking Blues
High Time
Me And My Uncle
Maggie's Farm
Lazy River Road
Easy Answers
Don't Ease Me In

Iko Iko
Saint Of Circumstances
Ship Of Fools
Truckin'
Jam
Drums/Space
I Need A Miracle
Standing On The Moon

Encore: Rain

September 28, 1993

Touch of Grey
Greatest Story Ever Told
Row Jimmy
New Minglewood Blues
So Many Roads
When I Paint My
Masterpiece
Bird Song

China Cat Sunflower
I Know You Rider
Samson And Delilah

Uncle John's Band
Playing In The Band
Drums/Space
Attics Of My Life
Throwing Stones
Good Lovin'

Encore: U.S. Blues

September 29, 1993

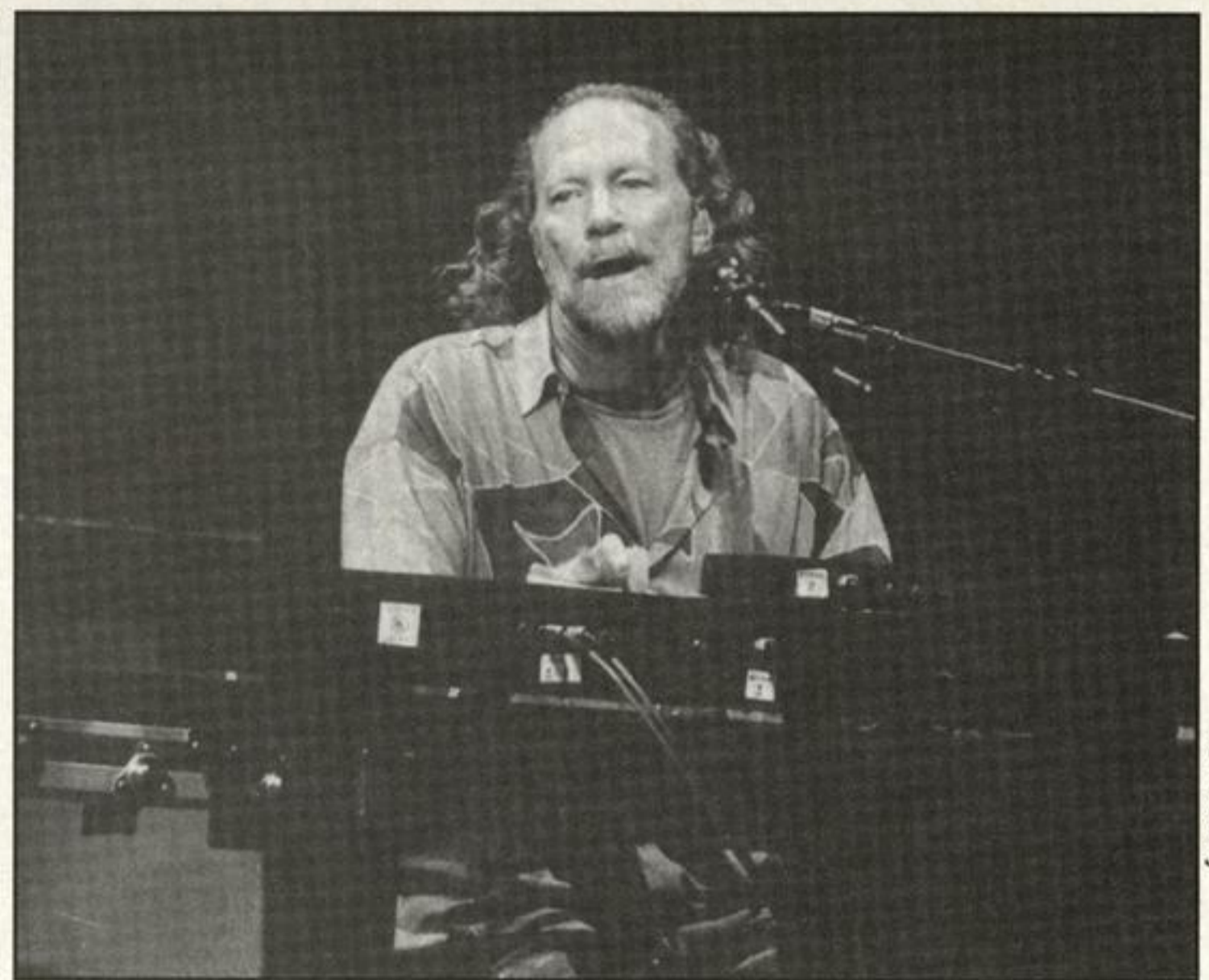
Hell In A Bucket
Sugaree
The Same Thing
Loose Lucy
Black Throated Wind
Dire Wolf
Eternity
Tennessee Jed

Eyes Of The World
Looks Like Rain
Way To Go Home
Terrapin Station
Jam
Drums/Space
Playing In The Band reprise
Stella Blue
Sugar Magnolia

Encore: Liberty

September 30, 1993

Here Comes Sunshine
Spoonful



Ron Delany

Shoreline

Candyman
El Paso
Broken Arrow
Stagger Lee
Easy Answers
Don't Ease Me In

Lucy In The Sky With
Diamonds
Wave To The Wind
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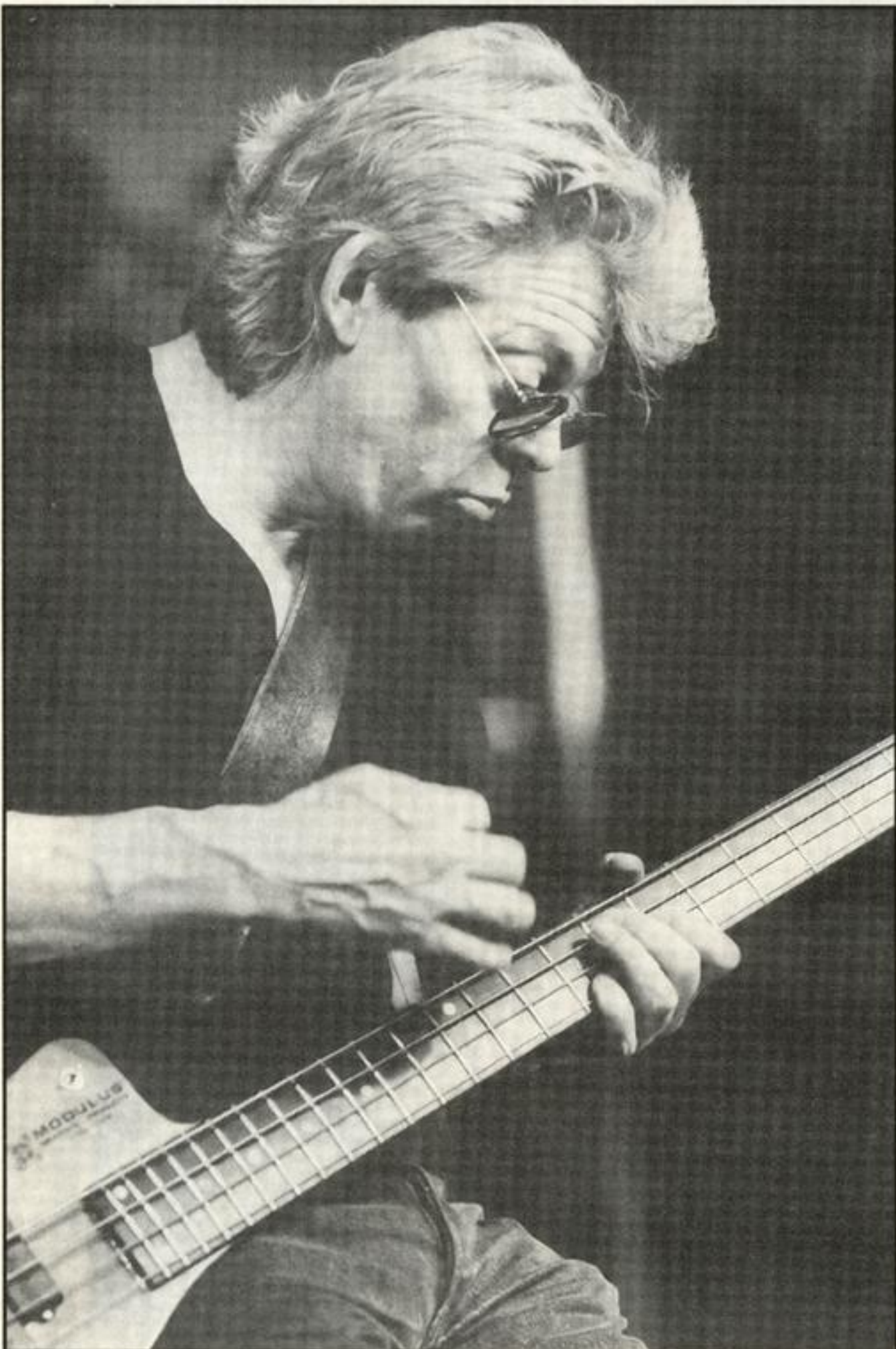
Tom Constanten



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Jorma Kaukonen, Jack Casady, Michael Falzarano and Pete Sears

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John Rottet

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Jimi Hendrix in Ann Arbor, Michigan, 1967

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Thinking Is The Best Way To Travel

The Moody Blues' Search For Enlightenment

by Deborah L. Courville

Following their premiere release *Days Of Future Past* in 1967, the Moody Blues embarked on a search for enlightenment, which spanned the years 1968 through 1971, encompassing the albums *In Search of the Lost Chord*, *To Our Children's Children's Children*, *On The Threshold of a Dream*, and *Every Good Boy Deserves A Favour*. The Moody Blues began their journey of self discovery by delving into the teachings of Eastern mysticism and by using various techniques of mind expansion and heightened perception. These "psychedelic" influences are evident in their music and are particularly strong in the two albums immediately following *Days Of Future Past*.

For example, the significance of the "lost chord" is explained in "The Word." Graeme Edge, who was responsible for a large part of the band's philosophical poetry on the earlier albums, writes in his lyrics, "two notes of the chord, that's our full scope, but to reach the chord is our life's hope." Here he draws a distinction between humanity's limited perception (two notes) and the search for completion, wholeness, and enlightenment (the chord). "The Word" immediately segues into "Om," which clearly depicts the band's involvement with Eastern mysticism.

"I especially thought it was great," notes Moody's lead singer Justin Hayward of his personal experience with Eastern philosophies. "We kind of followed the Beatles into it, you know, transcendental meditation and the Maharishi." Hayward and the band's original keyboardist Mike Pinder were the most heavily involved in the Eastern traditions; Hayward even learned to play the sitar, which is very much in evidence on several cuts from these albums, particularly on "Visions Of Paradise."

The design of the dust jacket for *In Search Of The Lost Chord* includes a yantra, a visual aid to meditation, consisting of a geometrically perfect design. The Eastern concept of karma and reincarnation, while not directly mentioned in "To Our Children's Children's Children," is alluded to in songs such as "Gypsy" and "Out & In." On a certain level, these songs can be interpreted as being about souls in various stages of their reincarnative experience.

The band also makes reference to the Hindu belief in energy centers or "chakras" in certain works. The reference to "open your heart" in "Sun Is Still Shining" could correspond to the fourth chakra, "anahata" or heart center, which Eastern philosophy claims must be released before the three upper chakras (the direct link to the higher power) can be activated. Likewise, "The Balance" from *A Question Of Balance* (1970) alludes to the sixth chakra or "anja,"



Paul Sondtheimer tests the microphones and monitor feedback

commonly known as the "third eye," in lyrics such as "with his eye of compassion...his enemies like unto himself."

The Moody Blues' journey to enlightenment also includes the role of visionary: Hayward, in particular, frequently refers to voices of visions that he has heard or seen. He asserts that nature has important messages of revela-

tion for humanity. In "Voices In the Sky" he gives the first evidence of a theme, which is consistent in all of his writings. A contemporary example is "bluebird...if you could talk to me what news would you bring?" The theme of voices speaking to the narrator through various natural manifestations such as birds or the ocean is very clear here as well as in "Visions Of Paradise," which is a Hayward Thomas collaboration. "I lie awake with the sound of the sea calling to me," sings Hayward in "Voices." In "Visions Of Paradise," the speaker notes, "The sounds in my mind just call to me...come see, come see." Hayward also uses self-imagined visions such as the fairy tale setting for "Are You Sitting Comfortably?" Although his impetus for writing this song came from the opening lines of a children's television show, the lush imagery is easily adaptable to an imaginary journey to another time, achieved through the power of the mind.

Furthermore, the Moody Blues use visions to change mundane perceptions common to man. The lyrical imagery of the cosmic vantage point is used heavily, as is the image of looking down upon the earth from a position in space. In "Gypsy," the speaker is "travelling the planets all directions blind...speeding through the shadow of a million years." In "Sun Is Still Shining," Pinder urges the listener to "look at the view...now that we're out here." Thomas is playful in his approach to the altered vantage point in "Floating," and Pinder in "Out & In," makes perhaps, the most definitive statement on this theme: "Gazing past the planets, looking for total view."

The concept of being able to see Earth from space is undoubtedly attributed to the fact that 1969 was the year of the first manned moon landing, and that orbital voyages around Earth itself were frequent in the late '60s and early '70s. According to the band, 1969's *To Our Children's Children's Children* is largely about space travel. For instance, Edge's "Higher & Higher," with the now famous phrase about 10 billion butterfly sneezes, narrates a space shot. The cover artwork on *To Our Children's Children's Children* may have been prompted by a popular theory among progressive thinkers, which postulated that humans were



Allan Terry (center) and Paul Sondtheimer (right) sort out feeder cables and prepare to place the drum set-ups on stage about eight hours before show time

Deborah L. Courville

Deborah L. Courville

seeded on Earth by beings from another planet. This theory was supported by the discovery of cave paintings in France that depicted figures that looked like modern astronauts, but which were many thousands of years old.

The alteration of one's perception was also a goal of enlightenment. It was generally achieved through much discipline or through the judicious use of psychedelic drugs. "I was doing what the rest of my generation was doing," comments Hayward about that period. Whether or not the path to alternative reality was chemically induced, it was a pervasive theme in the early Moody Blues' work, as witnessed by Pinder's "Thinking Is The Best Way To Travel." Lodge's "Eyes Of A Child 1 & 2" advance the theory that childlike innocence is valuable for an accurate perception of the world. Other altered states of consciousness are described in "Sun Is Still Shining," "see with your mind, leave your body behind."

Alternate perceptions of reality also included the phenomenon of sensory crossover, where sounds, for example, have scents, and sights have sounds. An example of this is Edge's "between the eyes and ears there lie the sounds of color...and to hear the sun what a thing to believe," from "The Word." In "Departure," he urges listeners to benefit from this sensory crossover when he says, "the sight of a touch or the scent of a sound...to have all these things in our memory's hoard, and to use them to help us." Although many of today's science museums have a machine that can turn sounds into various colors or wavelengths on the spectrum of visible light, the concept was only in its infancy in 1968. But the Moody Blues, who were hailed by many of their fans in the late '60s and early '70s as being particularly blessed by special enlightenment, were not strangers to progressive thought. Their lyrics encouraged the alteration of "normal" perception to take full advantage of all possibilities.

By the time *Question Of Balance* and *Every Good Boy Deserves A Favour* (1970 and 1971) were released, the band had largely come through the psychedelic era and emerged with most of their sanity and sensitivity intact. Band members were beginning to start their own families, and the lessons they had learned through various means, including Eastern mysticism, psychedelic drugs, and alternative perceptions, were that a successful journey of life towards enlightenment and completeness must be based on a balanced attitude and compassion. Edge's under appreciated "The Balance" brings the cosmic emphasis of earlier works down to earth by means of groundedness: "and he felt the earth to his spine, and he saw the tree above him and the stars..." The fact that "The Balance" was written as a result of a direct experience that represents Edge's personal epiphany relating to the solution of discord and strife in the world and in our lives only makes the statement stronger.

Similarly, Hayward's "You Can Never Go Home" from *Every Good Boy* continues the search-for-enlightenment theme and focuses on self knowledge as the key. Pinder echoes the importance of self awareness in his anthem, "My Song," by saying "Do what makes you happy, do what you know is right..." The Moody Blues' groundedness that began in *Question Of Balance* seems firmly entrenched by *Every Good Boy*.

In looking back on the psychedelic era,

Hayward notes that, "the '60s have taken a lot of knocking in terms of the philosophies that were around then." But as he noted as late as 1988's "Vintage Wine" from *Sur La Mer*, the '60s and their attendant psychedelia were valuable experiences and an incomparable time to have lived, "and I'm proud of the things we believed in then, if I had the chance, I'd go around again." Maybe, then, we'll be fortunate enough to experience the Moody Blues' inspirational music in another form, in another lifetime. ■



Guitar technician Matt McShane fine-tunes one of the several guitars used by the band in performance

Deborah L. Courville



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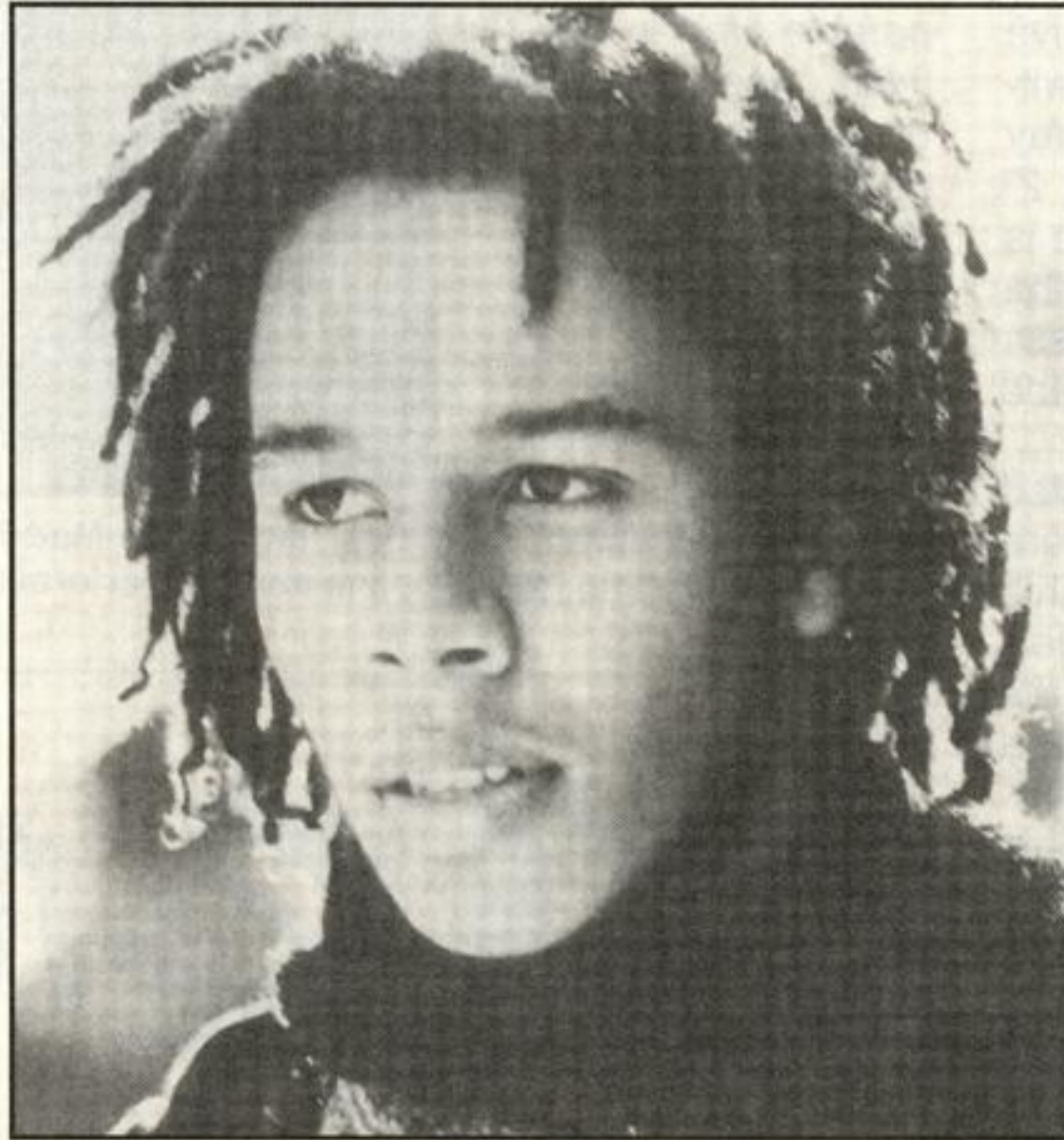
Here Comes Sunshine: Nearly 100,000 music fans jammed San Francisco's Golden Gate Park on Sunday, September 19th for the closing concert of the 1993 WOMAD! Festival tour. The World Of Music, Art And Dance Festival (WOMAD), sponsored by ice cream moguls Ben and Jerry, was produced by Bill Graham Presents. It featured a wide array of musical and cultural talent from all over the world including performances by Peter Gabriel, Sinead O'Connor, Ziggy Marley and the Melody Makers, Crowded House, John Trudell, Inner Circle, and the Drummers of Burundi.

The festival, climaxing an 11-city tour, represented the first paid concert held in the park's Polo Field. The Polo Field was the site of the Human Be-In back in 1967, and, more recently, the huge Bill Graham Memorial Tribute held in 1991. The promoters lined the circumference of the site with nearly two miles of cyclone fence and charged music fans a very modest ten dollar admission price. "Ten dollars in 1993," explained BGP's Peter Barsotti, "is like free in 1967."

The '60s spirit was in evidence as the crowd took advantage of San Francisco's balmy Indian Summer weather. The music took place on three stages: the main stage at the eastern end of the park with another stage at the opposite end, plus a workshop performance stage featuring multi-ethnic performers from Egypt, China, Africa, and Spain holding court in the middle of the vast meadow. In between, the crowd strolled the many booths that promoted such causes as ecology, modern technology, and human rights.

One of the afternoon's most powerful performances was by Native American rocker John Trudell. Trudell, a Santee Sioux, is a well-known activist, poet, and actor. With his band Graffiti Man, he performs emotional hard rock anthems incorporating Native American drumming, singing, and themes. Trudell served as spokesman for the Indians of All Tribes Occupation of Alcatraz Island in 1970 and went on to form the American Indian Movement (AIM), for which he served as National Chairman from 1973-77. Trudell's voice rang true and clear, as his band churned out a white hot rhythm that had everyone up and on its feet. His unique brand of spoken word mixed with song is, at times, reminiscent of Lou Reed. Trudell's set included explosive renditions of many of the songs that are contained on his Rykodisc release — "Rockin' The Res," "Graffiti Man," "Rich Man's War," "Wildfires," and "Bombs Over Baghdad."

Ziggy Marley and the Melody Makers also delivered a soulful performance, keeping the crowd on its feet. Bearing a striking likeness to his father, the late Bob Marley (considered by many to have been *the* finest practitioner of reggae music), the younger Marley evoked his dad's spirit with a wonderful reading of the classic "No Woman, No Cry," as well as his



Ziggy Marley of the Melody Makers

own chart-topping smash, "Tomorrow People."

Peter Gabriel, who was the creative force behind WOMAD!, capped the afternoon with a stunning set that featured the British rocker accompanied by Irish singer/songwriter Sinead O'Connor and violinist L. Shankar, who was associated with Frank Zappa for many years. The crowd swooned and surged forward during Gabriel's performance, which included "Talk To Me," "Sledgehammer," and "Solsbury Hill."

This was the third year in a row that the socially conscious Ben and Jerry's has hosted a large concert in Golden Gate Park. Any concertgoer who took the time to fill out a postcard to send to their local elected official was rewarded with free ice cream. Ben Cohen, in his propeller beanie, and partner Jerry Greenfield, wearing a tie-dyed T-shirt, think San Francisco is a very special place. Besides locating their first Northern California ice cream parlor at the corner of Haight and Ashbury, Cohen pointed out that, "the only two living flavors come from San Francisco," referring to Cherry Garcia and their latest new ice cream creation, Wavy Gravy.

Hog Times Calling: While we're on the subject of Wavy Gravy, The Hog Farm, in association with Bill Graham Presents, held its annual three-day fete over Labor Day Weekend. Dubbed "The Hog Farm Pignic," the event was held at the Hog Farm's Camp Winnarainbow, located in Laytonville, California. The party featured musical guests: The New Rid-

ers of the Purple Sage, Dead Ringers, Big Brother and the Holding Company, Joe Lewis Walker and The Boss Talkers, Pele Ju Ju, Cheyenne Bodie, Clan Dyken, and Mother Hips.

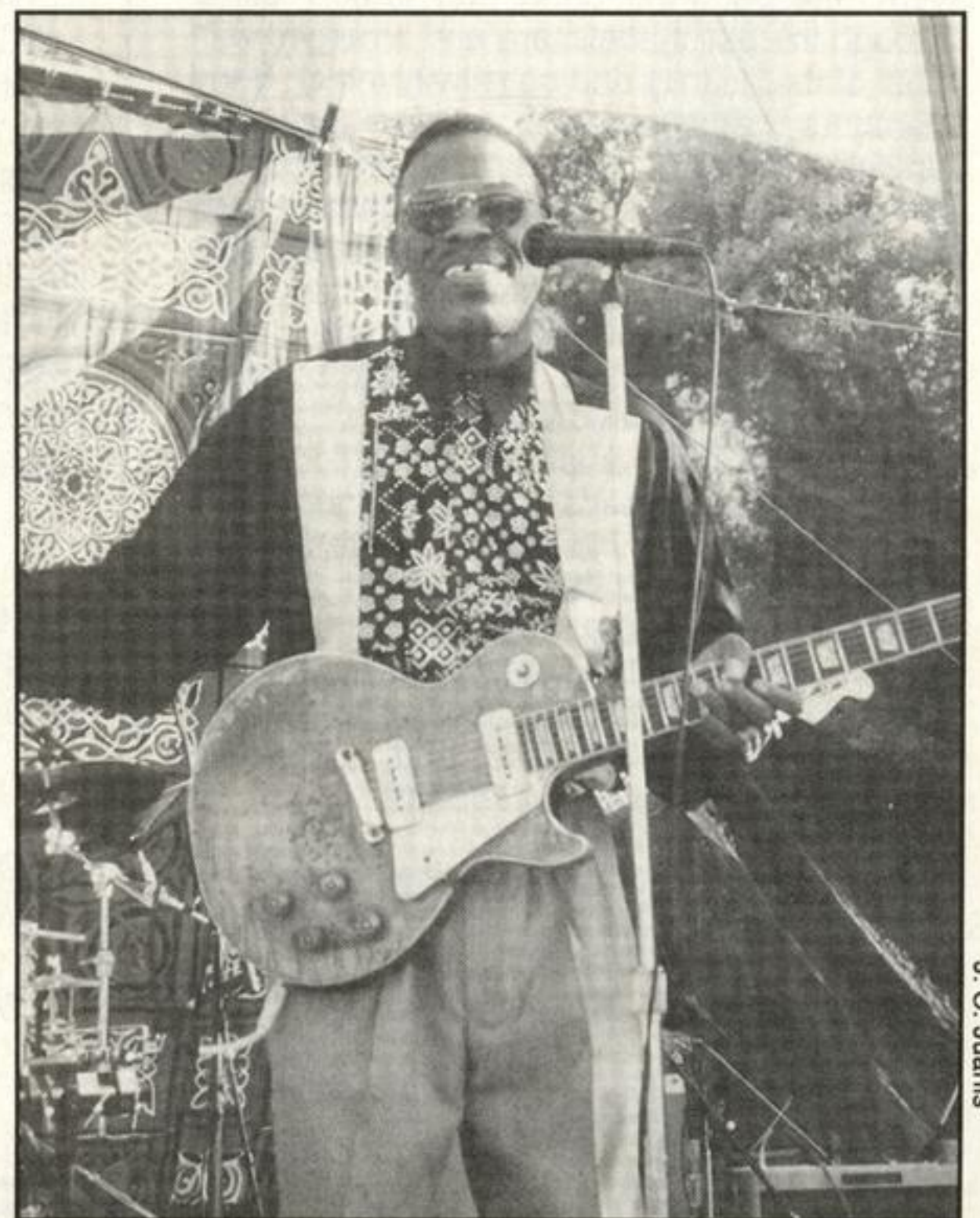
Wavy Gravy, the clown prince of the counterculture, teamed up with old buddy Paul Krassner to emcee the event that drew over 2,000 folks to the old-fashioned hippie encampment. Surrounding the sun-drenched meadow were wonderful food and art booths, as well as a healing totem pole designed by Polynesian woodcarver Shane Eagleton. Attendees (including Jorma Kaukonen among others) were invited to draw their own symbols on the pole, which will be erected on the Camp Winnarainbow site. Eagleton also carved a redwood pole for the WOMAD! tour as well as the Bill Graham Healing Pole at the Shoreline Amphitheater.

Local country rock favorites, Cheyenne Bodie, had everyone up on its feet early with an infectious mix of country rock classics. The group featured Woody Vermeer on fiddle, Doc West on guitar, and "Dangerous" Don Graham on drums.

Pele Ju Ju, the eight-piece World Beat woman band from Santa Cruz, had the crowd in a sweat from its opening number. Something almost magical happens every time this band hits the stage. The band's inventive mix of African rhythms and powerful harmonic expression is bolstered by the out-of-this-world vocals of Dana Hutson. Pele Ju Ju has been turning on audiences from coast to coast and may just be

getting the big break they so richly deserve, touring this fall with reggae king Jimmy Cliff.

Dead Ringers kept up the good vibes, performing songs that are included on its new Relix Records release. Dead Ringers sets the standards by which all Bay Rock bands will be judged. The Ringers turned a lot of heads with its exciting performance. The all-star aggregation is led by Barry Flast (Kingfish), David



Joe Lewis Walker at the Hog Farm Pignic

J. C. Juanis



Dead Ringers

Nelson (NRPS and the Jerry Garcia Acoustic Band), and Tom Constanten (Grateful Dead), and included the topnotch bass work of Bill Laymon (NRPS), some fancy finger picking by Fred Campbell (Kingfish), and some high flying pedal steel playing by Peter Grant. Grant has been nominated three times by the Country Music Association (CMA) as pedal steel Player of the Year, and his list of performing credits reads like a Who's Who of country music. Deadheads may also be interested in knowing that Grant played pedal steel on the Grateful Dead's *Aoxomoxoa* album back in 1969, performing on "Doin' That Rag."

As dusk turned to nightfall, Dead Ringers ran through a 90-minute set that celebrated each member's past musical association. Dead Ringers isn't shy to say they perform in the Grateful Dead style, after all they helped create the music. Some of the many musical highlights included "Dire Wolf," "Candyman," "Diamond Joe," "Goin' Down The Road Feeling Bad," "Knockin' On Heaven's Door," and "Cumberland Blues."

While a pumpkin-colored full moon radiated the concert meadow, the evening's headliners, The New Riders of the Purple Sage, took the stage. Just back from a two-week tour of Japan, NRPS regaled the audience with a set of original classics from its considerable songbook of material. Led by founding father John "Marmaduke" Dawson, and boasting an arsenal of guitar slingers, Rusty Gauthier and Gary Vogenson on guitars, and Bill Laymon on bass, Dawson and the boys delivered the goods, performing such nuggets as "I Don't Know You," "Glendale Train," "Henry," "Panama Red," "Midnight Moonlight," and many more. Relix Records has just released some classic NRPS recorded in 1975 titled *Live On Stage*.

The path through the woods was illuminated by thousands of small, colorful flashing Christmas lights. Over the river, a giant tapestry of a dragon glowing in black light gave the hike to the backstage area a psychedelic glow. The artist's compound consisted of 18 teepees in a giant circle. Saturday's late night party included a giant screen with psychedelic visions provided by Phyllis Laurie and members of the Bill Graham Archives. Musicians performed around a large bonfire while vintage home movies, dating back to the Merry Prankster days, flashed on the screen.

The next day's entertainment included East Bay bluesman Joe Lewis Walker accompanied by his seasoned band, the Boss Talkers, who

warmed the audience with its red hot brand of urban electric blues. Walker is one of the finest performers playing the blues today and is a favorite of Wavy Gravy's, having performed at the SEVA Foundation's Blues Against Blindness concert last year.

There were also some musical surprises, including the debut of the new Sam Andrew Band. The Big Brother guitarist was accompanied by former Monkee Peter Tork on guitar, former Kosmic Blues Band sax whiz Snooky Flowers, Bill Laymon on bass, drummer Karen White, and vocalist Kim Nomad. Andrew debuted several new originals that he has been performing recently in Bay Area clubs. The set just whet the appetite for the weekend's headline attraction, Big Brother and the Holding



The Sam Andrew Band: (l-r) Peter Tork, Snooky Flowers, Kim Nomad, Sam Andrew, Bill Laymon and Karen White

Company. Big Brother displayed why they are one of the greatest bands to emerge from the Bay Rock scene with an explosive set that featured all the hits along with some choice new material. Led by vocalist Michel Bastian, the band showcased all the surviving original members: James Gurley and Sam Andrew on guitars, Peter Albin on bass, and David Getz on drums. The crowd cheered its approval as Big Brother performed songs that still sound powerful after 25 years—timeless songs such as "Combination Of The Two," "Summertime," "Women Is Losers," and "Ball And Chain." James Gurley's guitar work screamed, and the rhythm section of Peter Albin and David Getz has not lost its zest. Snooky Flowers joined the



The New Riders rock the Hallcrest Winery

festivities for a funky "Shaky Ground," that left the audience shouting for two well-deserved encores.

Wavy Gravy, still celebrating the release of his Ben and Jerry's ice cream flavor, declared that all the profits from the enterprise will go to continue the operation of his children's summer camp, Camp Winnarainbow.

Locomotive Breath: In what was one of the great double bills to come to town in many moons was the Jethro Tull/Procol Harum show held September 17th at the Greek Theater in Berkeley. Establishing themselves in the early '60s as one of the first British "classical rock" bands, Procol Harum featured two of the founding members: Gary Brooker on vocals and piano, and Matthew Fisher on organ. They faithfully recreated some

of their most beloved songs, such as "A Whiter Shade Of Pale," "Conquistador," "A Salty Dog," and "Whiskey Train." During its brief one-hour set, it was amazing just how many hits this great group had in those bygone days.

Jethro Tull,

whose own classical rock leanings has kept them one of the great live concert attractions for over 25 years, has maintained a new generation of fans through constant touring and recording.

Leader Ian Anderson, on flute and acoustic guitar, is one of the most animated figures in rock. Jethro Tull featured long time mainstays, guitarist Martin Barre and bassist Dave Pegg. With the stage decorated with a cozy couch and a laundry line, Jethro Tull celebrated its 25 years with a greatest hits show that impressed long-time fans and novices alike, touching on material from every aspect of its long, illustrious career. Anderson, playing flute while standing on one leg, drove the band with impressive workings of early Tull classics "Reason For Waiting," "My Sunday Feeling," "Nothing Is Easy," and "With You There To Help Me." Wonderful flute-powered instrumental's "Bouree" and Rahsaan Roland Kirk's "Serenade To a Cuckoo" showcased the

J. C. Juanis



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Big Brother's James Gurley with a fan

group's classical leanings, which always made Jethro Tull unique in the rock genre. The two-hour performance was capped by pull-no-punches versions of golden goodies "Cross Eyed Mary," "Hymn 43," "Aqualung," and an explosive "Locomotive Breath." After 25 years playing rock 'n' roll, the encore of "Too Old To Rock 'n' Roll (Too Young To Die)" summed it up best!

Blues For Luther: The San Francisco Bay Area blues community mourned the death of one of the area's best known blues musicians, Luther Tucker. The Chicago native, who made his home in the Bay Area for over 20 years, was a familiar figure on the club scene. A protégé of Robert Lockwood Jr., who traveled the Mississippi delta region with Robert Johnson, Tucker was a charter member of the Little Walter Band. Cutting his teeth jamming in the blues clubs on Chicago's South Side, Tucker played on the original recording of "Key To The Highway," a standard in the repertoire of many blues bands. In the '60s, Tucker played in the James Cotton Band, with whom he first came to San Francisco to play at the Fillmore Auditorium. Tucker also played lead guitar with John Lee Hooker for three years before deciding to leave the road behind and settle in Marin County. In recent years, he performed as a member of the Bobby Murray Band and with Mark Naftalin.

A memorial concert, held at Slims in San Francisco, featured the cream of the crop of Bay Area Blues musicians—John Lee Hooker, Elvin Bishop, Boz Scaggs, John Kahn and Melvin Seals (from the Jerry Garcia Band), Billy Boy Arnold, Gary Smith, Annie Sampson, Mark Naftalin, and Freddie Roulette. Tucker died at the age of 54.

Wicked Game: Chris Isaak has come a long way from the days when he was San Francisco's biggest club act. The Stockton, California native who long ago relocated to San Francisco's Sunset District, garnered an avid following that took Isaak from cult favorite to international stardom in the past three years. Working small rooms and arenas alike, open-

ing for such diverse acts as the Allman Brothers Band and Tina Turner, Isaak and his band Silvertone took its roots-driven rock directly to the people. Isaak achieved his long sought success compliments of a million selling hit single, "Wicked Game," from his 1990 album *Heart Shaped World* (Reprise).

The song was featured prominently in the motion picture *Blue Velvet*. Despite the hit record, Isaak's most fervent fans could not have predicted the scope of his breakthrough as a major star. Scores of magazine covers, television appearances, and his drop dead good looks have made him a natural for the movies. He has been in a number of films including *Married to the Mob*, *Twin Peaks* and the Oscar-winning *Silence of the Lambs*. Through it all, Isaak has managed to keep his perspective, his personality, and his homeboy status among his San Francisco fans. It was no surprise when Isaak and Silvertone decided to play two weeks of unannounced gigs at the Paradise Lounge in San Francisco, rehearsing new material from his recently released album *San Francisco Days* (Reprise).

For anyone not yet familiar with Isaak's music, it is a blend of Sun Studios-era roots rock and rockabilly, steeped in the romanticism of Roy Orbison and the raw energy of John Lee Hooker. The title tune "San Francisco Days," echoes the mid-'60s Bay Rock sounds of the Beau Brummels mixed with the 12-string guitar touch of the Byrds. The Paradise show found Isaak and his band in great shape performing new songs "Can't Do A Thing (To Stop Me)," "Beautiful Homes," the country-tinged "Except The New Girl," mixed with older Isaak originals, "TV In The Jungle," "You Owe Me Some Kind Of Love," and the haunting "Wicked Game." Silvertone is bassist Rollie Salley, drummer/vocalist Kenny Dale Johnson, and guitarist Greg Arrequin, with Isaak on guitar.

Snake Music: Harvey Mandel has been extremely busy finishing up the recording of his first solo album in nearly nine years titled *Twist City* (Western Front Entertainment), as well as teaming up with Henry Kaiser, Steve Kimock, and Freddie Roulette, for a new release titled *The Psychedelic Guitar Circus* (La Califusa).

Twist City is a return to Mandel's blues roots where, at the famed Chicago club Twist City, Mandel had the opportunity to perform with Buddy Guy for 100 nights, as well as every other blues legend who played the club. *Twist City* features special tributes to the late Albert King and Mandel's old bandmate from his Canned Heat days, Bob "The Bear" Hite.

The Psychedelic Guitar Circus, on the other hand, will feature Mandel and Co. performing what is perhaps its most ambitious outing yet. According to manager David Gross, Mandel, Kaiser,

Kimock, and Roulette will be taking its Psychedelic Circus to Europe. They will be accompanied by a light show, fire breathers, strong men, sword swallows, and a human cannon ball.

Pinball Wizard: Pete Townshend brought his *Psychoderelict* tour to the Berkeley Community Theater on August 2nd. The former Who guitarist made what was his first solo outing to the Bay Area to promote his new rock opera. The music-theater show chronicles the fortunes of an aging rock star named Ray High, who has fallen into a creative and commercial slump. High becomes fascinated with a virtual reality project called *Gridlife*. On stage, three actors played out the dramatic bits with minimal staging, as Townshend and his band pumped out the tunes behind them. From the man who brought us *Tommy* and *Quadrophenia*, *Psychoderelict* pales in comparison. Fortunately, *Psychoderelict* only accounted for a small portion of the three-hour performance.

Taking the stage to "Cobwebs And Strange," from The Who's *Happy Jack* album, Townshend opened the show with a rousing rendition of the English Beat hit, "Save It For Later." Dipping into his post-Who material for "I Am An Animal," and "Rough Boys," Townshend received his first standing ovation for acoustic versions of "The Kids Are Alright" and "Drowned."

The full band came out for a rollicking "Eminence Front," before going into the mini-opera almost apologetically stating that his new work is "not meant to be the greatest thing since rock 'n' roll," and admitted, "bits of it work and bits of it don't." Townshend reminisced about



Chris Isaak

Stuart Brinin



Jethro Tull's Ian Anderson

Bob Bromberg



Dan Hicks and his Acoustic Warriors — Hallcrest Winery, Felton, CA

the Who's shows at Winterland. After the production brought a partisan crowd standing ovation, Townshend stated, "you have been very kind, I will now reward you," plunging into "Magic Bus." Other standouts of the evening included "Heart To Hang On To" from his 1977 album with Ronnie Lane from the Small Faces, "You Better You Bet," and a thunderous version of "Won't Get Fooled Again," when he bashed his Telecaster guitar in patented windmill fashion. The middle-aged rocker came back for an emotional acoustic reading of the classic "My Generation," which segued into "Big Boss Man," demonstrating just how powerful Townshend's music can be. Now, if only the Who would get back together!

Trial By Fire: A fire started by a construction crew gutted the ridge top home of Grace Slick on September 16th, destroying the entire home and the rock star's irreplaceable collection of rock 'n' roll memorabilia. According to Mill Valley Fire Chief Greg Moore, the blaze was started by two welders from the Marin County Open Space District who were repairing a gate that prevents access to a fire road. The blaze started as a grass fire that quickly moved up the hill behind Slick's home aided in part by a 30 MPH wind. The fire spread to the dry shake roof of Slick's spacious \$700,000 home and engulfed the hilltop residence before fire crews could arrive on the scene. Slick, active in many animal rights causes, had lived at the residence with her husband of twenty years, former Jefferson Airplane lighting engineer Skip Johnson. Lost in the fire were Slick's gold records from her days as a member of the Jefferson Airplane, and later the Jefferson Starship, master tapes of recording sessions with both groups, and her priceless collection of antique dolls.

Can't Buy A Thrill: It was over 100 degrees in the shade at the Hallcrest Winery in Felton, California, located in the Santa Cruz mountains, but it did nothing to dampen the good time for the folks who turned out for a recent Sunday afternoon concert by the New Riders of the Purple Sage, Dan Hicks and his Acoustic Warriors, and Country Joe McDonald.

Country Joe wowed the audience with a solid set featuring many of this songsmith's most beloved songs. It was singalong time as the Woodstock veteran engaged the crowd with such classics as "The F-I-S-H Cheer," "Save The Whales," "Hold On It's Coming," "Entertainment Is My Business" and the timeless "I

Feel Like I'm Fixin' To Die Rag." McDonald is in the studio, recording some new tunes that feature the keyboard work of Dead Ringers' Barry Flast plus Booker T. Jones.

When it comes to swing, nobody does it better than Dan Hicks. Hicks' dry wit and deadpan manner were just what the doctor ordered for the 500 music fans who braved the scorching heat. Hicks' Acoustic Warriors featured the mandolin and fiddle playing of Stevie Blacke and guitarist Paul Robinson.

Blacke, a graduate of the Berklee School of Music, is quite a picker as his recent release, *Simplicity In Life* (Kiwi Dog), attests. Hicks performed his tried and true classics—"Up Up Up," "Peach Pickin' Time in Georgia," and "How Can I Miss You When You Won't Go Away," bringing smiles to the faces of everyone in attendance. The afternoon was capped by a high-flying country rock set by the New Riders of the Purple Sage.

Short Bits: George Michalski, who holds court every Sunday afternoon at San Francisco's landmark Top of the Mark, recorded a live album featuring the cable car bell ringing of fellow native Merl Saunders. Michalski also accompanied wacky '60s

crooner Tiny Tim at the Great American Music Hall....Sam Andrew has assembled a new band to tour Europe. Included in the all-star affair will be Peter Tork (Monkees), Stu Cook (Creedence), Fedo deLa Parra (Canned Heat), and Tracy Nelson (Mother Earth).... Congratulations to Tom Constanten and his new bride Beth. Long may you run....Muruga has recently recorded a new album inspired by Native Americans entitled *Spirit Mountain* featuring the famed jazz clarinet whiz Perry Robinson....Grateful Dead Merchandising and the San Francisco Giants have teamed up for a new T-shirt incorporating the Steal Your Face design with the Giants team logo....Special holiday tip: may we suggest the must-have holiday favorite by the Christmas Jug Band titled *Mistletoe Jam* (Relix)....

(Special Thanks to Audrey Pickell, Ron Taylor, Steve Block, Dave Gross, and Jessica Blue Sky for their contributions.)

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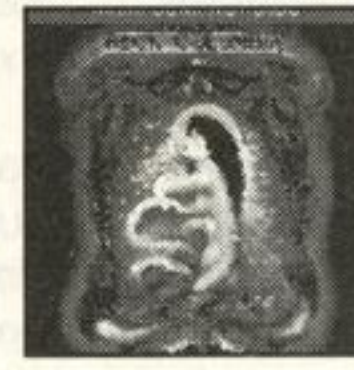
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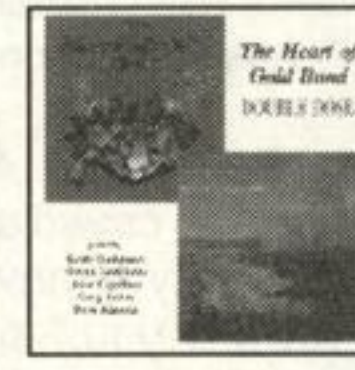
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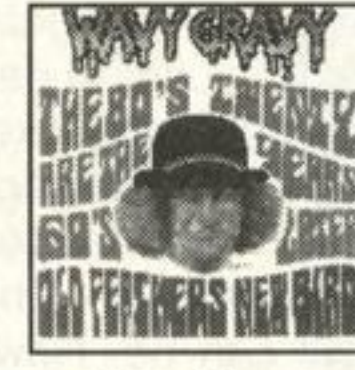
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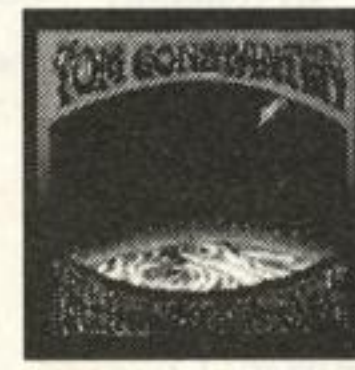
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Johnny Winter
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Various Artists
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RRCD 2049



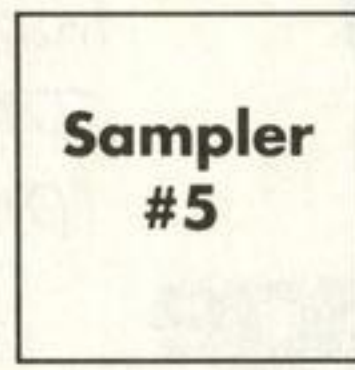
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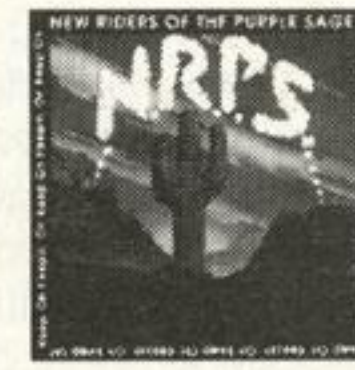
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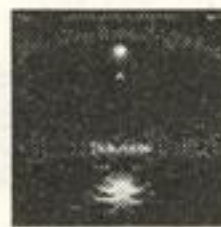
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FRAGMENTS

On August 21-22, the **Grateful Dead** returned to Eugene, Oregon for two legendary performances at Autzen Stadium. Opening for the band was the **Indigo Girls**, who performed two of its only three live shows this summer. The band was joined by **Huey Lewis** for a wailing "Good Morning Little Schoolgirl" > "Smokestack Lightning" and post-Space segment.

Noblesville officials (Deer Creek) decided to embrace the inevitable by welcoming the annual **Deadhead** encampment with Dead Fest '93 at Forest Park. "Thanks to the teamwork between the city and Deer Creek Music Center, each year we've added more amenities and activities for the Deadheads and our residents to enjoy while the Deadheads are our guests as part of the summer's concerts at Deer Creek," said Mayor Mary Sue Rowland. Activities included an open market on the Forest Park lawn, a bonfire gathering/jam session, and the first Deadhead Open Miniature Golf tournament. It's great to see a town treating its guests courteously without prejudging them on their musical tastes.

A new line of Jerry Garcia clothing is coming to a department store near you this February. "Art Of Comfort" from Intimo is the name of this new women's wear line, which features casual, ready to wear, loose-fitting clothes that are great for work or play. A line of men's clothing will also be made available through another company. Lambskin jackets lined with fabric featuring Garcia's art are already available in limited supply.

Hey Marley fans, the **9th Annual Bob Marley Festival** tour is coming soon, and if you're lucky, it'll be coming to a city near you. Beginning on February 26 in Miami, this annual event will hit 13 to 16 cities, spreading Marley's message of peace and unity. This year's theme is "No More Trouble" and will feature live entertainment, dance troupes, poetry readings and, of course, lots of reggae music. For more info, call 713-893-0044.

Jerry Garcia and **David Grisman** have recently released their second CD together, *Not For Kids Only*. "This is a reaction to the revisionist approach to children's songs. We've gone poking around in the traditional stuff for songs that don't want to be changed. We'd like to introduce them to kids the way they are and let them be," Garcia said. This album is quite different from 1991's release, but is highly recommended for kids of all ages.

Ben & Jerry's One World, One Heart Festival (at Sugarbush Resort, Warren, Vt., June 26-27) had attendance in the 40-50,000 range. Live music was provided by **Arlo Guthrie**, **Bela Fleck & the Flecktones**, **Little Feat**, **Northern Lights**, and many others. If you'd like to get on the Northern Lights mailing list, call 508-

443-8625 or write to Northern Lights, 161 Pantry Rd., Sudbury, MA 01776.

Widespread Panic donated approximately \$2,000 to the Red Cross Flood Relief Fund to aid flood victims of the midwest. It represented most of their paycheck from the St. Louis H.O.R.D.E. show.

The Nudes have been touring the East Coast in support of its recently released debut CD. Catch their ethereal music if you can, or write Walter Parks and Stephanie Winters at G.P.O. Box 8720, New York, NY 10116. Send \$17 for the CD or \$11 for the cassette.

To get on the **Janglers'** mailing list, write their new address at P.O. Box 181070 Cleveland Heights, OH 44118-1070 or call 216-932-3585.

Peter Rowan's upcoming release, *Awake Me In the New World*, is scheduled for release on April 9th. To become a member of Peter Rowan's fan club, Free Mexican Air Force, send \$10 (\$15 foreign) to P.O. Box 1918, Cleveland, TX 77328-1918.



Born to Choose is a compilation album from Rykodisc benefitting pro-choice groups, NARAL (National Abortion Rights Action Group) and BWARE (Brooklyn Women's Anti-Rape Exchange)/WHAM! (Women's Health Action and Mobilization). The album features rare and unreleased tracks by **R.E.M.** with **Natalie Merchant**, **Tom Waits**, **Matthew Sweet**, and others. The deluxe package also features liner notes by legendary rock and culture critic **Ellen Willis**, artwork by noted feminist artists, and lots of updated factual information regarding a woman's right to choose.

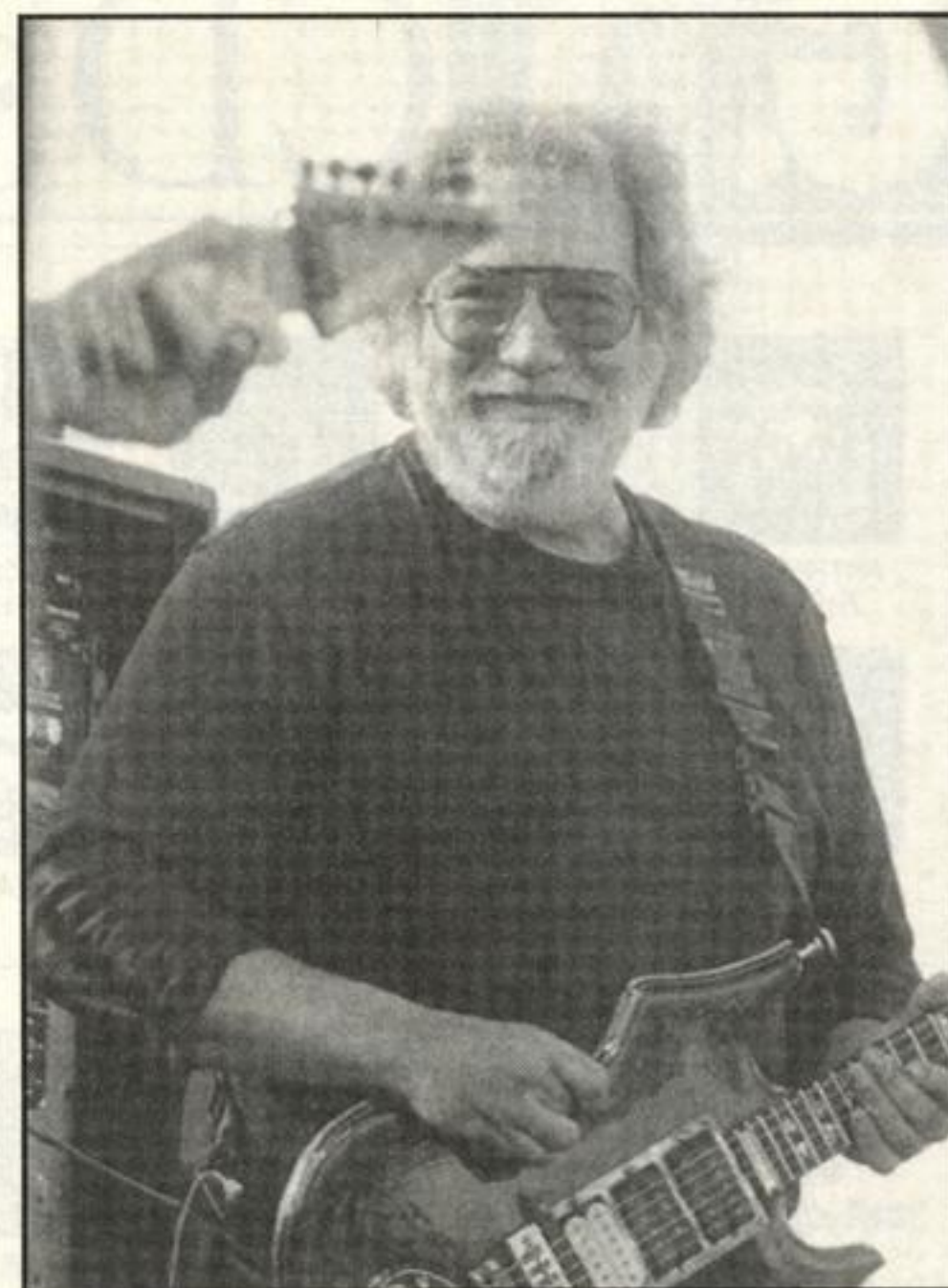
If you missed **Ringo Starr** and his lovable band of All-Starrs on its 1992 World Tour, do not fret. *Ringo Starr And His All-Starr Band*



Victor Wooten & Future Man of Bela Fleck & the Flecktones

Vol. 2: Live In Montreux is now available on Rykodisc. The album features **Joe Walsh**, **Todd Rundgren**, **Nils Lofgren**, and **Dave Edmunds** on guitar.

If you like bluegrass, you'll love *Psychograss*. This new Windham Hill release is a collaboration from **Darrol Anger**, **Mike Marshall**, **Joe Craven**, and **Todd Phillips**, all of whom have worked with, or are working with, the **David**



Ron Delany

Jerry Garcia's art will be expanding to "Art For Comfort," a new line of women's wear

Grisman Quartet. "Psychograss comes from a bluegrass, American string band, and folk music background," Anger explains, "but it's also a study of classical and jazz music, all coming from a vernacular and a virtuoso approach. There's a high level of reactivity, a lot of intense interaction, and a lot of fun."

Computer Expressions, officially licensed by Grateful Dead Merchandising, has produced a series of cool and colorful Grateful Dead mouse pads and wristrests. If you'd like more information, call 603-436-1822.

Van Morrison: Too Late To Stop Now is a new book from Viking Press. Filled with personal interviews, conversations with friends and musicians, and loads of photos, this book is the first in-depth, pictorial biography on Van Morrison.

Bass Player magazine has elected **Victor Wooten** as 1993 Bass Player of the Year. Wooten is a member of the progressive jazz act, **Bela Fleck & The Flecktones**. He can be heard on the band's latest album *Three Flew Over The Cuckoo's Nest*. His reaction to the award... "It's an honor to know that what I'm doing is appreciated, but it also means that if people think I'm that good I need to practice."

Fans of psychedelic art, posters, and "happenings" should check out the graphically exciting quarterly publication *Off The Wall* started by San Francisco poster artist **Wes Wilson**. Living up to its name, the colorful paper mixes provocative images, comics, artwork, and illustrations with stories about art, artists, posters, collecting, shows, and more. For subscriptions or info, write *Off The Wall* at 1602-D South Elliott Avenue, Aurora, MO 65605.

Check the air in your Volkswagen bus tires: **Woodstock** is coming back! Actually, two festivals are scheduled to celebrate the 25th Anniversary of the Aquarian Age's premier event in upstate New York. Max Yasgur's Farm, the place in Bethel, New York where 500,000 people cavorted in the mud in 1969 while listening to **Jimi Hendrix**, **Sly and the Family**

Stone, Joe Cocker, Country Joe and the Fish, Joan Baez, the Grateful Dead, Santana, the Who, Jefferson Airplane, Richie Havens, and others will host a benefit concert for Multiple Sclerosis in August, 1994. Some of the original lineup is expected to play at this commemorative fundraising event.

Meanwhile, original Woodstock promoters Michael Lang, John Roberts, and Joel Rosenman, who own the Woodstock logo and co-own the name with Time Warner, will put on their own bash tentatively called "Woodstock 94" at Winston Farms, a 750-acre site near Saugerties on Aug. 13 and 14. The site is about 20 miles north of the actual town of Woodstock, the artists' colony that started the whole thing. Ticket prices for the festivals are expected to be more than \$100, with crowds greater than 250,000 expected at both sites.

In addition, a group of peaceful hippies who have held its own commemorations of Woodstock over the years, will put on an alternative event somewhere in the vicinity during August.

Lost pieces of Janis Joplin's heart—her music—may have been found. A collection of tapes, alleged to be original masters that were pulled out of a Los Angeles dumpster 20 years ago, are the subject of rumor and controversy. The possessor of the tapes is seeking a settlement with the Joplin estate. The tapes have appeared as Columbia Legacy prepares the release of a three CD boxed set called *Janis*. The 50-song collection features 18 previously unavailable tracks, including acoustic/coffee-house material from around 1962, the famed "typewriter tapes," live cuts from the passionate singer's Monterey Pop Festival and Ed Sullivan Show performances, plus an acoustic demo of Joplin's signature track, "Me and Bobby McGee."

Tribute concerts held in New York to honor Frank Zappa have been released on an audio version called "Zappa's Universe" and will also come out on video. The shows from 1991 feature the musical innovator's compositions performed by Steve Vai, Dweezil Zappa, Dale Bozzio, the Persuasions, and Rockapella. Zappa's output and performances are still being curtailed as he fights prostate cancer. Concerned music lovers worldwide send him their best wishes.

ON THE PUBLISHING FRONT: The *Rock &*

Roll Cookbook contains over 100 musicians' personal favorite recipes. Brought to you by General Publishing Group, Inc., this cookbook/history of rock 'n' roll will benefit the National Music Foundation.

The autobiographical *This Wheel's On Fire* (Morrow), by Levon Helm with Stephen Davis, chronicles his history with **The Band**. Coinciding with the release of the book is *Jericho* (Pyramid/Rhino), the first studio album from The Band in 18 years. The signature sound of founding members Rick Danko, Levon Helm, and Garth Hudson (augmented by guitarist Jim Weider, pianist Richard Ball, and drummer Randy Ciarlante) remains true. A great reunion by a legendary band, the album continues to further their musical vision.

Guitar Player magazine presents *Secrets From The Masters* (GPI Books), conversations with forty great guitar players including Jerry Garcia, Jimi Hendrix, Eric Clapton, Stevie Ray Vaughan, Carlos Santana, Frank Zappa, and many more.

Penguin has recently published a series of interesting books including *Tales Of The Dervishes—Teaching Stories Of The Sufi Masters Over The Past Thousand Years*, *The Astrology Of I Ching*, *Zen And The Art Of Making A Living—a practical guide to creative career design*, *The Book Of Strategems—Tactics For Triumph And Survival*, *Through The Labyrinth—Stories Of The Search For Spiritual Transformation In Everyday Life*, and the reissue of Jack Kerouac's *Visions Of Cody*. ■

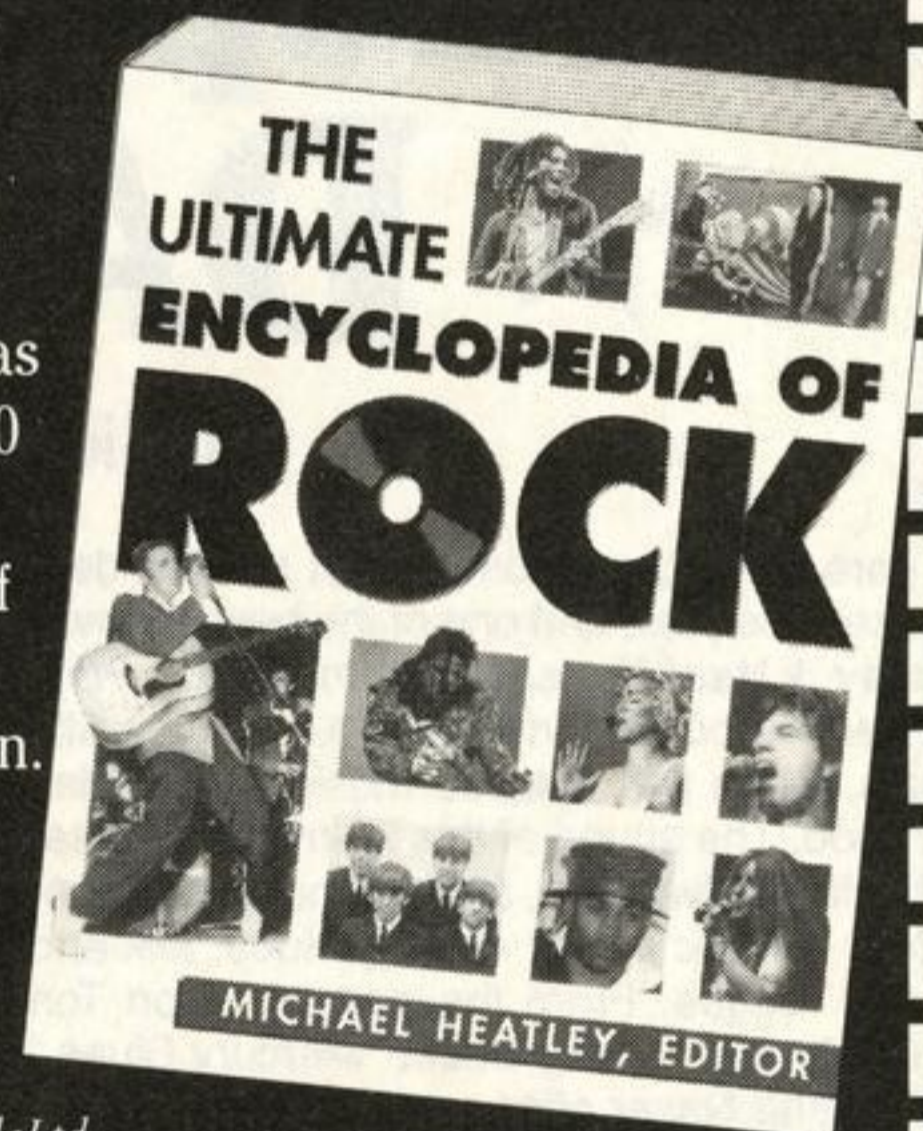
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HOT TUNA Live At Sweetwater

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by Mick Skidmore

There have been some great independent releases this year, and one of the best is **David Lindley & Hani Naser's** *Live In Tokyo - Playing Real Good* (Pleemhead). Just as the title boasts, these two virtuoso musicians do play real good. The sound of this 75-minute live set is absolutely dynamite, and the music is a wonderfully eclectic mix of country blues, folk and rock 'n' reggae. From the opening "Bon Ton Roulie" to the rocking closer "Mercury Blues," Lindley and Naser offer some compelling music and push each other to amazing limits. Naser's rich and varied percussion acts as the perfect foil for Lindley's stunning guitar work (as well as his sax, bauzouki, and lap steel). Especially impressive is Lindley's slide work in the 11-minute foray into the country blues "Rag Bag" and the infectious reggae-ish sounds of "Ain't No Way" and "She Took Off My Romeo's/Pretty Girl Rules The World." The former even has him slipping in some exotic Middle Eastern phrases. Lindley has also improved as a vocalist as is evidenced by his interpretation of Danny O'Keefe's "More Than Eva Braun." I can't recommend this album enough. Available only by mail order or for \$15 plus \$2 shipping. Checks and money orders to David P. Lindley, P.O. Box 1342, Claremont, CA 91711.

Hot Tuna's *Live At Sweetwater Volume One* was a much praised effort. In *Volume Two* (Relix) the song selection isn't quite as formidable as the first, but there's no doubt that Tuna is playing better live than in many years. Keyboardist Pete Sears sits in again and adds some subtle fills. Bob Weir guest vocals on "Good Morning Little Schoolgirl." Best cuts are a poignant "Third Week In The Chelsea" and a rocking "Parchman Farm." Also noteworthy are

the songs sung by Michael Falzarano: "Blue Moon Of Kentucky" and an electric version of his self-penned "AK47." There's also a bonus electric studio track, the Buddy Holly-ish "Endless Sleep," with Harvey Sorgen on drums. Now all we need is a new electric album. How about it!

The next great live album is the two-cassette release, *Great American Music Hall 4/2/93*, from the San Francisco-based **Zero**. The band continues to sparkle instrumentally with some wonderfully inspired improvisations. Guitarist Steve Kimock is in top form throughout. Particularly impressive is the 25-minute version of the jazz-rock "Gregg's Eggs" and the 11-minute "Home On The Range." Kimock also soars in an inspired "Little Wing." Instrumentally, Zero has few peers. (Whirled Productions, P.O. Box 299, Lagunitas, CA 94938)

Chicago's **The Freddy Jones Band** is a group that promises much. They've recently been signed to Capricorn and have released their second album *Waiting For The Night*. The band has some good songs that are supported by equally good vocal and instrumental work. This is most notable in the catchy and rhythmic "Take The Time" and the Samples-like

"One World." The country swing of "Dixie Dynamite" is kind of bluegrass-meets-Commander Cody. They've also re-recorded "The Puppet" and "In A Daydream" from their self-produced CD. The band stretches instrumentally on the rollicking blues of "Cross Cut Saw."

Not only is **Laurie Lewis** one of the best contemporary bluegrass fiddlers around, she is also a sensitive songwriter and singer as is evidenced by her solo album *True Stories* (Rounder). Lewis, backed by some top folk and bluegrass musicians, weaves a haunting melodic web of sound that dances between traditional bluegrass and folk ("Singing Bird"), as well as jazz ("So Beautiful") and new age ("Swept Away"). There's some exceptional music on this album. The evocative "Here Comes The Rain" (with some fine harmonica by Norton Buffalo) is a standout. The Mexican-flavored "Sand, Water, Waves" and the spiced-up Cajun romp "Still A Fool" add even more color. (One Camp Street, Cambridge, MA 02140)

Former Starship lead guitarist **Craig Chaquico** makes a surprising but rewarding transition to new age with his debut solo instrumental album *Acoustic Highway* (Higher Octave), released earlier this year. Chaquico has always had a penchant for fiery melodic leads and flashy arpeggios. This album is mostly acoustic, and that's what he serves up best. This is most evident in the crisp ringing leads of "Return Of The Eagle" and the atmospheric "Sacred Ground." Chaquico avoids many of the pitfalls of new age by adding a little electric guitar here and there, as keyboardist/percussionist Ozzie Ahlers adds texture and depth. (8033 Sunset Blvd., Suite Q, Los Angeles, CA 90046)

Singer/songwriter **Loudon Wainwright III's** acerbic wit and humor have seldom been captured so perfectly as on the live album *Career Moves* (Charisma). In this 19-song selection, Wainwright hits on most aspects of his career from the early sounds of "The Swimming Song" and "The Man Who Couldn't Cry" to more recent material such as "I'd Rather Be Lonely" and "Westchester County." Wainwright pokes fun at the blues in "I'm Alright," gets outright weird in "The Acid Song," and surprisingly sensitive in "April Fool Day's Morn" and "Five Years Old," but the song that sums it all up is the reflective title cut "Here I Am Paying And Playing And I'm Grateful To You." (Distributed by Virgin)

Steve James' Two Track Mind (Antones) is a good sample of the talents of this masterful rag-time/country blues guitarist. Vocally he is a little hit or miss, but this album should appeal



TODD RUNDGREN



JESSE COLIN YOUNG

to fans of Stefan Grossman and Jorma Kaukonen. James shows his dexterity in the intricate instrumental "Ames Johnson Rag." In his version of the traditional "Frankie & Johnnie," he plays some nifty National steel and recalls the softer side of Canned Heat. (609 B West 6th Street, Austin, Texas 78701)

Fabulous Thunderbirds vocalist/harmonica player **Kim Wilson** steps out on his own for *Tiger Man* (Antones). Wilson pretty much sticks to uncompromising blues that are bolstered by punctuating horn fills and stinging guitar leads. Wilson's vocals and harmonica playing are as strong as ever. The highlight of this unpretentious album is the swinging "The Hustle Is One," which also features Duke Robillard on guitar.

Guitarist **Steve Bruton** first made a name for himself playing in Kris Kristofferson's band and later as a session player and Nashville songwriter. *What It Is* (Dos Records) is his solo album, and it is a fine one at that. Aside from a couple of excursions into country, Bruton kicks up a rocking storm that's a cross between Delbert McClinton and Dave Edmunds. Bonnie Raitt duets with him on the heartfelt "Too Many Memories." This album proves that Bruton has been a sideman for far too long. (609 B West 6th Street, Austin, TX 78701)

Former Youngbloods and solo star **Jesse Colin Young** makes a welcome return to the recording scene with *Making It Real* (Ridgetop), a product of four years' work. The album carries on in Young's tradition of finely crafted songs: rich resonant melodies with strong vocals. The best cuts here are the powerful "Jungle Lover," which has some tenacious lead guitar and the equally powerful "Tears" and "When The Sun Goes Down." As an added bonus, there's a version of "Get Together" and "Ridgetop," which serve as appetizers to the planned reissue of Young's previous catalog on CD. (P.O. Box 130, Point Reyes, CA 94956)

Former Beatle **Ringo Starr** may not be one of the greatest musicians around, but he does have a knack for soliciting help from sterling musicians and making fun-filled music. *Ringo Starr and His All-Starr Band Vol. 2: Live From Montreaux* (Rykodisc) is clear proof. Aside from several of his solo songs and obligatory workouts of "Yellow Submarine" and "With A Little Help From My Friends," there's an unusual, and surprisingly effective, mix of songs from his band. Joe Walsh chips in with a shaky



THE FREDDY JONES BAND

"Desperado" and a powerhouse "In The City," while Dave Edmunds rocks out with "Girl Talk." Even better is Nils Lofgren's "Walking Nerve" and Burton Cummings' (formerly of the Guess Who) "American Woman." (Pickering Wharf, Building C, Salem, MA 01970)

Producer/musician extraordinaire **Todd Rundgren** ventures out with some impressive futuristic music in *TR 1 - No World Order* (Alchemedia). This has to be the strangest, most adventurous album that Rundgren has put out (it's also available in a CD-Interactive Form). Rundgren juxtaposes futuristic synths with rap-like vocals and other spacey electronic stylings. This is an album that takes a little listening to, and works as a whole concept rather than on a song-by-song basis. The haunting "Time Stood Still" and the bizarre "Fascist Christ" stand out. (Distributed By Rhino, 10635 Santa Monica Blvd., Los Angeles, CA 90025)

If you want to hear a perfect assimilation of the American musical styles of R&B, rock, blues, country and gospel, you need look no further than the new **Holmes Brothers'** album *Soul Street* (Rounder). The album opens with some classic soul in "You're Gonna Make Me Cry," which has a strange undercutting pedal steel guitar line. The band gets into some hard-hitting blues in "Down In Virginia" and shows its considerable vocal prowess in a country/soul workout of "There Goes My Everything" and the gospel-inflected "Walk In The Light."

Bluegrass banjo virtuoso **Tony Trischka** offers a somewhat esoteric but interesting mix of banjo-led music in *World Turning* (Rounder). This is definitely an album for banjo fanatics as Trischka attempts to reinvent the role of the banjo in American music. Helping him out here are such noted musicians as Van Dyke Parkes, Peter Buck, Alison Krauss, Matt Glaser, and Syd Straw.

Russian folk/bluegrass group **Kukuruza** really do show that music has no boundaries with their aptly titled *Crossing Borders* (Sugar Hill). This eight-piece band (who sing in Russian) makes some wonderful acoustic music that's adventurous and buoyant. Making this an international affair is dobro player Jerry Douglas and Irish singer Maura O'Connell. Highlights

are an Emmylou Harris tribute "Roses In The Snow," a vibrant jam "Falling Corns," and the extremely lively "Cossacks Song." (P.O. Box 5530, Durham, NC 27717-5300)

It's been a long time since former Lovin' Spoonful frontman **John Sebastian** put out an album, but he has just released *Tar Beach* (Shanachie). While it may not send Sebastian roaring up the charts, it contains some good songs in keeping with his affable and unpretentious approach. Sebastian's warm-hearted vocals are at their best on the reflective "Night Owl Cafe." Other strong cuts are the funky title song (with some of NRBQ guesting) and "Someone's Standing In Your Door." The latter features The Band's Levon Helm sharing the vocals with Sebastian. (37 E. Clinton Street, Newton, NJ 07860)

Otis Clay has been heralded as a master soul man. In *The Gospel Truth* (Blind Clay), Clay focuses more on gospel material. There's still a hint of R&B running throughout, but Clay's rich baritone voice is as powerful and commanding as ever. (P.O. Box 2344, San Francisco, CA 94126)

There are a number of recent releases that should delight fans of British '80s progressive rock. Keyboard wiz **Rick Wakeman** returns with *Wakeman With Wakeman* (President). The other Wakeman is Rick's son Adam who also plays keyboards. It's a typical grandiose collection of keyboard-based work that should delight longtime fans. The Wakemans touch on classical ("Jiggajig"), eastern ("Raga And Rhyme"), and rock (a cover of the Stone's "Paint It Black"). (P.O. Box 664, Lombard, IL 60148)

Pendragon is another British band whose music has its roots in '70s progressive rock, but goes beyond that as their **The World** (Griffin) amply proves. The 12-minute "The Voyager" drifts along with its rolling melody and intricate lushly-textured instrumental work. The 21-minute sweet "Queen Of Hearts" is a dramatic and epic fantasy that shows the band's strengths even better. (P.O. Box 664, Lombard, IL 60148)



JOHN SEBASTIAN



THE OTHER HALF

Too New To Be Known™

by Mick Skidmore

Supplication is a five-piece band that hails from Dallas, Texas. They describe themselves as a jam-oriented, roots rock 'n' roll band. They've opened locally for acts familiar to *Relix* readers such as Widespread Panic, Allgood, and the Wallflowers. The band currently plays a set that mixes 75 percent originals with 25 percent covers. The covers include songs by Steely Dan, Sea Level, the Allmans, Bob Marley, and more. If the two-song studio demo they sent me is anything to go by, this band has a lot going for it. "Pieces Of A Dream" is a wonderfully melodic song reminiscent of vintage Kingfish, but with vocals like the Airplane's Marty Balin. The other song on the demo, "Slowride," has a funkier approach as the band stretches out more musically. They are currently working on their first full-length CD. For bookings or more info, you can write to: Supplication, P.O. Box 73402, Dallas, TX 75275.

Red Stripe is a four-piece that hails from Port Chester, New York. They have an interesting hybrid of sounds. Rock and reggae are primary ingredients, but they also throw in some folk, funk, pop, and blues. The band has a seven-song CD out *Let It Dance*, which is fairly impressive. Suze-Star Albright has a good voice, and the band is

really tight. "Dune" has an infectious hook and a real danceable beat. There's some Garcia-like guitar leads in "Gonna Get There" and an interesting rearrangement of Janis Joplin's hit "Piece Of My Heart." The live "Watch Me Walk" (with a snippet of "Leaving On A Jet Plane") shows Red Stripe's rhythmic and vocal strengths. The CD is strongly recommended, as are the band's live shows (based on the strength of a short but hot live audience tape). For more info or to purchase the band's CD, write: Red Stripe, P.O. Box 429, Jericho, NY 11753.

One of the best progressive rock bands I've come across in many years is San Francisco's **Episode**. The group has a stunning new 65-minute CD, *Starlight Tales* (Alabaster). It not only touches on influences of the likes of Yes, King Crimson, and Pink Floyd, but introduces some other textures. The moody "Pinnacles" evokes images of Native Americans (although its melody is awfully familiar). Better still is the exploratory 15-minute "Edge Of The Sky," which has many moods and textures. But the album's focal point is the 24-minute extravaganza "Hesperates Rising." Progressive rock may not be that fashionable these days, but these guys are damn good at it. Reach Episode at P.O. Box 12, Corte Madera, CA 94976.

Fronted by **Peter Richan** is the Pennsylvania-based **Peter's Cathedral**, who just released its debut CD *Big Magic Blue* (7 Records). It shows them to have some sophisticated musical chops that draw on jazz, rock, funk, and R&B. In "Take Me Home" and "The Forecast," they remind one of Steely Dan while they hit a poignant groove in the stark acoustic "Waiting In Vain." What makes the group's music so appealing, however, is that they inject some tasteful instrumental work when you least expect it. The most initially



THE RAVELERS

appealing songs are the more pop/rock sounds of "Mountains Of Tears" and "We Watch It Go New." Their address is 212 North 12th Street, Philadelphia, PA 19107.

Showing that it's not all country 'n' western down in Nashville is the four-piece **Estimated Prophet**. The band performs a mixture of origi-



SUPPLICATION

nals and covers (Santana, the Dead, the Allmans, and Stevie Ray Vaughan). A self-titled demo shows them to be extremely competent, guitarist Wayne Helton particularly so. Although the songs are in the blues-rock and psychedelic genre, they are not derivative at



EPISODE

all, save for the obligatory Garcia lick here and there. For more info, write: 2203 Wickson Avenue, Nashville, TN 37210.

Across the Board is a three-piece acoustic trio (drums, lead and rhythm guitars) based in Middletown, New York who are looking to expand by adding a bassist and harmony vocalist. Although the sound on their tape *The City* is relatively thin, they have interesting ideas and some strong original songs. They tackle "Not Fade Away" and Buffalo Springfield's "For What It's Worth" with surprising results. Female vocalist Stephanie Layman has a good voice (although added harmonies would help). The best covers they do are "White Rabbit" and the Beatles' "A Day In The Life." The latter's rearrangement stretches the song out with some eastern percussion and sitar-like guitar leads. For more info or bookings, contact Nick Layman, 217 Concord Lane, Middletown, NY 10940.

A little more straightforward is **The Ravelers**, a no-nonsense power pop quartet. You can hear influences ranging from the Byrds, R.E.M., and the Kinks, with a touch of early Pink Floyd psychedelia. The band's tape has a definite pop/rock sound. Their songs are finely crafted, and they still find room for some impressive instrumental embellishments. For more info, write Mike Brown, 4127 Winfield Drive, Charlotte, NC 28205.



RED STRIPE

Ant-Bee aka **Billy James** is a band (for lack of a better term) that at face value is more "too obscure to be known" than "too new to be known." This zany and bizarre outfit contains a slew of ex-original Mothers of Invention such as Jimmy Carl Black, Don Preston, Bunk Gardener, and Motorhead Sherwood. They have a whole bunch of strange yet enticing releases available. Absolute musts for Zappa and Mother of Invention fans. Write: Elektrik Yak Records/Ant-Bee Muzik, P.O. Box 1422, Cornelius, NC 28031.

Big Junior is a refreshing quartet from Golden, Colorado. The group has a light and easy listening sound that sits an artful jazz edge alongside some alluring pop melodies.

Add to this some quirky (and rather excellent) lyrics and the seductive vocals of Bunny Bouck, and you have some catchy material that deserves the label of unique. It's hard to find musical comparisons, but picture Christine Lavin with a rock band, and you might get an inkling of what the group's 12-song self-titled CD is like. Reach Big Junior at P.O. Box 614, Golden, CO 80402.

On the blues front, there's **Bobby Messano & the New Blues Orchestra** who have a live CD out, *In The Depths of Live*. Messano is no newcomer. He has recorded with over 40 artists in the last 15 years and is backed here by an above average three-piece band (all add backing vocals). He's got some good originals, notably the boogie "Ain't Dat" and the funky "Rollin' On." Messano shows his guitar skills in the eight-minute "Get Up & Dance With The Blues" and an acoustic studio cover of Stevie Ray Vaughan's "Rude Mood." The Orchestra's address is 114 Woodstock Avenue, Palenville, NY 12463.

Also somewhat in the blues field is Pittsburgh's **The North Neville Blues Band**. This six-piece band has a sound that fits neatly in with the likes of the H.O.R.D.E. tour bands, although it's not as polished as perhaps Allgood or Widespread Panic. If you like either of the aforementioned, you'll probably find the NNBB's self-titled CD of interest. Write them at P.O. Box 7563, Pittsburgh, PA 15213.

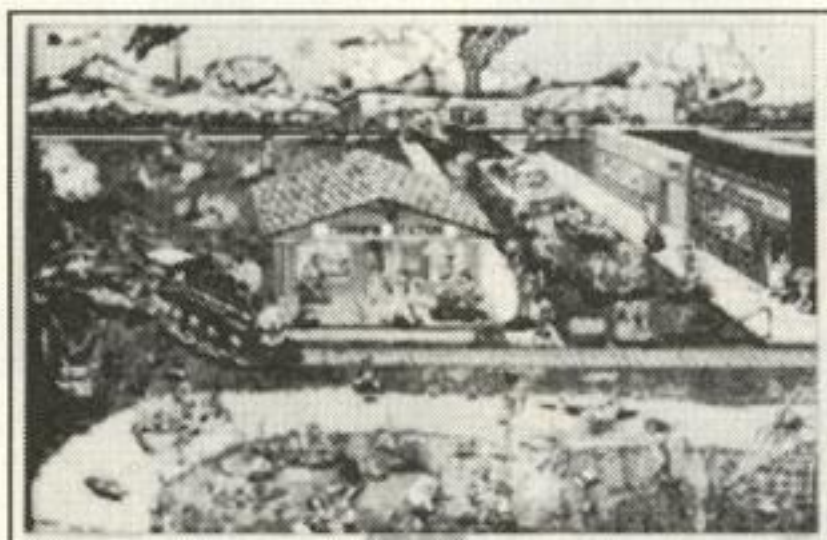
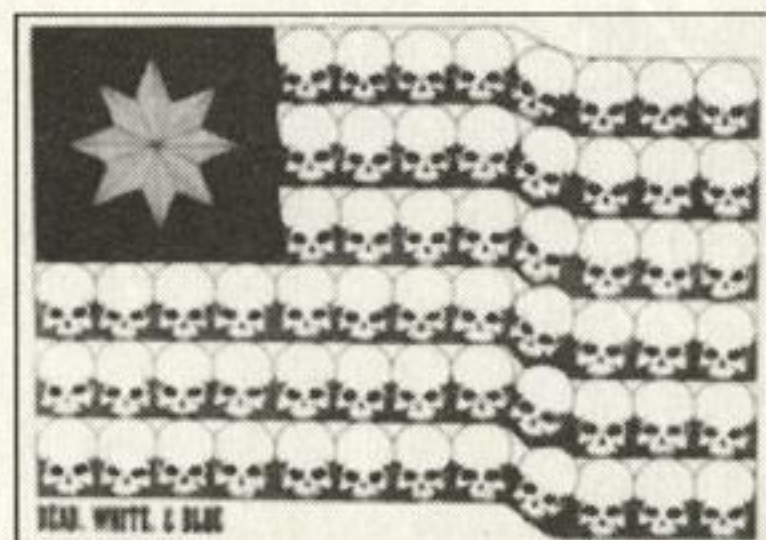
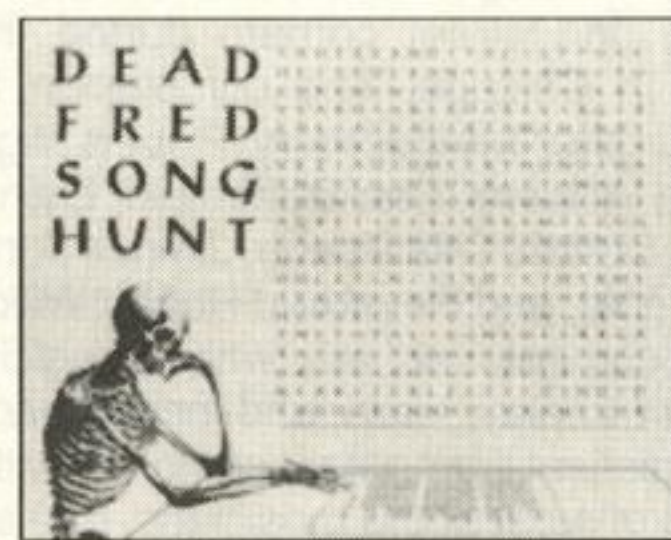


PETER'S CATHEDRAL

Updates: **The Other Half**, who was covered a couple of issues ago, has a new cassette release *Live At Wetlands*. The tape contains eight live cuts and one previously unreleased studio song "I Don't." If you enjoyed their previous tape, you should find this of plenty of interest. Send \$9 postpaid to: Harper's Pass, 457 West 57th Street, Suite 704, New York, New York 10019.

Texas-based **Soul Hat**, who was also featured several issues ago, has been gigging furiously throughout the summer. Several live tapes sent to me by the band show just why the band has been attracting the attention of major labels. According to a spokesperson for the band, negotiations are underway at present, and a new studio release should be in the works for February or March of '94, along with a possible major label reissue of its excellent *Outdebox*. ■

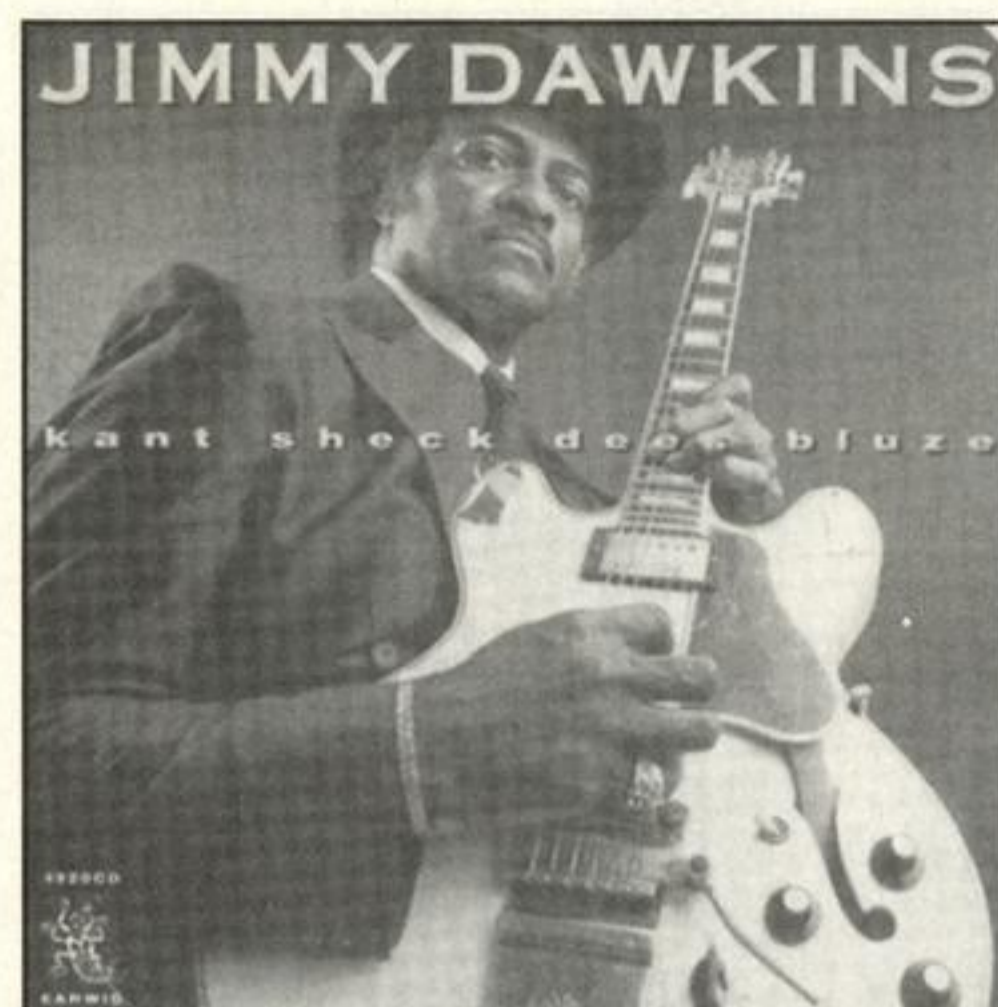
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JUKE JOINT™

by Andrew M. Robble

The blues explosion of 1993, ignited by a remarkable number of female artists, box sets, re-issues, and a dominance of the Chicago sound, fueled another banner year. Here are a few choices to stuff those Christmas stockings.

Byther "Smitty" Smith plays guitar on Bullseye Blues' new release, *I'm a Mad Man*, in the hard-drivin' explosive West Side Chicago style of Buddy Guy. One of the hottest blues recordings of this year, this is blues the way it is meant to sound — raw, with soaring guitar leads, gritty vocals, and a rhythm section that drives the beat right through you. "Mad Man" and the slide guitar playing on "Get Outta My Way," showcase Smith's style.

Rare Chicago Blues 1962-1965, also on Bullseye Blues, features a cross section of Chicago blues musicians compiled by producer and collector, Norman Dayron. Dayron made these recordings at various blues clubs, living rooms, and street corners during the early 1960s in Chicago. The compilation features Little Brother Montgomery, Robert Nighthawk, Big Joe Williams, Paul Butterfield, Elvin Bishop, James Cotton, Otis Spann, Jimmie Jones, Billy Boy Arnold, and Reverend Robert Wilkins. The CD documents an era when musicians got together to play, learn, and inspire each other. The excellent liner notes, complete with photographs of most of the musicians, makes listening to the collections all the more interesting and insightful.

Black Top's recording of **Magic Sam's** *Magic Touch*, was recorded live at the legendary Sylvio's on Chicago's West Side on a snowy December eve in 1966. Although the sound quality is "low fidelity," the steam must have reached the boiling point inside. The touch that Magic Sam, who lived for only a short 32 years, had on the guitar was stunning and creative. The addition of Shaky Jake on harp enhances the smoke that this unit produced. "Sawed Off Shotgun" and Muddy Waters' "19 Years Old" reveal Sam's talents.

Cobra Records was founded in Chicago in 1956 by Eli Toscano and became the cutting ground for the West Side guitar style. Toscano was directly responsible for giving Buddy Guy, Magic Sam, Otis Rush, and others the opportunity to make their earliest recordings. Capricorn has assembled **The Cobra Records Story 1956-1958**, and it stands as the definitive representation of second generation Chicago blues players. Comments from Buddy Guy, Otis Rush, Howard Bedbo, Mighty Joe Young, Don Snowden, and Bruce Swedien about the early days with Cobra Records are included plus 54 tracks comprising the Cobra Story. Highlights include the blazing guitar work and vocals of Otis Rush on "Double Trouble," Magic Sam's "All Your Love" and Buddy Guy's "Sit And Cry (The Blue)." Other recordings feature Big Walter "Shaky" Horton, Sunnyland Slim, Harold Burrage, Betty Everett, and Ike Turner's smokin' band, the Kings of Rhythm.

Debbie Davies' Picture This on Blind Pig Records is a terrific debut release. Davies has spent the last three years playing lead guitar and singing with blues legend Albert Collins and his band, the Icebreakers. Davies has developed some of the finest guitar chops on the circuit today. *Picture This* features her crisp, sizzling guitar virtuosity right out of the Texas tradition of Freddie King, T-Bone Walker, and the Vaughan Brothers. She makes the guitar cry and sing out with depth and beauty. Her gritty vocals project a cross between the soulful beauty of Tracy Nelson and mature glottal grind of Sue Foley. Tracks of particular interest include: "Picture This," "24 Hour Fool," Freddie King's "Sidetracked," and "Livin' On Lies."

Jimmy Dawkins' kant sheck dees bluze (Earwig Music) shows that Dawkins is one of the finest and most innovative guitarists on the blues scene in the past 30 years. In 1971, Dawkins received the prestigious Grand Prix du Disque de Jazz award for his album, *Fast Fingers*. He was also chosen in 1974 as Downbeat magazine's best rock/pop/blues act deserving wider recognition. Unfortunately, outside of his peers and a faithful European following, recognition remains elusive.

Dawkins' guitar style is unique. He combines sustain, distortion, and blistering staccato attacks, with tense and bitter lyrics. Developing his chops backing greats such as Willie Dixon, Wild Child Butler, Walter Horton, Carey Bell, Luther Allison, Mighty Joe Young, and Sleepy John Estes, Magic Sam introduced Dawkins to Bob Koester at Delmark Records. Dawkins is backed by the late Professor Eddie Lusk's church-like organ playing and piano fills, which complement Dawkins guitar style perfectly. Killer cuts include: "Kant Sheck Dees Blues," "I Ain't Got It," and "Wes Cide Bluze."

Passion, sensuality, power, soul, sincerity, down and dirty slide guitar, and a voice that can generate smiles with a single note and force tears with the next, make Keri Leigh a vocalist out of the Janis Joplin mold. **Keri Leigh and the Blue Devils'** second Amazing Records release, *No Beginner*, features Leigh on vocals and husband Mark Lyon on lead and slide guitar, creating one hot and cookin' unit! Lyon plays bottleneck with the passion of Muddy Waters and the explosiveness of John Mooney. Leigh delivers her vocals with the same power, using voice inflections that were the Joplin trademark. Complete with a fine horn arrangement, if "Tell Mama" doesn't move you, it's time to hang it up. Like Janis, Keri Leigh is no imitator; she is the real thing!

The **Blue Devils** play Delta blues in the



BUDDY GUY

traditional authentic form. Their rendition of Charlie Patton's "Green River" is breathtaking and haunting. Lyon's slide virtually bleeds the blues, and Leigh's use of vocal dynamics is chilling. The Delta masters must be looking down and smiling with both appreciation and approval.

Tracy Nelson has always had one of the strongest voices in the blues/rock genre. Since her beginnings with Mother Earth in the 1960s, her powerful, emotionally filled, blues/gospel oriented vocals have rarely, if ever, been rivaled. Her latest Rounder release *In The Here And Now* is a return to the blues by one of its first ladies. Blessed with a killer band and guest appearances by Charlie Musselwhite, the Uptown Horns, and Irma Thomas, Nelson belts out the blues with unabashed excellence. When Tracy Nelson sings the line: "Heartache and pain/day after day," she knows the experience.

The showstoppers here are the gorgeous duet with Irma Thomas on "Please Send Me Someone To Love," and a Nelson/Nicholson original, "Living The Blues," a song destined to become a blues anthem. She has come a long way from an underaged teen sneaking into clubs to see Muddy Waters. A Grammy nomination should be pending for *In The Here And Now*.

Dave Hole is one of the finest slide guitarists ever, who is finally getting the recognition he deserves. Hailing from Perth, Australia, Hole has been doing his blues thing for the past twenty years. *Working Overtime* is his second release for Alligator Records, and the result is magnificent. Hole blazes through nine originals and pays homage to Muddy Waters during "I Can't Be Satisfied" and to Big Bill Broonzy

on his classic "Key To The Highway."

His style recalls the playing of the late Stevie Ray Vaughan and a couple of blues legends sharing the last name of King. He combines the raw, reckless "best of" slide playing of Johnny Winter, with the power and finesse of Hendrix, topped with the feel of Duane Allman.

Feeling equally at home in a strict blues or a blues/rock format, Hole is an authentic blues interpreter who takes the tradition and builds on it. His daring, explosively magical guitar playing complements his sincere vocals.

The holiday season would not be complete without two recordings by last year's W.C. Handy Award Winner for Blues Entertainer of the Year, Blues Vocalist and Guitarist of the Year, Blues Album, and Blues Song of the Year winner, **Buddy Guy**. Guy continues to amaze with his falsetto-drenched gospel vocals, blistering, multi-note, explosive lead guitar playing, and total command of the blues.

Buddy Guy-The Complete Chess Studio Recordings box set, on Chess/MCA, covers Guy's tenure at Chess from 1960-1967. While at Chess, Guy released two albums and was the omnipresent session person for every artist on the label, including Muddy Waters, Howlin' Wolf, Little Walter, and Sonny Boy Williamson. Accompanying Guy on most of these sessions are Junior Wells, Otis Spann, Fred Below, and Jack Meyers who form the nucleus for these sessions. Some tracks represent B-sides and unfinished products. At least 80 percent of the tracks are excellent and highlight the guitar work and vocal style of Guy. Included are some of the finest post-war blues classics: "First Time I Met the Blues," "Stone Crazy," "When My Left Eye Jumps," "Buddy's Groove," and "My Time

After Awhile." The Chess sessions are a necessity for Buddy Guy fans.

Silvertone Record's *Feels Like Rain*, includes songs by Guitar Slim, Ray Charles, Muddy Waters, John Fogerty, James Brown, and Buddy's alter-ego, Jr. Wells. Producer John Porter has retained the rhythm section of Richie Hayward on drums, Bill Payne on piano (both from Little Feat), and Greg Rzab on bass for their second collaboration. Guest musicians include Bonnie Raitt playing a tasty slide solo and singing on "Feels Like Rain" plus John Mayall's vocals and piano add a bluesy feel to "I Could Cry." The real hero of the album is the legendary Buddy Guy himself. Working his stratospheric guitar magic on his originals, "She's A Superstar" and "Country Man," leave no doubt that Buddy Guy is in a class by himself! ■

I'd like to wish everyone Peace, Happiness, and a Bluesy Holiday Season.

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PLUNDERING THE VAULTS™

CD Reissues and Compilations

by Mick Skidmore

If you are looking to buy someone a holiday gift, there are plenty of great reissues to choose from. Sure, some of the labels (notably Atlantic with its two, four-CD Led Zeppelin sets) are getting a little excessive. But there's some stellar material, both popular and obscure, available.

For example, Rykodisc has recently acquired the rights to the majority of **Elvis Costello's** catalog. Its first release is a four-CD box set, *2 1/2 Years*, which actually contains Costello's first three albums: *My Aim Is True*, *This Year's Model*, and *Armed Forces*. It includes the bonus CD *Live At The El Mocambo*, recorded at the famed Toronto club in 1978, which was originally released as a promo-only album. Ryko will also release each of the aforementioned albums separately except for the live album.

Kudos to Ryko for having some of the finest sounding reissues around, as well as exquisite packaging and extra tracks for the fans. (For instance, *My Aim Is True* has an additional nine tracks.) These reissues certainly prove that Costello's post-punk sound was much more cohesive and of higher quality than was originally perceived. He is, quite simply, one of the most prolific and articulate writers of the '80s and '90s.

Graham Parker was, and is, every bit as good as Costello as his definitive, 39-song anthology *Passion Is No Ordinary Word 1976-1991* (Rhino) amply proves. There are a couple of rarities here such as "Hold Back The Night" from the *Pink Panther* EP, along with some superb stuff such as the anti-racist "Soul Corruption" and the fiery rock of "Back To Schooldays." Again, Rhino has done an excellent job on the sound and packaging.

Los Lobos show that, despite the title of its two-CD compilation *Just Another Band From L.A., A Collection* (Slash/Warner), they are anything but just that. Mixed in with some of the

band's most popular material are a number of rare and unreleased cuts including a great take of the Dead's "Bertha."

Mobile Fidelity is extremely active, having just released **Derek And The Dominoes'** *Layla And Other Assorted Love Songs* in its Gold Series. Needless to say, this seminal album sounds better than ever. One can only wonder where Clapton and Allman would have taken things had they been given the chance. Nonetheless, this album is one hell of a legacy. Clapton's biting blues leads and Allman's cutting slide work have never had so much depth and clarity.

Also on Mobile Fidelity is the **Moody Blues'** *In Search of A Lost Chord*, one of the group's most neglected yet finest works. The whimsical hippie anthem "Legend Of A Mind" still sounds as good today as it did over 20 years ago, and the sound is topnotch.

Griffin Music has also reissued a number of albums by veteran British psychedelic rangers **Hawkwind**. The most impressive is the deluxe-packaged *Warriors On The Edge Of Time*, which comes complete with a 176-page booklet "The Illustrated Collectors Guide to Hawkwind." Also released on the label are *Hawklords Live*, a concert recording from 1978 and *Out & Intake*, a collection of previously unreleased live and studio tracks.

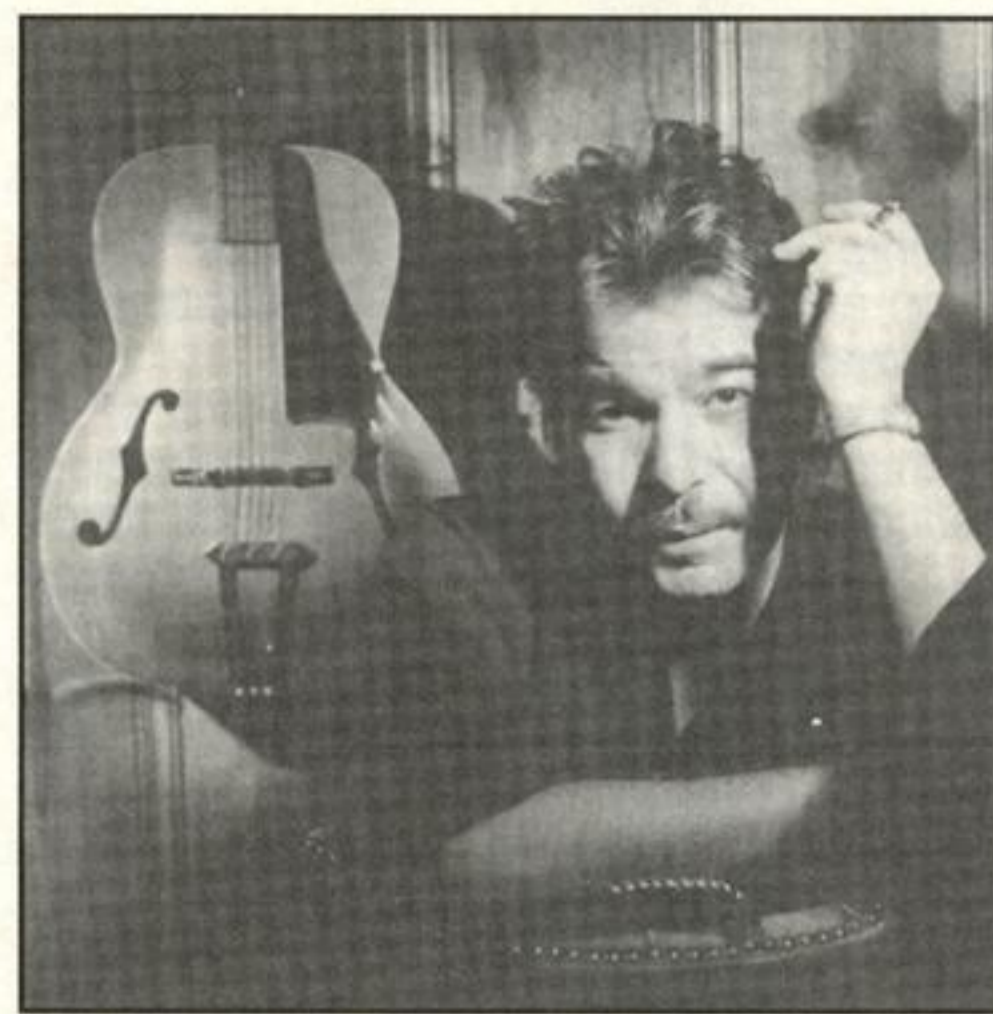
One Way Records is another active reissue label with a whole slew of recent releases. The most interesting of the label's reissues include the once two-LP jam *Word Of Mouth* by **Merryweather**. Neil Merryweather may not sound too familiar, but Steve Miller, Dave Mason, Barry Goldberg, and Charlie Musslewhite, to name but a few of the musicians who helped him out on this blues rock collection, certainly will. The sound may be a little dated, but it's a surefire collectors' item that includes several notable jams.

Also available from **Aynsley Dunbar's** group **Retaliation** is *Doctor Dunbar's Prescription* and the group's self-titled album. The *Retaliation* was one of the most diverse of the British Blues boom acts as these two albums highlight. They effortlessly slip between jazz and blues.

Fans of hot-shot guitarist **Gary Moore** should find *War Dance* and *Electric Savage* by jazz-rock band **Colosseum II** of plenty of interest as Moore appears on both of these albums, albeit in a jazz-rock fusion mode.

Other One Way releases include a compilation by **The Strawberry Alarm Clock**. Simply titled *Anthology*, it features the Clock's one and only hit "Incense & Peppermints" along with 18 other obscure cuts. One of Dr. John's main influences, **Professor Longhair**, has had his *Live On The Queen Mary* reissued. There are two albums by the late folk singer **Steve Goodman**, *Steve Goodman* and *Somebody Else's Trouble*, as well as *Anthology* by protest folk singer **Barry McGuire**. He sang "Eve Of Destruction," which is included both on this 18-song collection and on a similar anthology by **P.F. Sloan**, who wrote the tune.

For the more adventurous, there are releases from Indian sitarist **Ravi Shankar's** historic performance at *The Monterey Pop Festival* and *A Mother Of An Anthology* by the **The Grandmothers**. The latter is a 21-song collection of recordings by ex-members of the Mothers of Invention.



JOHN PRINE

Rhino Records also continues to be a major force in the reissue field. The label has released the final five volumes of its highly acclaimed Blues Master Series, which is undoubtedly one of the most comprehensive collections of American music available (15 volumes in all). As with the other ten volumes, this set, which contains *Slide Guitar Classics*, *Memphis Blues*, *More Jump Blues*, *Classic Blues Women*, and *New York City Blues*, is essential stuff. Also on Rhino is *Great Days: The John Prine Anthology*. This 41-song collection spans the three decades of Prine's career and includes all his best works such as "Sam Stone," "Hello In There," and "Angel From Montgomery." More than anything, it reminds one that Prine has been a prolific and consistently good folk/rock writer for many years.

British label The Road Goes On Forever has released some memorable things in the past few years, most notably the two-CD *Preserves Uncanned*, a compilation of early folk-rock material by **The Strawbs**; *Farewell Farewell*, a long, obscure live album by **Fairport Convention**; and two of progressive rockers **Gentle Giants'** best works: *In A Glass House* and *The Power And The Glory*.

Columbia continues its "Roots 'N Blues" reissue series with *I Am The Blues* by **Willie Dixon**. Many of Dixon's most influential songs are included in this set: "Seventh Son," "Back Door Man," "The Little Red Rooster," "Spoonful," and "I'm Your Hoochie Coochie Man." Highly recommended.

Equally as good is **Taj Mahal's World Music** (Columbia/Legacy). This album is a collection drawn from Mahal's '70s catalog and includes forays into Cajun, Caribbean, and reggae as well as his normal folk and blues roots. This album proves that Mahal was a world music visionary long ago.

Lastly, Alligator Records has acquired the rights to the Trumpet label. Among the label's first release is *Clownin' With Love* by **Sonny Boy Williamson**. On a more mainstream note, Columbia has rereleased its entire 12-album **Aerosmith** catalog and, for once, a major label has gone to a lot of trouble with the transfer. The results are more than worth the effort. Hopefully, Warner has followed suit with its Archive label that will reissue vintage albums, compilations, and box sets. Already released are albums by **The Faces**, **Maria Muldaur**, and **Lowell George** (*Thanks I'll Eat It Here* with one extra track). Future plans include a number of box sets, including one from **Emmylou Harris**. ■




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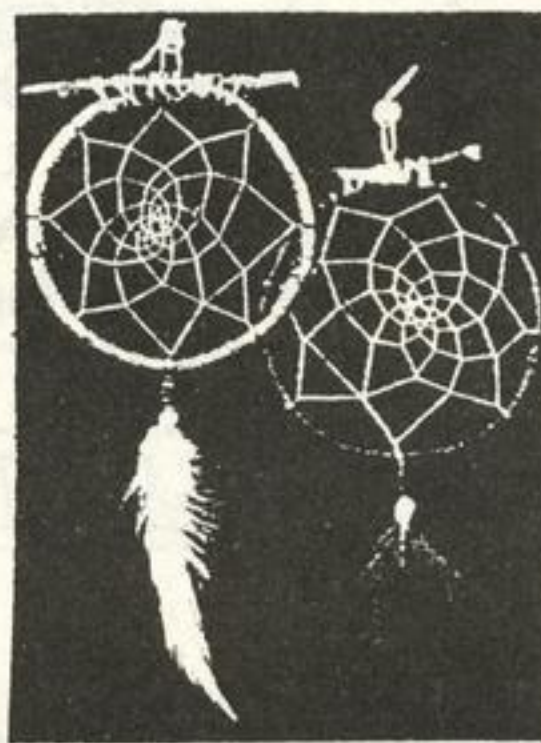
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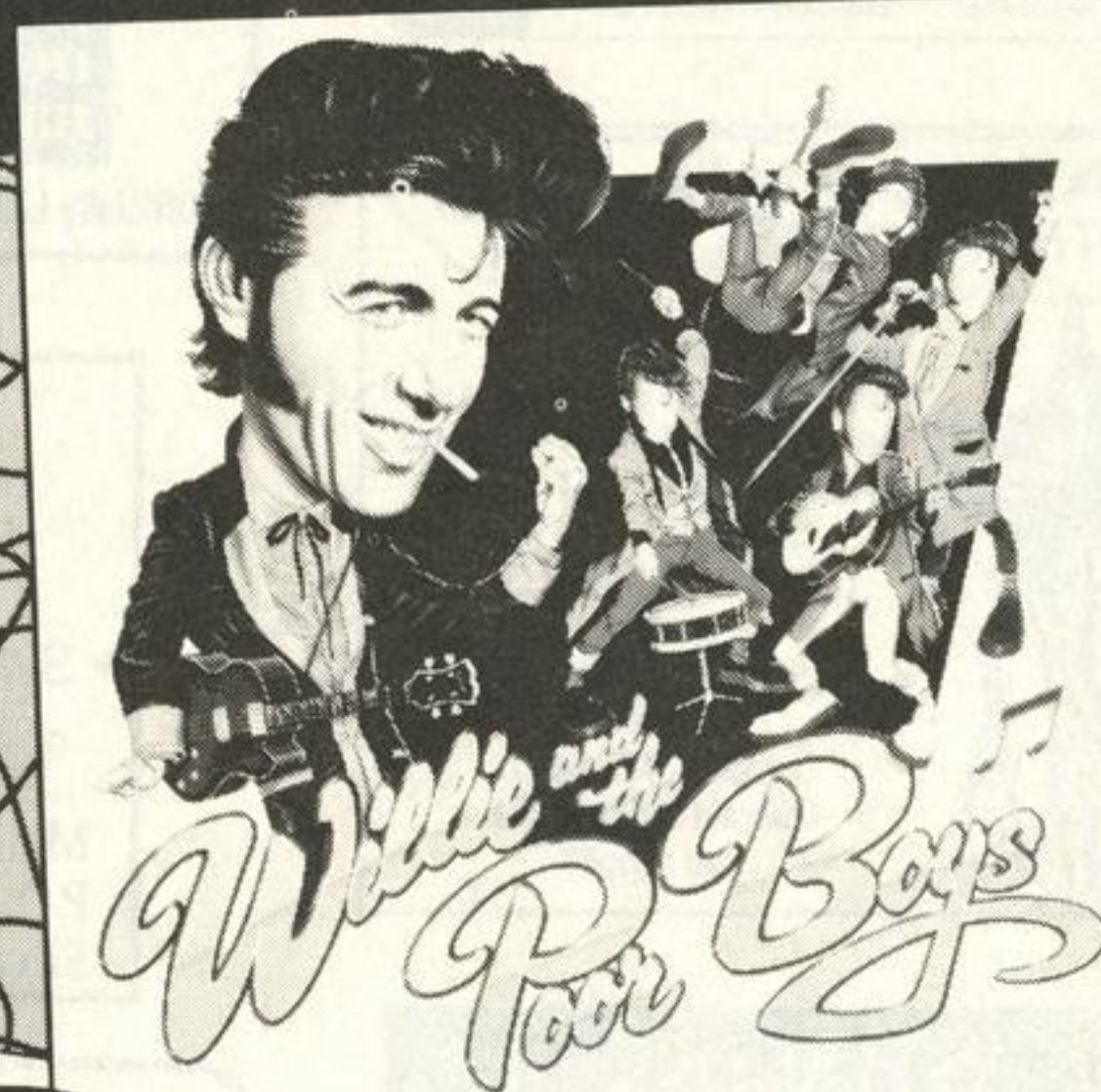
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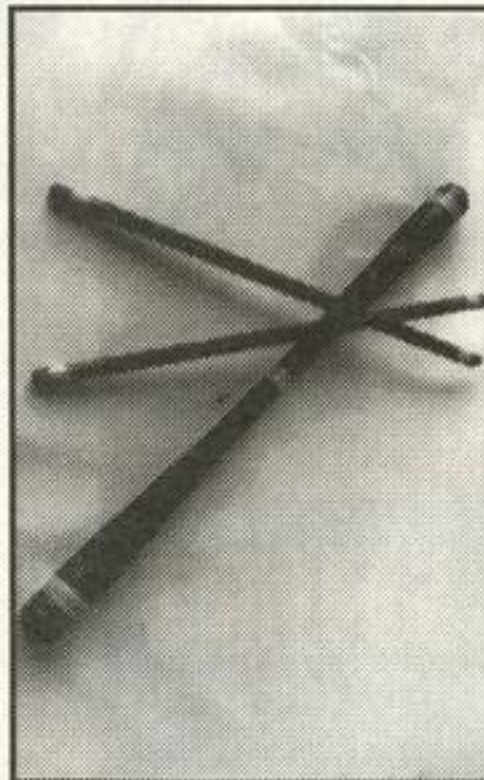
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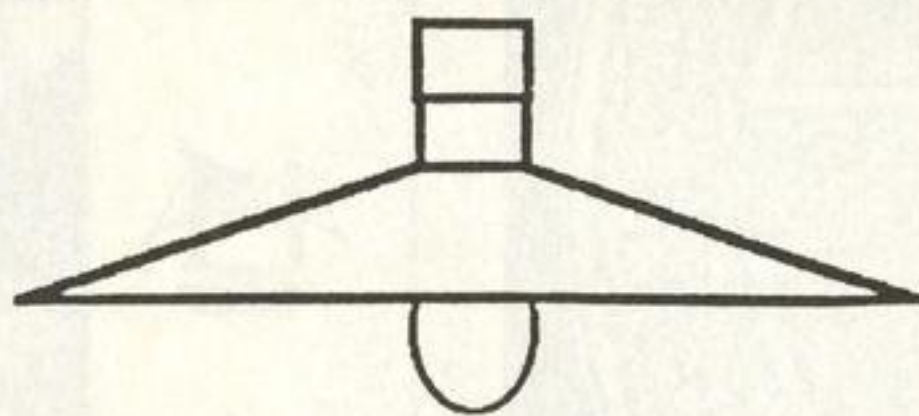
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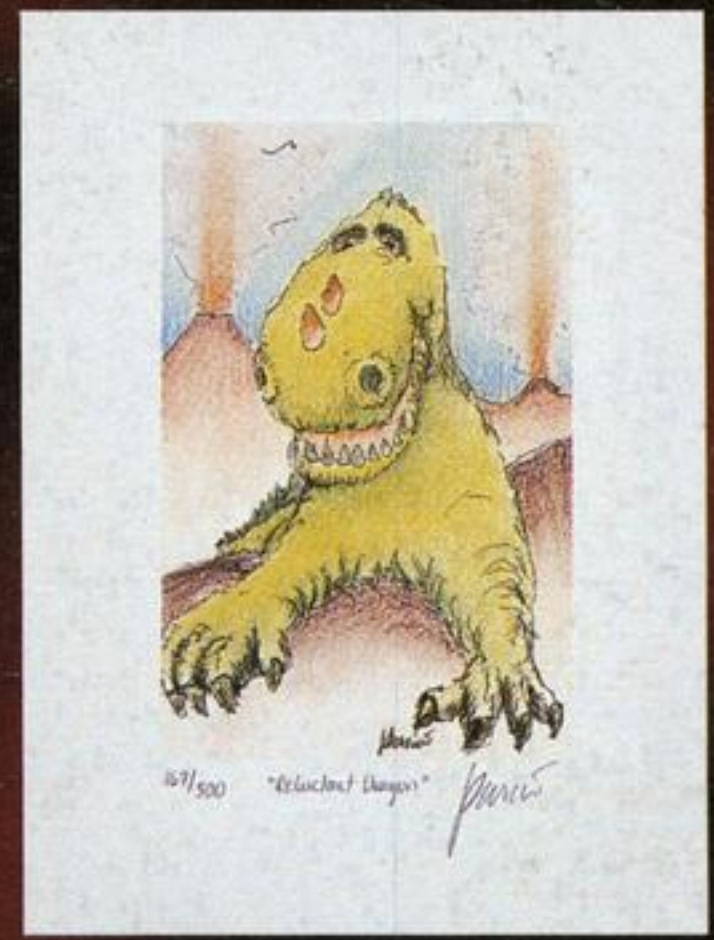
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