

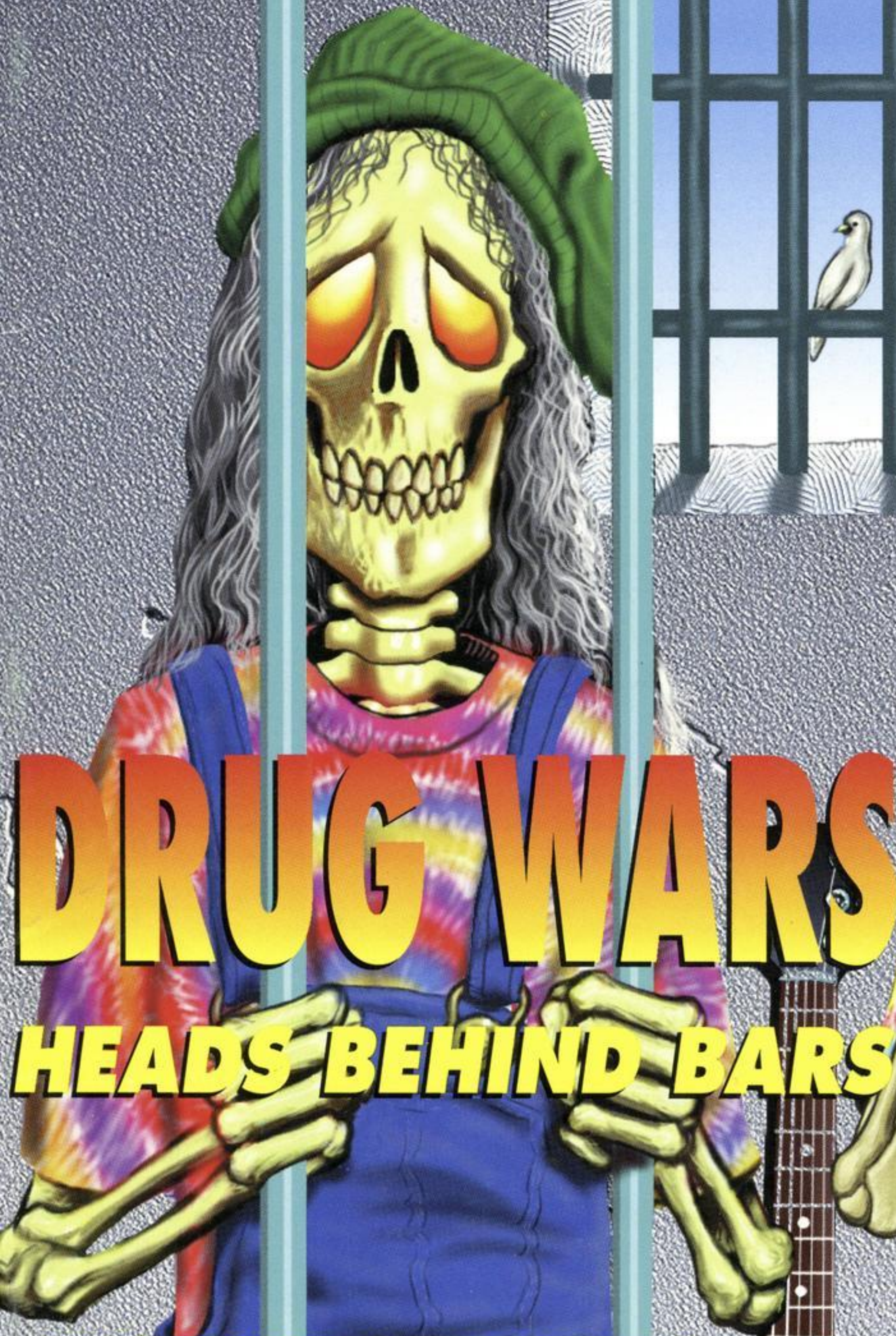
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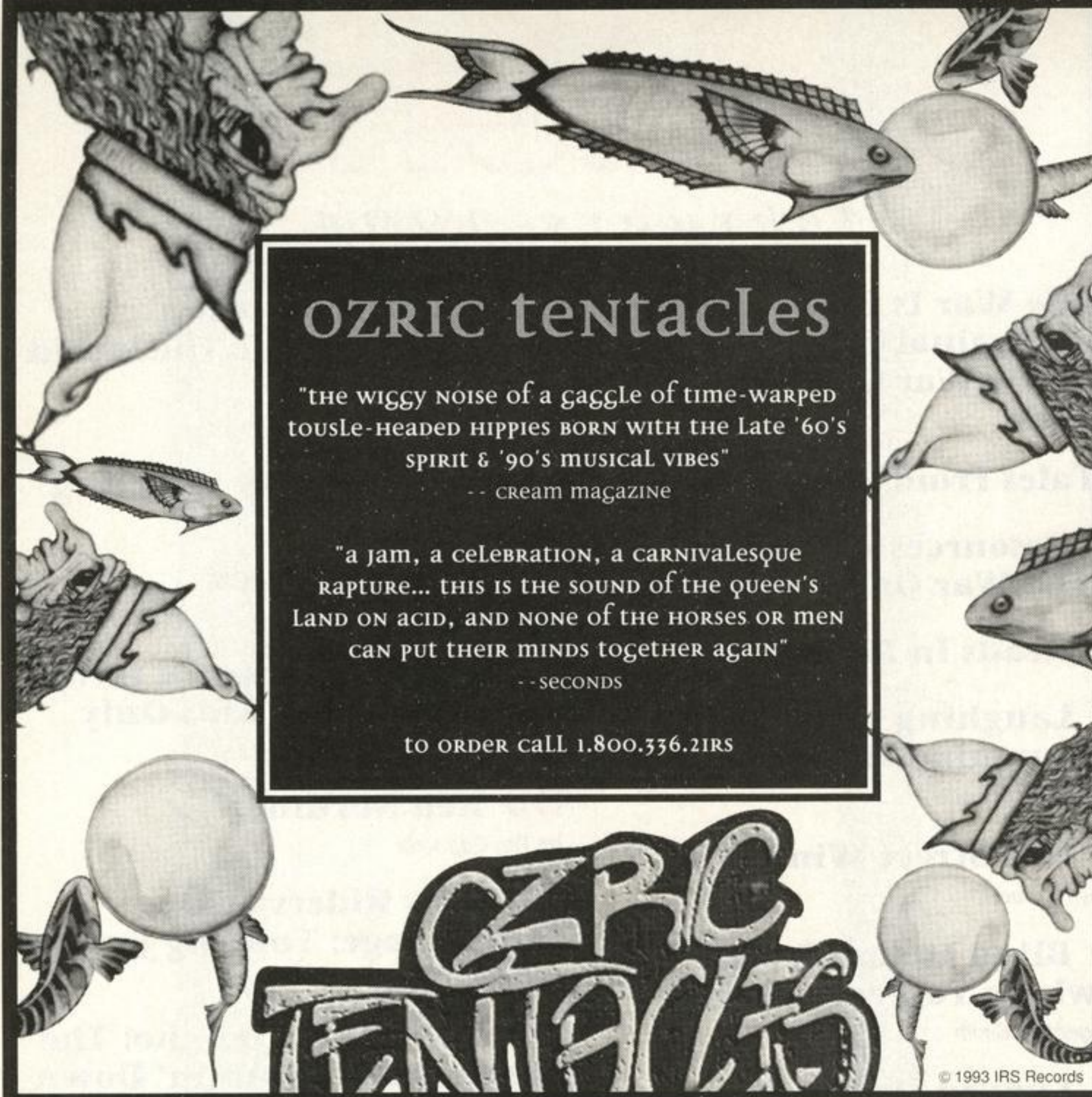
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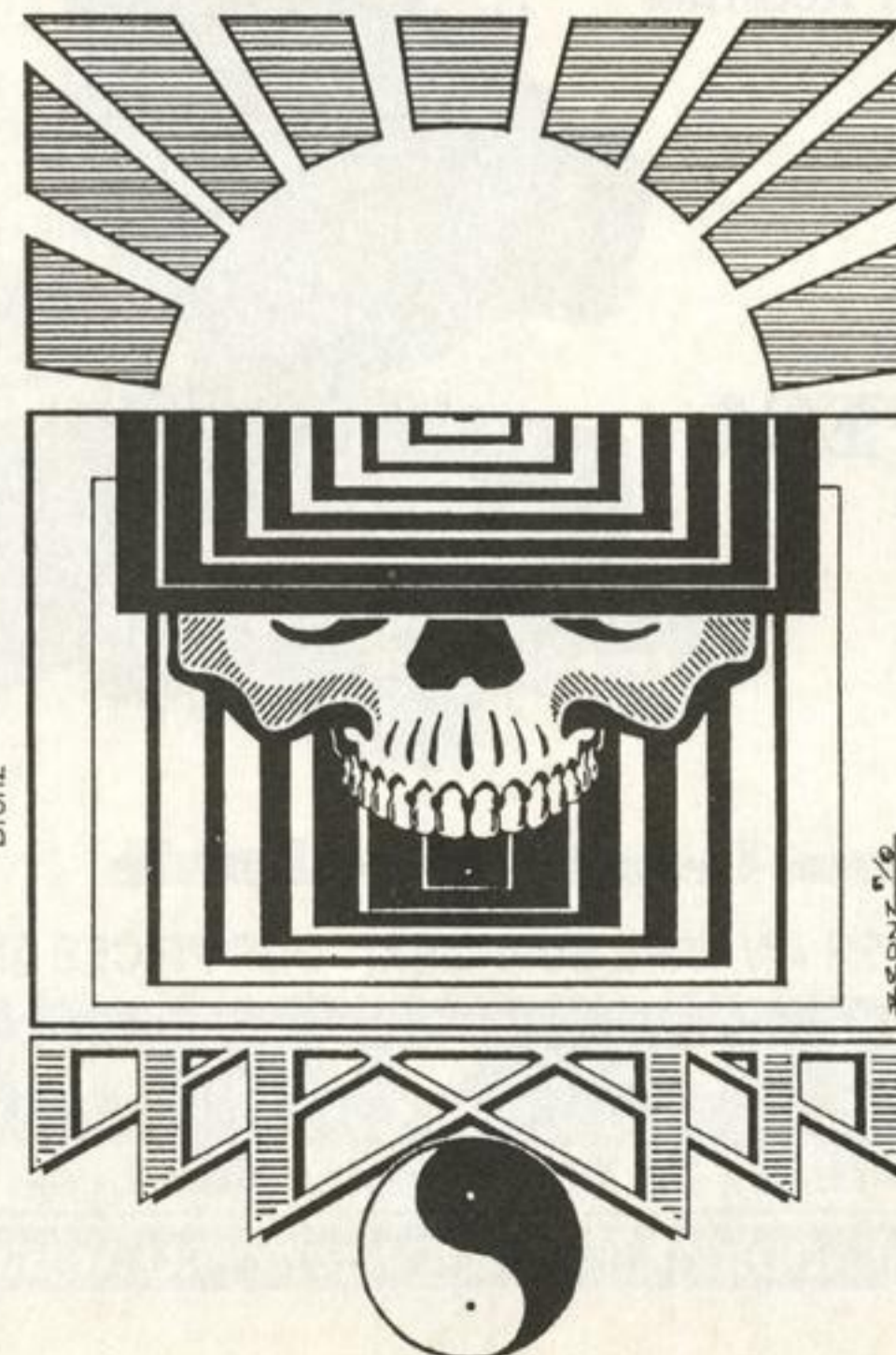
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This issue is dedicated to the memory of Frank Zappa. His musical legacy will continue to inspire future generations.

# Editorial

The deeper I delved into the subject of mandatory minimum drug sentencing and carrier weight injustices, the more appalled I became. Not only are the current laws unjust, but there is a marked discrimination against Deadheads in the "War On Drugs." Musical preferences and lifestyles are being used as evidence against drug offenders. More people are serving extensive prison terms for non-violent drug offenses than ever before. That number is growing daily.



Let's join in making our voices heard above the political battle cries. We are not here to advocate drug use, but to have laws changed so that criminal sentences fit the crimes. Read the material presented in this issue and pass the

information on. This is a plight that affects everyone on some level.

The war is getting closer to home, so arm yourselves with pens and write your congressmen now. Join FARM — the pioneers in this fight. Your donations will help keep its voice strong.

While you fight the battle outside, don't forget about the prisoners doing time inside. Find the list of incarcerated Deadheads in this issue and write them! We'll continue to list names and addresses of Deadheads behind bars, and will provide an ongoing forum for them.

I've received dozens of in-depth letters from incarcerated Deadheads and have never been more passionately moved to help bring about change. We can and will make a difference.

Let's enter 1994 with the optimistic conviction to make this a better world to live in.

With love,  
Toni A. Brown, Publisher

## TDK TAPING TIPS

### #1

### CHOOSING YOUR MICROPHONES

**To choose a microphone**, you should understand your options. The two basic types of microphone are dynamic and condenser; condenser mics are subdivided into electrets and true condenser types. True condensers use a high-voltage power supply to charge the diaphragm, while electrets are permanently charged at the factory.

**Dynamics are** generally more rugged than condensers, but have lower output — which translates into somewhat higher noise — and generally sound less transparent than condensers.

**Dynamics are** the cheapest type, though some electrets are now competing in the under-\$100 category. Electrets generally occupy the middle price points, costing from \$200 to \$500 a pair. Pro condenser mics go for \$1200 to \$3500 a pair.

**Whether you're using** a small portable analog cassette recorder or DAT, it pays to get the best microphones you can afford. First-time tapers using an analog cassette deck should look for a pair of good dynamic mics, while those with bigger budgets should spring for good electret or professional condenser microphones. Choose a mic with a directional pickup pattern (cardioid) to minimize crowd noise.

**Just as important** as the microphones you use is the tape you choose. If you're using analog cassette equipment, a great choice is TDK high-bias SA-X cassettes. SA-X is extremely quiet (low hiss), has outstanding dynamic range, and is engineered for reliable, stable operation. For DAT recording, TDK DA-R Series cassettes use a specially developed formulation and mechanism that makes them tough enough to withstand the rough and tumble of concert recording.

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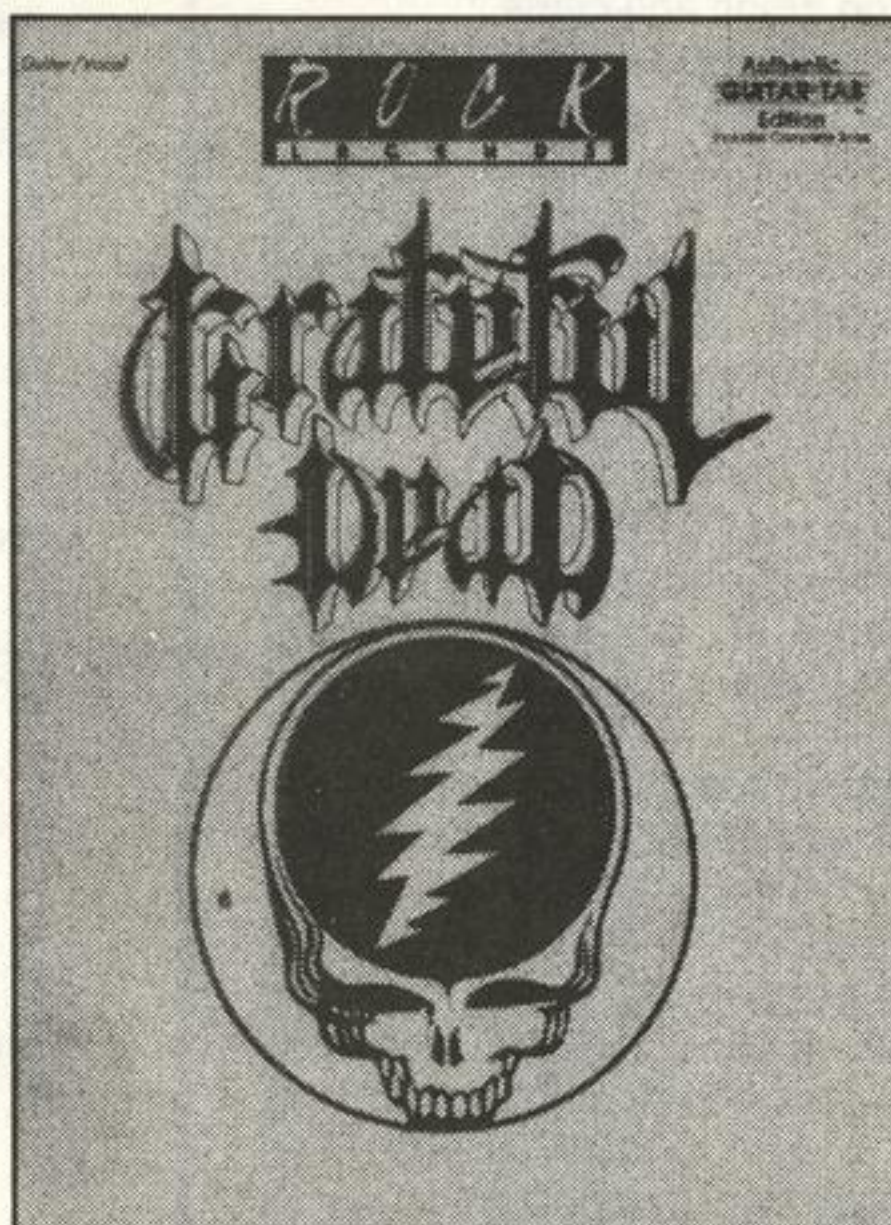
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by Jack Dawg

**A** combination of flawed drug laws, including "mandatory minimum" sentences, strange rules for measuring quantities of LSD and a new Drug Enforcement Agency focus on Grateful Dead concerts, have put 1,500 to 2,000 Deadheads in jail. Many of them are non-violent first offenders who must serve mandatory (no possibility of parole) sentences, some as high as 20 years.

Just five years ago the number of incarcerated Deadheads was fewer than 100. But in recent years, the parking lots at Dead shows have become easy targets for undercover DEA officers, and the war is heating up.

Take the case of Christian Martensen, who was a devoted Grateful Dead follower. In 1991, when his van broke down, a fellow Deadhead offered him \$400 to find someone who could sell him LSD, and he did it. The "Deadhead" was actually a DEA agent.

At the trial, Martensen, then 22, learned that the law would prosecute him for the same LSD that the agent bought elsewhere. The other shock was that he would not be prosecuted for the amount of LSD, but for the full weight of the LSD including the blotter paper it was on. The law also carried a mandatory sentence for this offense: five years for the sale of one gram or more, ten years for the sale of more than five grams.

Judge Vaughn Walker didn't like the idea of sentencing this young man who wasn't even in possession of LSD to ten years in federal prison, so he defied the law and sentenced Martensen to only five years. Due to the U.S. Supreme Court's Chapman Decision, which upholds this method of measuring LSD, the appeals court judge was required to issue a new ten-year sentence.

Thousands of young Deadheads are now doing time under similar circumstances. Outraged and angry, the inmates, their friends and families, plus concerned lawmakers and legal professionals are now banding together to fight these injustices.

"It's not that we don't believe in punishment for drug offenses. We're saying, 'let the punishment fit the crime,'" says Julie Stewart, director of Families Against Mandatory Minimums (FAMM), one of the leaders in the fight to get drug laws amended. "It's sad to hear the stories of these young people who make a mistake and have their lives ruined. They deserve a second chance."

Started in 1991, FAMM now has 21,000 members. It also has the support of the American Bar Association, the National Association of Criminal Defense Lawyers and the prestigious Federal Courts' Study Commission, among others.

Some judges, whose hands are tied, also oppose these flawed drug laws. They are forced to "go by the book" and can't take important, relevant factors into consideration. Many judges have called for the repeal of drug laws, recognizing the failure of the war on drugs. These judges feel that the goal of drug enforcement should be to get people off drugs, not to fill up prisons. Meanwhile, the crime rate and drug abuse continue to rise.

Of the 89,743 federal prisoners as of November 1, 1993 (the most in history), 62 per-

# THE WAR IS ON

## THE CRIMINAL JUSTICE SYSTEM AND THE WAR ON DRUGS

cent are drug offenders. Half are first-time offenders, and 80 percent are non-violent. A staggering 3,000 mandatory minimum sentences were handed down in 1992.

Even with the best intentions, changing drug laws and stopping the discrimination of Deadheads is not easy. FAMM has had some success in changing the U.S. Sentencing Commission guidelines, but as long as Congress keeps the mandatory minimum laws firmly in place, there will be no relief.

Why do judges, lawyers, police and anyone else who works in the realities of the legal system oppose mandatory minimums while members of Congress support them? The answer is simple: politics.

"A politician can stand in front of the C-SPAN camera and say, 'I am for stiff mandatory minimum sentences' and people think he is actually doing something to stop crime," says Stewart, who was very disappointed after she testified before the Crime and Criminal Justice Subcommittee of the House Judiciary Committee in July, 1993.

"They didn't want to learn anything. It was little more than a forum for the members of Congress to pontificate about how tough they are on drugs and crime."

Two hopeful initiatives have failed to go anyplace. Representative Don Edwards (D-Calif.) sponsored a bill to completely repeal mandatory minimums (with 35 co-sponsors), but even he has been quoted as saying the possibility of passing it are "pretty slim." Another bill, the Sentencing Improvement Act, sponsored by Senators Strom Thurmond and Alan Simpson, has become so watered down that FAMM has withdrawn its support for it.

"Mandatory minimums were tried and failed in the 1960s; they were all repealed in 1970," said Stewart. "Then, in 1986 we had the well-publicized cocaine-related death of (Boston Celtic basketball star) Lenny Bias. Drug use was up, and it was an election year," said Stewart. So the politicians got in the act and mandatory minimums

came back. It is an attractive way for lawmakers to go on record as being anti-crime without having to pay anything. "But it is costing us millions in overcrowded jails," said Stewart.

Thankfully, though, there is a system in this country for controlling prison sentences: the U.S. Sentencing Commission. Every year, this commission reviews federal sentencing guidelines. It is here that FAMM has actually made progress. Last March, FAMM addressed the LSD weight issue at a hearing of the sentencing commission. As a result, on November 1, 1993, the guidelines were changed.

The carrier is the object that the LSD is transferred on. This may be a piece of blotter paper, a sugar cube or whatever. The entire weight of the carrier is then included as part of the drug. Thus, a person's sentence depends almost completely on the carrier they choose. For example, 100 doses of LSD in pure form weighs five milligrams, which would result in a 10 - 16 month sentence; as a gel, the weight would be 225 mgs., resulting in a 2 1/4 - 2 3/4 year sentence; on blotter paper, the most popular carrier, the weight would be 1.4 grams, resulting in a 5 1/4 - 6 1/2 year sentence; and on a sugar cube, the weight



John A. Young

### MANDATORY PRISON TIME

Minimum federal sentences for people convicted of drug trafficking, based on quantity of the drug:

#### Ten years minimum, no parole:

1. One kilogram of heroin
2. Five kilograms of cocaine
3. Fifty grams of crack cocaine
4. 100 grams of PCP
5. Ten grams (2,000 doses) LSD
6. 1,000 kilograms marijuana or 1,000 plants
7. 100 grams of methamphetamine

#### Five years minimum, no parole:

1. 100 grams of heroin
2. 500 grams of cocaine
3. Five grams of crack cocaine
4. Ten grams of PCP
5. One gram (200 doses) LSD
6. 100 kilograms marijuana or 100 plants
7. Ten grams methamphetamine

would be 227 grams, resulting in a 15 1/2 - 19 1/2 year sentence.

For instance, Stanley Marshall was arrested and charged with leading a conspiracy to distribute LSD on June 22, 1988 in El Paso, Texas. He had less than one gram of LSD, but since it was carried on about 113 grams of paper, he was charged with conspiracy to distribute 113.3 grams of LSD. If he had been sentenced based on the weight of the actual LSD, he would have spent approximately three years in prison. Instead he was sentenced to 20 years.

At the March 23rd commission hearing, parents made emotional pleas that the law was unfair and should be changed. Also, FARM presented a study showing that LSD sentences were not even closely related to the amount of LSD involved in many cases. The change was strongly supported by the Public Defender Association and had no opposition.

The resulting modification removes the weight of the carrier from the sentencing formula and substitutes a formula based on doses: one dose of LSD is now set at .4 mg. "We wanted it to be set at .05 mg., the amount the DEA set it at, but they decided to make it eight times higher, at .4 mg." says Stewart.

Thanks to the U.S. Congress, this decision will not affect the mandatory minimum sentences that are still set at five years for a gram of LSD or above, and ten years for five grams or above. What it will do is prevent people from being sentenced to terms *higher* than the mandatory minimums. And people already sentenced by the old guidelines can possibly have them changed.

For example, someone who had a thousand hits on heavy blotter paper that pushed the total weight over five grams would have gotten a ten-year sentence. The new weight guideline, at .4 mg would put his total weight at only four grams so that he would qualify for the mandatory minimum of five years at under five grams.

"At least it's a start," says Stewart.

The other problem facing Deadheads is the DEA's new focus on Grateful Dead concerts as a way to stop the distribution of LSD. Since 1990, the federal government has tripled spending, personnel and arrests for LSD. Gene Haislip, head of LSD enforcement at the DEA says, "We've seen a marked pattern of LSD distribution at Grateful Dead concerts...that has something to do with why so many (Deadheads) are arrested." Of about 500 LSD offenders in federal prisons, more than 80% are Grateful Dead fans. That doesn't include the other 2,000 or so Deadheads that are in state prisons.

The DEA's strategy for attacking LSD is the same they use for all other drugs: try to bust the small fry and get them to turn over evidence to reach the bigger suppliers. "Snitching," therefore, is encouraged in order to get a lighter sentence.

### COMPARING TIMES FOR CRIMES

How the prescribed prison sentence for a first-time offender with \$1,500 worth of LSD compares with sentences for other federal crimes:

CRIME	Minimum	Maximum
LSD possession.....	10.1	13.9
Attempted murder w/harm.....	6.5	8.1
Rape.....	5.8	7.2
Armed Robbery (gun).....	4.7	5.9
Kidnapping.....	4.2	5.2
Theft of \$80 million or more....	4.2	5.2
Extortion.....	2.2	2.7
Burglary (carrying a gun).....	2.0	2.5
Taking a bribe.....	.5	1.0
Blackmail.....	.3	.8

**1- No parole is available on any sentence**

Source: US Sentencing Guidelines Manual; Drug Enforcement Administration

From: USA TODAY 12/17/92

"The people at the very bottom who can't provide substantial assistance end up getting the worst sentences," said U.S. District Judge Terry J. Hatter, Jr. "That means we end up punishing these people at the bottom of the drug business more severely than those at the top." Hatter is one of the many judges who has spoken out about the great injustices of mandatory minimum sentences. "It's a dehumanizing aspect of the justice system...We're dealing with numbers instead of people."

Regardless, the DEA is not easing up on LSD offenders or Deadheads. According to *USA Today*, Deadheads routinely have their musical tastes, dress and lifestyle used against them in the criminal justice system. It should come as no shock that Deadheads are subject to more police searches than most. To many cops, a Dead bumper sticker is probable

cause to pull you over. If he smells the slightest trace of marijuana, he has probable cause to search you and your car. Knowing this, you should

not smoke marijuana in your vehicle, especially if you're anywhere near a Dead show or have any bumper stickers that imply that you like the Dead.

Although many Deadheads like to let there freak flag fly, they shouldn't fly it too high. Keep a low profile, and you're much less likely to get busted or harassed. It's not necessary to let the world know you're a Deadhead! When you're on the road, try to blend in. After all, you don't have to look like a Deadhead to be one. Above all else, remember that if you can't do the time, don't do the crime.

How do the Dead feel about this? According to the band's spokesperson Dennis McNally, "We tell them that shows take place in the real world and they will be exposed — sometimes doubly so — to real world penalties. But it's hard to educate 19-year-olds. They can be mind-bogglingly naive. They be-

lieve they're doing a non-violent, positive act, and they want to share it with the world." There have been numerous radio ads, and newsletters distributed at venues and with mail order tickets that say the same thing in different words: *don't do it*.

Everybody seems to be aware of the chances they're taking, yet people still openly take and sell drugs on tour. Most people seem to think they're untouchable. The bottom line is that if you get caught with LSD, you're going to jail, most probably for a long time. A first-time offender with \$1,500 worth of LSD is looking at 10.1 - 13.9 years, which far exceeds attempted murder with harm (6.5 - 8.1 years), rape (5.8 - 7.2 years), armed robbery (4.2 - 5.2 years), theft of \$80 million or more (4.2 - 5.2 years), etc. As crazy as this is, it's the law.

What can you do? Write to your Congressperson and let them know how you feel. I know you've heard it a million times, and you might not think it will help, but every letter they receive is registered and tabulated. Join FARM (1001 Pennsylvania Ave. N.W., Suite 200 South, Washington, D.C. 20004). This organization is the leader in the fight to change the LSD laws. The Grateful Dead support this group, and you should too. All donations are helpful.

"Our most important accomplishment has been getting politicians to face up to this issue that they used to be able to easily avoid," says Stewart. "When people speak out, it does make a difference."

You also might want to consider dropping a line to one of the more than 2,000 fellow Deadheads behind bars. Many of them are folks just like you who were in the wrong place at the wrong time or who made a mistake. Their lives are filled with darkness and being surrounded by violent criminals can't help. A quick note letting them know that someone cares can make all the difference.

Moreover, if you see someone openly selling drugs, explain the consequences. Above all else, stay clean, be cautious, suspicious and invisible...and remember that the reason we're all in this is for the music. ■



Robert Moody

### Doing Time for LSD

The amount of prison time that a person convicted of an LSD offense will serve depends almost entirely on the weight of the material that is used to carry the drug, not on the weight of the drug itself.

For example, 100 doses of LSD weigh about 5 milligrams, enough to justify about a year in prison under federal sentencing guidelines. The same amount of LSD, dispersed in sugar cubes, can result in a sentence of nearly 20 years.

CARRIER	WEIGHT OF 100 DOSES	GUIDELINE RANGE
■ Pure LSD	5 milligrams	10-16 months
■ Gelatin capsule	225 mg.	2 1/4 - 2 3/4 years
■ Blotter paper	1.4 grams	5 1/4 - 6 1/2 years
■ Sugar cube	227 grams	15 1/2 - 19 1/2 years

### LSD VS. COCAINE OR HEROIN

One other result of including the weight of carrier material is that LSD offenses are punished much more severely than cocaine or heroin crimes, even though those drugs are considered much more dangerously addictive.

For instance:

- The sentence for one defendant who sold 12,000 doses of LSD was 20 years in federal prison.
- To receive a sentence of 20 years in prison for selling heroin, a person would have to sell 10 kilograms, enough for 1 million to 2 million doses.
- To receive a sentence of 20 years in prison for selling cocaine, a person would have to sell 50 kilograms, enough for 325,000 to 5 million doses.

Source: Chapman vs. United States, U.S. Supreme Court case No. 90-5744. Majority opinion by Chief Justice William H. Rehnquist, joined by six other justices. Dissent by Justice John Paul Stevens, joined by Justice Thurgood Marshall.

# Tales From Behind Bars

**M**andatory minimum sentences have wreaked havoc with the Deadhead community. To emphasize the severity of the problem, we invited comments from those affected most. Although we are unable to present all the emotional responses we received due to space limitations, some excerpts from Heads in prison follow.

Please see the accompanying list of incarcerated Deadheads, and take the time to write them. They've been caught up in a war that has seen many casualties, but you can help brighten their days.

The following letter is from Michael Thrasher, a prisoner who, because he was featured in a Dec. 17, 1992 USA Today article, attracted the most attention to the issue of mandatory minimums. As noted in the USA Today article, "A University of New Hampshire police officer acknowledged to the student paper that he pulled over cars with Grateful Dead stickers."

More evidence that the criminal justice system used musical tastes, dress and lifestyle against defendants was made clear in Thrasher's case: "Police told the media that Thrasher's 1,984 doses of LSD had a satanic symbol—an upside down pentagram. No mention was made of the word "LOVE" stamped across the paper." Thrasher's jury was also told that the 19-year-old student from Portland, Oregon was in a band named "Ethel and Jake's Psychedelic Jug Band, Jamboree and Wino Wrestling Team."

The irony is that Thrasher, whose picture (showing him in a cell, holding a guitar under the headline "Attack On Deadheads Is No Hallucination") helped bring about changes in the mandatory minimum system last November, is not much of a Dead fan himself.

I've received many letters since my picture appeared in USA Today, and it's wonderful that people have taken the time to write. It seems that I've been made out to be a "Deadhead" in the media, however, and many of the people who've written me I really share nothing in common with. Although it's nice to have some correspondence, I'm not really interested in hearing about the doings of the Grateful Dead, as I rather detest their music. So I guess what I'm getting at is that I'd love to have my name and address attached to your article, but I almost feel the need to put in a disclaimer—as in "Warning: I hate the Grateful Dead." If there is room for such a distinction after my name, it might save people interested only in swapping Dead tales some time.

Just a quick word on the mandatory minimum issue: it might interest you to know that the laws regarding LSD changed November 1st and many LSD offenders can be resentenced. The problem is that mandatory minimums preclude this change from affecting those with mandatory terms, which means that anyone with a

mandatory minimum is forgotten when it comes to legal reform. I'm one of those people who fall into this gray area as my new sentence will be 41-51 months, but I have a mandatory minimum of 120 months (ten years). Obviously, this is an issue which is important to me.

Michael Thrasher  
P. O. Box 5000-57433065  
Sheridan, OR 97378

## Don't Give Up

I would like to extend a way kind "Thank You!" for your support and understanding to the family over the years, especially now that the war on drugs has become the war on civil rights.

I have been here for five long, strange years, and what a trip it's been. However, let's not talk about the negative things; rather, I would like to speak on the positive things that we here at Marion Correctional Institution do.

There are 2,000 here at MCI and, since 1989, I've sat and stared...stared at reality. I will be here for 10-25 years, but in that gaze of aggression sparks a flame...a flame of emancipation...mental and emotional emancipation of self. Shortly after this long, strange trip got underway, I delved, no, I jumped head first, into college, art, knowledge, writing, reading, weightlifting, calligraphy and sports...(mostly hacky-sack), but I wish to speak on music! John Logan quoted: "Music is the medicine of the mind."

I was already a semi-accomplished pianist/keyboardsist and, through much lobbying, I was able to get my synthesizer in here. I played country, R&B, rock, metal, blues, rap, classical...it didn't matter. When my brothers Ted and Jay unfortunately arrived here, it took us a while to get hooked up due to the vastness of this camp. But for the last 18-20 months we've jammed and danced and sang. We're doing some tunes that are Dead-oriented and some that aren't. We've used music to emancipate our minds and sometimes when we open our mind's eyes we can see the lights, crowds and it's almost like we're at the jubilee.

I urge my fellow brothers and sisters who are incarcerated not to give up. Fight the good fight! If you don't have a musical organization at your camp, lobby for one. There's also art, and it possesses the same emancipation qualities as music. I've grown skilled enough in calligraphy and painting that I'm considered a professional.

I've earned a degree through Ohio State University (and countless other programs I've taken advantage of). The hard-line is that we're locked up and the worst crime of all would be to lock your mind and soul up. We can blame and curse the system and even fight for appeal but, in the meantime, we need to grow spiritually, creatively and positively.

So, don't lay down and die; wise up, emancipate and live from heart and soul.

If anyone in the Deadhead community would like to correspond we welcome and answer all.

Allan Yurko 216-942  
Ted Rhinehart 265-683  
Jay Awada 254-083  
P. O. Box 57  
Marion, Ohio 43302

## Why Harsher Time For Victimless Crime?

I was busted the day before Easter 1991 in Greensboro, N.C. I had the misfortune to ask the wrong person for a rolling paper. I had 890 LSD hits in my pocket and had no choice but to accept the mandatory minimum sentence in a plea bargain with the state or face three times that amount (42-60 years) if convicted by jury. Of the 146 Deadheads arrested at these shows, I was the only one convicted.

This state's judicial system is so screwed up. It will gladly release murderers, rapists, child molesters, kidnappers and others convicted of victim crimes. These people are being released early because of a federal prison cap due to overcrowded conditions here. On the average, an inmate does about 18 percent of a sentence with the exception of drug charges. We must do all of our time with no possibility of parole.

To me, this is cruel and unusual punishment because I did not hold a gun or knife to a person's head or threaten to do bodily harm if he or she did not buy any drugs from me. But if I had, I might have been released by now.

This is the first time I've been arrested in N.C. I'm not from around here, but from New Hampshire. I have a four-year-old daughter that I haven't seen in over two-and-a-half years, and I'm not eligible for release for more than five more years. She lives with her mother in Georgia and, due to her mother's medical condition that doesn't allow her to work, they have to count on Georgia welfare to live. If I was given a lighter sentence, I could be saving the state of Georgia money by supporting my family like I was before I was arrested.

I'll respond to anyone that cares to write and keep me updated on the Dead scene.

Gregory M. Sullivan 10361 MA  
P. O. Box 1569  
Willington, NC 27546

## Getting Bitter Every Day

I was busted in 1989 for LSD conspiracy and given a ten-year mandatory minimum sentence. I was 18 years old and a first-time, non-violent offender.

My sentence was cruel and insane. My victimless crime now has many victims including my family, myself and society as a whole. When young people in federal prisons like me (and those in some harsh state prisons) start getting released after 10, 15 or 20 years, I fear the



worst because many of us are going to be extremely bitter towards society for keeping us caged as animals for too many years for non-violent crimes.

I feel it is way past the time for a change in thinking. The best thing people could do is mind their own business. Some say drugs like pot should be illegal because it's not good for you. Well, so what? I guess alcohol is good for you. If someone's not hurting others or the environment, they should be left alone. But that will probably never happen here in America.

Marcus Taylor- WF  
P. O. Box 1000  
Butner, NC 27509

### Missing Familiar Eyes

I'm lucky because I only got seven years for sale of LSD (set up like a bowling pin). Women's prison is rough, a wake-up to how the not-so-peaceful live!

I miss my family and long to look into the eyes of familiars. Thanks for the correspondence.

Renee Shebz Love  
C.C.C. HUB 23 A  
1500 West 3rd Street  
Chillicothe, MA 64601

### Reach Out To Someone In Need

I believe anyone who has so much as purchased one high should find it in their heart to pick up a pen and write someone who is paying a much higher price. Just a card or letter to help. Everyone needs love and support to make it through the tougher times.

Did you know that the United States has a higher percentage of its population in prison than any other country in the world?!? The laws are crazy, and prison is no fun. People you once trusted and thought were friends will abandon you and maybe even turn snitch to possibly receive a lesser sentence for something they did. It's scary. For those of you who continue to sell drugs, my prayers are with you. But be informed that it's the riskiest business of them all. Be true to yourself. Are you willing to do the time if you happen to get caught? Please remember if you do, don't sell your integrity. Be honorable and real. Just say nothing. If you fall, fall alone.

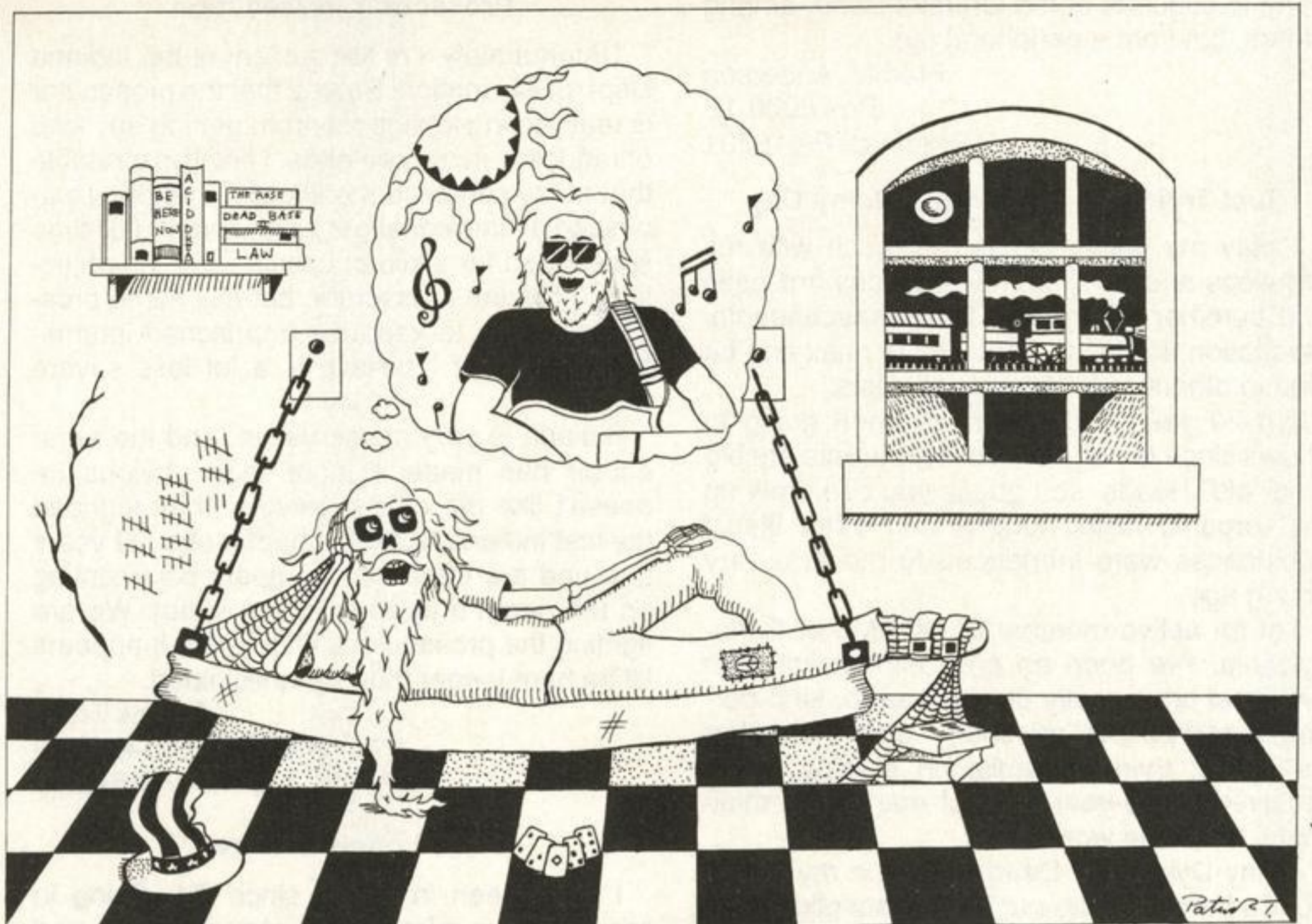
When writing a Head behind bars, be sure to include full address and number. Don't send money. If you really want to help, just share yourself. Be a friend. Letters and pictures from the outside world are among the most important things in an inmate's life. It's the feeling of forgottenness that hurts the most. I'm less than an hour from Rich Stadium or the War Memorial. My visitor list is empty. I haven't had a visit since 1991.

Consenting adults should be able to do whatever they want to with their bodies. Destroying people's lives with prison because they happen to select LSD as their drug of choice rather than cigarettes or alcohol is insane.

Robert Kitchin 91A3769  
P. O. Box 501  
Attica, NY 14011

### War On Drugs Is An Attack On Ourselves

I thank you for your concern for us Dead-heads, and others, who are incarcerated under a mandatory minimum. I am reminded of a verse from a John Prine song, titled "Illegal Smile" which says: "Won't you please tell 'the man' I didn't kill anyone, I'm just trying to have me some fun."



"... It goes to show you don't ever know. Watch each card you play and play it slow..."

I realize that there is a serious drug problem in this country, but it needs to be dealt with like a disease, which it is recognized as, and leave the people who don't have problems with it alone.

Doesn't this country realize that the "War on Drugs" is an attack against itself? If a person has a drug problem, this country owes it to them to help with their problem, not make them a criminal and cause them more problems, and problems for their family and, with the cost of incarceration, problems for the country itself.

To me the worst part of the country's stand on drugs is not the unfair laws like the mandatory minimum and the carrier weight issue, or even what it does to people's families. I see as the worst consequence what is happening to our society as a whole. Neighbors telling on their neighbors. Friends telling on their friends. And the law enforcement doing whatever is needed, legally and illegally, as long as they get their man (or woman).

I believe the reason we were put on this earth is to love one another. But the "War on Drugs" encourages friends and neighbors to hate anyone who is different from them or has a problem with drugs—including the legal and nationally supported drug: alcohol—instead of trying to help them. Just let people alone who aren't hurting anyone, not even themselves.

I think we as a country should declare war on the "War on Drugs," and help those who need it and leave everyone else alone.

Tim Clark 247-900  
P. O. Box 7010 RCC-C  
Chillicothe, OH 45601

### Shalom

I appreciate this interest in the plight of myself and so many other members of our community. Perhaps increased awareness will prevent other innocent people from joining us. While this is not the end of the world, it has been a challenging environment to exist within and it has retarded greatly my emotional and spiritual growth.

My "crime" was one of innocence and greed. I blindly followed an associate to a hotel room

where I sold 30 sheets of LSD to two state police officers. I've never been one to do business (illegal) on tour because I don't like to deal with strangers. Yet I did the same thing, only with the local police, and paid for it.

Fortunately, I was able to retain a "respectable" lawyer and, through his legal double talk, I was sentenced to five years with no parole. That may sound like a long time to some, but that was my plea bargain. I was indicted on three counts of some bigger drug kingpin statute and was facing a minimum of 85 years. In reality, if I had taken a trial by jury, I'd have gotten 25 years, but I wasn't prepared to take that big a risk. So I sadly pleaded guilty to the charge of drug distribution.

I am a lucky one. I'll return to the family that cares for me next year, but for many of my brothers and sisters physical freedom appears to be forever beyond their grasp.

William Van Sant 211-513  
18800 Roxbury Road  
Hagerstown, MD 21746

### Doing Hard Time

I was convicted in federal court in Albany, NY for giving my brother-in-law LSD in 1989. I was living with a woman for four years, and we were ready to get married. I have a son, who, after a thousand trips, was born "normal."

I was in my junior year (at age 32) working on a degree in Communications and Rhetoric that was to be my basis for applying to law school to become a lawyer.

My sentence is "non-paroleable" so I will remain here in federal prison for eight years, nine months. So far, they've kept me for five years. I can't start or finish any college courses, although people from foreign countries may receive multiple grants for such purposes. I can't get any government money because I defaulted on an educational loan due to my arrest. I had several sources of income, including production, duplication and sales of educational video tapes.

I grew up in the late '60s, early '70s; my "heroes" include Hendrix, the SDS, the Weathermen and Abbie Hoffman. I've listened to and

gone to concerts of the Grateful Dead, among others, but I am a peripheral fan.

Fred M. Anderson  
Box 8000 1B  
Bradford, PA 16701

### Just Trying To Smile On A Rainy Day

I play my guitar to keep in touch with my emotions and ventilate my everyday anxieties and bummer goings on. TM (Transcendental Meditation) is also a great way to relax and be kind to others around me at all costs.

I'm 20 years old and have been going to shows since the age of five. My parents are big time "old" Heads, so I guess you can draw up that organic hallucinogens and other illegal substances were introduced to me at a very young age.

I'm an active member of NORML of Pennsylvania. I've been an environmentalist from birth and am a really down-to-earth, kind person. Just a political prisoner, P.O.W. in the War on Drugs, trying to smile on a rainy day. I received a five-year term of mandatory minimum. Could be worse.

I play Dylan and Dead songs on my guitar, but it's hard to figure out the transcription without a songbook with tablature.

Jason "Rabbit" Cooper 117517 S2B  
GSRYCF  
P. O. Box 11401  
Yardville, NJ 08620

### God Doesn't Make Mistakes

This is like the worst trip imaginable. Your magazine gives us a touch of peace and happiness. It is also great to stay informed on what's going on in my old world.

As for me, I am a victim of what, in my opinion, is the most unpunishable crime in the world. I am in prison for the possession of pot with intent to distribute. Actually, my only intent was to get really stoned off this kind herb and freely distribute it among my Deadhead friends. I could go on, but the main thing is, why should I be punished for possessing a naturally grown plant? Pot has a purpose, and it's not to get people locked up. God doesn't make mistakes.

William Clark 117420 S2B  
Garden State Correctional Facility  
Yardville, NJ 08620

### Listen To The Music Play

Your magazine is my only contact to the music, the scene and the family I miss and love so much.

"Holes in what's left of my reason  
Holes in the knees of my blues—odds against me been increasing  
But I'll still pull through..."

"Test me, test me, why don't you arrest me?  
Throw me in the jail house until the sun goes down..."

"Drink all day and rock all night  
law come to get you if you don't walk right"

"She brings me 'bout every damn thing but the jail house key..."

"If I had my way, I would tear this old building down..."

"You know it's gonna get stranger,  
So let's get on with the show..."

"Busted down on Bourbon Street,  
Set up like a bowling pin"

"I turned 21 in prison doin' life without parole"

Paul  
120 Hooper Avenue  
Toms River, NJ 08754

### Prosecutor Persecution

Unfortunately, I'm still a client of the Indiana Dept. of Corruption. Seems that the prosecutor is really trying to stop me from getting any kind of reduction in my sentence. I find it inscrutable that at my sentence modification hearing I witnessed an individual get probation and all time suspended for a kilo of cocaine with no objections from the prosecutor, but this same prosecutor wants to keep me imprisoned interminably for what I believe is a lot less severe offense.

Indiana is very conservative, and the prosecutor has made it more than obvious he doesn't like me or my lawyers (they founded the first Indiana NORML chapter over 20 years ago and are often in the papers commenting on the harsh drug laws in this state). We are fighting the prosecutor's efforts, but it appears I'll be here longer than we anticipated.

Patrick Tracy  
P. O. Box 500-890438  
Tell City, Indiana 47586-0500

### It's Lonely In Here

I have been in prison since '91. Being in prison, I have missed a lot of good shows and good times. I saw my first Dead show in '80.

I don't get much mail, and I would love to hear from some Heads. It gets real lonely in here, and there are no Deadheads.

Joey Casino BZ-8891  
P. O. Box 244  
Graterford, PA 19426-0244

### Snitches: The Enemy Among Us

Everyone on tour or connected with the Dead scene knows about the DEA. They and their local undercover counterparts are extremely real and arrest a great many people, but I am convinced that they are less a threat than people think.

Don't get me wrong. They are thoroughly professional in what they do. Don't think for one minute that they don't know who's who. They do, to a degree that is frightening. But how do they know? The answer is simple: someone told them.

Snitches are the eyes and ears of the DEA. When they make an arrest, almost always it is due to a snitch. The DEA uses two types of snitches: Confidential Informants (CIs) and Government Witnesses. To an extent, these overlap, but generally CIs are like spies—they are out there on the scene, and steadily feed information to the DEA. Sometimes CIs are paid, but more often they have a kind of "license to deal," by which they sell drugs and, if busted, their DEA buddies "fix it" for them. Beware of someone who gets busted and then re-

leased on "technicalities." A witness is the most familiar type of snitch. This is the kind who gets busted and snitches on people to get a lesser sentence.

So, what can be done?

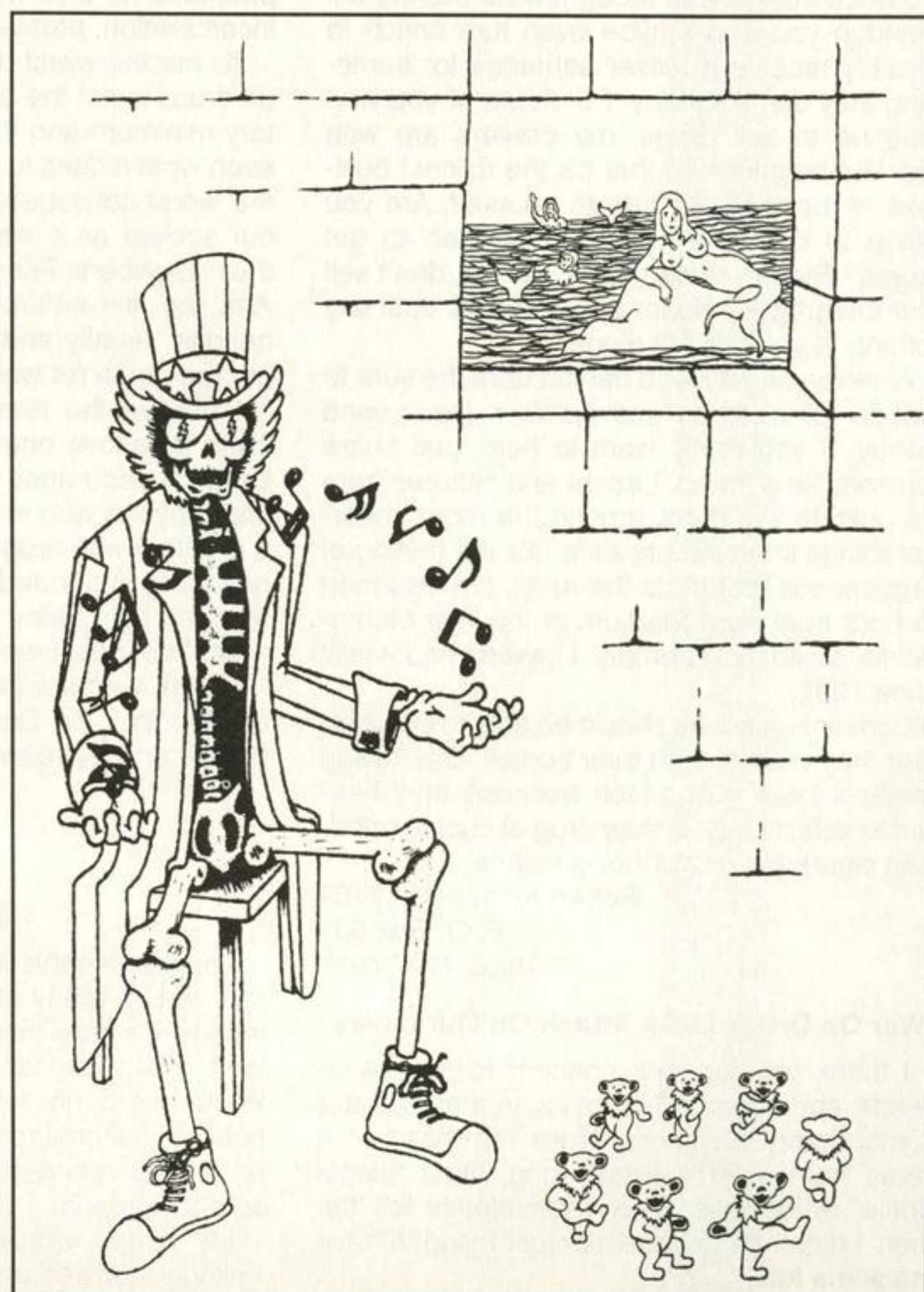
First, don't sell drugs. I will not preach, but that will keep you out of prison. Selling LSD is not easy money when you can wind up in prison for it. There are other ways to make money. If you are involved for the money, quit. I personally believe in the positive aspects of psychedelics. Doing time for what I believe in isn't easy. If you don't have it in you to be a martyr for the cause, don't deal.

Don't become a snitch. Let's face it, putting someone in prison for victimless crime is wrong, especially when it is to get a lesser sentence for yourself. No one likes prison, but it is far better for one person to do a few years than many people to do many years.

Be true. It's a sad fact, but once you get busted, people forget you. If there is someone in prison that you used to hook up with, and you aren't in jail, then I would say you owe that person some moral support, at the very least.

I ask that people become more vocal. Don't just write to Congress about how unjust mandatory minimums are. Write to the newspapers—point out the real problems our society faces and point out the waste of resources and lives of the drug war, which fills over half of the prison space with people who have only committed victimless drug crimes. Things won't get better on their own; as long as we take it, they will keep dishing it out. Let's educate people who think all drugs are crack and all drug users are addicts who steal.

If you choose to deal, know that the bottom can drop out at any time. I did. Our friends sold us out to turn a 10-year sentence into a three-



year one. If you do get busted, always remember to just say nothing. I told the DEA that their snitch-chain stopped with me. But I am at peace with myself. I believe in what I have done, and through that I gain strength. I will survive. We all will.

Anonymous

### Be Careful Kids

Thank you for giving us an opportunity to be heard. We have both been sentenced on drug charges to terms enhanced by society's current misguided hysteria. We are both 38 years old and are entering our third decade of devotion to the scene. Mr. Cash was arrested for possession, distribution and manufacturing of LSD as a result of a search that resulted from an altercation between totally unrelated parties to Cash. He was found to be in possession of 48 unit doses. For this possession, he initially faced 10 to 32 years in the Colorado Department of Corrections.

The sole evidence against Mr. Rubano was a Grateful Dead ticket and the testimony of fellow Heads to a grand jury that resulted in an indictment for half an ounce of cocaine. Rubano also faced mandatory minimum sentencing in the enhanced 10 to 32 year range. Both parties chose to accept a sentencing concession. Cash received 12 years for his 48 doses, and Rubano received 15 years for his friend's half ounce of coke.

What we'd like to share is that this is not an isolated incident. It can happen to you. When the authorities found out we were Deaded, the only thing left was for them to decide how much time we'd receive. We try not to compare our acts with those of others, but it becomes difficult when we see violent offenders receive shorter sentences for more heinous acts. We have yet to see a marijuana-induced robbery so the bandit could get more bud. We have yet to see aging hippies strong arm old ladies for another dose. Society seems to be blaming all crime on the drug culture. We didn't realize that when we were being sentenced, the sentence would reflect the acts of crazed killers, child molesters and con men who stole your mother's retirement. And not only were we sentenced, but they used the new seizure act to charge our property with a crime.

The drug culture is not for amateurs, kids. Stay off the hard stuff, it'll only come to grief. Time is our ally. Can all these people be wrong? I think not! We will survive with the support of all of you who are kind. Don't be afraid to write.

Till all the kids come home.

Richard Cash 65069  
Neil Rubano 69743  
Bent County Correctional Facility  
11560 Road FF. 75  
Las Animas, CO 81054-9573

### Who Is My Victim?

I have never imposed my will on others by intimidation, violence, theft, cheating or any other unsavory methods. I have never victimized anyone to my knowledge. Yet I am now in prison as a convicted criminal?! This is puzzling to me. My definition of a "crime" implies that a victim was involved somehow. Since there is no one I ever had any dealings with who ever complained about my treatment toward them, there is obviously no "victim" of any of my actions. I did not steal. I did not lie. I hurt no one in any way. How, then, can I be considered a criminal?

In all good conscience, I do not feel that I

have done anything that is morally wrong. Yet something called the "criminal justice system" has taken it upon itself to take my freedom and all my material assets from me. Obviously, I now feel victimized. I have been robbed and kidnapped against my will. Since I am a victim, a crime has been committed against me. The perpetrators of this crime are the misguided legislators, the police, lawyers, prosecutors, judges and jailers who participate in this crime. Yes, the real crime is the law against people's inalienable rights to their own lives, liberties and pursuits of happiness.

The most basic essence of each individual is consciousness. To alter one's own consciousness as one chooses is a most basic drive in life. All aspects of life alter people's consciousness in some way, whether it is lovemaking, working, playing, watching TV, sports, music or, yes, even taking alcohol or drugs. We are all born with a free will, a right to choose our own routes through life. It is morally wrong to inflict one's will on another. This leaves a victim and would rightfully, then, be a crime. But, as spirits traveling our own paths towards enlightenment, we have the inherent right to choose our own way. Freedom of consciousness is basic, to impose restrictions against this basic freedom is an act of imposing someone's will on another, which is a crime, a most basic moral wrong. This is why "drug laws" are a most abhorrent crime against basic individual rights.

For me to blindly obey the laws that prohibit the use of drugs as a vehicle for altered or expanded consciousness would be, in effect, a participation in this immoral prohibition. Sure, I could have merely not engaged in using or distributing drugs that I knew were against the law. But to do so against my moral principles and personal inclinations would have been a capitulation to the forces of oppression, which is a far greater failing. Thanks to my efforts, many people added a valuable treasure trove of insight to their life experiences. From personal observation, I know that the psychedelic experience carries far more benefits with it than drawbacks. Those who defy the immoral drug laws to make psychedelics available despite consequences if caught by the police are truly courageous heroes whose efforts help aid a positive evolution of humankind's collective consciousness.

I am now serving a 5 to 25 year sentence for having 4,000 doses of LSD. This was the mandatory sentence at the time of my arrest in 1990 in Ohio. The cops told me I was lucky that they arrested me when they did because two weeks later Ohio's new drug sentences went into effect mandating sentences of 15 years to life for 1,000 hits or more.

Ohio now has a very harsh sentence awaiting unlucky or careless acid dealers. Courageous Heads who still want to help make good acid available to Ohioans must now be very careful and discreet in this noble endeavor. I serve my time here in prison proudly. Despite the law, I did what I feel was right. I helped spread the sacrament of enlightenment, and there is nothing wrong with that.

My advice to Heads who are unfortunately busted by cops is to stand tall while serving the sentence because your efforts were a valiant fight on the side of freedom for which you can be truly proud. Never even consider turning snitch to get a lighter sentence because then you would be participating in the crime of drug law enforcement, an immoral wrong of which

you can never be proud. If sent to prison, remember that it is only your material body that they can lock up, but your true essence is beyond space and time and so always remains free.

Matt Cappelli 249243  
P. O. Box 69  
London, OH 43140

### Working Hard To Remove Sentence Inequities

I am a federal LSD prisoner and a Deadhead. I have been very active in the fight to make LSD sentences equitable.

I have been interviewed by Zoh Heironimus about the LSD and mandatory minimum issues on WCBM talk radio in Baltimore, Maryland. I was joined by Julie Stewart of Families Against Mandatory Minimums (FAMM) on this show. I was later interviewed by our local paper, *The Pottsville (PA) Republican*, as a result of the WCBM airing. I have contributed material to various underground newspapers on this subject.

During July of 1992 another LSD prisoner and I devised an LSD sentencing questionnaire that we circulated through the FAMM organization to as many LSD prisoners, mostly federal, that we could locate. We analyzed the data for a disparity report that we submitted to the Sentencing Commission during its hearings in February, 1993. I am currently in possession of this research material. In January of 1993, we began sending out a chain letter to Deadhead, anarchist, Zion, biker and other alternative groups. These letters were used to pressure the Sentencing Commission, Congress and the Executive branch to do something about the LSD sentencing disparity situation. Our distribution ran from January to August 1993 with a total distribution of about 3,000—2,000 of which were mailed directly from FCI Schuylkill. We had a very positive response to our campaign. I also have every article concerning the LSD issue that appeared in *USA Today* as well as other articles from other major and underground newspapers.

While we have made progress with the LSD disparity issue, things may not be all bright and rosy. There is some confusion on how the .4 mg. value for each dose will affect mandatory minimums since the total weight might still be used to first determine if the mandatory minimum will be applied. There are still changes that need to occur in the United States Code before this issue will be finally resolved. Hearings on the various crime bills, including Don Edwards' bill (HR 957) to repeal mandatory minimums will continue to be debated. We all pray for passage of HR 957.

Robert Lohr 01559-087  
P. O. Box 759, Unit 2A, Suite 117  
Minersville, PA 17954-0759

### Getting By With A Little Help From Friends

Time flies when you have some good music to listen to and some good friends and family to support you on the outside. I'm getting to my last few months in this joint.

I have been doing business with an advertiser of yours for the last two years now, Scarlet Fire Beads. This has been a Godsend. They send me all kinds of stuff—about the Dead, the shows, the Rainforest Action Network—besides the beads that I use to pass the time here (I've been down for almost four years now) and the personal attention that I get from them is a real human touch.

I FOUGHT THE LAW



AND THE LAW WON!

Patrick Tracy

I will never believe all the crying that I read in the letters column about how bad the scene has deteriorated and all the crying and whining about how hard it is to get tickets. There's so much good stuff going on that you really have to rise above all that. There's tragedy all around us, there is evil in the world, always was, so turn on your love light and leave it on!

As unbelievable as it may seem, I'm sitting here listening to Las Vegas 5/31/92 (don't ask how) so with all the trouble that this has been for me and my family, I have a ton of good things to be thankful for.

Oh, one more thing. I think that someone should publicly thank the Dead for the support they have given the prisoner rights group Families Against Mandatory Minimums (FAMM). There are not a lot of things that prisoners can do for themselves as far as protecting their rights or changing the grossly unfair laws for first time offenders, and FAMM would have died last year without the \$\$\$ that they got from the Dead.

Dan Brickley 11810-076  
Uvalde Unit  
4300 Three Rivers, Texas 78071

### Caught In The Confusion

You don't know how much hearing from you warmed my heart. It's a great feeling to know that I do have some support out there from people who don't believe I deserve to die just for being a Deadhead. It really helps with the 92-year sentence I've got.

I am trying very hard to go as public as I can with my story. I mean, I got more time than a mass murderer or a child abuser gets. It's just not right, and what's worse is they found nothing on me or in my house. My co-defendant got four years' probation, and he was the one with the LSD. My judge gave me the max on every charge and stacked them all. It kills me when I think about it. I just hope to God I get it overturned and regain my liberty before I'm too old to care anymore.

Roberta "Birdie" Goodman 128662  
TPW D-1  
3881 Stewarts Lane  
Nashville, TN 37218-3397

### Hoping For A Break

I'm currently serving a 63-month sentence for possession of more than one gram of LSD (1,586 doses), which carries a 60-month mandatory sentence. This was my first offense ever, but I was also prosecuted in state court, there receiving only a 30-month sentence for the same LSD. Both sentences are running concurrent and coterminous, so the state time really means nothing to me, except for the ten convictions on my record. There is also a four-year probation period for both sentences.

The LSD sentencing law changes very soon. Hopefully, I'll get a well-deserved break along with all my brothers and sisters also doing time for doses.

I sure have learned from this time behind bars. I wish I would have known the penalties for dealing LSD. But hindsight is 20/20. I have been taken away from my family and friends, not to mention the music I love so much. Right now, nothing costs more than regret.

Please include my name in the special issue. Please let all the Heads know about these laws.

Matt Martin 13705-018  
PMB - 1000 H/N Unit  
Tallahassee, FL 32301-3400

### Kind People: Get Involved!

I'm doing 20 years on a mandatory minimum sentence for 2,068 hits and one pure gram of LSD.

The LSD carrier weight sentencing guidelines have been changed to 400 mics per hit to be used for sentencing purposes as of 11/93 by the U.S. Sentencing Commission. Now, this is good and bad.

The good: we will receive an equal sentence now instead of the great disparity created by the carrier weight being included totally, which varied greatly and added weight for sentencing purposes. The new sentencing guidelines (as of 11/1/93) are much better now than in the past.

The bad: unfortunately the Commission has included a standard weight per dose at 400 mics. Anyone who is sentenced under a mandatory minimum sentence on LSD has nothing coming as far as this new law goes.

This happens to be my case. I'm sentenced under the mandatory minimum (20 years to life). I got 20 years. With the new guidelines even being retroactive, I have no cut coming. If I did not have this mandatory minimum, I would be serving six years under the new guidelines.

Thanks, my kind brothers and sisters, for showing an interest in this unfair law—one which gives drug people far more time than murderers.

Of course, we will survive with a little help from our brothers and sisters on the streets. We all need to get involved with a letter-writing campaign and let our reps know how we feel about murderers getting less time than non-violent drug offenders.

Thanks for getting involved. You all have the power to influence people to act. I wish for your life to be filled with peace, love and joy always.

Fred "Peace Stone" McKee 03220-082  
P. O. Box 4200 JWB  
Three Rivers, TX 78071-4200

### Watch Out For The Un-Grateful

There are still a lot of Deadheads in the "real world" involved in the LSD business. PLEASE BE CAREFUL! As crazy as it may sound, many Deadheads are confidential informants for the DEA. Be wary who you deal with. Many Deadheads, once arrested, will turn on their "brothers and sisters" to receive a more lenient sentence or no sentence at all. This results in even more busts and often more cooperating.

There is a bro incarcerated here with me doing a life without parole sentence because 30 of our fellow so-called Deadheads and hippies couldn't take responsibility for their own actions so they snitched and snitched until the Feds busted someone that wouldn't snitch and gave him all the time. And I thought I had it rough serving a 20-year non-paroleable sentence. The cliché is old, but the meaning still stands true: "If you can't do the time, don't do the crime." Please, if you're out there and involved in the LSD business, be true or get out! If you're new to the scene, don't be fooled by it. This is for real. The Feds own my ass for the next 27 years for one gram of LSD (that other people were caught with).

To the self-righteous, pretentious, pseudo-hippies that came "in the dark" and are now turning evidence for the Feds...(you know who you are)...Leave the Scene! Stop Breaking Up Our Families! Many of us grew up, grew old and grew together in the land of the Grateful Dead. Many of us helped you get on your feet. When the shit hits the fan, you turn on us. You turn us in. You ruin our lives for your mistakes. Why?

To those of you that know a brother or sister in prison...have you kept in touch? You have no idea how much it means to hear from you. To know we're thought about. To know we're still loved. We're totally out of our element in these institutions. The little bit of positive energy received in your letters goes a long way. Those of you who don't personally know a brother or sister doing time, pick out a name off the accompanying list and write to any one of us. We would love to hear from you.

To my fellow incarcerated brothers and sisters: Stay strong and keep the faith for the times they are a changin'. We're finally free from the Reagan/Bush tyranny. I believe things can only get better under the Clinton administration. Time will tell.

I wish to express my love and appreciation to Julie Stewart and Nancy Brown of Families Against Mandatory Minimums (FAMM) for all their efforts to rectify the unjust justice system; to Dennis Cauchon, reporter for *USA Today*, for providing coverage of the changes in the law and in the judicial system and for focusing his reporting on the problems faced by inmates and their families; to Heather and Pat Jordan for devoting so much time, effort and love to the prisoner newsletters *Midnight Special/U.S. Blues* while going through the "hokey-pokey" of the federal system; to Pam for her past endeavors on *Rainbow Communications*; and last but not least, to all the brothers, sisters, friends and family who have stuck by me through this whole ordeal.

Todd Davidson 13660-018  
P. O. Box 901-AUS  
Ray Brook, NY 12977

### Loving Heads Easy Prey For Backstabbers

I am serving a 16-year sentence for attempting to do a favor for a person who called him-

self a Deadhead. Yes, that's right. I'm serving a 16-year sentence for fronting a couple of sheets of acid to a person who was working as an informant for the police. He had long hair and appeared to be one of us. I'm writing this letter to all of you because I don't want you to be a victim of this trap. In fact, you may be partying with someone who is trying to make brownie points by busting you. The only thing they're interested in is putting you in their prison warehouses. They will cut your throat and then sit and watch you bleed. What's worse is that when you do make it to court, your life is put into the hands of the prosecuting attorney, who, incidentally, is the actual person who's responsible for abusing your civil and constitutional rights in order to make a name for himself by busting you instead of fighting real crime. At that point, he tells the judge what your sentence must be, due to the "mandatory minimum statute" all judgments are made by the person prosecuting you. Needless to say, he will crucify you for nothing.

Please heed my warning. You are being surrounded slowly but surely. We, as trusting, loving Heads, are easy prey for these monsters. With their technology and resources, they are very dangerous to our scene. Educate those around you. If you choose to do business, don't deal with anyone that you have not known for at least ten years. They look like us, they talk like us, they act like us and they party with us, but they are vicious backstabbers who have no compassion for their fellow human beings.

There is something you can do about this injustice. Write, call and visit your representatives in the government. Tell them what you

think about their tactics, and ask them to rectify the "oversight" made by the Supreme Court when they decided to include the weight of the carrier medium. Please help those of us who are in this manmade hell. After all, it was one of us who gave you the opportunity to "get shown the light in the strangest of places."

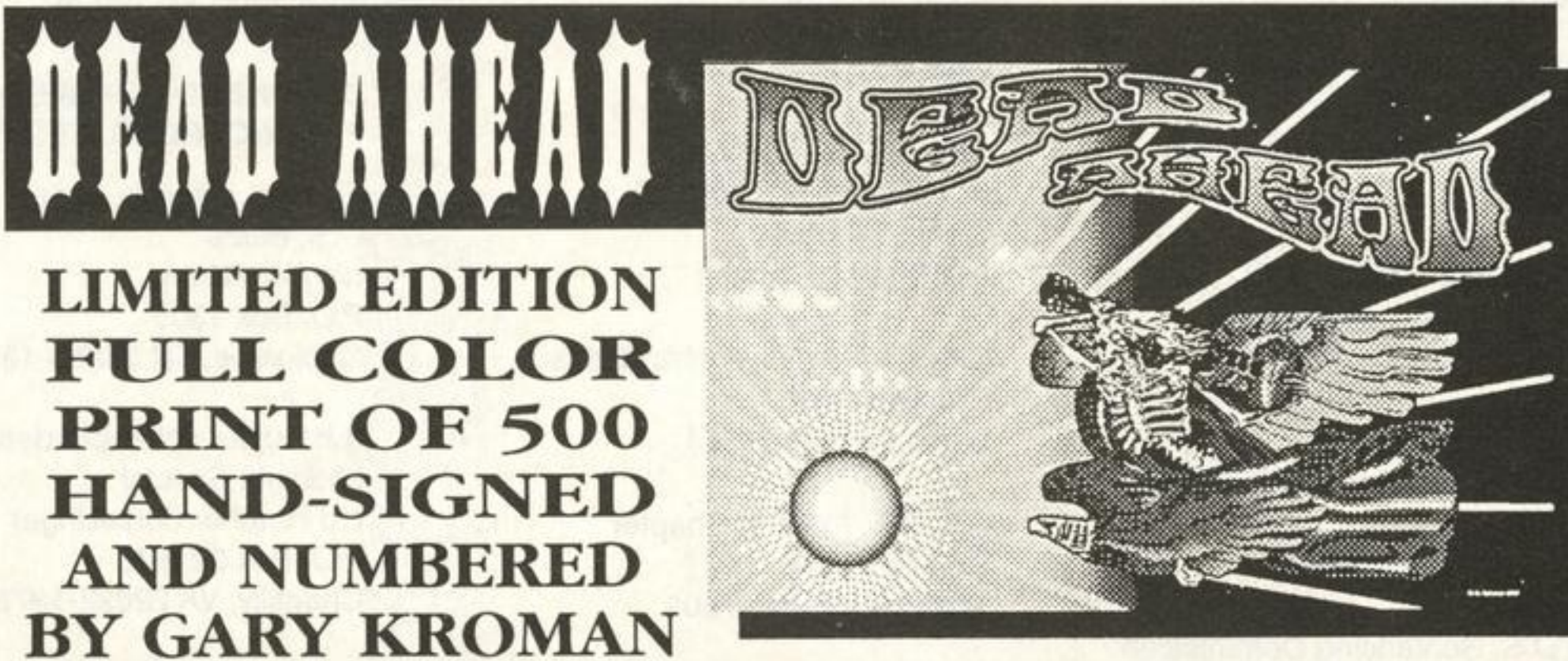
Michael King 236318  
Bayside State Prison  
P. O. Box F2  
Leesburg, NJ 08327

**Another Strange Sentence**

Thanks for speaking out about the mandatory minimum injustice. In my case, the judge departed from the mandatory minimum ten-

year sentence for LSD conspiracy, giving me less. A year-and-a-half later, I was taken back to court where another judge cried as he was forced to "modify" my sentence up to the ten years. The appeal court had decided that "a district judge has NO RIGHT to depart from a mandatory minimum sentence for any reason" except "substantial assistance" (snitching). They weren't too proud of their decision though, because unlike everyone else's, my appeal court order can't be found in any law book because it was stamped "Do Not Publish." Strange, huh?

Jennifer Barrett  
10526-018 Cherokee B  
P. O. Box 7006  
Marianna, FL 32447-7006



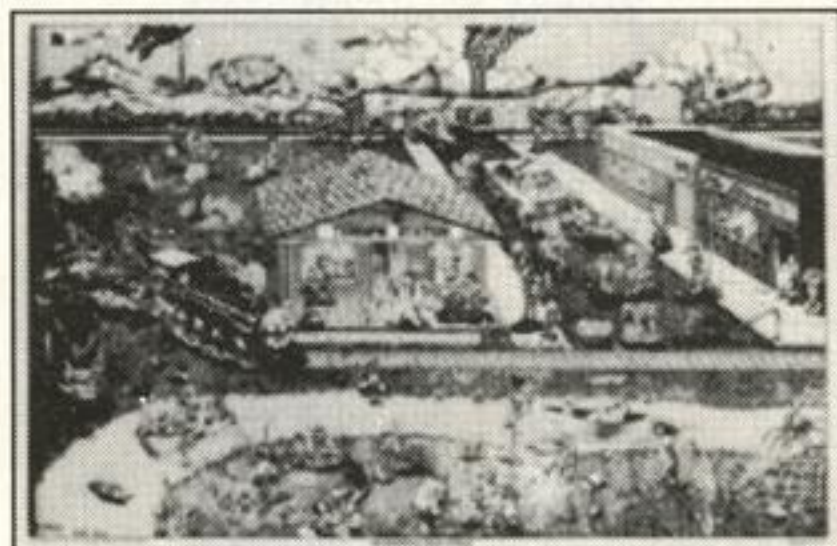
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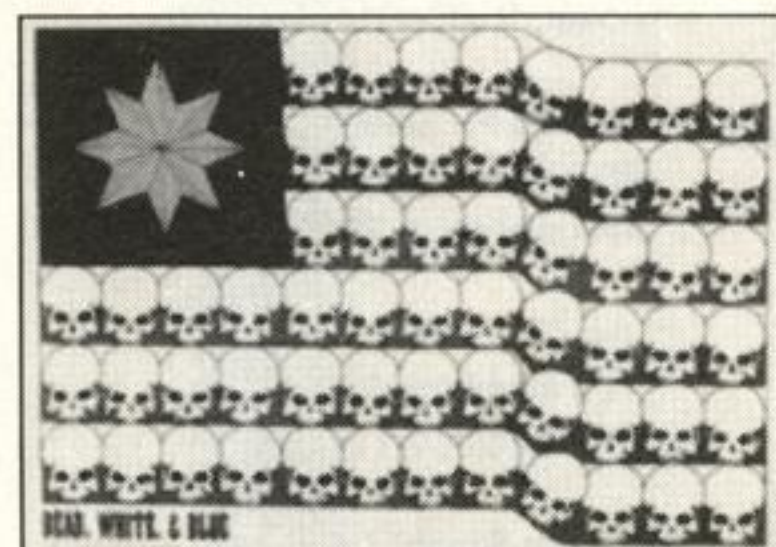
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# RESOURCES FOR PRISONERS IN THE WAR ON DRUGS

The following is a list of government addresses to be used to have your voice heard, and sources for prisoners to obtain information and publications:

## GOVERNMENT

The White House – Bill and Hillary Clinton  
1600 Pennsylvania Avenue NW  
Washington, D.C. 20500

Vice President of the U.S. – Al Gore  
Old Executive Office Building  
Washington, D.C. 20501

Judiciary Committee  
The Honorable Joseph R. Biden  
U.S. Senate  
Washington, D.C. 20501

The U.S. Sentencing Commission  
William Wilkins  
One Columbus Circle NE  
Suite 2-500 South Lobby  
Washington, D.C. 20502-8002

Federal Bureau of Prisons  
320 First Street NW  
Washington, D.C. 20050

Justice Department – Janet Reno  
Constitution & 10 Street NW  
Washington, D.C. 20050

American Civil Liberties Union  
132 West 43rd Street  
New York, NY 10036  
(212) 944-9800

Social Security Administration  
810 California Avenue  
Bakersfield, CA 93370

## FRIENDS

Families Against Mandatory  
Minimums (FAMM)  
1001 Pennsylvania Avenue NW  
Suite 200 South  
Washington, D.C. 20004  
(202) 457-5790

Freedom Fighters Of America  
211 East 43rd Street (20th Floor)  
New York, NY 10017  
(212) 972-8484

Save Our Constitution  
P.O. Box 4935  
East Lansing, MI 48826

Bill Of Rights Society  
P.O. Box 44485  
P.C., CA 91412

Drug Policy Foundation  
4801 Massachusetts Avenue NW,  
Suite 400  
Washington, D.C. 20016-2087

## LEGAL NEWS

Convictions Magazine  
P.O. Box 1749  
Corvallis, OR 97339-1749  
(\$10 – 1 year subscription)

Prisoners Legal News  
P.O. Box 1684  
Lake Worth, FL 33460

Prison News Service  
P.O. Box 5052, Station A  
Toronto, Ontario  
MSW-1W4, Canada

Coalition For Prisoners Rights  
P.O. Box 1911  
Santa Fe, NM 87504

C.U.R.E. Federal Chapter  
P.O. Box 6176  
Terre Haute, IN 47802

## LEGAL INFO ON LSD SENTENCES

Citizens For Equal Justice  
226 Wave Crest Avenue  
Santa Cruz, CA 95060  
(408) 426-5683

Psychedelic Prisoners News  
c/o Brandon Whitaker  
107 Tall Trees Court  
Frankfort, KY 40601

## ENVIRONMENTAL ORGANIZATIONS

Save The Earth  
P.O. Box 23  
Woodstock, NY 12498

Green Peace  
1436 U Street NW  
P.O. Box 96128  
Washington, D.C. 20090

Earth First  
P.O. Box 329  
Santa Cruz, CA 95061

Rainforest Action Network  
450 Sansome Street, Suite 700  
San Francisco, CA 94111

## PRO-LEGALIZATION ORGANIZATIONS

Cannabis Action Network (CAN)  
P.O. Box 54528  
Lexington, KY 40555

National Organization for the Reform  
of Marijuana Laws (NORML)  
1636 R Street NW  
Washington, D.C. 20009

Green Panthers  
1718 M Street NW, Suite 322  
Washington, D.C. 20036

Reform Initiative  
P.O. Box 1562  
Albany, NY 12201

The Marijuana Times  
c/o Shadow Press  
P.O. Box 20298  
New York, NY 10009

## DEADHEAD CORRESPONDENCE FOR INCARCERATED HEADS

(Poems, artwork, etc.)  
U.S. Blues  
c/o Alvin Knox  
P.O. Box 1305  
Cookeville, TN 38503-1305

(Listing for correspondence)  
Midnight Special  
c/o Heather Schlesinger  
P.O. Box 221973  
Chantilly, VA 22022-1973

(Personal ads for correspondence,  
stories, artwork)  
"Heads"  
c/o Relix Magazine  
P.O. Box 94  
Brooklyn, NY 11229

## INFO ON LSD & MDMA RESEARCH

The Albert Hoffman Foundation  
1341 Ocean Avenue, Suite 300  
Santa Monica, CA 90401

MAPPS  
1801 Tippah Avenue  
Charlotte, NC 28205

## FREE BOOKS FOR PRISONERS (include names of authors and subjects of interest)

Books For Prisoners  
c/o Left Bank Book Store  
92 Pike Street  
Seattle, WA 98101

Prison Literature Project  
c/o Bound Together Books  
1369 Haight Street  
San Francisco, CA 94117

Prison Book Program  
92 Green Street  
Jamaica Plain, MA 02130

Prison Library Project  
976 West Foothill Boulevard, #128  
Claremont, CA 91711  
(addresses of over 100 organizations)

Association For Research And  
Enlightenment  
67th Street & Atlantic Avenue  
P.O. Box 595  
Virginia Beach, VA 23451

Prison Ashram Project  
Rte. 1 Box 201-N  
Durham, NC 27705

## SPIRITUALITY/YOGA/RELIGION

Siddha Meditation Project  
SYDA Foundation  
P.O. Box 600  
South Fallsburg, NY 12779

The Sacred Record  
Peyote Way Church of God  
Star Rt. #1 Box 7X  
Willcox, AZ 85643

Friends of Peace Pilgrim  
43480 Cedar Avenue  
Hemet, CA 932344

Insights Meditation Society  
Pleasant Street  
Barre, MS 01005

Meditation Group for New Age  
P.O. Box 566  
Ojai, CA 93023

The following members of the  
House Judiciary Committee need  
to hear from you with regard to the  
repeal of mandatory minimum  
sentencing:

Charles Schumer  
1628 Kings Highway  
Brooklyn, NY 11229

John Conyers, Jr.  
231 West Lafayette  
Detroit, MI 48226

George W. Gekas  
1519 Longworth Office Building  
Washington, D.C. 20515-3817

Dan Glickman  
401 North Market Street  
Wichita, KS 67201

Romano L. Mazzoli  
600 Martin Luther King Place  
Louisville, KY 40202

Jim Ramstad  
8120 Pennsylvania Avenue South,  
#152  
Bloomington, MN 55431

George E. Sangmeister  
101 North Joliet Street  
Joliet, IL 60431

Steven H. Schiff  
625 Silver Avenue SW, #140  
Albuquerque, NM 87102

Jim Sensenbrenner, Jr.  
120 Bishops Way  
Brookfield, WI 53005

Lamar Smith  
10010 San Pedro Avenue, #530  
San Antonio, TX 78216

# HEADS IN PRISON

*Please take the time to write these incarcerated folks. Hearing from you will bring a little sunshine into their darkness. It doesn't take much to share a smile. **Note:** Inmates in federal prisons cannot receive mail from other inmates. Also note multiple inmates at one location.*

Alan Yurko #216-942  
Jay Awada #254-083  
Ted Rinehart #265-683  
PO Box 57  
Marion, Ohio 43302

Gregory M. Sullivan #10361 MA  
PO Box 1569  
Lillington, NC 27546

Renee Shebz Love #5520  
C.C.C. HUB 23 A  
1500 West 3rd Street  
Chillicothe, MA 64601

Joey Casino #BZ-8891  
PO Box 244  
Graterford, PA 19426-0244

Stephen Lenox #12051-018  
Box 1000  
Milan, MI 48160

Michael Logar #151-058  
PO Box 7010  
Chillicothe, OH 45601

Aaron D. Davis #W-163027  
WMCC  
Rt. 5 Box 1-E  
Cameron, MO 64429

Jason Cooper #117517 S2B  
William Clark #117420 S2B  
GSCF  
Yardville, NJ 08620

William Van Sant #211-513  
18800 Roxbury Road  
Hagerstown, MD 21746

Fred M. Anderson  
Box 8000 1B  
Bradford, PA 16701

Patrick Tracy  
PO Box 500-890438  
Tell City, IN 47586-0500

Tim Clark #247-900  
PO Box 7010 RCC-C  
Chillicothe, OH 45601

Douglas MacMillen #60072-080  
Doug Carson #97121-012  
Mike McCutcheon #24310-008  
3600 Guard Road  
Lompoc, CA 93436

Robert Kitchin #91A3769  
PO Box 501  
Attica, NY 14011

Thomas Lynn Parkes #11637-074  
PO Box 3007  
Terminal Island, CA 90731-0207

Fred McKee #03220-082  
PO Box 4200 JWB  
Three Rivers, TX 78071-4200

Scott Titus #902427  
PO Box 473, B2  
Westville, IN 46391-0473

Paul  
120 Hooper Avenue  
Toms River, NJ 08754

David Stewart Lewis #32813-054  
Aaron S. Lowden #09540-036  
PO Box 2000, Unit 4-A  
White Deer, PA 17887-2000

James Wilson #242-S11  
Unit S-2022  
PO Box 1368  
Mansfield, OH 44901

Randy Lepley #27256-037  
Box 4200  
Three Rivers, TX 78071-4200

Ken Hoffman #BH-6518  
Patrick Ramsey #AJ-1647  
1111 Altamont Blvd.  
Frackville, PA 17931

Mike Dietz #92A1539  
PO Box 501  
Attica, NY 14011

Matt Martin #13705-018  
PMB-1000 H/N-Unit  
Tallahassee, FL 32301-3400

Rex Dogger #918005  
Timothy Lucas #884845  
Chuck Smith #882780  
I.S.F. 15-South  
1500 W. US 40  
Greencastle, IN 46135

Karen Horning #9386921  
PO Box 360910  
Milpitas, CA 95036-0910

Grace Bomead #AOO 55996  
2001 Mill Road  
Alexandria, VA 22314

Jeffrey K. Holdren  
Charles Mills  
PO Box 488  
Burkeville, VA 23922

Paul A. Barkett #06684-067  
Pemroke Station  
Danbury, CT 06811

Just got out!  
Joey Clark  
239 N. 14th Street  
Noblesville, IN 46060

Kym Pettit  
30016 Lincoln  
1479 Collins Avenue  
Marysville, OH 43040

Steve Depka #97888  
N-1-B, PO Box 11401  
Yardville, NJ 08620



Doing time in Florence, Colorado

Michael King #236318  
Bayside State Prison  
PO Box F-2  
Leesburg, NJ 08327

Mike Vincent #37167-004  
MOB-A-FPC  
Maxwell AFB, AL 36112

Danny Powers #197415  
DW.C.C. 1A28B  
Box 670  
Dillwyn, VA 23936

Damon Neely #94578  
Unit SC  
AZ State Prison PU Box 3200  
Goodyear, AZ 85338

Roger Dowling #02675-039  
9801 S. Wilmet  
Tucson, AZ 85706

Daniel Worthen #E59808  
PO Box W A5-28  
Represca, CA 95671

Lee Derbyshire Unit C #06247-083  
Nancy Martz #85364-011 Unit C  
5701 8th St. Camp Parks  
Dublin, CA 94568

Richard DeMello (Hayward, Richard)  
#83762-011  
FDC Pleasonton J-1  
5675 8th St. Camp Parks  
Dublin, CA 94568

Thomas Parks #11673-074  
1299 Seaside Avenue  
Terminal Island, CA 90731-0207

George Morris  
25 High Street  
Elkin, WV 26241

Kenneth Albert #68560  
AVCF #3 Box 1000  
Crowley, CO 81034

Rick Cash #65069 H  
11560 Rd FF75  
Las Animas, CO 81054-9573

Todd Sarver #85559-011  
Steve O-Williams #04602-052  
FCI Florence PO Box 6000  
Florence, CO 81226

Stanley Marshall #07832-026 UW  
9595 W. Quincy Avenue  
Littleton, CO 80123

Mark Stauer #99014-021  
Edward Barrett #10609-018  
PMB 1000  
Tallahassee, FL 32301

Michael Pope #07849-051  
150160 Lakewood Station  
Atlanta, GA 30315

LaVern Kinney #EF 26981  
Rogers CI Box 53000  
Reidsville, GA 30453

Franklin Martz #912163  
IN State Prison Box 41  
Michigan City, IN 46360

Sally Gardner #902089  
1 DOC/RTC  
RR 3 Box 281  
Rockville, IN 47872

Steve Hack  
Chris Doyon  
Fawn C Tolly II 922603  
CIC Box 601  
Pendleton, IN 46064

Rex Dogger #918005  
Timothy Lucas #884845  
Chuck Smith #882780  
1500 W US 40, IN State Farm  
Greencastle, IN 46135

James Martin #882372  
Joey Clark #900240  
Scott Titus #902427  
Box 473/C3  
Westville, IN 45391-0473

Steven Stone #B126675  
Mark Arnold #B23220  
Graham CC Box 500  
Hillsboro, IL 62049

Bryon Walker #112918  
LLCC Box 6  
La Grange, KY 40031

Sterling Marshall #105748  
MAC 95 Raywick Road  
St Mary, KY 40063-9999

Greg Geist #87196-011  
Jim Falbo #84559-011  
Robert Steen #02670-084  
PO Box 3000 Laurel B  
Manchester, KY 40962-300

Steve Blake #03188-088  
Box 6000 FDC Unit A1  
Ashland, KY 41105-6000

John McCuster #49205-080  
Donald Wasenko #28846-120  
Box 5000  
Oakdale, LA 71468

Michael D. Hussey  
PO Box 565  
Billerica, MA 01821

Stephen Lenox #12051-018  
Box 1000  
Milan, MI 48160

John March, Jr. #11780-039  
Box 1000 D-207 Room 216  
Jerry Ayers #06243-090  
PO Box 1000-706  
Duluth, MN 55814

Rob Lake #186452, 8B-221  
John Young #1644102-A-209  
WMCC RR5 Box 1E  
Cameron, MO 64429

Evan Rotman #97635-012  
Eugene A. Million #09541-036  
Mark Bolston #03842-030  
PO Box 4000  
Springfield, MO 65808

David J. Potts #5336, Q-349  
711 Jackson Avenue  
Oxford, MS 38655

Marcus Taylor #10514-018  
PO Box 1000  
Butner, NC 27509-1000

Charles Adams  
Greg Parkins  
PO Drawer 1717  
Goldsboro, NC 27533

Gregory M. Sullivan #10361-MA  
PO Box 1569  
Lillington, NC 27546

Greg Willoughby  
Billy Stallings #1015532  
2110 Clarence Walters Road  
Hillsborough, NC 27278

Scott R. Carter #20169  
Kelly Weeks  
E Lee Baron  
PO Box 14  
Concord, NH 03301

Philip Westcott #115490 (R-1-C)  
Mike Deluca #115772 (W-1-B)  
PO Box 11401  
Yardville, NJ 08620

Brian Hughes  
IID 1315 Pacific Avenue  
Atlantic Hts., NJ 08401

Ronald Tavares #16566-016  
John Delario #40218-080  
FCI Ft. Dix Box 2000  
BIDS 5711 W2E  
Ft. Dix, NJ 08640

Michael King #229842  
ACSU/NSP  
PO 2300  
Newark, NJ 07114

Daniel Hunn #2-B-1019  
Wyoming Corr Facility  
Box 501  
Attica, NY 14011-0501

Charles Luttrell #90-B-0302  
PO Box 1186  
Moravia, NY 13118

Wayne Nelson #90T3677  
PO Box 576  
Hudson, NY 12534-0576

Michael A. Abbate #93 A-1647  
Robert Umstead #89B-2765  
CCF Main PO Box 2001  
Dannemora, NY 12929-2001

Rich Kirkwood #88A6049  
PO Box 700  
Showagannkee  
Walkill, NY 12589

Todd Davidson #13660-018  
Box 901 AUS  
John Tracy #09626-036  
Box 904 Niagara  
Raybrook, NY 12977-0300

Ken Lorenz #201713  
PO Box 5500  
Chillicothe, OH 45601-0990

Harry Holensworth #212-874  
Christopher Wurts Smith #262-535  
Jeff Snowden #R151-387  
Mike Gough #214-634  
CCI PO Box 5500  
Chillicothe, OH 45601

Tim Clark #247-900  
RCI Box 7010  
Chillicothe, OH 45601

Dave Penick #253-244  
Jim Ruggiero #267860  
Pat Keating #146-153  
PO Box 511  
Columbus, OH 43216

Matt Capelli #249-243  
PO Box 69  
London, OH 43140

Gordon Selter #231-419  
PO Box 740  
London, OH 43140-0740

Archie Carpenter #03197-030  
PO Box 1500  
El Reno, OK 73036

Mike Hollomon #5414483  
2500 Westgate  
Pendleton, OR 97801

Levon Dumont #02485-089  
Sam Todd #12626-076  
Michael Thrasher #57433-065 (no  
Deadheads please)  
PO Box 5002  
Sheridan, OR 97378

Fred Anderson #02777-052  
W Prem Atri #02468-089  
PO Box 8000  
Bradford, PA 16701-0980

Aaron Bartwnek #04120-068 (S-126)  
Larry Hocesvar #51572-060 (E-213)  
FCI Laretto  
PO Box 1000  
Laretto, PA 15940

Timothy L. Cox #18653-083  
Robert Lohr #01559-087  
FCI Schuylkill  
PO Box 759  
Minersville, PA 17954-0759

Randy Lepley #B27256-037  
FCI Allenwood, Box 2000  
Unit B  
White Deer, PA 17887

Kevin Glackin #B6-4297  
Dom Serratore #BZ-5603  
1111 Altamont Blvd.  
Frackville, PA 17931

Patrick Jordan  
Heather Silverstein-Jordan  
116 Commerce Street  
Clarksville, TN 35040

Steve Stepka #26549-008  
Steve Pirmat #60174-080  
Michael Sommer #56156-080  
Box 1010  
Bastrop, TX 78602-1010

John Kim #206298  
PRCC C3, 126B  
Amir Agazi #201713  
DMCC 1B, 45B  
State Farm, VA 23160

Craig Theriault #158056  
Charles Mills #180783 C-2018-A  
PO Box 488  
Burkeville, VA 23922

Joe M. Calafactor #186318 SCU #21  
384 Eskimo Hill Road  
Stafford, VA 22553

Brian Dunn  
Rte 3 Box 5012  
Bennington, VT 05201

Patricia Milicia #49213-080  
Patricia Manning #03008-082  
Darlene Mitchell #07289-021  
C-17 U-I Box A  
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# RELIX RECORDS



Robert Hunter  
*Promontory Rider*  
RRCD 2002



Robert Hunter  
*Amagamalin St.*  
RRCD 2003



Hot Tuna  
*Splashdown*  
RRCD 2004



Kingfish  
*Kingfish*  
RRCD 2005



Jorma Kaukonen  
*Magic*  
RRCD 2007



Flying Burrito Bros.  
*Cabin Fever*  
RRCD 2008



Matt Kelly  
*A Wing and a Prayer*  
RRCD 2010



Hot Tuna  
*Historic Hot Tuna*  
RRCD 2011



Jorma Kaukonen  
*Too Hot To Handle*  
RRCD 2012



Savoy Brown  
*Live in Central Park*  
RRCD 2014



Various Artists  
*Relix Sampler #1*  
RRCD 2015



Kingfish  
*Alive in '85*  
RRCD 2016



Max Creek  
*Windows*  
RRCD 2018



Robert Hunter  
*Rock Columbia*  
RRCD 2019



Heart of Gold Band  
*Double Dose*  
RRCD 2020



Flying Burrito Bros.  
*Live from Europe*  
RRCD 2022



Savoy Brown  
*Slow Train*  
RRCD 2023



New Riders  
*Before Time Began*  
RRCD 2024



New Riders  
*Vintage NRPS*  
RRCD 2025



Jorma Kaukonen  
*QUAH*  
RRCD 2027



Commander Cody  
*Sleazy Roadside Stories*  
RRCD 2028



Robert Hunter  
*Liberty*  
RRCD 2029



Wavy Gravy  
*Old Feathers/New Bird*  
RRCD 2032



Living Earth  
*Living Earth*  
RRCD 2033



Johnny Winter  
*Birds Can't Row Boats*  
RRCD 2034



Christmas Jug Band  
*Mistletoe Jam*  
RRCD 2036



Solar Circus  
*Juggling Suns*  
RRCD 2037



Various Artists  
*Relix Sampler #2*  
RRCD 2038



Sandoz  
*Unfamiliar Territory*  
RRCD 2039



Stackabones  
*Stackabones*  
RRCD 2040



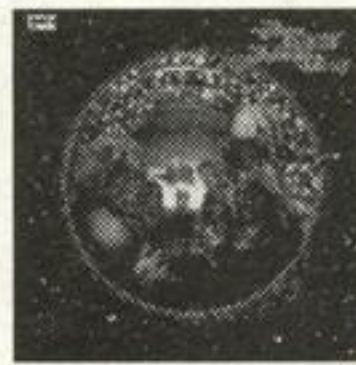
Commander Cody  
*Aces High*  
RRCD 2041



Johnny Winter  
*A Lone Star Kind of Day*  
RRCD 2042



Various Artists  
*Relix Bay Rock Sampler #3*  
RRCD 2043



Flying Burrito Bros.  
*Close Encounters to the West Coast*  
RRCD 2044



Johnny Winter  
*Night Rider*  
RRCD 2045



Tom Constanten  
*Nightfall of Diamonds*  
RRCD 2046



Solar Circus  
*Twilight Dance*  
RRCD 2047



Johnny Winter  
*Walking By Myself*  
RRCD 2048



Various Artists  
*Bay Rock Sampler #4*  
RRCD 2049



New Riders  
*Midnight Moonlight*  
RRCD 2050



Frank Wakefield & The Good Old Boys  
*Frank Wakefield & The Good Old Boys*  
RRCD 2051



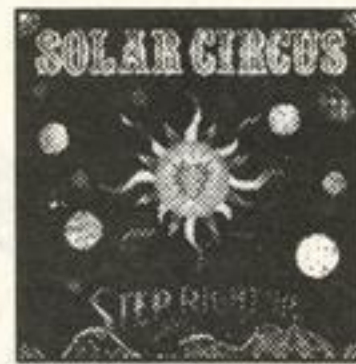
Flying Burrito Bros.  
*Sin City*  
RRCD 2052



Various Artists  
*Bay Rock Sampler #5*  
RRCD 2053



Frank Wakefield & The Good Old Boys  
*She's No Angel*  
RRCD 2055



Solar Circus  
*Step Right Up*  
RRCD 2056



New Riders  
*Keep On Keepin' On*  
RRCD 2057



Hot Tuna  
*Live At Sweetwater*  
RRCD 2058



New Riders  
*Live On Stage*  
RRCD 2059



Dead Ringers  
*Dead Ringers*  
RRCD 2060



Commander Cody  
*Lost In Space*  
RRCD 2061



Hot Tuna  
*Live At Sweetwater Two*  
RRCD 2062



Tom Constanten  
*Morning Dew*  
RRCD 2063



Solar Circus  
*A Historical Retrospective*  
RRCD 2064

# Laughing Gas

no laughing matter

BY JAMES W. FALZONE

"Fsssssssst...Fsssssssst" is the familiar sound of nitrous oxide filling colorful, over-sized balloons. A line quickly forms as eager customers wait with five-dollar bills in hand. From the perimeters, voices can be heard asking, "Hey man, where's the tank? Which way to the nitrous?" Deadheads congregate for a few more hits of N<sub>2</sub>O before the tank empties or the roving security guards catch up with this newest dealer. One satisfied customer walks away, inhaling the coveted gas and stumbling face first into a nearby VW micro-bus. He falls to the ground, slightly bruised but smiling, while firmly clasp the nozzle of his balloon.

Although Deadheads may think that they have discovered something new, this drug has been misused for recreational purposes for over two centuries. Nevertheless, very little research has been done on the effects of its abuse. In controlled medical situations, nitrous oxide proves to be a very safe and effective analgesic and mild anesthetic. In hospitals and doctors' offices, the gas is mixed precisely with oxygen, but amateurs have no way of regulating the mixture. If a person inhales pure N<sub>2</sub>O, he or she essentially deprives the lungs of oxygen, which could result in suffocation. The warnings go undetected because the signs of oxygen deprivation are similar to those of drunkenness or inebriation. Make no mistake about it—death is a very real possibility for the recreational user.

In the past, nitrous oxide abuse had been isolated to medical professionals with ready access to the gas. Abuse also occurred with people who inhaled commercially available propellants, including those found in whipped cream canisters and industrial cartridges called "whippets." In more recent years, however, large tanks of the gas have been showing up at concerts and outdoor festivals. For this new type of user, the most common risk is temporary addiction, resulting in neurological damage. Commonly referred to as "hippie crack" because the high lasts only a few minutes, there is little evidence proving the possibility of physical addiction. Most of the craving response is psychological, as it leaves users compelled to inhale larger and larger amounts to reach a new level of euphoria. One user who wishes to remain anonymous stated that, "up at Buckeye Lake [a Grateful Dead show in Ohio] everyone was selling the stuff. I was buzzin' all

night, but I think I blew about a hundred bucks!" For habitual users of N<sub>2</sub>O, abstinence results in very mild withdrawal symptoms with headaches and occasional nausea being the most common complaints.

The entrepreneurial folks who hang out in parking lots at shows know that the large market for this drug will guarantee them plenty of money. The math for potential profit is simple. A 20-pound tank of gas can fill several hundred balloons and costs about \$55. Scott, a dealer from Boston, pointed out, "I can sell balloons for \$5 each, and I make a hell of a lot more money than when I was selling stickers." Clearly, the profit margin is far greater for N<sub>2</sub>O than traditional items like tie-dyes and veggie burritos.

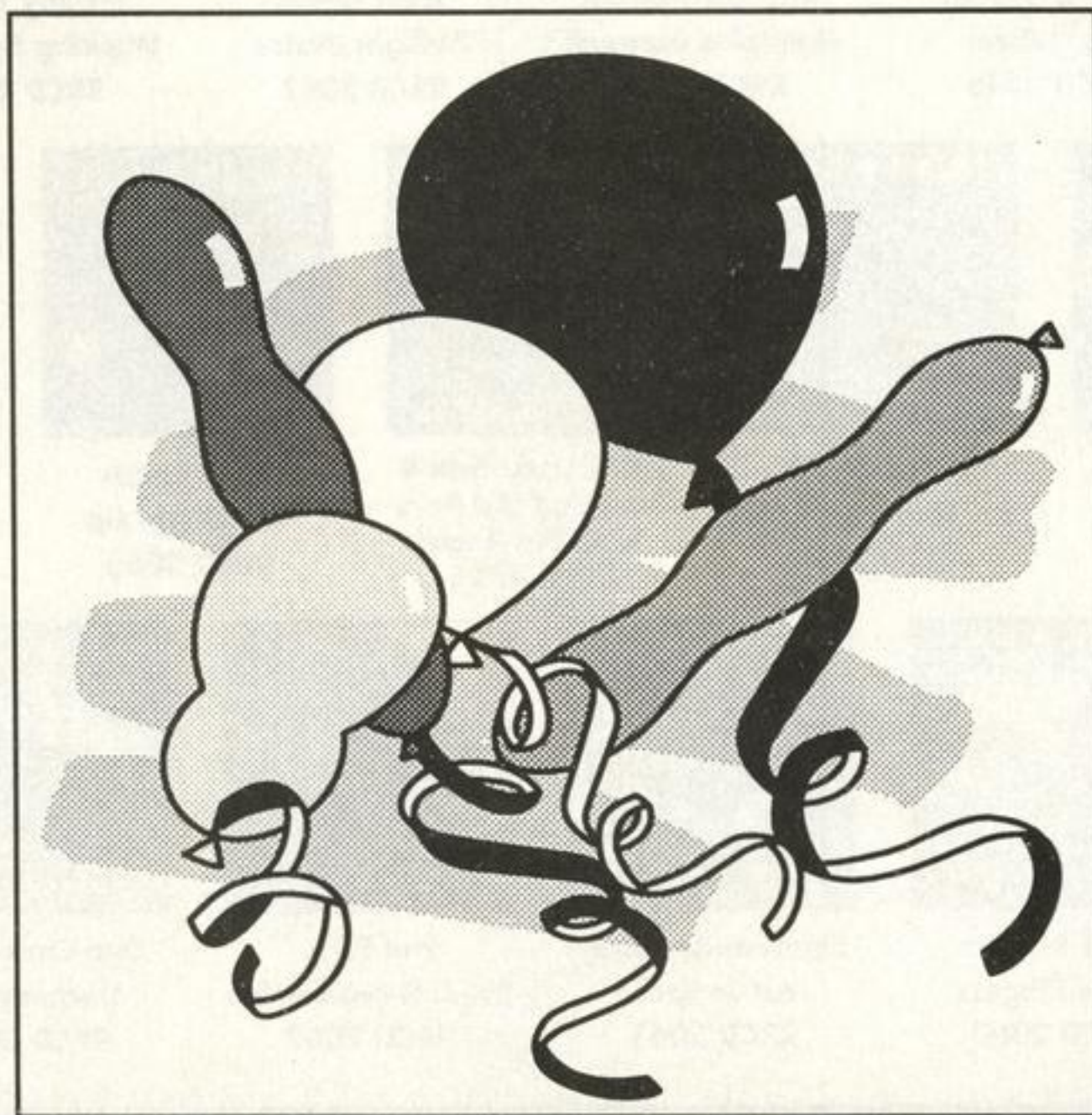
Although it is a commercially available propellant for whipped cream and cake frosting, the laws in many states are unclear as to the legality of nitrous oxide. Some states have even classified it in the same category as hallucinogens. In past years, law enforcement agencies have begun arresting dealers on charges of unlicensed distribution and reckless endangerment. As more people witness the flagrant abuse of the substance, we will surely see a reform in the present laws. The bottom line is that people who sell N<sub>2</sub>O at shows have no way of knowing the consequences of their actions. They could end up in jail or they could even kill someone.

From a health standpoint, the risks of nitrous

abuse are many. Studies have shown that the same effects that make it enjoyable also make it dangerous. The feeling of numbness is caused by deadening of sensation in the peripheral nerve cells. After prolonged use, this can result in damage to a person's bone marrow, reproductive system and cerebral cortex. Furthermore, cognitive skills, coordination and the sense of touch can also be greatly impaired. The same disorientation that a user experiences after inhalation can later lead to long-lasting delirium and memory loss. The pulsating auditory vibrations heard by users are the result of increased middle-ear pressure, which directly affects a person's balance. This is why users should **never** inhale nitrous oxide when walking or standing. This advice alone could prevent hundreds of injuries.

Ironically, the biggest danger to nitrous oxide users is in the impurities produced during its preparation. The primary contaminants are nitric oxide and nitrogen dioxide. These chemicals have been proven toxic to the lungs and can result in emphysema. Medical N<sub>2</sub>O is required by the government to be at least 94% pure, but home-made versions are much less consistent. At times, the effects of N<sub>2</sub>O and its impurities are compounded by the user's pre-existing medical conditions. People are at higher risk of complications if they suffer from cardiac, respiratory or intestinal problems. Abuse by pregnant women can lead to birth defects, especially when impure nitrous oxide is being used. Adolescent users are particularly at risk due to their active growing period. These users also face higher odds of suffocation because they are less tolerant to the lack of oxygen. This is just an abridged listing of high risk groups, but medical journals are full of conditions to consider and precautions to take when administering nitrous oxide.

Most people who abuse this drug do not know anything about its long-term effects. Therefore, it is crucial that members of the Deadhead community share their knowledge with their brothers and sisters. Environmentalists have long protested the use of N<sub>2</sub>O because of its ozone-damaging aspects, but now it's time to enlighten people on the health and legal concerns. The abuse of nitrous oxide is proving to be destructive to us all. Let's make information the tool that will diminish or extinguish its recreational use. ■



# GOD STREET WINE

BY GUY NICOLUCCI

**G**od Street Wine stands in the corner of Compact Disc World, tuning up, hanging out, waiting for show time. This is Phase One of God Street's three store blitz through New Jersey, and they're doing it acoustic. Clapton unplugged, Aerosmith went low-tech, even LL Cool J tried it au naturel, so why not God Street Wine? After five years, lots of touring on the college circuit and some regular gigs in New York City, the band is starting to attract attention.

Even the *New York Times* had kind things to say about one of its shows, comparing God Street Wine to the Grateful Dead, Spin Doctors, Blues Traveler and Phish, all in the space of five paragraphs. The *New York Times* went so far as to note that its lineup resembled the Dead's: two guitars, keyboards, bass and drums. "I don't know why they say we're a hippie band," says God Street guitarist, singer and songwriter Lo Faber, a sandy-haired, wiry short-stop of a man. "We play poker and eat red meat." Nonetheless, God Street Wine's music recalls more than inside straights and sirloin.

The band wears its influences on its sleeves: a mix of blues, bluegrass, James Brown, rap, arena rock, country, gospel and (yes, it's true) '70s cop show themes. In concert, the songs unwind and then reweave as Faber and Aaron Maxwell's twin guitar sounds chase each other like angry hornets through the air. Behind them, drummer Tomo — one name only, sad eyes, blissful grin, baseball cap firmly in place over receding hairline — sets down a big beat that could make Dave Clark glad all over. Dan Pifer on bass and John Bevo (who looks like Keanu Reeves, but plays better) round out the sound. On stage, it's loose and easy, with God Street Wine charting paths through solos and extended group riffs, then bearing down to nail a melody line through the floor. Shifting rhythms at the drop of a hat, they segue seamlessly into the next song.

They have had virtually the same lineup (a trumpeter came and left) throughout their five-year incarnation. Two years ago, they quit their day jobs and moved into a house in Ossining, New York, former home of the musically-named Sing Sing prison. They've ventured out on endless tours and to New York City venues, returning home to hone their music and keep the poker game running. The origin of God Street Wine's name is a mystery, and the band is content to keep it that way. "You don't need to know what our rent is, either," commented Tomo. They do, however, seem to keep careful track of their history, noting that their first gig was December 13, 1988 at Nightingales in New York City.

God Street Wine is starting to push the outer edges of the indie-label scene. Proof is in its recent acquisition of a manager, Scott Riley,

the long-haired, blue-eyed proprietor of Bullethead Management. Although unusual for an unsigned band to have a full-time manager, it could be an indication that labels are starting to take an interest. Riley skirts questions about the issue with statements about God Street's "organic, grass-roots success," but there's something in the air.

Madelaine Fast, a 21-year-old senior at Lafayette College in Easton, Pennsylvania is one of the "organic, grass roots" fans, a self-styled "Wino" who's been to about fifteen shows and collects live tapes. While she's also a fan of Phish and the Allman Brothers, she doesn't see a lot of similarities between them and God Street Wine. "They sound like themselves," she says.

Back in New Jersey, God Street Wine is stretching, trying to make things happen at Compact Disc World. Products promoted by the band this day include its fast-selling, self-released first recording, *Bag*, on CD and cassette, which was picked up for distribution by Ripe & Ready Records. The *Bag* collection features cuts of the Wine's many different styles, from a rap-like "Hellfire" (about the Gulf War) to the delicate piano musings of "Waiting For The Tide."

Even though more and more fans are exchanging live tapes (a practice the band encourages), Ripe & Ready talked them into a

while Maxwell seems almost stately in purple T-shirt, elaborate vest and baggy trousers. Pifer is clutching a strange-looking, acoustic Hoffner bass he has rigged through an amp ("semi-unplugged" in his words), while Tomo looks unprotected behind a single snare and cymbal. Bevo, though, is really grasping. From somewhere, he's dug up an accordion, which he's never played. With three days of practice, he's ready to wail. Sort of.

God Street plays three covers, including the normally heavily electric "Hellfire" and the Beatles' "Dear Prudence." Faber's face is rougher and lower than expected, and the acoustic guitars give the band a folkier edge. The accordion, truth be told, sounds tentative, and Bevo's eyes, shaded by a brown, triple extra-large cowboy hat, never leave his fingers. Toby Maxwell tells me she likes the acoustic sound more than the electric versions. She also says that Aaron's dad, a professor of music at Ramapo Community College in New Jersey, played trumpet with musicians ranging from Arthur Godfrey (a ukulele master whose fame was surpassed only by Tiny Tim's) to Pink Floyd (at a Fillmore East appearance).

God Street's second in-store performance at Tower Records is overshadowed by its large crowd, who have been caravanning from site to site and have all but blocked the narrow passageway into the store. The band mixes a blues song "Sneaking Around With You" in with some originals. Faber's falsetto leap on the



deal for a new release of some live material. God Street got a new van, while Ripe & Ready put out *Who's Driving? (Live from East/Westland In Between)*. The recording includes versions of eight songs culled from the band's extensive library of live DAT recordings and selections from the band's 90 original songs, including "Feel The Pressure" and "Hollow Frog."

Maxwell's mom, Toby, a nursery school teacher, is in the 200-plus audience at the record store, which includes high school and college-aged kids in baggy clothes and backward baseball caps. Faber, the sparkplug of the band who has Roger Daltrey's body and Pete Townshend's moves, is getting wound up,

words "with you" draws enthusiastic applause, and Bevo, who is starting to swing on the accordion, fills holes in the sound with mighty pumps of the instrument.

The final stop is outside a funky little record shop too small to hold the crowd. Instead, God Street performs on the sidewalk at sunset as the traffic slows down to catch Faber turning in a bluegrass version of "Swing Low Sweet Chariot." No police appear, despite the lack of a permit.

Toby Maxwell is approached by a 17-year-old God Street fan. "Are you Mrs. Maxwell? You taught me in nursery school." Apparently, notoriety, like talent, is in the blood. ■



# blind melon

## FROM NOWHERE TO EVERYWHERE

BY ROGER LEN SMITH

**F**rom the obscurity of a North Carolina house where Blind Melon wrote its debut album (including the hit single "No Rain") to its "naked" *Rolling Stone* cover, this rock group has literally shot up the charts to become one of the biggest success stories of 1993. Residing in the top ten of the *Billboard* charts for several months in the summer and fall of 1993, Blind Melon's million-plus selling self-titled Capitol Records' debut is a blend of psychedelic, hard and folk-flavored rock. Even though two band members are from the northern part of the Midwest, they are a bona fide Southern-sounding band.

The name comes from a Cheech and Chong skit about a fictitious blues man from the early part of the century, based on the real Blind Lemon Jefferson. For the three-year-old Blind Melon, which includes lead singer Shannon Hoon, guitarists Roger Stevens and Christopher Thorn, bassist Brad Smith and drummer Glen Graham, the hard work is paying off.

Blind Melon's album, released in September of 1992, didn't hit until the following summer. The "No Rain" video kicked the tune, the album and consequently, the band, into overdrive. The rest of the album is markedly different from that lilting tune, proving that there's more to them than the fairy tale success of "No Rain." Radio oversaturation aside, the bouncy, loopy tune about insanity and insecurity is catchy.

The overall feel of the album is raw and

fresh, although Hoon's very high-pitched voice is undeniably similar, at times, to Porno For Pyros' lead singer, Perry Farrell. There's not a keyboard, horn or stringed instrument to be found—this is unquestionably a guitar album. Reverberated, distorted, and funky electric guitars over a solid rhythm section make for most of the sounds, and though some of the tunes bleed together a bit, there's enough variety and freshness to make it a satisfying repeat listen. "Tones From Home" is an electric standout. Every now and then, an acoustic guitar is thrown in, as on "Changes." "The album is kind of unintentionally loose, but we liked it that way," Graham said.

The Blind Melon non-stop touring effort started with MTV's "120 Minutes/Coast to Coast Tour" in the spring of 1992. Since then, they've either opened for or shared bills with a who's who list of modern and classic rockers. In that quick span of time, the group has warmed the stage for Neil Young, Guns N' Roses, Pearl Jam, Dinosaur Jr., Social Distortion, Stone Temple Pilots and Lenny Kravitz.

"Well, it's taken longer than we would have thought," said Graham. "Once it started happening, it happened very fast. I mean, 'No Rain' is the sole reason that we're still on the road. We were getting ready to make another record. We were seriously considering starting over before 'No Rain,' the video, came out. That sort of changed everything,

and that's basically why we're sitting here right now."

At a Santa Barbara concert, where Blind Melon opened for love guru Lenny Kravitz, they rocked through a dynamic, loose set. They were visibly tired from the previous night's show at UCLA with Kravitz, but Hoon pranced around the stage barefoot while his hoarse voice cracked.

Hoon is friends with another Indiana native, Axl Rose, which helped Blind Melon land the opening slot with Guns N' Roses. Hoon appeared in Guns N' Roses' video "Don't Cry" and sang backup on four other tunes on its *Use Your Illusion 1* album.

"We were out with Soundgarden for a couple of weeks before that," said Graham. "It was Soundgarden, Sister Double Happiness and us. We were first. That was a very interesting bill. We played small theatres, large clubs." As the magnitude of all those dates sank in, he added, "We've been out for a really long time. We've been on the road for a year-and-a-half non-stop, with like one week off here and there."

Touring with Neil Young and Booker T & the MG's undoubtedly gave the band some perspective. "It was just nice to be able to see him [Young] for a month every night, even if it was just for a few minutes," recalled Graham. "I mean, Neil Young is one of the most amazing people, musician/songwriter guys I've ever been exposed to. Jim Keltner was playing drums, so it was really a treat. He's in the position to pick his [opening] bands," added Graham, "and he picks new ones. That's nice."

The band has been closely associated with the bumble bee girl who is the star of the album cover and "No Rain" video. She's as famous as the band itself, and, as it turns out, is Graham's little sister. "It's just a picture. It's hanging up in my parents' house," said Graham. "[Guitarist] Christopher [Thorn] saw it and said we should use it, and we did. We wanted to use her in a video in some way. We didn't really know how. And Samuel Beyer, the director, pretty much is responsible for it. She's 22 now. MTV found a similar-looking teenager to play the part in the video."

With such a busy couple of years, it seems inevitable that the band will need to slow down soon. "Probably not seriously until the spring," said Graham. "We're gonna go and get a house somewhere and just concentrate on finishing the new record. Probably more similar than we would care to think, it certainly will feel different. There will be more to choose from on this record. We'll go in and record more songs than will fit on the record. I'm sure we'll take more time."

"Shannon writes complete songs," Graham continued. "Brad does, too. Occasionally, we use those. The bulk of the stuff is just jamming and the lyrics come later. I like it both ways. It's nice to come in with someone who has completed ideas and just slightly affect it, but knowing what that person's intentions are, before you even start thinking about it."

When asked if the band had considered working with outside producers, Graham said, "Several people have been discussed to produce the next record. Personally, I'd like to get the guy who did *Check Your Head*, the Beastie Boys' last record."

Thanks to the medium of video via MTV, Blind Melon brought "No Rain" to the masses. The group's distinctive sound and ability to ride the wave should keep its shores sunny for a long, long time. ■

# LYNYRD SKYNYRD: THE LAST rebels

BY JYM FAHEY

The turbo prop plane that crashed into a forest near McComb, Mississippi on October 20, 1977 left some badly broken and bruised. Others were less fortunate. Guitarist Steve Gaines and his singing sister, Cassie, perished. Ronnie Van Zant, the founder and undisputed leader of Lynyrd Skynyrd, also died that day, seemingly taking the future of the band along with him. Van Zant's ability to tell stories in song — and to sing them with enough emotion and intensity to make the stories important to those who heard them — was the driving force behind the band's popularity.

The story of Lynyrd Skynyrd goes back to Jacksonville, Florida, 1965. Sixteen-year-old Van Zant wanted to assemble a band that would be the stateside version of the Rolling Stones. He recruited a neighbor with a drum kit, Bob Burns, who recommended guitarist Gary Rossington. Rossington knew Larry Junstrom, who owned a bass guitar. (Junstrom later became part of .38 Special, a band led by Ronnie's brother, Donnie.) The final piece of the musical puzzle was guitarist Allen Collins, the only member who owned an amplifier.

The quintet became the Noble Five and began playing parties and dances. They weren't much to listen to at first, and they were very loud. Before long, their search for a rehearsal space far from disapproving ears led them to "Hell House" near Green Cove Springs, 20 miles south of Jacksonville. In the tiny sweat box on an isolated farm, the group began to write songs and perfect its style.

A burgeoning club scene in Jacksonville became the fledgling band's home. There they performed under the names "The Conqueror Worm" and "The One Per Cent," until one night they decided to pay "homage" to the gym teacher who had driven them away from school by his persistent harassment about their long hair. His name, Leonard Skinner, became Lynyrd Skynyrd, and a legend was born.

The band quickly began to make a name for themselves beyond the Jacksonville area. They were hired for a tour with the Strawberry Alarm Clock, whose hit "Incense And Peppermints" was written by guitarist Ed King. (Ironically, King joined Lynyrd Skynyrd in 1975 and co-wrote a number of its classics including "Workin' For MCA," "Swamp Music" and "Saturday Night Special.") By the end of that tour, Lynyrd Skynyrd's confidence was soaring. Having played almost 1,000 gigs, its sound had gelled, and it was time to cut a record.

On borrowed capital, the group headed down to Muscle Shoals, Alabama, where some of the greatest soul sides had been cut. The band learned a great deal from the Muscle Shoals'

masters (producers Jimmy Johnson and Tim Smith) during these initial sessions, which later inspired "Sweet Home Alabama."

Bassist Leon Wilkeson played on some of those sessions, and by 1971, had joined the band. The tapes from Alabama were shopped around, but only Capricorn Records proposed a deal. Van Zant passed on the offer because Capricorn already had the Allman Brothers, Wet Willie and the Marshall Tucker Band, and he wanted to blaze his own trail.

Part of the problem with getting a record deal may have been an error on the part of the band's manager. Rossington remembered, "[Our manager] listened to the demo tape and rewound it backwards and sent it out to all the record companies. They heard it with the tape flipped, so there were no highs or lows. It was just blah."

Enter Al Kooper. Kooper met the group and jammed with them during a gig at an Atlanta nightclub called Funochio's. He asked to hear a demo and was given the much-rejected Muscle Shoals tape.

Rossington continued, "We brought this tape out for [Al Kooper] to hear and our engineer said, 'Hey wait a minute. That tape's on backwards. There's no tones.' He rewound it and turned it over. It was crisp and perfect and beautiful."

Kooper must have thought so, too. He signed the band to a deal with his Sounds of the South label, a subsidiary of MCA. Wilkeson, unnerved, took off. Van Zant located Ed King and offered him the bass player slot. He accepted, and they were soon recording.

There seemed, however, little that Kooper and the band could agree on. The turmoil during the recording of the album *pronounced*

'*leh-nerd skin'-nerd* ran the gamut from which songs to record to their arrangements. In hindsight, the finished product, which included the lovely "Tuesday's Gone," "Gimme Three Steps" and the classic anthem "Free Bird," was well worth fighting for.

In fact, "Free Bird" was instrumental in securing Lynyrd Skynyrd's lineup. Pianist Billy Powell recalled, "I was a roadie for a year, a solid year, and I got to know the guys, but they never knew that I played the piano. I had been taking lessons for eight years before I even joined them. I learned this version of 'Free Bird' on the piano by myself and one day I sat down and played the beginning part of 'Free Bird.' Ronnie Van Zant said, 'You mean to tell me you've been a roadie for a year and you play like that? You want a job?!' Well, my jaw just hit the floor and I said, 'Certainly I want a job.' So I joined the band the same exact time that Ed King did."

After *pronounced* was recorded, Van Zant convinced Wilkeson to return to the fold, and King moved over to guitar. That move created the signature Lynyrd Skynyrd triple guitar army. It also inspired the band, and the creative juices really started to flow with "Sweet Home Alabama." While the song retorted to Neil Young's "Alabama," it was at least quasi-tongue-in-cheek because Skynyrd admired Young a great deal. Van Zant even sported a Neil Young t-shirt on the cover of his last album.

Wilkeson said, "I asked Neil Young once, 'Man do you ever get a lot of grief from the song 'Alabama' when you're in the South?' He says 'Nope, only in the North.'"



Top, left to right: Gary Rossington, Billy Powell, Ed King, Custer; Middle: Leon Wilkeson and Randall Hall; Bottom: Johnny Van Zant

I thought that was kind of ironic."

"Sweet Home Alabama" became the centerpiece of the follow-up album *Second Helping* and was the group's highest charting single at #8. Represented on *Second Helping* were some more great songs such as "Don't Ask Me No Questions," "Swamp Music" and J.J. Cale's "Call Me The Breeze."

Before that album was completed and released, Skynyrd, who had cut its teeth on the bands of the British invasion, got a call to join the Who's Fall 1973 tour. This was a big break for a club band, and they made the most of it. Rossington said, "It was a 12-day tour. Twelve major cities in the States and we just let people know who we were. It was good."

Powell claims they also learned a few lessons in rowdiness from the Who. "When we were on tour with the Who, we got real pleasure out of tearing up a dressing room. It was just the thing to do. It was a pretty rowdy tour."

King, however, never blamed the legendary hell raisers for being a bad influence on Lynyrd Skynyrd. He said, "We already had all our bad habits before we ever met the Who. Matter of fact, one of the later shows we did with them, I think it was in Boston, we were just finishing up trashing the dressing room that night. And Roger Daltrey happened to walk in, with this really nice fringed leather top. He got a beer full force all over him. He was just about to go on stage. Boy was he bent. Understandably so. We didn't care. That night I almost punched out a cop and got hauled off to jail."

The fans who came to see the excitement of a Who show fell in love with the alcohol-fueled, high-speed performance of Lynyrd Skynyrd. A fortuitous booking, Skynyrd tapped into another source of fans.

Even after the first two albums, Lynyrd Skynyrd continued an arduous schedule of performances. The supply of one-night stands seemed endless and finally resulted in Burns' departure. He was replaced on drums by Artimus Pyle.

The recording of the band's third album, *Nuthin' Fancy*, was accomplished in a mere three weeks by a marathon series of 16-hour days. "Saturday Night Special," Van Zant's statement against hand guns, had already been recorded. The best of the rest included "Whiskey Rock-A-Roller" and "Am I Losin'."

With the album in the can, Lynyrd Skynyrd began the "Torture Tour." In 90 days, they played



Ed King, Leon Wilkeson, Gary Rossington, Johnny Van Zant, Custer, Artimus Pyle, Randall Hall, Billy Powell

61 dates. In their essay, "American By Birth (Southern By The Grace Of God)," Ron O'Brien and Andy McKaie quoted Van Zant as saying, "You just get really tired...really nervous...just about to flip out and go over the deep end. Just say, 'The hell with it, I quit!' Well instead of doing that, we're just liable to knock a hole in the wall."

Van Zant soon found that he had another kind of hole to fill. In the middle of the tour, tired of the grind, King left the band. Skynyrd finished the tour with two guitarists and then entered the studio with that lineup for *Gimme Back My Bullets* with legendary producer Tom Dowd at the helm. Wilkeson said, "I'm not sure who is responsible for placing him in a producer category. They call him Father Dowd, and not as a man-of-the-cloth kind of a title. He's just such a genius, and he was amazing with his gift of what he could reach inside and pull out of you, but make you enjoy taking the credit for it."

For *Bullets*, Skynyrd added the Honkettes, a trio of soulful female backups named Jo Jo Billingsley, Leslie Hawkins and Cassie Gaines. The gospel-inflected harmonies added greatly to the sound of the band.

Gaines' greatest contribution, however, was that of nepotism. She got Lynyrd Skynyrd to give her brother a chance to play with the band at a gig in Kansas City. Rossington told the tale this way: "She said, 'My brother's here. Can he jam with you all?' And we said, 'No man! We're big time! We don't let people jam with us.' Finally, after about 20 minutes of talking with her, we said, 'Yeah, he can jam on 'Call Me The Breeze.' It's a progression, and it's in 'A.'

So he came up there, and he was scared to death, intimidated by the audience because he'd only played in clubs. He noticed that me and Allen did our solos just picking, and so he pulled his slide out to be different and tore it up. We said, 'Keep going.' Then he played [without the slide] and we said, 'Man this guy's cool!' And then after that gig we went in the dressing room and talked to him a lot. He had a band, and they were doing a record, but we said, 'We want you. You're coming with us.' He left in the van that night with us. He was sitting in the back of the van, and he never knew us or met us, thinking, 'What in the hell am I doing?'"

Steve Gaines was in solid. So much so that the "American By Birth" essay quotes Van Zant as saying, "I expect we'll all be in Steve's shadow one day. This kid is a writing and playing fool. He's already scared everybody (in the band) into playing their best in years." Along with his superior chops, Gaines brought a positive attitude and a monstrous work ethic to the band, to everyone's benefit.

Within a month, Lynyrd Skynyrd was scheduled to record a live album, so Gaines had to get hopping and chopping. When they hit the Fox Theatre in Atlanta, they were primed for an outstanding performance. The resulting album, *One More From The Road*, followed *Nuthin' Fancy* into the Top 10. The concert itself started a series of performance peaks, on both sides of the Atlantic, through the summer of 1976. The ears of the rock world were now on Lynyrd Skynyrd.

In "American By Birth," Van Zant said, "It was rough...where I grew up. It was like the ghetto, black and white, and there was a lot of street fighting." As a group, Skynyrd had come up combating prejudices about "rednecks" and "longhairs." The band's roots made the title of its sixth album, *Street Survivors*, quite appropriate. The October 17, 1977 release of the album was greeted with excitement by the band's fans and the merely curious who had picked up on the "buzz." They were not disappointed. Songs included Gaines' "I Know A Little" and "Ain't No Good Life," a spirited cover of Merle Haggard's "Honky Tonk Man," Van Zant's excellent anti-heroin song "That Smell," along with "What's Your Name" and "You Got



Allen Collins and Ronnie Van Zant - 1975

That Right." The cover of *Street Survivors* depicted the band engulfed in flames, and they surely burned up the grooves on the album.

Then the unthinkable notion of life imitating art became a reality. Three days after the release of *Street Survivors*, Van Zant, Steve and Cassie Gaines, and three others were dead. The rest of the band were broken in body and spirit. Lynyrd Skynyrd simply ceased to be.

Three more albums were released from the vaults: *Skynyrd's First And...Last, Gold & Platinum* and *Best Of The Rest*. Though the albums sold well, the tragedy loomed large in the hearts of the fans and especially the band's survivors.

But life marched on. In 1980, the Rossington Collins Band released a critically and commercially successful album with Gary and Allen providing the same kind of fiery guitar work they had given to Skynyrd, anchored by Wilkeson's bass. Artimus Pyle put his own band together. Then, in 1987, more tapes from the past saw the light of day and were released as *Legend*. Rossington recalled that, "Tommy Dowd produced it. Billy Powell and me and Leon Wilkeson went down and played on some things. They weren't finished tracks. Ronnie'd sang 'em all, but they weren't really finished. So we finished them and put 'em out, and there it is."

The success of that album, and the clamor for more, proved that the Lynyrd Skynyrd legend was still alive. The band mounted a tour with Randall Hall on guitar in Allen Collins' spot (Collins, who had been paralyzed in an automobile in 1986, continued to be involved with the band until his death from pneumonia in 1990) and with Johnny Van Zant, Ronnie's younger brother, on vocals. Rossington said, "The tour came up as the ten-year anniversary of the plane crash. Everybody was talkin' about doin' something, and since the music had been played so much and the fans still requested it, we just wanted to go out and do it for the people. It was really a people tour. We just did it for the fans that kept loyal all that time, and it just turned out to be real good, and we had fun."

Recordings made on that "Tribute Tour" became *Southern By The Grace of God/Lynyrd Skynyrd Tribute Tour - 1987*. Skynyrd, suddenly revived, decided to write and record new material together. Those sessions became *Lynyrd Skynyrd 1991*, a solid record and a success with the fans and the band. Wilkeson related, "We're real proud of how much we've managed to accomplish. Since the Tribute Tour started and all, I'm sure everyone had the same ponderous curiosity question, 'what would this band do standing on its own?' I was real relieved when the Tribute Tour more or less came to its end in '89, and it was time to move on and do the 1991 album. I'm real proud of that album as well for the very first attempt. We're all just real happy and pleased."

Earlier this year, Skynyrd released *The Last Rebel*. Pyle left the band, but his double-drumming partner on 1991, who goes only by the name of Custer (as he can trace his roots back to the infamous Civil War general and Indian fighter) remained. *The Last Rebel* shows Skynyrd at its best. As usual, the songwriting is strong and full of stories about working class heroes and dreams, along with incendiary guitar licks and the trademark interplay between those

guitars and Powell's keyboards.

King said, "I made up a set list and recorded every song on the list. All the old tunes are from our old records. Then I put the new tunes from this *Last Rebel* record on and played it for the whole band. The new stuff definitely held water with the old. That was a moment that brought real confidence to everybody. Because now I said 'Man, we're playing new stuff that's as good as the old. Let's throw in more new stuff.' And that was important for the band to realize because everybody was talking down about us, that we were capitalizing on our old name. We needed to know for ourselves that we could do it again, and we feel we have with this record."

Rossington added, "It's a different time. It's

the '90s, and there are new people [in the band], but they're the only people that could carry on for the people that are gone. And they wanted this and we wanted this, and they were chosen through the spirit. When Allen was alive he chose Randall and Ronnie always wanted Johnny to sing with us anyway." King agreed by saying, "Really. Ronnie's dream was to eventually just do the songwriting, and he told me many times, he said, 'Johnny's got the voice!' He wanted Johnny to sing the songs."

Van Zant's wish has been granted, and he must be smiling down from above. Compare the past to the present with open mind and ears, and you'll find that Lynyrd Skynyrd's shows still rock and its albums still roll. The Free Bird flies on in the name of destiny. ■




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**Backstage  
and  
Behind  
the Scenes  
with the  
Road Crew  
of the  
Moody  
Blues**

# the other side of life

**BY DEBORAH L. COURVILLE WITH DANA GRUBB**

**D**id you ever wonder what it would be like to be a member of the technical crew for a rock 'n' roll band on tour? Did you imagine it as glamorous and exciting, hobnobbing with some of the greatest names in the music industry, traveling to cities all across the U.S. and Europe? The reality of crewing for a rock band on tour is quite different from what the general public might think. My associate and I recently found out about this "other side of life" firsthand when we "roadied for a day," joining up with the crew of the popular classic rock band, the Moody Blues.

In the Moody's organization, it is production manager Mike Keys who is the ultimate authority over the nuts-and-bolts activity that allows the magic of a Moody Blues concert to happen. He is charged with overseeing every aspect of the show, from the stage set-up, press and photo arrangements and contractual requirements, to the small details such as placement of towels and beverages for the performers while they are on stage.

Keys has crewed with the Moody Blues for 21 years, a veteran production manager for the veteran cosmic rockers themselves. From stadiums to clubs to historic theaters to outdoor "sheds," Keys knows and has done them all.

He made it clear in our first conversation that the public's misconception about both rock bands and their road crews bothers him: "People think it's all glamour and booze and partying all the time, and it just isn't so. It's a lot of hard work, and people don't always realize or appreciate that."

That morning, the crew started before 9 a.m. to unload the tractor trailers that haul the stage equipment. The trucks had arrived early that morning, having driven all night from the previous day's show — in this case, a seven-hour trip. The truck drivers, who stay with the tour from beginning to end, generally sleep a few

hours in their trucks upon arrival at the venue, out cold while the unloading process goes on around them.

The venue we were at was a theater in the round, and required a scaled down setup: a few lights and only some of the amplifiers and other accoutrements used on full-size concert stages. But theaters in the round, because of the small size of the stage, present their own set of problems and challenges. This is especially true in the case of the Moodys as its stage show requires so much equipment.

First off the truck were yards and yards of thick, black electronic cables, without which the show would be impossible. These cables, which connect the lights and the instruments and the microphones and the computers to the venue's sound system and power board, are normally coiled together and run off to one side of the stage. In theaters in the round, where the stage revolves, these cables generally are fed into a central tube that passes under the stage and out to the side for connection.

The problem at this venue was that the facility was quite old and the tube beneath the stage was too small to accommodate the cables, which, when bound together, form a column about eight inches in diameter. Keys, monitor engineer Paul Sondtheimer and lighting control coordinator Rick "Skippy" Hopton discussed several options such as running some of the cables through the tube. But then, what would they do with the rest? Rig the cables up and over the stage's canopy? Maybe. But then where?

The clock ticked on as various methods were tried and discarded. "I don't think we can do it," Hopton grumbled at one instance, gazing upward toward the stage ceiling, where thick black electrical wires dangled menacingly.

About a dozen stagehands continued to unload the trucks, plopping crates and trunks

around the perimeter of the stage and outside the theater. Finally, Keys, Sondtheimer and Hopton decided to run the cables up to the top of the stage, then drape them to the outer edge, and run them down again in a thick column to the off-stage connector.

After several tries, the cable drape was accomplished. "We've had to rig things like this before," Keys noted, "but every place is different." The makeshift connection appeared incongruous on the naked stage: it provoked comments and even some laughter from roadies arriving on scene later. Once the lighting and other equipment began to be put in place, it blended in surprisingly well.

Now that the "juice" could be turned on, the mobile spotlights that illuminate both band and audience at various points in the show were installed. Each fixture, encased in heavy black plastic and steel, is surprisingly heavy, weighing about 50 pounds. These had to be connected to the main power source and then keyed into place along the circumference of the stage's canopy.

Sondtheimer's sound monitoring board and control boxes were next to roll down the ramp to the stage. These, along with the keyboard programming computers manned by Spencer Allen, were set up contiguous to the stage in the orchestra pit. With the basics — sound and lights — in place, drum technician Allan Terry arrived on the scene to unpack the two drum set ups that the Moody Blues use in concert. He, too, was dismayed at the small stage.

Terry's job is the assembly and placement of hundreds of tinker-toy like pieces. These become the black drum kit over which Graeme Edge presides, and the white percussion set up which Gordon Marshall masters. The configuration of the entire stage revolves around Terry's positioning of the two drum kits, and it's a real challenge on a space that is only 26 feet



across. The Moody Blues' stage show totals nine people. "They're going to be on top of each other," Terry growled, blocking out the spaces and pacing distances, all the while shaking his head.

"And [Lodge and Hayward] are very particular about the placement of their amps and such — if they can't hear themselves properly, they'll let me know," Keys explained, watching Terry's efforts.

Although the crew might wish that the Moody Blues played in full-size stage setups every night, the band is aware that its popularity is less than it was at its zenith in the late-'60s and early-'70s. "What's new in music always belongs to the young," Hayward admits. Meanwhile the Moody's current 1993 tour, which includes an orchestra, is playing to sell-out crowds. John Lodge, the band's bassist, has said he enjoys playing the smaller, more historic theaters, too, and the band as a whole has learned to appreciate the intimacy of such venues.

As each piece of equipment is unpacked and placed on stage, the local stagehands — supplied by the theater — sweep the packing cases away and stow them back in the truck until the end of the evening. Then, the entire set-up procedure will be repeated in reverse. "You figure, if a show takes four hours to set up, it will probably take about one or one-and-a-half hours to tear down," noted Keys.

"I enjoy the technical aspect of it — well, it's what I'm trained for, isn't it?" mused monitor engineer Spencer Allen. Many of the road crew, like Allen, have toured with other top-flight bands such as U2, the Eurythmics and Simply Red, and some have degrees specializing in the art of sound or light production or programming. "But being on the road all the time...it's hard," Allen continued. "You don't have much of a personal life, except for the other fellows in the crew." A fraternity kind of atmosphere rules the tour buses, where privacy is scarce and leisure time is practically nil.

Back on stage, microphones, signal processors and amplifiers were set up and connected, and the exact positioning and height of each was strictly adhered to. Ray Thomas' stand, with tambourines at the ready, and his stool, used during his flute solo in "Legend Of A Mind," were put in place. Meanwhile, Sondheimer and keyboard programmer Spencer Allen complete their final hook-ups, and begin the sound test. "One, one, two, two, uh-huh," droned Sondheimer into Hayward's center stage microphone. He grimaces, makes an adjustment and repeats the drill. In turn, he will

test every microphone on the stage. At the perimeter of the theater, sound engineer Gary Kudrna works closely with Sondheimer to produce precisely the correct sound — the sound that has sold out this 4,000 seat theater.

As the sound tests continue, lighting maven Hopton tests out the various spots and colored gels that will illuminate the stage. A delighted local stagehand sits in for drummer Graeme Edge behind the venerable black drum kit, so that Hopton can gauge the effect of various lighting combinations.

In a Moody Blues concert, several sequences are reproduced by a computer controlled keyboard, which exactly duplicates the sound of the original recording. In the studio, this sound is achieved by overdubbing several tracks with the musicians playing many different instruments. On stage this is impossible, hence the computer sequences.

The time has come for Allen to test some of these sequences, and he starts with the soaring arpeggio that begins the band's 1988 hit "I Know You're Out There Somewhere." Sondheimer, at Hayward's mic, switches from his monotone to the words from the first verse of the song; he is testing the balance of the microphones with the computerized music, which he judges by using the individual monitor at the base of the microphone.

By late afternoon, the time had come to test the rotation of the stage. "At some venues, we can't get the thing to turn properly, so we have to give it up, and the band plays with their backs to half the audience," Keys confides. He observes critically as the stage begins slowly to revolve — will the precarious rigging of the feeder cables work when the stage turns? Will anything obstruct or snag, causing damage to equipment or connections? The creativity, hard work and expertise of the crew pay off; the stage turned without a hitch.

Guitar technician Matt McShane arrives now to begin fine tuning the individual instruments in preparation for the show. He has unpacked the array of guitars and basses and placed them in their stands, at the ready, in the orchestra pit.

Outside the theater near the principal entrance gates, road merchandising director Jon O'Keefe has backed his truck in and has begun unloading the concert souvenirs, which are an integral part of the concert experience. T-shirts, programs, pins, tapes and hats are counted out and verified by venue personnel. The theater, the merchandiser and the band will all share in the profits from the sale of these items. For the fans who buy them, the souvenirs will be a

lasting reminder of a musical experience that has been assiduously planned for and long-awaited.

Dinner break takes on a more leisurely tone, as several crew members retreat to their tour bus for a few minutes respite. Meals for the crew, as well as backstage snacks for the band, are provided by the venue, and specified in the contract right down to brands of bottled water and beer and types of fruit.

Bunks on the tour busses are cramped: "One morning I found myself on the floor," Allen relates over dinner. "I'd rolled off the bunk when we went 'round a curve!" Although one gets used to sleeping while on the road, a nap is never out of the question. McShane unwinds by grabbing his hi-tech roller skates and taking a few turns around the theater. Other roadies chat with each other and with venue personnel.

The hour or so prior to showtime slips by, and the energy level at the venue begins to rise as the audience arrives and the theater slowly fills. The band arrives in a large private car driven by another member of the venue staff and is ushered into its dressing rooms. The air of expectancy is tuned higher.

When the house lights dim and the stage lights go up, and the familiar strains from "Days Of Future Passed" float out over the assembled crowd, my associate and I are in our front row seats. Despite our experiences of the past 11 hours, we drift into the euphoria of the performance and see only the completed set, resplendent in its precision and dramatic colors, forgetting the full day of demanding labor needed to create the magical reality of the show.

Just shy of four hours later, the stage is bare once again, as it was early that same morning. The audience is gone, leaving behind only a few scattered programs and ticket stubs as witness to their experience. The trucks have been loaded and are moving on to the next city and the next gig. When we look at the empty stage, it is difficult to believe all the activity that went on in just over 12 hours. A local stagehand is the solitary figure, sweeping the platform's surface clean and removing the last traces of the Moody Blues' performance. While the music and the emotion of the concert will remain for a long time in the minds and hearts of the audience, the theater now is silent, its rafters no longer echoing, the vibration of its walls stilled.

If the band and its music are the heart and soul of the performance, the road crew are the nameless and faceless but crucial eyes, ears, legs and arms of the production. ■



# steely

## DAN

### Hey (it's been) Nineteen (years)

BY ROGER LEN SMITH

**S**teely Dan toured once at the beginning of its career, and, after its last record in 1980, virtually disappeared from public view. They didn't disappear, however, from the public mind. As most music fiends know, Steely Dan is a two-person project led by those oddball perfectionist curios of the recording studio, Donald Fagen and Walter Becker, whose most popular songs "Reelin' In The Years," "Do It Again" and "Rikki, Don't Lose That Number" have captured the airwaves for 20 years.

The majority of Steely Dan's music has the immediacy and punch of the best rock; the sophistication of jazz, swing and big band; and the vocal flavor of gospel and blues. Add to that Fagen and Becker's lyrics, which center on some of the public's favorite topics of those long-lost days of the '70s: love, sex, drugs and scandal. Although that may sound like a formula that many bands use, Steely Dan obviously executed its plan better than most. After all, few artists can weather a thirteen-year hiatus and climb right back to the top, which is precisely what they did this year.

After releasing the glimmering *Gaucho* album in 1980, followed a year-and-a-half later by Fagen's equally stellar debut solo effort, *The Nightfly*, the leaders of Steely Dan turned their backs on the pop world for roughly the entire decade of the '80s. The creators of rock's most sophisticated music found themselves speechless. "I had nothing else to say," Fagen told *Jazziz* magazine last summer.

Which is not to say that they didn't try. Several attempts to regain that magic resulted in aborted collaborations because of Fagen's dissatisfaction with his songwriting. He did, however, contribute to film soundtracks, including *Bright Lights*, *Big City*, and the animated movie, *Heavy Metal*.

Fagen finally resurfaced in the early '90s by connecting with some of the musicians who originally turned him on: a modern musical variety show known as The New York Rock And Soul Revue. Featuring Phoebe Snow, Michael MacDonald, Boz Scaggs, The Raspals, and blues great Charles Brown, the Revue brought Fagen back to the world of live music. The Revue put out a live album in 1991, which included Steely Dan gems "Pretzel Logic" and "Chain Lightning," as well as Fagen's "Green Flower Street."

It caught Becker's ear. Relocated to Hawaii, he occasionally produced projects such as Rickie Lee Jones' amazing *Flying Cowboys* in 1989. With the Revue as the impetus, Becker eventually joined Fagen for the 1992 summer incarnation of the group.

While Fagen added the finishing touches to his second and solid solo album, *Kamakiriad*, released in 1993, the duo surrendered to their muses and public demand, and returned to the

full, uninhibited limelight. The tour lasted barely more than a month, but ignited Fagen and Becker.

This summer, they chose the sonically perfect setting of the Glen Helen Blockbuster Pavillion, a brand new outdoor Southern California amphitheater, to stake its claim for comeback of the decade, maybe even musical comeback of all time. On this night, Steely Dan — the name taken from William S. Burroughs' master novel, *Naked Lunch* — only cared about what really mattered, the music. To match its painstakingly perfect studio recordings, Becker and Fagen fronted an equally tight 11-piece band, none of whom figured into any of the original Steely Dan incarnations. Guitarist Drew Zingg was possessed as he brought the original solos to life, and Weather Report drummer Peter Erskine was an inspired choice, as was the entire cast.

Darlings of the audiences' affection, everything they did or said was rewarded with a standing ovation. It seemed to take Fagen and Becker by surprise, although this return to the limelight has made for something of a nostalgic "getting-back" for the baby-boomer generation who ate up Steely Dan's music like chocolate pie in the '70s, but never got a chance to see the band play live.

Opening its two generously long sets with instrumental versions of "The Royal Scam," "Aja," "Bad Sneakers" and "Any Major Dude"

seemed skimpy, but that's how jazz bands start a show, with the leader(s) coming out in a slow, methodical approach. As emphasized by this method, Fagen and Becker have more in common with Duke Ellington and Charlie "Bird" Parker than they ever did with Buddy Holly or Elvis Presley.

Fagen and Becker then came out simultaneously from opposite ends of the stage, shook hands like two mad scientists and started into "Green Earring," a swift and lyrical tune from '76's *The Royal Scam*. Not one of the "hits," Becker and Fagen might term it an "anti-hit," but a great tune nonetheless. Wasting no time, they segued into "Bodhisattva," a Charlie Parker-esque be-bop-rock tune from '73's *Countdown To Ecstasy*. The band powered through mostly faithful versions of "Home At Last," "I.G.Y." and the funky new Fagen tune, "Tomorrow's Girls." In "Hey Nineteen," they changed Aretha to Otis ("that's Otis Redding"). "Josie" smoked, as did the first set closer, "Black Friday."

Set two featured solid versions of "Babylon Sisters," "Deacon Blues," "Peg," and Fagen's "Teahouse On The Tracks." A new one from Becker "The Fall of '92" presented, perhaps, the weirdest moment of the night. A Muddy Waters-like blues progression had Becker singing/talking a heavily didactic anti-political rap. A faster, more swinging version of "Reelin' In The Years" closed the show, and they encored with "My Old School" and "FM," which seemed absurdly appropriate as the FM dial was the very lifeline of Steely Dan's existence since its breakup. Radio stations kept Steely Dan's crisp, ahead-of-its-time tunes alive because the demand was there.

Fagen and Becker's love for recording continues, with upcoming projects that include Becker's first solo album due out later this year and a possible Steely Dan live album. The sold-out 20,000-seat arenas and overall success of the five-week nationwide tour may encourage Fagen and Becker to hit the road again in the future — hopefully, they won't wait another 13 years. ■



Walter Becker and Donald Fagen

# Linda McCARTNEY

## trying to change the world

BY KEN LEVY



Linda and Paul McCartney

**L**inda McCartney is, perhaps, best known for being the wife of an ex-Beatle. Yet after decades of living in husband Paul's shadow, Linda's years of personal toil have brought her into her own. In 1991, she published *Linda McCartney's Sixties*, a startling compilation of rock imagery that virtually defines the decade. Her book of vegetarian recipes, *Linda McCartney's Home Cooking*, is a best seller in both the United States and the United Kingdom. And as a committed environmentalist, she is an outspoken advocate for vegetarianism and animal rights.

In an interview that took place at the start of the New World Tour, Ms. McCartney spoke out about her stand on the environment.

**Relix:** *I'm curious about the tour's title, the "New World Tour." Obviously, it's new and you're on tour, but is there also an implied message about the state of our planet?*

**McCartney:** Exactly! We're taking Greenpeace, Friends of the Earth and People for the Ethical Treatment of Animals (PETA) on tour with us and are giving out free catalogs, which give information about how to get with these people to try and make it a better "new world"—a healthier world.

**Relix:** *You also promoted environmental outreach on the "Get Back" tour. How is the message getting out this time?*

**McCartney:** We're having a vegetarian tour. I always say to people, if you do nothing else for the environment, **go veggie!** You have no idea how it'll help. I've just been reading *Beyond Beef* by Jeremy Rifkin. It's so important that people read this book to understand what meat does — what dead flesh does — to our environment. We have a recycling system on tour, we use biodegradable stuff and we're trying to just spread the message, encouraging people to join Greenpeace, Friends of the Earth or PETA. We want to do all we can to get people to care more about the earth than about greed.

**Relix:** *You and Paul have been able to see more of the world than most politicians, world leaders and certainly most citizens. In your extensive travels, what has struck you the most about the common environmental problems plaguing the earth?*

**McCartney:** Seeing the mess! It breaks my heart to see the way people abuse this earth — even the fact that we take oil out of big pools in

the earth and fill them with salt water. It's like a face: if you have pores in your skin and everything is extracted from them, your face will crumble. We tend to think this planet is

here for the human race alone, and there are all these other living creatures which we see in terms of killing and eating.

I also see that most governments don't have recycling plans or don't put money into the things that really matter. They're just greedy, running on established traditions that are wrong. They're wiping out the trees in South America basically to fatten animals. After the animals graze on deforested land for three years, the land becomes barren and useless. Then they have to move on and cut down more trees. So the only way to stop this is to stop eating flesh and change the world one person at a time. That includes eating "white meat" because white meat also bleeds red blood!

**Relix:** *The so-called "beef culture" is also exporting toxic agri-chemicals to third world countries for feed grain. These are pesticides and fertilizers whose use was banned in the US! This further complicates the ecological loop and pollutes some of the most pristine areas left in the world.*

**McCartney:** Right! And it affects plants as well as animals. If we're going to be greedy...we use a lot of plants in South America for our own medicines, and they too are in danger of being destroyed. As far as world hunger, we have the power to virtually eliminate it. A tremendous amount of grain and soya is grown, not for human consumption, but again, to fatten animals. Corn fed to cattle is corn that could be going to the whole world! If people stopped eating meat, we could feed a billion more people. You can grow about 25 tons of soya on the same amount of land that would yield one ton of beef. It just doesn't make sense.

**Relix:** *Your feelings towards laboratory animal testing are very clearly stated on "Looking for Changes"...*

**McCartney:** Paul and I are members of Animal Voice and PETA and see the pictures in their magazines of cats with machines in their brains and rabbits with their eyes pouring out. To me, this really needs to change. People have to be aware of the suffering that goes into animal products and testing. For example, animals that are used to make fur coats are muzzled so they won't hurt their own fur. Then they put electrodes in their rectums, kill them, skin them, and then people wear them! I think people ought to stop and think what they're contributing to.

**Relix:** *Do you think industry and animal rights can co-exist?*

**McCartney:** I don't want to put people out of business. Why don't people in the fur industry get into fake fur and leather? Go into a whole new thing and they'll make a fortune from the young people. The people that run the beef industry also run the grain industry. Why don't they just promote the grain? The land will then come back, the plants will grow again. The government gives grazing rights to hundreds of thousands of public acres, and all these cattle are killing and eroding the land. But if people grew grain, these same business people can make as much money doing that as selling death.

**Relix:** *We are a strange breed, aren't we?*

**McCartney:** We're the only animal that soils our own nest. But now we know what we can do about it! But a lot of people still have to get educated. For example, there's no reason why environmentally friendly products should be more expensive — in fact they should be less expensive. Why is healthy food more expensive? Because people are greedy! A company in England is now producing frozen foods based on vegetarian recipes from my cookbook, and the cost is about one quarter the cost of meat-based foods!


**Relix:** *I think we've entered into a new period of empowerment that harkens back in some ways to the sixties. Do you see this, as the song "Hope of Deliverance," implies?*

**McCartney:** The '90s are the '60s upside down. The '60s were the start and the '90s is getting us there — I think it's a whole new period of awareness. I hope the governments of the world will start listening to people rather than greedy corporations. ■



Linda McCartney/Star File

ENVIRONMENTALLY



**BOB WEIR**

SPEAKING

BY KEN LEVY

**T**he Grateful Dead endorses many causes, and they're especially passionate about one of global importance — the plight of the rainforest. The release of *Deadicated* in 1991 saw proceeds go to the Rainforest Action Network and Cultural Survival. Solo and group benefit concerts have expanded both funding and awareness of the issue. In a recent interview, Bob Weir said the Dead feel the rainforests were "built to last..."

**Relix:** How did you get involved in the rainforest issue?

**Weir:** I got involved in the rainforest cause through a sort of circuitous route. I became involved in some reforestation efforts with the SEVA Foundation a number of years back. Through those efforts, I became increasingly aware of deforestation concerns. Ultimately, that led to the deforestation of the Amazon, Africa and Southeast Asia. The more I learned about it, the more I put two and two together. Clearly, what it spells out is, of all the environmental concerns, the one that most clearly spells doom in the nearest future for us is the deforestation of our tropical rainforests and the temperate forests as well.

**Relix:** Many people aren't aware that there's massive destruction close to home in our own forests in the Pacific Northwest, which affects all forests around the world and...

**Weir:**...all life on Earth. The same players are involved. We have trees that stand there, and then we have greedy people who cut them down. It's not a problem where people need the wood for cooking or shelter purposes. What the problem is, is that there's too much money to be made on trees as it now stands. In Europe, if you buy lumber, you pay for it. It's expensive. Europeans have got-

ten used to this. For one thing, a lot of their own forests are gone...but they had massive deforestation in Switzerland and they came up with reforestation programs that actually worked. We'd do well to study those situations.

**Relix:** What's the bad news about deforestation?

**Weir:** Deforestation adds to the greenhouse

effect massively. It may be the single most important factor because trees process greenhouse gases and turn them back into usable stuff like oxygen. They're the lungs of the planet. What we're looking at with the deforestation of tropical forests is large scale changes in the earth's weather patterns, and I don't think we're going to like what we see. If we don't have the rainforests there to cool the equator and to put oxygen and humidity back into the air, if they turn to desert — which is what happens when you cut down a rainforest — it stops propagating weather systems, and you start a decertification process. If that happens to our equatorial regions, we'll have the laws of thermal dynamics come into play. Hurricane seasons will become longer and much more ferocious. Aside from that, we won't get much rain. It's going to hurt all the temperate lands, all the places where we grow food. So we're going to see massive crop failures and famine.

**Relix:** Is there evidence that there's already been a shift in global weather patterns?

**Weir:** It's been shown that hurricanes have been getting more prolific — and worse. We're having drought-like situations in increasing occurrences. This is a trend! It can be seen over the last couple of decades; it's not an occasional kind of thing.

**Relix:** There's always someone who asks, "Why should I care about rainforests, which are thousands of miles away?"

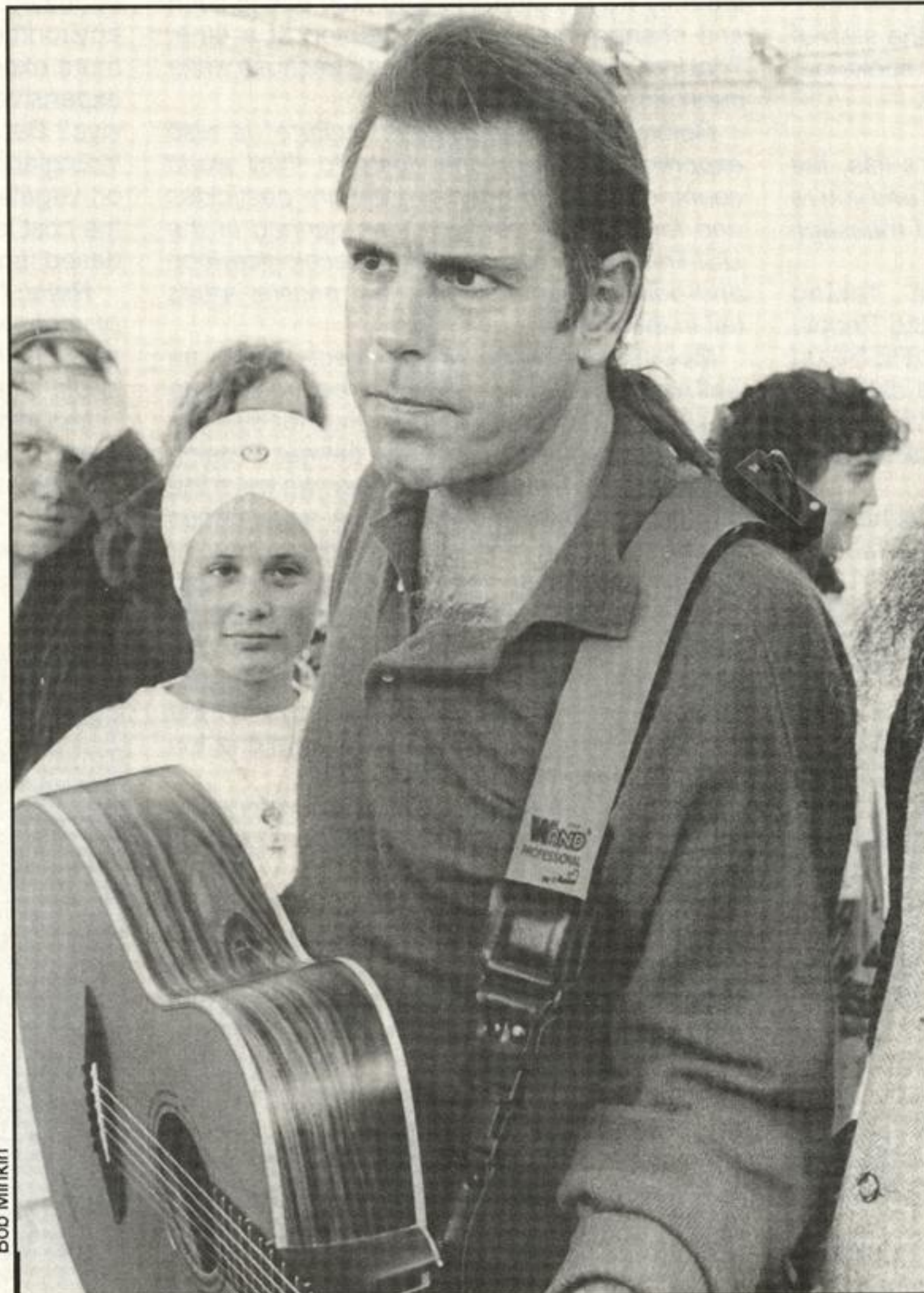
**Weir:** It's not just an aesthetic shame. It's going to affect all of us...

**Relix:** What about indigenous tribes who have lived in tropical rainforest environments for thousands of years and are being displaced?

**Weir:** If you're going to clear-cut a forest, there are things living in that forest — and that includes people. They've probably been living in that forest since the dawn of our history. The inhabitants of the Penon civilization in Sarawac, Borneo are one of the two oldest cultures on Earth. They go back 50,000 years. We go back maybe 10,000. And their lands are being clear-cut. They have a right to live there! This is a human rights violation of such a high degree. A common theme throughout all the deforestation situations is the people who live there; their rights are being trampled massively, inexcusably.

**Relix:** What happens to these people once they become displaced?

**Weir:** In Sarawac, for instance, the government relocates them to what amounts to concentration camps. There aren't fences up around them, but there are long barracks that they put them in. They strip them of their culture because their culture is no longer applicable. Their culture has to do with relating to the forest, their environment. If you take them out of the forest, their culture is useless to them. They try to westernize them, and they soon become alcoholics and prone to disease. They're lost. They have no tradition, no culture to hold on to. In



Bob Minkin

Earth Day 1990

the Amazon, once the Indians have been moved off their land, there's nothing in life that they can relate to anymore, except they have to make money so they can eat food that they're not used to. The choice then becomes eating food that's foreign to you or not eating at all. Well, you're going to eat the food that's foreign to you, but in order to get that, you need money. In order to make the money, they give them a chain saw and let them take down the forests of other people's lands!

**Relix:** That's really sick! Often, Indians don't have a concept of money or numbers.

**Weir:** Many times, their mathematical system consists of "one, two, three, many..."

**Relix:** There's another benefit the rainforests give directly to western civilization, which we're also destroying — medicines and healing compounds that grow in the rainforests and nowhere else.

**Weir:** I hate to address that only because it's pandering to our specific interests, rather than global interests. But, we as Westerners would benefit greatly by studying the medicinal practices of some of these older cultures. If we could talk to some of their medical practitioners, their medicine men and their shaman, find out what they use in the forest, how they relate to it, we could easily find ourselves curing many diseases that are baffling us now. About half of the patent medicines are derived from plants that grow only in the rainforest. This is given our limited knowledge. We know less than two percent of what's going on in there. With regard to medicinal herbs of one sort or another, we probably know less than one percent. So it's pretty fair to expect that there's a huge world of knowledge that we're throwing away every time we bulldoze an acre. There's probably a cure for something in there that we never expected. And there are thousands of acres going every minute.

**Relix:** What exactly are the reasons, besides good old basic greed, that the forests are being destroyed? Is it outside interests, the Japanese, internal politics?

**Weir:** Mitsubishi Corporation, in particular, will fund logging operations, if not outright own the logging operations that are destroying many of the forests. American companies do it too, both here and abroad. Most often you'll find that in a tropical forest, the bulldozers aren't locally owned or funded. The money's coming from elsewhere. You don't want to muddy the water in your own drinking hole; people don't do that naturally.

**Relix:** Is there any way that we can make rainforests profitable without destroying them?

**Weir:** There's a good deal of effort being put into that with pretty spectacular results. There's an outfit out of Arlington, Virginia called "Rights and Resources" who serve the needs of indigenous people who are being bulldozed by the advancement of so-called civilization. They try to help them in legal affairs and organizational matters. They're putting together cooperatives and businesses, of one sort or another, that'll be able to provide a living for indigenous peoples in a given rainforest area through sustained yield methods. For instance, gathering nuts or sustainable logging: stuff that doesn't destroy the forest. In a few years, the local community can realize as much money or more money out of a given forest area than in one year of clear-cutting it. But, if you clear-cut the area, it'll never be useful again. It becomes hardpack. It doesn't grow back or regenerate.

**Relix:** Is there a critical "point of no

return" that we are approaching or, in fact, have approached?

**Weir:** Within ten years, probably less, if we don't turn the situation around it will become irreversible.

**Relix:** Can you tell us about what you and the Dead are doing to increase awareness about the rainforest issue?

**Weir:** What's looming in the future is the fact that the curtain could come down on me and life in general on this planet if I don't do something about it. So, I'm not working for my children, I'm working for me! I'm trying to save the rainforests for me, in my lifetime. That's the basis of my commitment. I can't speak for everybody in the band, because everybody has a different slant, but nonetheless, this is one of the few benefit causes that we can all wholeheartedly take up.

**Relix:** It transcends politics and, being a human issue, it affects everything and everybody — rabbits, slugs, governors. How can people get involved?

**Weir:** You can call or write the Rainforest

Action Network in San Francisco. They can put you in touch with local RAN groups. Greenpeace has a rainforest branch. The Rainforest Alliance in New York is another. You can take it upon yourself to learn about it. Just go down to the library and read up on it. You're not going to hear much about it on TV. Every now and again TV focuses on it, but TV doesn't like to flog any given issue unless it's a popular thing to do, like the Gulf War. The rainforest issue is too gloomy for TV to show too often.

**Relix:** On your solo tours and with the Dead, you travel with reps from RAN and Greenpeace, who hand out literature. That's great! Bruce Hornsby and Paul McCartney are also spreading awareness at their shows by including reps of environmental groups.

**Weir:** I really recommend educating yourself about this. We're losing something like 100 acres of these forests every 60 seconds.

(Ken Levy is host and executive producer of Environmental Minute, a daily syndicated radio feature heard on stations throughout the U.S. and Canada.)



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# Vince Welnick

By Toni A. Brown

*The Grateful Dead had just finished up its fall Madison Square Garden six-night stint when Vince Welnick made himself graciously available to Relix. The last time we spoke with Vince, he had recently joined the band. Here, we catch up with his progress.*

**Relix:** The last time we talked, you had just joined the band. How have you enjoyed your transition into Deaddom?

**Welnick:** Well, it's still transitioning. I'm still working on it. They've been around a long, long time. In order for me to catch up, I have to work at a more accelerated pace, in my own time. Eventually, we'll evolve to where we're all in alignment. So, basically, I'll try to just catch up. It's getting better. It's getting to where I don't think they have to wait up for me, like before, where I'd have to get out a chart on-stage, and we'd call the set list out. All together, we're way past that now.

**Relix:** Is the band still using a set list format?

**Welnick:** No, we dumped that as soon as possible, I think sometime on the European tour. That was just for my sake. It was never anything they wanted to get into.

**Relix:** During the summer and fall tours you really stood out — vocally, on keyboards, in every way. What made the difference?

**Welnick:** Practice. I've been practicing and listening. I got over the first plateau by just playing the songs. Learning is one thing, but "groking" is another. I've started changing styles a little in my playing. I think I've started to advance a little bit more in my piano playing. I was practicing a lot and listening to the songs, and I guess I just hopped up to another plateau, where now I know the songs pretty well. I'm beginning to play them with a little more authority and my repertoire has expanded, keyboard-wise. The band has also had more time with the ear monitors, so I think we've also come along vocally.

**Relix:** You say that you feel that you've reached a new plateau. Is that within the Grateful Dead context or within the musician context?

**Welnick:** Well, my own little personal plateau. I finally feel a little satisfied with what I'm doing,

but what happens to me is shortly after that, there's a depression. Not like breakdown depression, but like you're feeling stagnant, you're not going anywhere. At least I'm experiencing inner-happiness. Things are starting to work, but pretty soon I'll feel bogged down again, and I'll go for another burst, and try to get over

songs, it's the only constant I have up there. I learned all those songs at home on my piano.

**Relix:** I heard you learned 140 songs in two weeks.

**Welnick:** It was around that. It was about ten a day. I would try to learn them on my own. They [the Grateful Dead] sent me the songbooks;

they sent me the albums. They sent me everything. And I would try to pick it up by ear off the show tapes. That's the way they preferred, to kind of get the arrangement the way the show was. So I heard the Brent tapes, the final tour he played. Brent was playing well. I would write charts and, in doing that, it gives you somewhat of a photographic memory. The way I usually can recall songs, like the chords and stuff, is I can see the piano, and I can see my hands. Having not done it many times, I didn't have that going for me so I made these charts up, and you could visualize the chart, and writing it. So that made it quicker to learn. These charts were very basic. They just had the chords. There was nothing about the melodies. A lot of the stuff from the earlier albums I knew by heart and by ear, just by growing up with it.

**Relix:** You've been working with ear implants instead of monitors. How is that going?

**Welnick:** I wish I could take the implants out of my ears sometimes and get it like the old way. But to do that would sacrifice too much of the sound.

**Relix:** As opposed to using monitors, it's got to be more convenient.

**Welnick:** It's better. It's better for the audience because we deliver better vocals. It's crucial for the vocals. We could get away with it if we were an instrumental band, but if you really want those vocals to be

right on, and if you want the tenderness [the ear monitors are crucial]. There's no way we can get down to a whisper and hear ourselves and sing confidently over monitors. Theoretically, they're better for your hearing because you take in ear decibels that are required to hear.

**Relix:** In the early days, a Dead concert wouldn't be complete without something going wrong with the system...

**Welnick:** I heard they were no band to go on before its time. They were going to get it the greatest they could.

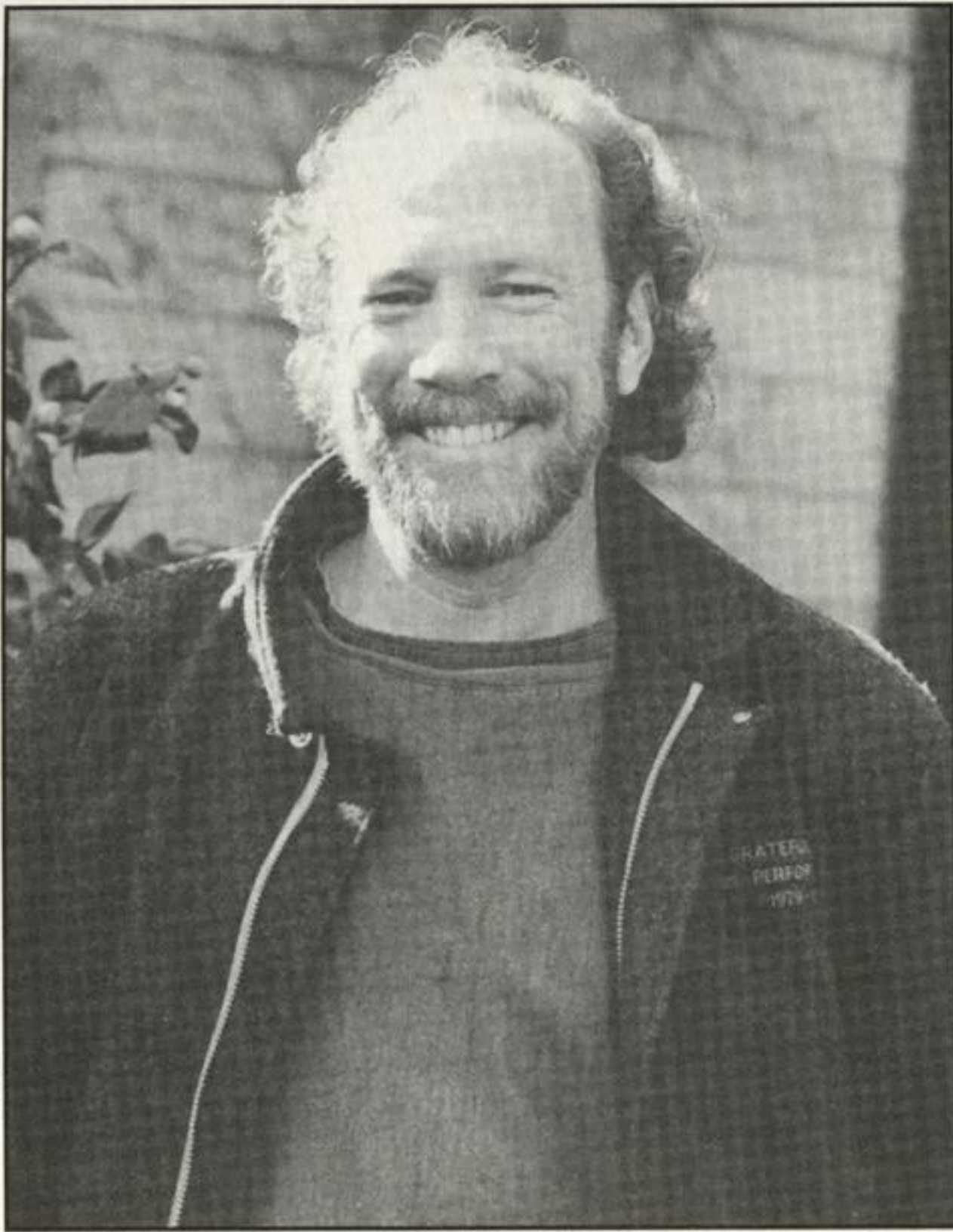


Stephen Dorian Miner

it. As much as I'm happier now with the way things are going, I still listen to what I'm doing, and I've got a long way to go.

**Relix:** Bruce Hornsby hasn't been around. Has that helped you step out a bit?

**Welnick:** It made me. Sharing the keyboard responsibilities with Bruce was an honor. You couldn't find a finer piano player. I really enjoyed it while it was happening, but I like playing the piano a lot, and now I can because I'm the sole guy. So I go for the piano quite a bit. In fact, it's always in my arsenal. It's always loaded up on one pedal and ready to fire. On all the



Bob Minkin

**Relix:** If they had to soundcheck the whole show, it was still grand. Just great musicians playing and having a good time. And everyone else was having a good time, just this x-factor kind of thing.

**Welnick:** I must say now they've got it down to a science because it very rarely happens where we'd have to say, "We'll be back in a few minutes." I always used to hear it [happened].

**Relix:** You've taken to working with MIDI effects.

**Welnick:** Addicted to it, though I'd like to see me on my own one night, without Bob [Bralove] there. See what I sound like. But actually, I do that with the Affordables (a rock 'n' roll aggregation Welnick has occasionally performed with).

**Relix:** You really have been doing a lot of noticeable things with Bralove in the Dead. Did you two just hit it off or did you take to the technology of it?

**Welnick:** I don't know anything about the technology, and he knows everything. So that and the fact that he was the liaison to getting out the keyboard thing, and giving me my best shot at auditioning with the band. We hit it off right away. Writing songs is a gas with him, and often before a gig, I'll be up trying my stuff out and Bob will be listening in and, all of a sudden, I can tell he's sitting back behind the wall because all of these sounds start coming my way, and then pretty soon the drum machine comes in. Hopefully, we'll soon have it hooked up so that I can sing, and we could actually play and write every chord of the song at soundcheck. We're always conjuring up ideas. A lot of the stuff Bob does is the reason why the song becomes what it is. Because of the sounds he'll give me, maybe there will be a delay, which will set a tempo up, because a delay makes its own gravy. It inspires songs, so it's real cool, whereas at home I sit at the piano with a small tape recorder, and that's it. After a while, when it [the piano] starts going out of tune and sounds the least bit funky, things are less appealing to the ear. So you start canceling out pieces of music that no

longer sound good to you because they don't sound good on the piano. And you might hear one of Bob Bralove's sounds on there, and it's just heaven. So you can chuck a good idea if it doesn't work on the piano for synthetic reasons.

**Relix:** The last thing I would have expected from the Grateful Dead when I began seeing them all those years ago is that they would be so immersed in technology — MIDI-maniacs. You seem pretty confident with MIDI-mania. You seem to have been able to latch onto it and use it. As a layman myself, it seems...

**Welnick:** I'm a lame man when it comes to MIDI, but I know how to drive the damn thing. When I get a sound, I know how to drive it. I know how to make the sound work, whatever the sound is, I can do that part because I have the mechanics. But I have no desire to get deep into it, as long as there's somebody way ahead of me that could be involved in it, too.

None of the members of the Grateful Dead, on the other hand, know a lot about it. They've got computers and stuff, which I don't. I'm coming from the John Henry school, you know, the steel driving man, pounding it in as fast as the big machine can... I still just want to drive the thing.

**Relix:** Everything you do is affected by it. It's taking the music on a different path.

**Welnick:** Right. Like the last thing we were talking about, the difference between hearing something on the piano, then hearing it on lush combinations of MIDI-stuff; it's dreamy. It can give you the feeling you want, especially that psychedelic one.

**Relix:** At the fall Garden show, when David Murray came out to play with you, I was dancing and didn't look up and thought, "Wow! What great MIDI effects." Then he took off a little bit, and I realized, "Okay! This is live."

**Welnick:** He did "Estimated Prophet." Normally I come in with like a Tom Scott sax sound, and the sax void for a while. But of course, that was the perfect place for David. He played the whole second set. He's the kind of guy that can play anything at will, and doesn't need to know keys and stuff. He just blows.

**Relix:** James Cotton joined you that same night. That was a nice surprise.

**Welnick:** He had a good time, too. I heard they were going to show up [one night] and I kind of forgot. Then the last night they showed up. It was great. It will be a memorable set. "Dark Star" was out there.

**Relix:** With a "Lovelight" thrown in for good measure. "Baba O'Riley" was great the other night during your encore.

**Welnick:** We haven't done it that much. I think this was the first time we've done it in a couple of tours.

**Relix:** And "The Race Is On" was a great treat.

**Welnick:** That just came out of Bob space. I remember that being an old country tune. I heard that stuff on the radio. But I've only played it once or

twice before. It comes up more rarely than "El Paso."

**Relix:** It was well received. Edie Brickell joined you that night. She did a very nice job up there.

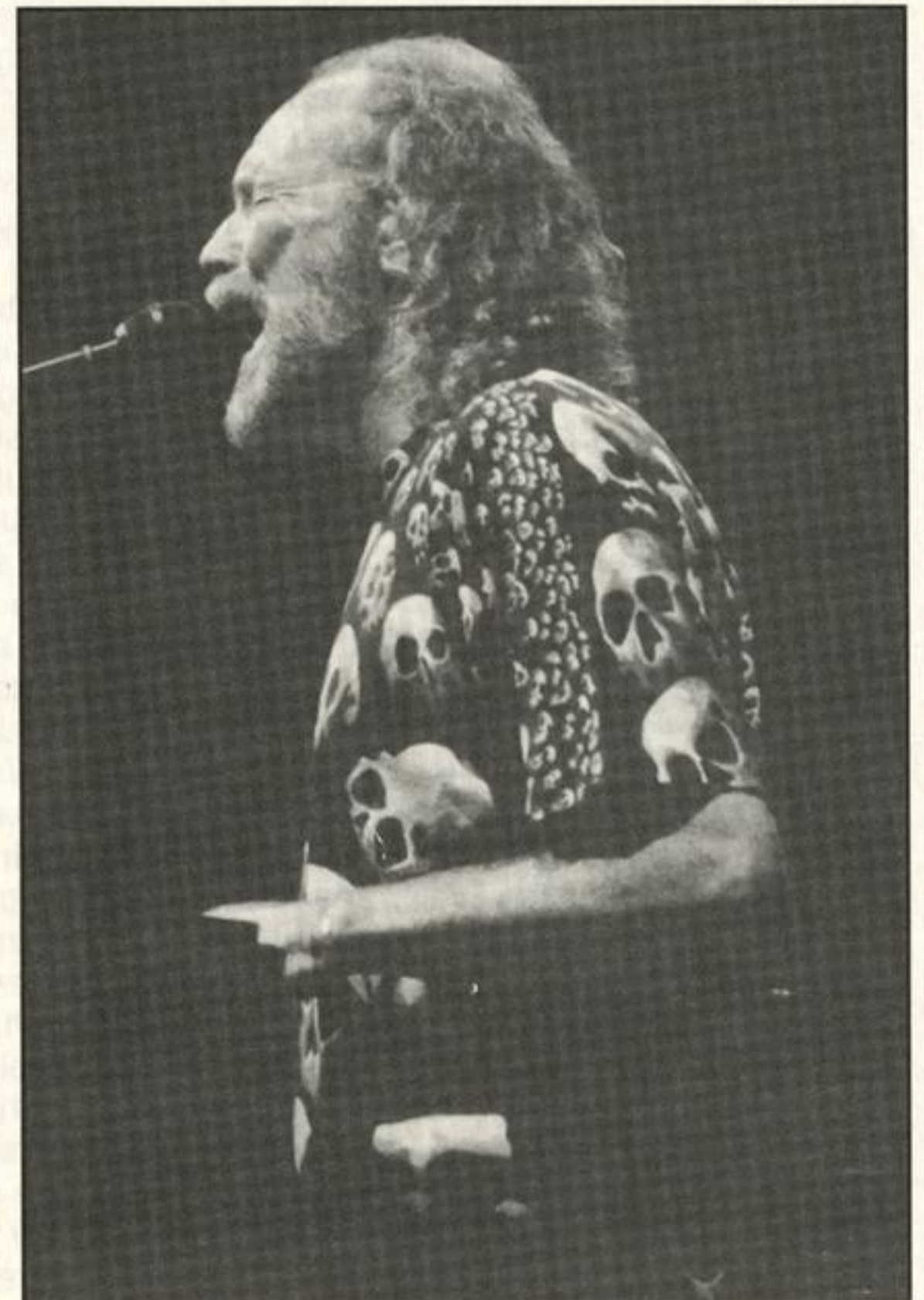
**Welnick:** She was great. I wish she had stayed around longer. It was real sweet during "Space." I think she has it in her to take that way beyond. Maybe next time.

**Relix:** "Way To Go Home" has been well received on the road. What else can we expect from you?

**Welnick:** I'm working on songs with anybody who wants to work with me. I took a day off and wrote a song with John Barlow up here in New York, and I'll eventually play it for the band. I really want the band to want to do one of the songs, and if there's anybody who doesn't dig the song, there's more songs to come. I lucked out with "Way To Go Home." They liked it, and it was the first song I wrote. But I don't expect every song to fly like that one. I've got a couple I'm working on with Barlow, and a few with Robert Hunter. Bob Bralove and I worked together, and I worked with Bob Weir together with Bralove. I'm hoping Bob Weir likes the one that me and Barlow just worked on, that he would come in and write. It really could use him, and I'd love to have him do that. I'm trying to weasel these things into place by offering up little delicacies, little tidbits and hoping that somebody lunges for it. I'm trying to make myself appealing, musically.

**Relix:** Are there any new songs the band is doing that may not be working out, that you don't expect to show up on your next recording?

**Welnick:** The new ones that we play in the set list, I think all of them will go on the recordings, at this point. Once we get up to having 25 or 30 songs, it's going to be a single CD, and we're going to have to carve somewhere. At this point, I think they're all worthy of being recorded. It's just a matter of how big a recording we're going to do. It could easily turn into a double album. I don't know if that's the probability.



Boston '93 — "Way To Go Home"

John Rotter

**Relix:** When do you predict you'll be going into the studio to work on a new release?

**Welnick:** When is the thing, and when can be anytime. I think we can knock a big piece of the song part out this winter. By next spring, I would predict that you'd be seeing at least an entire album's worth of new material. There are already songs that Phil has demoed up, charted, raring to go, that the band hasn't learned yet. Bobby's got some, Jerry's got some, now I'm getting some. So we're all backed up. Now we need to have that all important time alone, which is so rare and precious.

**Relix:** The band recently dusted off "Here Comes Sunshine." You did it with the Affordables. Did you bring it to their attention?

**Welnick:** A Deadhead friend who works with the Musician's Music Reference Library in California sent me a tape of a bunch of songs the band hadn't done since the early '70s. On that tape was "Here Comes Sunshine." Also, "Golden Road." "Golden Road" is the first song on the first album. The Affordables did them both. So the next time we got back to rehearsal with the band I asked Jerry if he wouldn't mind doing that again, and he said "okay." They usually like to check out the tape or CD to give it a listen, and they didn't happen to have *Wake Of The Flood* there. But I happened to have in my little bag an Affordables' tape of the last Halloween gig we did for Jerry. So I whipped that out, and he liked the a cappella introduction, the beginning that the Affordables did. It's the same chorus as on *Wake Of The Flood*. We put it on the beginning, a cappella, so the arrangement was a little altered. That was the tape we listened to, and he bought the arrangement too, so we had that song. Then I tried to bring out "Golden Road," but we had to move onto new things. These guys have probably burned out on some of those songs. The reason I wanted to do "Here Comes Sunshine" is because the four-part harmony, it was a neat song, and according to this guy who sent me this tape, it hadn't been played since '74. So I thought that was cool. It's still one of my favorite songs in the set, too. I like it when we get the whole band doing the four-part thing, like they did so well on *Workingman's Dead* and *American Beauty*.

**Relix:** Not many people had the opportunity to see you perform with your side aggregation, the Affordables.

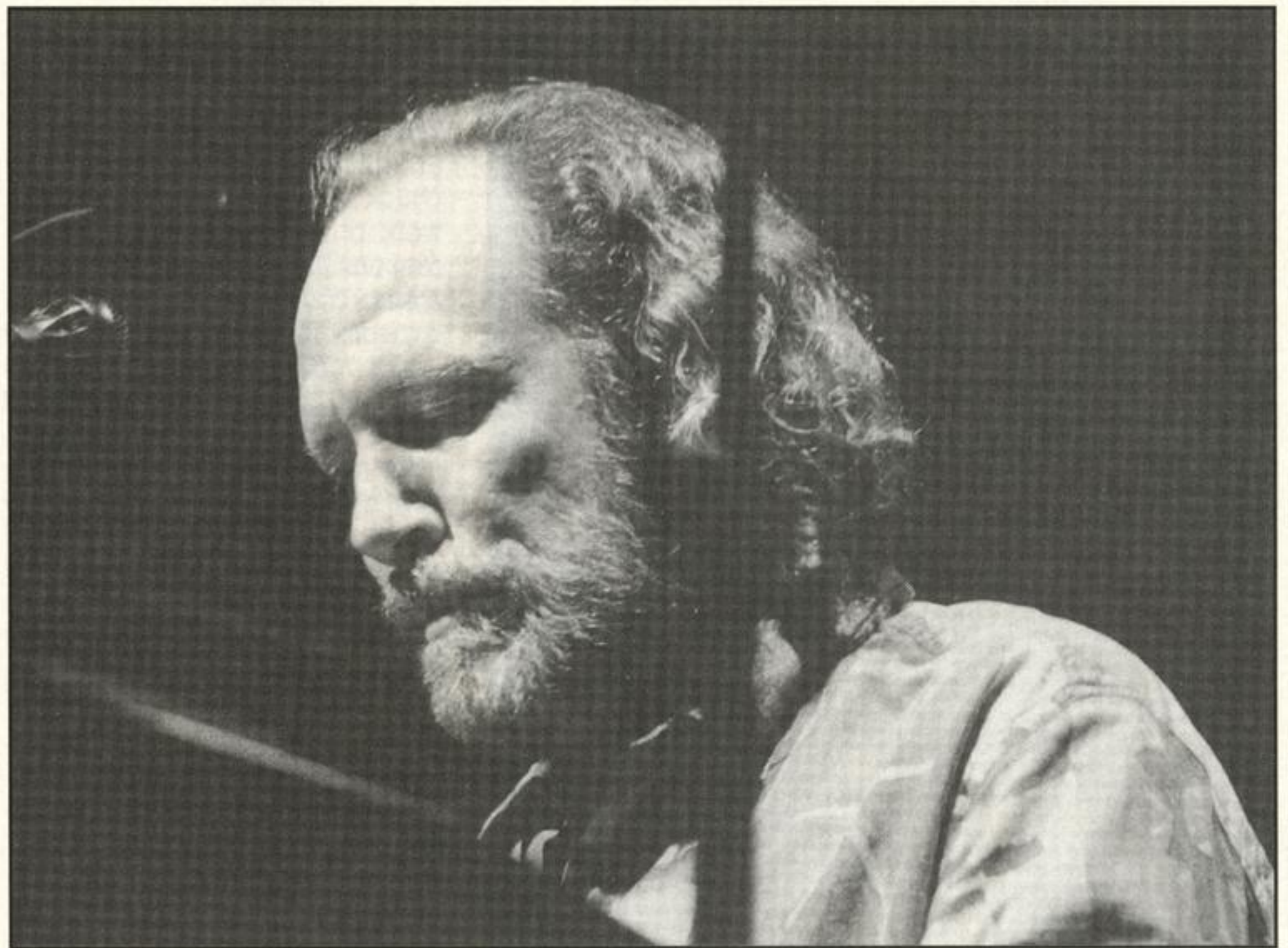
**Welnick:** Actually, we're the hardest working band in show business. We're a hell of a band, but we just don't play, that's all. That kind of adds to the mystique of it, and every time we do play, I'd venture to guess that we'd do something entirely different.

**Relix:** Does playing with the Affordables give you the opportunity to stretch your playing outside the Dead?

**Welnick:** Basically, we're just hitchhiking on Jerry's coattails [opening for him]. We could play club dates, but I don't often feel like it. Bill Spooner's in three different bands: the Prairies, the Starship and the Tubes, and he's pretty busy. And Scott Matthews is busy producing for people all the time. When we do a gig we like to get in and do at least three rehearsals, in preparation, so we can do a new set. So if we're only going to play one gig, then we're working all week for the gig, and then we go "bye-bye" and forget all the songs and stuff.

**Relix:** Vortex is another side-project you've been involved in with Bob Bralove.

**Welnick:** It's Bob Bralove's thing. He was do-



Bob Minkin

ing it before I came in on it. It's kind of jazz oriented with Bralove on keyboards, and he processes sounds to the other players sometimes, Bobby Strickland from the Affordables on reeds, Henry Kaiser on guitar, Mark Van Wagenigen on bass and Paul Van Wagenigen on drums. I joined recently for their last engagement. They played in San Francisco, and I played on that. The rehearsals were at the Front Street studio, and Bob recorded them multi-track. He was recording all the while we were rehearsing, and he's probably going to make an album from it. It will have overdubs; it's not a live album. But it's pretty cool. It's got just basic, fundamental little grooves. Whatever came in, and it could even be in a texture, the band just takes off and improvises on it. It's all instrumental, a jazz, fusion, rock kind of thing, modern sounding. Everybody cuts loose pretty big. Bob (Bralove) plays keyboard and does a lot of sound design. He sets a lot of the grooves up that the band gets into, and everybody threw ideas together. I have one song that I brought in on the spur of the moment, wrote it right there on the spot. It's fresh, although I hate to use that word. It's the new thing, it's got potential, and it's fun to do. Henry Kaiser's a great guitar player, and Bobby is fabulous. He gets to play all kinds of stuff, including horn synthesizers. He [Bralove] does the same thing sound wise to me as he does with the Grateful Dead. (Editor's note: Vortex will be changing its name, probably to Global Vortex. Watch for an interview with Bob Bralove in our next issue.)

**Relix:** Do you know much about the new live release coming out?

**Welnick:** Dick's Picks. Dick Latvala is the keeper of the tapes. He collects and catalogs every show. He provides me with show tapes for every night of a tour, so when I come home from the road I've got the entire tour, in order, labeled up and raring to go.

The night before the next tour, I attempt to poke through every one and check them out. The days right before we go out on the road, I play to them. I've got a keyboard right near the stereo, and I play along. So, Dick picked this show out after going over the tapes many times.

I don't know much about it. Obviously I didn't play on it because it's from way back when [1973].

**Relix:** What are some of your favorite songs that you're getting to play with the band?

**Welnick:** There's so many that it would require a whole interview. "Eyes Of The World," "Looks Like Rain," "Box Of Rain," all of the rain songs. All the tear jerkers, "Estimated Prophet," too numerous to mention. Lots of others, too. I like "Morning Dew" a whole bunch. I like "Victim Or The Crime." It's creepy; it's majestic. I have always thought "Box Of Rain" was a real classic.

**Relix:** What kind of music do you like to listen to in your spare time?

**Welnick:** I like being in tune on the new stuff. I have pretty varied taste at home. I like Dave Bowie's new album. I like Barry White, Dick Marvin, Coltrane, Jimi, I like Love a lot. Love's got some cool stuff. I like the Doors, Peter Gabriel's *Last Temptation Of Christ*. I like the Red Hot Chili Peppers. I like grunge.

I like Neil Young. I've always listened to lots of Van Morrison. I like his piano playing. I like the sound of Van Morrison's voice on his songs. I like Merl Saunders, Beatles, some Stones, Captain Beefheart. I was big on that with The Tubes. Frank Zappa with the early Mothers Of Invention.

**Relix:** The Tubes had a similar feel to Zappa and the Mothers during their period with Mark Volman and Howard Kaylan (a.k.a. Flo & Eddie).

**Welnick:** We used to do "King Kong." We used to do a couple of Zappa songs. Beefheart was a real influence, too. If you listen to a couple of Tubes' albums, there's Beefheart on that. He plays on "Golden Boy." We did one of his songs. Yeah, we dug both those guys. And I like Django Reinhardt.

**Relix:** Do you listen to any blues music?

**Welnick:** Somewhat. But too much blues gives me the blues. I can't take a steady diet of anything.

**Relix:** Are you satisfied with how things have progressed in your career to this point?

**Welnick:** It's a great, big beautiful world. Yeah, I'm as happy as hell!



# David Grisman & Jerry Garcia

## NOT FOR KIDS ONLY

By Roger Len Smith

The hills of Marin County are home to mandolin player David Grisman. Known throughout the music world for his unique blend of jazz, bluegrass and folk styles, or "dawg music," Grisman has been one of the country's top acoustic musicians for several decades.

This past autumn, Grisman, with longtime friend and acoustic compatriot Jerry Garcia, released their second collaboration, *Not For Kids Only*. This wonderful traditional folk record was released by Grisman's grass-roots label, Acoustic Disc. Garcia and Grisman's self-titled debut came out in 1991 and picked up a Grammy nomination in the best contemporary folk category. It also sold over 100,000 copies, an impressive feat for a folk album of any kind.

The twelve songs on *Not For Kids Only* are a collection of priceless songs and ballads that have essentially been kept alive by an old-time music group known as the New Lost City Ramblers who, Grisman says, are still around. "Every once in a while they get together. They're a group that Jerry and I both listened to a lot in the early '60s when they made a bunch of records for Folkways [Records]. Basically, their schtick was recreating old-time music from old records that had been recorded in the '20s and '30s. They did fairly faithful renditions, although in certain cases they took liberties. But they were faithful to the original versions, which are by people like Byrd Moore and His Hot Shots, Uncle David Macon, Charlie Poole, Git Tanner and the Skillet-Lickers.

"Actually, they made a 10-inch record for children, *Old Timey Songs For Children*," Grisman continues. "I think it had 'Hopalong Peter' on it, possibly 'Jenny Jenkins.' They recorded a lot of the songs that are on this album, and they have a songbook out that we refer to in the notes."

The songs on the Garcia/Grisman collaboration run the gamut of the human and kid experience, from the silly "Jenny Jenkins" and "There Ain't No Bugs On Me," to the bittersweet anecdotes of "A Shenandoah Lullaby" and "When First Unto This Country," to the playfulness of "Teddy Bear's Picnic" and "A Horse Named Bill." The project was approached in the typically dead-pan style that befits the album's creators.

The New Jersey native says, "It's kind of a reaction against some of the children's music that we don't like. I don't think we need to keep certain things away from kids. Kids are people. Basically, they like the same things. Just five minutes of TV will subject anybody's kid to some of the most horrible stuff you can imagine."

*Not For Kids Only* finds Garcia and Grisman in typically fine form, arranging tunes from the first half of the century. Sparsely but expertly produced by Grisman, the first tune on *Kids*, "Jenny Jenkins," comes ambling out of the speakers with Garcia and Grisman trading vocals on the nursery rhyme lyrics, topped off by the frog-like goofiness of the bouncy Jew's harp.

Although *Not For Kids Only* is for big kids, too, the album is nonetheless geared towards the children's market and is certainly a wel-



David Grisman and Jerry Garcia

come addition to the usual droll fare that finds its way into this country's kindergartens. "We've gone poking around in the traditional stuff for songs that don't want to be changed," says Garcia. "We'd like to introduce them to kids the way they are and let them be."

Grisman echoes his partner's sentiments. "I don't like the idea of rewriting songs or censoring them," he says. "It's more or less an attitude. I think a lot of the tunes I've heard, in passing, that are just sort of contemporary songs for kids — they just don't grab me."

The songs on *Not For Kids Only*, however, have grabbed Garcia and Grisman throughout their careers. The lonesome "Freight Train" was written by Elizabeth Cotten, the left-handed songstress who long ago wrote "Oh, Babe It Ain't No Lie," a tune Garcia has covered both solo and with the Dead. The progression of the songs on *Not For Kids Only* reflects the nature of the way they were re-

corded, as a jam of sorts.

"The first time we tried it," says Grisman, "We recorded 'Jenny Jenkins', 'A Horse Named Bill' and 'Freight Train' just one, two, three. It just felt like that was the start of the album. I start a lot of albums that way."

The sense of emotional balance is also there, with funny sing-alongs followed by more serious ballads and topics, even death. "Oh yeah, it's all in there," muses Grisman. "As we got into it, I guess some kind of sense of balance crept in there. But basically, we would just toss around a lot of tunes and reject a lot of them. I think we only recorded one or two that's not on [the album]. Jerry knows right away if he wants to do a song. I kept trying to get him to do, 'There Was An Old Woman Who Swallowed A Fly,' but he didn't want to do that!" Grisman laughs. "This is more of a concept album. The first one's more eclectic, it's got this and that, and this other thing on it. This one's more focused."

On their transcendent rendition of "Arkansas Traveler," Garcia and Grisman bring new meaning to the minstrel show tradition of a spoken-word story within a song. In it, a traveler comes across a local who, as the apt liner notes say, "pretends to be stupid and hard of hearing." "We wanted to put some spoken-word on this

[recording]," says Grisman. "I thought it would be a good idea to have some kind of story or something."

The album's closer, "A Shenandoah Lullaby," has Grisman employing strings for the first time on the album. Whereas many pop recordings get carried away with classical instruments and end up sounding over-produced, on "Shenandoah" the strings are used as subtle embellishment, heightening the tune's emotional state. During the coda section, Garcia plays a sweet wandering solo that has the feel of a flamenco guitar (nylon as opposed to steel strings). It's one of his most sublime and understated solos recorded in recent years, acoustic or electric. As the longest song on the disc, "A Shenandoah Lullaby" gets the kind of treatment reserved for epic pieces.

"That's a real easy song to ruin," Grisman claims, "or to make, too. I think Jerry really nailed it perfectly. It's just sort of his voice and

that song, I mean, you'd think it would be too schmaltzy for him.

"I tried to write [the string arrangement] pretty basic, I didn't try to distract from the singing. It's pretty stark, but I think it's apropos. We tried to guarantee that this album will put you and your kids to sleep at the end of it."

The cover art for the album is an original drawing by Garcia. A hilarious off-kilter/off-impressionistic rendering of the two musicians plucking notes and tapping their feet to a small group of children (who look alternately confused and amused), Garcia seems to sum up much of the strange world of children's music with a single painting.

*Not for Kids Only* was recorded at Acoustic Disc's headquarters: the former basement and garage in Grisman's home. Grisman's recording studio, the heart of his record company, operates in an area where most folks park their cars. After years of releasing albums for different major companies, Grisman finally launched Acoustic Disc in 1990, with *Dawg '90*, featuring guitarist John Carlini, percussionist Joe Craven, flutist Matt Eakle and bassist Jim Kerwin.

His appropriately-titled label is that rare breed of independent record companies who are dedicated to the ideal of keeping acoustic music alive. With three Grammy nominations in its first three years of business, it is proving to be a concept worth clinging to. So far, the label is succeeding commercially, artistically and critically, something major record companies strive for.

In a world and industry that constantly looks to fads and trends, Acoustic Disc releases amazing albums by obscure musicians. Talented but little known artists such as classical guitarist Enrique Coria, the late Brazilian mandolin master Jacob do Bandolim and Czechoslovakian 'space'-mandolinist Radim Zenkl are a sampling of Grisman's eclectic roster.

Featuring state-of-the-art equipment as well as a vintage 3M 8-track recording machine, Grisman is the consummate recording artist-producer-president. Grisman further epitomizes the concept of a hands-on studio format and proves that you can have a successful relationship between record company president and artist, since, of course, he is both.

"I'm out of the loop, really," Grisman says. "I'm just doing my own thing, but I'm enjoying that a lot more, now that I don't have to hassle with record company executives. It's a responsibility, but I've always produced my own records, and I've produced records for just about thirty years now so I've got my handle on that."

His relaxed approach makes it seem as if the records record themselves. For example, Mississippi John Hurt's "Louis Collins" is another recent Grisman recording that was issued as a bonus cut on the Acoustic Disc sampler, *100% Handmade Music*. The song came out of a session with Grisman's longtime friend, guitarist Tony Rice. (Rice's project, *Tone Poems*, featuring 14 songs played by Grisman and Rice on 28 different mandolins and guitars will be out in 1994, with a possible video.) "[Garcia] stopped by," recalls Grisman, "and he had never met Tony Rice. We recorded about 13 tunes with just the three of us. There's a whole bunch of tunes that we recorded just for the heck of it. When you have your own studio, you can do whatever you want."

Dubbed a "dawg" by Garcia back in the '70s, Grisman's particular fusion of jazz, bluegrass, folk and even classical styles has developed into an emerging genre of its own. Where else

can you hear a flute on a bluegrass tune or a mandolin playing an almost be-bop-like jazz progression, as in Grisman's sparkling "Chili Dawg" (from *Dawg '90*)? A live version of Duke Ellington's "Satin Doll" with violin master Stephane Grappelli is another great example of Grisman's jazz-meets-bluegrass mesh.

Having played with many of the best acoustic musicians for the past thirty years, Grisman is virtually the modern father of the mandolin, a musical descendent of bluegrass legend Bill Monroe. In fact, Grisman even named his first son after his hero. Long since grown up, Monroe Grisman's childhood room is now the control booth in his dad's studio.

Tooling about his cozy bat-cave-like home studio for hours on end, Grisman represents a significant portion of the acoustic music scene. For nearly the entire existence of that very non-acoustic music, rock 'n' roll, Grisman has bridged traditional American musical styles that threaten to go the way of the steam engine.

Standout collaborations over the years include a smoking live album with renowned violinist Stephane Grappelli, who is known for his early work with guitar genius Django Reinhardt. The material was culled from a 1979 concert. In 1992, Grisman was reunited with the man who gave him his first real job as a mandolin player, Red Allen. The pair put together *Bluegrass Reunion*, an all-out bluegrass album featuring Jim Buchanan on fiddle, Herb Pedersen (Desert Rose Band) on banjo and Grisman regular Jim Kerwin on standup bass. *Bluegrass Reunion* nabbed Acoustic Disc's third Grammy nomination, but it became Allen's last recording as he passed away in 1993.

Grisman is planning to release a long-awaited collection of recordings he made of Allen and mandolin legend Frank Wakefield in a kitchen in the early '60s. He also hopes to put out an album by acoustic legend, Doc Watson. "I've got a bunch a stuff in the can," he says. "He came over here for dinner a few times and made some tapes. They're really good. I'd love to do something with Doc someday."

Besides being one of a handful of professional pickers carrying on the largely ignored traditions of bluegrass, swing and old-time, Grisman has also helped pave the way for some very "new-time" music. Many hot acoustic pickers from New York, Nashville and most roads in between, have worked with Grisman. Fiddle-guitarist Mark O'Connor, mandolinist Mike Marshall, guitarist Tony Rice, bassist Rob Wasserman and multi-instrumentalist Darol Anger have all done time in the "dawg" house.

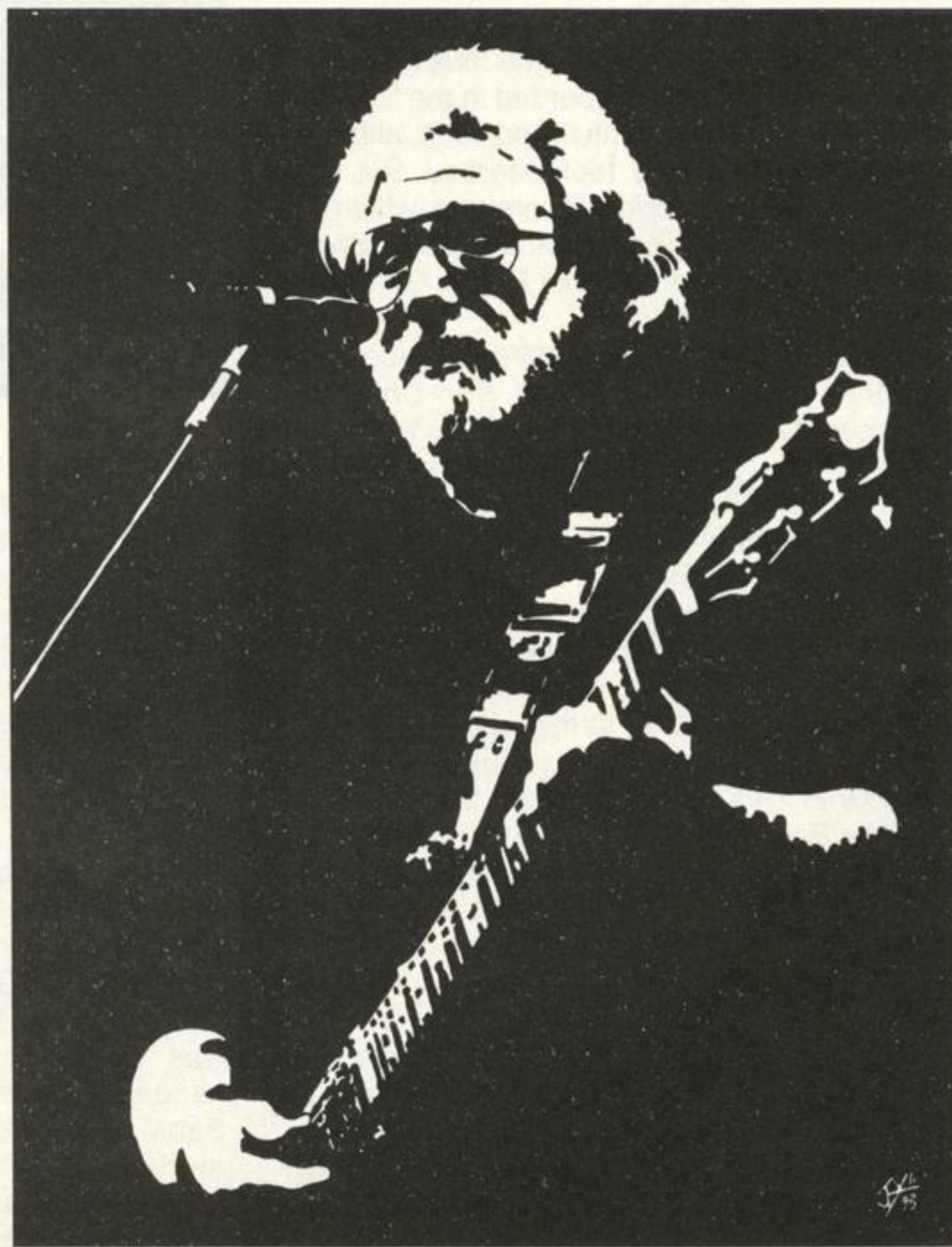
And although Garcia spends the majority of his work time touring with the Grateful Dead or his solo band, he still finds time to go down the street and rediscover his acoustic roots on back-to-basics folk records with Grisman. The

pair met at a country music festival back in the early '60s and have a varied history of their own. In 1971, Grisman added his crisp mandolin parts to "Ripple" and "Friend Of The Devil" on the Dead's *American Beauty*, and two years later, they found themselves sharing the bill with guitarist Peter Rowan, master fiddler Vassar Clements and Garcia's regular bassist John Kahn, in the outstanding but short-lived bluegrass group, Old & In The Way. With Garcia on banjo and vocals, Old & In The Way served as a high point in the careers of each member, featuring tight vocal harmonics and crisp, note-perfect picking. Released in 1975, *Old & In The Way* documents one particularly sharp show from October, 1973 at the Boarding House in San Francisco.

The pair's next tangible effort was the first Garcia/Grisman disc, fifteen years later. Featuring their unique hybrid of folk, jazz, bluegrass and general psychedelia, the disc contains excellent renditions of the B.B. King signature, "The Thrill Is Gone;" standards by Irving Berlin ("Russian Lullabye"), Hoagy Carmichael ("Rockin' Chair") and the Dead ("Friend Of The Devil"); as well as Garcia and Grisman's fluid instrumental "Grateful Dawg." Members of Grisman's band (Jim Kerwin on bass, and Joe Craven on percussion and fiddle) round out the sound.

Talk of another Garcia-Grisman project is optimistic. "We did a bunch of recording since *Garcia/Grisman 1*," says Grisman. "We have a lot of tunes in the can. I've got him [Garcia] talked into making a bluegrass album...his own bluegrass album. We have a repertoire that's always in development. We have recorded a lot of stuff that could be a *Garcia/Grisman 2* and, at some point, we decided to move onto other stuff, but we'll probably come back to some of that."

Grisman and Garcia have their fans, the kids of all ages, anxiously waiting. ■



John A. Young

Ken Nordine's universe exists in what is called "upper limbo," a state that simultaneously serves many planes. This concept has intrigued Nordine since he began laying down his crazy beats in the late '40s.

"It's where the innocents go, which is kind of a great 'out' for theologians—and it's always been thought of as a place where the higher centers of the brain exist," he explained. "Years ago, there was a joint on Randolph and State Streets (in his hometown Chicago) called the Preview Lounge, a crazy place filled with hookers and hustlers and cab drivers listening to white Dixieland Jazz.

"But they had decorated a room upstairs in a Persian theme. I'd go up and do what I did: mix records and sounds with live music. I used to call it 'Ken Nordine's Upper Limbo' because it was another part of existence from what was happening downstairs. It's an idea that's stuck in my mind for a long time."

It is no wonder, then, that the legendary Beat poet and noted basso profundo chose it as the title of his latest release. *Upper Limbo* follows 1991's Grammy-nominated *Devout Catalyst*, which featured Nordine intoning his skewed lyrics against a backdrop of spacey musical ad-libs created by, among others, Jerry Garcia, David Grisman and Tom Waits.

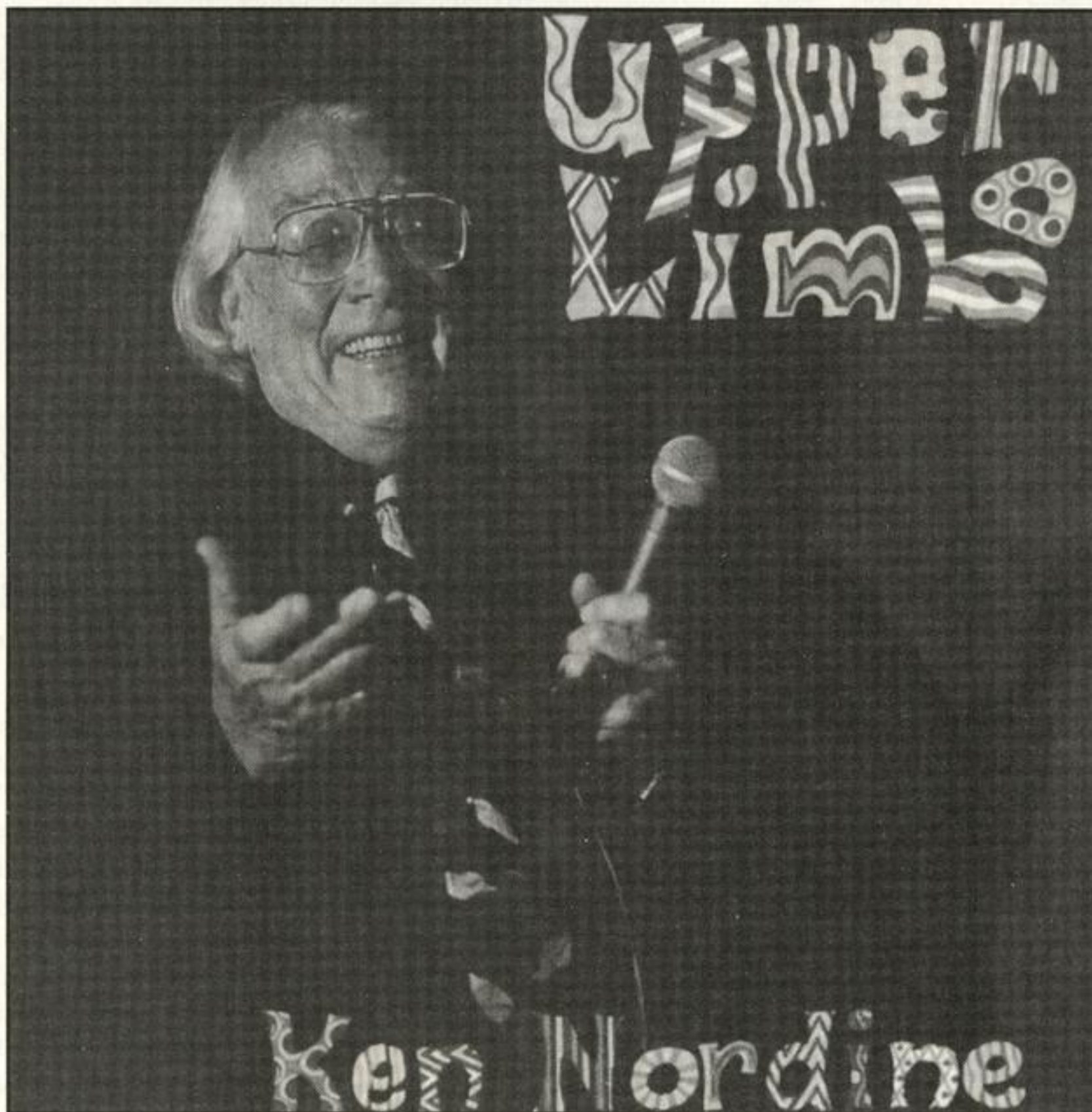
Produced by Grateful Dead soundman and avid fan Dan Healy, Nordine and the current lineup recorded *Upper Limbo* during live performances at Chicago's Vic Theater over the last two years. Backed by long-time admirer Howard Levy (Bela Fleck's keyboard player), singer Bonnie Herman, Eric Hochberg, Paul Wertico and guitarist son, Kristan, Nordine reaches deep into the solar plexus for the insights, imagery and sounds that resonate throughout the 14-track release. This catchy work combines his "big voice" with Beatnik sensibilities and excellent musicianship to produce something akin to Rap with Ph.D. scat.

In the '50s Nordine discovered that his irrepressible baritone could elevate poems, stories and anecdotes to a special level, and he christened this new style Word Jazz. While Word Jazz is commonly classified as spoken word or poetry, today's musicologists have linked the post-Be Bop era Word Jazz to the most modern of all popular genres, Rap.

"In some people's minds there is that parallel," Nordine said. "Both are spoken, voice-oriented. But let's face it: Rap is of the streets, of the ghettos. It is the icon of rage. The similar-

# Ken NORDINE

BY TIM DERMODY



ity is that both are using language and creating beats and rhythm with the voice. But what I do is a little more influenced by poetic lyrics. We could actually perform some of the world's great poems over the music we do."

Using his voice the way an instrumentalist plays an instrument, he explores, challenges and coaxes it into unexplored strata. Nordine keeps the beat with it, lays down rhythm with it and plays it like a lead guitar.

*Upper Limbo's* first cut "Point Of Time" demonstrates Nordine's alliterative style and knack for sublime, rhythmic poetry when he rhapsodizes, "...is what the clock inside your head would chant between each tick and tock of tick-tock time..." "Charlie Bing-Bang" is about an acquaintance who threw himself off a Chicago skyscraper. Nordine infects the industrial-sounding back-beat with an urgent styling that reflects the man's growing desperation. "Alphabet Numbers" is a paean to the jam session.

On "Emperor Of Ice Cream," the group reveals its method. Nordine asks for "(some) wonderfully decadent ice-cream music." Levy responds with calliope-like keyboard sounds, interspersed with sugar-coated spirals and drum-roll dips from the synthesizer and percus-

sion instruments. "That's how we work," Nordine said. "They're all impulse things. I will say, 'give me the sound of yellow or give me the sound of the beginning of time, and they'll come back with a drum roll, a chord...something that will create that particular sound.' They react to what I say, and I react to their playing."

In total, Nordine has released eight albums, the last two on Grateful Dead Records. Among his unique works are an album of popular commercials and a recording (with pop singer Richard Marx's father) of a short story by Honore Balzac. Other records include *Shifting*, *Whispering Sounds* and *Stare With Your Ears*.

Nordine's truly unforgettable voice sounds like a human boom-box. Impossibly deep, vibrant and elegant, it is trained, honed and exercised. His voice captivates the listener, as well as the singer. "I love the written word, but it's what I do with it that matters to me," Nordine said.

Once he recognized the magical talent he possessed, Nordine began perfecting his find. "I used to memorize page after page of poems, and I just got hung up on the rhythms they made," he said.

Advertising firms unleashed his powerful pipes on everything from paint to blue jeans, coffee to snail bait. Hollywood also welcomed him. In 1960, Fred Astaire danced to "My Baby" from the *Word Jazz* album on his television special.

Nordine visited New York and California, but always preferred Chicago. Married for 48 years, he and his actress wife, Beryl, raised three sons and have nine grandchildren who all live nearby.

Ironically, the decision to stay home is now paying off in national exposure. Viewers of "super station" WGN will hear Nordine on various voice-overs, including one for the station's weather forecaster that genuinely imitates *Word Jazz*, with its echoing undertone of upright bass. Once the Chicago Blackhawks hockey club's color commentator, Nordine still does the team's pre-game show on local radio.

Nordine also joined the Grateful Dead camp as radio narrator for the band's 1990 New Year's Eve show. Garcia had long enjoyed Nordine's work and jumped at Healy's suggestion that they work together. Garcia enlisted Grisman who brought along Jim Kerwin and Joe Craven. Levy signed up, and Waits dropped in for a cameo appearance. What a serendipitous conspiracy it was. While earning critical acclaim and igniting renewed interest in Nordine, *Devout Catalyst* received a Grammy nomination in the Best Spoken Word category.

A not-so-funny thing, however, happened to the Nordine family on their way to the Grammy ceremonies. "A guy ran a red light and slammed right into us," Nordine said. "So instead of calling it the Grammy's, we like to say it was the 'Whammies.'"

Perhaps *Upper Limbo* will give Nordine another shot at the real award. ■

Carolyn Gauthier



Rusty Gauthier, John Dawson and Gary Vogensen

## NEW RIDERS OF THE PURPLE SAGE TOURING JAPAN

by Carolyn Gauthier

*Push and shove but only love. Push and shove but only love will change this world for you.*

The New Riders of the Purple Sage (John "Marmaduke" Dawson, Rusty Gauthier and Gary Vogensen) made its first tour of Japan from August 23 to 31, 1993. With family members Elanna Dawson, 11-year-old Kellen Gauthier and me in tow, we were greeted at Tokyo International by promoter Saito Tamotsu and the rest of the entourage: Kumiko, our interpreter; Haraki, the promoter's assistant; and Bobby, our driver. We had thought that all Japanese people would be small enough to tower over, but this was only one of many stereotypical assumptions that would be disproved as our senses filled with new sights, sounds and smells. We piled into two vans (after we figured out which side the doors were on), and our adventure began.

After settling into the Miyako Hotel, we enthusiastically accompanied Saito on our first close encounter with culture shock: Shabu, Shabu. The small, horseshoe-shaped restaurant bustled with several fast-moving, extremely

polite women serving from the center. Kumiko guided us through the menu. As Californians, we were used to eating raw vegetables and sushi. We were not, however, prepared for the sight of a plate of raw beef. Happily, though, we learned that the pots of boiling water in front of each of us were individual cookers. Thin red strips of beef soon turned into medium-well tender bites, sashimi became boiled seafood and veggies were blanched to perfection. This was the first of many delightful dining experiences in Japan, which also included scrumptious meals of noodles and rice.

*You came into my world and you took it by surprise. The sun could rise up in the west and I'd be no wiser.*

Although we were aware that there were Deadheads and a cult following growing in Japan, there was no way that the New Riders could have been prepared for the incredible reception that awaited them at their first gig at the Club Citta in Kawasaki. The warmth and responsiveness to the music were surprisingly

uninhibited. As the Japanese emcee introduced the band, a wave of excitement hit the stage. "I felt all choked up," said Gary Vogensen, guitarist and singer. "It was a first for the band [playing in Japan], and the audience was so great. They looked at us with such appreciation and almost reverence. They had been part of the scene from a distance and now, here they had the live experience. What a thrill!"

While respect is deeply imbedded in Japanese culture, it does not manifest as a formal or uptight attitude (as some might expect), but as a genuine courtesy. For example, if you ask someone for directions on the street, they don't just point and tell you where to go, but instead travel blocks out of their way to take you there. Our extremely helpful crew was also, well, respectful. Sasaki, the sound man, was always ready for soundchecks and for setting up live recordings. The stage manager, Ebichan, seemed to anticipate the band's every need. Even the caterers bent over backwards for us. And when we learned that our equipment and instruments were down the street from the club in an unlocked, unattended van, they gained our respect because there is almost no crime in Japan.

*Ripples in still water, when there is no pebble tossed nor wind to blow.*

The Riders had been asked to work up a few Grateful Dead songs for the Japanese audiences. On the second night in Kawasaki, the tie-dyed teenagers showed up in droves. The opening bands were lively, and everyone was fired up. The set went like clockwork with tight vocals and sizzling solos. Saito was smiling so big that his entire face wrinkled up in joy. He had been responsible for bringing many groups over from the States, including the Allman Broth-

ers, Poco, Lynyrd Skynyrd and Crosby, Stills and Nash. He is especially enamored with groups from the '60s and '70s. All of these groups, he says, have good hearts. "I'm only promoting hippies," explained Saito. "In history, 1969 was something really good. I want to keep the feeling alive." And even though the Japanese youth "know the Fender guitar," he said, "the sounds that Russ and Gary make are very different!" Saito hopes to develop more of a market for country and bluegrass music in Japan. He mentioned, incidentally, that *Relix* is his favorite magazine.

From our viewpoint, we couldn't have been made to feel more welcome. After the gig, we were asked to be in a group photo with all the people involved in the Kawasaki gigs, which included dozens of folks with long hair — middle aged, young people and children. It had a feeling of the old days. Dawson, who was touched by seeing people from all walks of life at the concert, said, "A [Japanese] guy with gray hair wearing a business suit knew all the words to my songs!"

The Dawsons made a list of their favorite things in Japan: taxis (equipped with lace seat covers, automatic doors, air-conditioning and white-gloved drivers); trains (reaching speeds of up to 150 m.p.h. with spacious seats and well-stocked galleys); great food and service; and wonderful hotel amenities (each room provides yukatas or Japanese bathrobes, beds with lovely quilts, toothbrushes, razors, lotions, refrigerators, hot water and tea). There is no tipping anywhere, and they sell beer in vending machines on the streets. Needless to say, they also adored the warm and courteous Japanese people and being "gang bowed." Moreover, Rusty and I were impressed with the way our son Kellen was treated. He was indulged in mock martial arts battles, shown where to find comic books and cards, and always had food and drinks backstage.

*Yes, you are magic, I know that you are. 'Cause I saw you riding last night on a star.*

The history and mystery of Japan's ancient culture is palpable in its many temples. We got our first taste of it when Kuniko and Haraki took us to visit the Shinto temple, Kuhombutsu. Each one of us got a rolled-up piece of paper that told our fortune. When a fortune is bad, it is tied to the fence in front of the shrine so that the gods will take the bad luck away, and there were many pieces of paper tied outside of this shrine! But Lady Luck was smiling on us because each one of us took our good fortunes with us.

In fact, fate really was with us the next day when we left Tokyo. In the early morning hours, Typhoon Vernon hit the Canto region. High winds blew the water so furiously that it appeared to be raining sideways. Somehow we made our way through the deluge to the station to catch the bullet train. Just five minutes after our departure, the railway system was shut down for seven hours while three feet of wa-

ter flooded the tracks. We sped on to Nagoya, with only a short delay for standing water, and arrived in plenty of time to make our gig that night at the Bottom Line.

The next day, our family had the opportunity to visit a Buddhist temple during its Sunday service. We could smell the incense burning as we approached. We followed the tradition of washing at the fountain to cleanse our hands and souls, making an offering by throwing money into the saisenbako, clapping our hands twice and saying a prayer. After removing our shoes, we sat in the back and watched as families were called forward to the altar while a Buddhist monk offered prayers on their behalf. In some temples, they ring a gong several times in succession, increasing the speed and intensity for several minutes. Here, they used wooden sticks that sounded like claves to punctuate their prayers. Rusty had subtly placed the video camcorder in his lap to film the ritual. When we later viewed the tape, we saw that everything he had filmed before and after the ceremony was in perfect focus, but all of the footage from inside the temple was a blur. In some mysterious way, a setting had been changed without Rusty's knowledge. "Guess the Buddha didn't want me to record the ceremony," he supposed.

The Dawsons also had a memorable experience in a temple in Kyoto, the old capital city of Japan. They were visiting the Golden Pavilion built in 1220, with its peaceful setting of bamboo forests, mountain slopes and sculptured gardens. As they contemplated the beauty and serenity of this ancient sanctuary,

the silence was broken by the "Achtung!" of a German tour guide. As Elanna Dawson said, "The yin and the yang were completed as these tourists in their black socks and sandals traipsed through the temple." Likewise, old meets new and east meets west in many ways in Japan. In the city streets, modern businessmen are juxtaposed with traditionally dressed monks, and women in suits walk alongside others in kimonos (each carrying parasols against the burning sun).

*Beg, steal, or borrow two nickels or a dime and call me on the phone.*

We came to Japan with the U.S. dollar at an all time low since World War II. We tried to conserve our spending, but you might say we had a "yen" for shopping. In all fairness, it was easy to spend \$5 for a peach, \$30 for a cantaloupe and \$100 on breakfast, although we did manage to find a few noodle houses where we could eat lunch for about \$2. We also kept away from the pachinko parlors. Pachinko, one of Japan's favorite pastimes, is a legalized form of gambling that is a cross between a slot machine and a pinball game. Our money, however, was best spent on subways, stationery and souvenirs.

*If I get home before daylight, I just might get some sleep tonight.*

The NRPS tour of Japan ended in Osaka, the most mellow city on tour. The atmosphere and pace were much more casual than Tokyo.

Even the way people dressed and spoke reflected their southern, laid-back attitude. They used the shortened, informal inflections of speech: "okini" for "thank you," instead of saying "domoarigato gozaimasu" and "maido" for "hello," instead of "konnichiwa." The venue, Banana Hall, was packed with tie-dyed T-shirts, as the local Deadheads came out to see what the real thing sounded like. They weren't disappointed as the Riders played some old favorites like "Panama Red," "Henry," "Glendale Train" and "Portland Woman," as well as covers of "Dire Wolf," "Ripple" and "Dead Flowers." After the gig, a young guy approached me because he saw that I was recording. He asked if I had any tapes or knew where he could do some trading. "Yes," I thought, "the traditions are being passed on to a new generation of followers in Japan."

We left the country with truly mixed feelings: sad because we would miss this amazing place with its unparalleled aesthetics and fine civilized people, and yet happy that we had made such wonderful contacts there. One feeling was for certain: we hoped that we would be able to return soon. Our plane rose above the clouds and, at ten to six (Zone time), we could see Mt. Fuji from the starboard portals. We bid a fond "sayonara" to the land of the rising sun knowing that, wherever we go, we can live in harmony with music as our common bond. ■



Carolyn Gauthier

# THE BAND'S JERICHO

# THE WALLS COME TUMBLIN' DOWN

BY JYM FAHEY

Seventeen years after the Thanksgiving concert called "The Last Waltz," the Band has released *Jericho*. As fate would have it, Robbie Robertson left the band after "The Last Waltz" to retire from rock 'n' roll for a time, only to return as a solo artist in 1987. Tragically, Richard Manuel took his own life in 1986. The loss of that talented duo cannot be underestimated. But even though the band of *Jericho* is far different from the one that shocked and delighted the musical world with *Music From Big Pink* back in 1968, it is to the Band's credit that *Jericho* stands so invincibly. Levon Helm

has a ready explanation. He says, "Garth Hudson, besides being our spiritual leader...Garth is certainly our musical leader. With the rest of us giving our best effort, Garth is gonna make us sound better than usual. So as long as we've got Garth, we've got a good chance of the rest of us playing over our heads."

Helm's comment seems overly modest because one of the keys to the Band's success over the years has been the ability of each of the members to play with a high degree of virtuosity. The tight vocal harmonics and instrumental arrangements, along with a loose

approach that only confidence can breed, make *Jericho* a true Band accomplishment. Helm's and Danko's vocals, together with Hudson's keyboards and a myriad of other instruments (mandolin, guitar, bass, harmonica, horns and accordion), paint an accurate musical portrait of the Band sound. Without a scorecard, it would be difficult to tell which of the twelve songs are covers and which are originals.

For folks who have seen the group's engagements during its recording hiatus, the authentic sound is no surprise. Those who haven't may be somewhat astonished. The biggest and best surprise on the album is "Country Boy" in which Richard Manuel's unmistakable Ray Charles-meets-Tom Waits vocal rings out once again.

The three remaining founders and new Band members Jim Weider (guitar), Richard Bell (piano) and Randy Ciarlante (drums) are joined on the album by friends Champion Jack Dupree, Vassar Clements and Fric Brazilian, among others. Pick up a copy of *Jericho*, and play it. It won't be the last time you do.

There's also good news on the touring front. Danko said, "We sent a copy of *Jericho* to the Dead guys, and there's been talk of some Band and Grateful Dead shows. It's pretty exciting."

If only the Allman Brothers Band could be added to the bill, there'd be a chance to relive the excitement of the record-breaking Watkins Glen concert of 1976. Hey, it doesn't hurt to dream. ■

## THIS WHEEL'S ON FIRE

LEVON HELM  
AND THE STORY OF THE BAND



LEVON HELM WITH STEPHEN DAVIS

The Band's multi-talented Levon Helm has won accolades as a guitarist, drummer, mandolin player and singer, and has impressed movie critics with his performances in such films as *Coal Miner's Daughter* and *The Right Stuff*. Add to his credits that of writing, for *This Wheel's On Fire* hits the mark.

*This Wheel's on Fire* provides more than just the story of one of the most influential groups in rock history. To a degree, it gives the reader the opportunity to get to know Mark Lavon (the original spelling) Helm, which is the highest compliment that can be paid to any autobiography. Helm and Stephen Davis do an excellent job of chronicling an era that parallels

Helm's story amidst a changing America.

Helm was born in a rented house on a cotton farm near Elaine, Arkansas and grew up in nearby Turkey Scratch. By the time he was seven years old, he was carrying water to the workers in his daddy's cotton fields. He says the story begins "when cotton was king and rock and roll wasn't even born yet." To visualize the place, "Think of endless cotton fields, gravel roads, groves of pecan trees, canebrakes, bayous, pump houses, kudzu vines, sharecroppers' cabins, tenant farmhouses, flooded rice fields, the biggest sky in the world and the nearby Mississippi, like an inland sea with its own weather system. Think 110 degrees in the shade in the summertime. Cotton country. We were cotton farmers."

The story of cotton in the South has changed as the story of the South itself has changed. *This Wheel's On Fire* transports readers back to an earlier time, then gently brings them home undamaged, but not unaltered. Predictably,

# This Wheel's On Fire

# LEVON'S AT THE HELM

BY JYM FAHEY

music is the common thread throughout the journey.

Music always played a part in Helm's life. He began playing the guitar at a young age. He admits that he had trouble keeping his guitar in tune and depended on the guitar-playing mailman to tune it for him. Helm says, "That's how I started out. I was nine years old when I knew I wasn't meant to be a cotton farmer." In that same year, he won first place in a school talent contest playing "Hambone." Throughout his youth, he went on to perform shows with Bill Monroe and His Blue Grass Boys, Muddy Waters, Homer and Jethro, Sonny Boy Williamson and Elvis Presley. These greats all formed pieces of his musical foundation and helped him find relief from the toils of working cotton.

Further detailed is Helm's career, from performing with his sister (who played washtub bass) to picking up the drums, working with the late Harold Jenkins (a.k.a. Conway Twitty) and then signing on with a fellow Arkansas rocker,

Ronnie Hawkins. That connection widened Helm's horizons when Hawkins whisked him off to Canada where rockabilly was still setting the clubs on fire. His days with "The Hawk" brought him into contact with four young Canadians: Robbie Robertson, Rick Danko, Garth Hudson and Richard Manuel. The autobiogra-

phy delves into the past and present history of the Band as well.

*This Wheel's On Fire* compares favorably with *Miles* (one of the finest musical biographies ever written). The book unfolds like a tale told in front of a fireplace or around a camp fire. While Helm has the lead voice and

narrates most of the story, other voices both famous and obscure get their say.

You need not be a fan of the Band to enjoy Helm's biography. You don't even have to love music. If you appreciate a good yarn and a well-told tale, *This Wheel's On Fire* belongs in your library. ■



# Norwegian WOODSTOCK

BY JYM FAHEY

The eagerly awaited US release of the collaborative album by Rick Danko, Jonas Fjeld and Eric Andersen, simply titled *Danko/Fjeld/Andersen*, is finally out on Rykodisc. If you have to ask who Jonas Fjeld is, you are not Norwegian. If you need to inquire about Eric Andersen, brush up on your who's who in songwriting. As for Danko, we all know that he put his indelible mark on rock 'n' roll through his contributions with the Band.

Renowned music journalist Robert Palmer, in his liner notes for the "Norwegian album" (as Danko calls it), boldly states, "In the sixties, this combination of talents would have been called a supergroup." Their stellar

reputations aside, this is a very talented group of singers and players. From the opening notes of "Driftin' Away" (which Danko stressed was "written by my wife Elizabeth with Eric and myself," as Elizabeth receives no writing credit) through the closing chords of Tom Paxton's "Last Thing On My Mind", *Danko/Fjeld/Andersen* is a keeper. A particular joy is Danko's rendition of Andersen's "Blue River." Danko recalls the session, "Eric said to me, 'Rick, I know that's my biggest song, but I really wrote this song for you after I heard the Band's first album.'" The tribute is lovingly returned by Danko's treatment of it.

It is that kind of generosity and unselfish concern for the music that bleeds through *Danko/Fjeld/Andersen* and makes it such a joy to hear. This is an album that will stay in the pile closest to the stereo. ■

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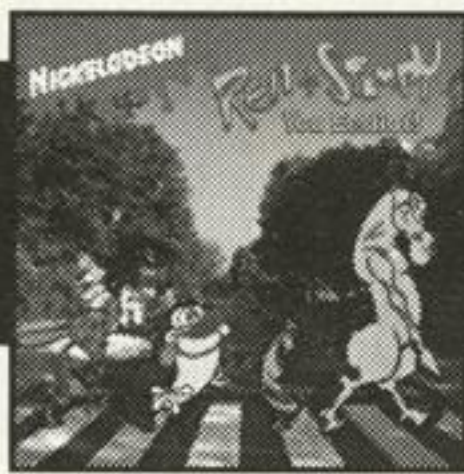


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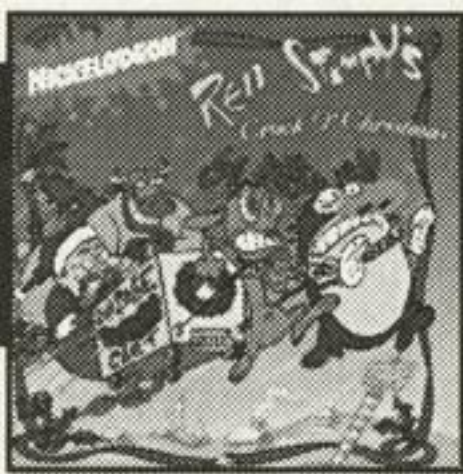


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**STILL CRAZY AFTER ALL:** Neil Young's annual Bridge School Benefit has become a traditional part of the Bay Area's musical calendar. The annual fete, which benefits severely handicapped children, is legendary for its one-of-a-kind acoustic performances by some of the biggest names in rock. The Bridge School, co-founded by Neil's wife, Pegi, helps children with communication handicaps. The Young's have a child at the school, and these annual benefit concerts remain a pet project for the local rocker. Some of the many performers that have contributed their efforts over the years include the Grateful Dead, Bob Dylan, Bruce Springsteen, Tom Petty, Elvis Costello, Elton John, Willie Nelson and Crosby, Stills and Nash.

This year's Bridge show, held November 7th at the Shoreline Amphitheater in Mountain View, exceeded the standards of past years. The five-hour musical marathon included performances by Neil Young, Simon and Garfunkel, Bonnie Raitt, Ann and Nancy Wilson (Heart), Warren Zevon, Melissa Etheridge and a surprise unannounced set by Sammy Hagar and Eddie Van Halen. As the students of the Bridge School and their parents looked on from the rear of the stage, Neil Young opened the concert with a smashing rendition of "Sugar Mountain," before taking a seat at his old pump organ for "Natural Anthem." Tennis superstar, Martina Navratilova, introduced Melissa Etheridge, who turned in what may have been one of the most passionate performances of the evening. Etheridge sang with stunning power and intensity, wowing the crowd with her vocal pyrotechnics. Her four-song set was capped by a rousing interpretation of the Janis Joplin smash "Piece Of My Heart" that was every bit as exciting as the original. The sold-out crowd responded with the first standing ovation of the evening.

Singer/songwriter Warren Zevon clearly had his work cut out for him, but proved to be up to the task. Opening with the traditional "The Lake Of Pontchartrain," Zevon summoned old friend Neil Young to recreate his harmonica part on "Splendid Isolation." Intense and thought-provoking songwriter Zevon performed selections from his early career, "Tenderness On The Block" and "Frank And Jesse James," before closing with a rollicking version of his classic "Werewolves Of London."

Ann and Nancy Wilson, or "the heart of Heart," as introduced by "the voice of the Fillmore," Jerry Pompili, were able to convey the massive power of their arena rock sounds in the stripped down acoustic format. The soulful sisters mixed some of their best known songs such as "Dreamboat Annie" and "These Dreams" with covers of Led Zeppelin's "Battle Of Evermore" and Bob Dylan's "Ring Them Bells," which were equally impressive. Neil Young's sister, Astrid Young, joined the Wilson sisters for a poignant "Love Hurts," much to the delight of the crowd.

The Bridge benefits always have a surprise guest or two, and this year was no different as

# Bay Area



BY J. C. JUANIS

Sammy Hagar and Eddie Van Halen turned out to lend their support. Even more surprising was that Van Halen, known as one of rock 'n' roll's premier guitar slingers, accompanied Hagar at a grand piano on a round of Van Halen hits including "Right Now" and "The Best Of Both Worlds."

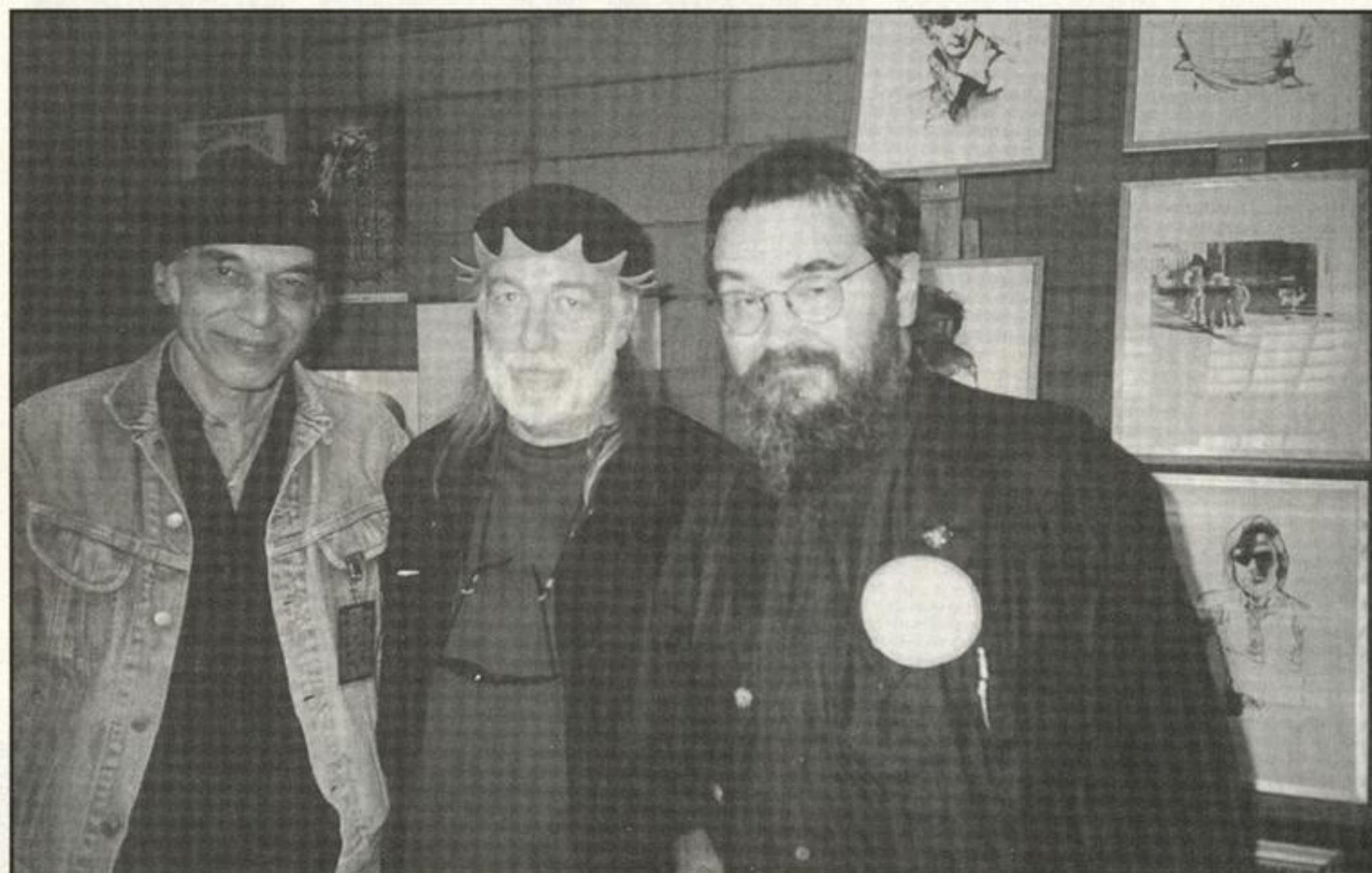
Bonnie Raitt, accompanied by longtime musical partner Johnny Lee Schell, was outstanding as she performed a set featuring several of her best known songs, "Thing Called Love" and "Nobody's Girl." Raitt's style and delivery were right on the money on John Prine's "Angel From Montgomery" and J.B. Lenior's "Lord Have Mercy." Always at home when it comes to singing the blues, Raitt hit pay dirt on a medley of tunes by blues masters Robert Johnson, Mississippi Fred McDowell and Skip James. Raitt is a master of the slide guitar, adding her trademark stinging slide solos to "Walkin' Blues" and "Sweet Home Kokomo." Special guest Graham Nash joined Raitt for an emotional reading of

"Love Has No Pride," which ended one of the evening's finest sets.

Neil Young returned for another brief set. Seated at a grand piano, he opened his sec-

ond portion of the show with an odd selection, Rogers and Hammerstein's "Stranger In Paradise," before returning to more familiar musical territory with "After The Gold Rush." Young then switched to acoustic guitar for "Train Of Love," a beautiful ballad that didn't make it to the *Harvest Moon* CD.

The marathon evening of music ended with one of the most anticipated performances in years: the reunion of Paul Simon and Art Garfunkel. Absent from the Bay Area since their 1983 performance at Oakland Stadium, the lights went up and the 25,000 fans greeted the singers with an unprecedented rousing five-minute standing ovation. Simon and Garfunkel were accompanied by a full electric band, which included Craig Dorge on keyboards to boost their acoustic sound. The duo certainly did not disappoint. Opening with the classic "The Boxer," Simon and Garfunkel warmed the hearts of everyone in the house with a musical trip down memory lane. There was magic in the air as they proceeded to delve into their considerable songbook of bona fide hits, from the odyssey of "America" to the sensitivity of "Homeward Bound." The crowd hung on every word in rapt attention. Their harmonics were as grandiose as ever, undiminished by the years or the chilly night air. The spellbinding 40-minute set also included the quintessential Simon and Garfunkel songs "Scarborough Fair," "Mrs. Robinson" and "The 59th Street Bridge Song (Feelin' Groovy)." Simon left the stage to Garfunkel for "Bridge Over Troubled Water" and returned to close the set with Eddie Van Halen on "The Sounds Of Silence." Both Simon and Garfunkel broke out in laughter as Van Halen played an incongruous guitar solo during the number.



Victor Moscoso, Howard Hesseman and Stanley Mouse, Second Annual Rock Poster Expo



For the finale, the entire cast, with the exception of Simon and Garfunkel, joined Neil Young for an electrifying extended version of "Rockin' In The Free World," in which each member sang a verse. Neil Young's annual Bridge School benefit traditionally closes the season at the Shoreline Amphitheater, and this year's show certainly set the high water mark for future shows.

**HIGH LONESOME:** This year's Mill Valley Film Festival featured a wonderful film on the life of Bill Monroe entitled *Bill Monroe - Father Of Bluegrass Music*. Filmmaker Steve Gephardt chronicled the life of the pioneering musician with concert footage and testimonials from those who knew him. At the premier party held at the Sweetwater, entertainment was provided by the Panama Ryders. The all-star aggregation consisted of some of bluegrass music's finest players: Peter Rowan (guitar and vocals), Richard Greene (fiddle), Sandy Rothman (banjo and vocals), Charles Sawtelle (guitar and vocals) and Victor Krauss (bass). Sawtelle made his mark as the guitarist of the high-flying bluegrass outfit Hot Rize, and Krauss is the brother of country star Allison Krauss. Most of these musicians have performed with Monroe over the years, and the show was a fitting tribute to their musical mentor. Some of the highlights included many of the songs associated with Bill Monroe such as "Blue Moon Of Kentucky," "Muleskinner Blues," "Foot Prints In The Snow" and "Rawhide," alongside other bluegrass gems such as the Stanley Brothers' "If I Lose" and the fiddle strong "Sally Goodin." Rowan sang "Walls Of Time," a song he penned with the bluegrass maestro and one which was recently covered by Emmylou Harris. The ensemble played magnificently, with everyone sharing harmonies. Also joining the celebration were old friends Jody Stecher and Kate Breslin who led the group through some old-time acoustic numbers. Another film of note for bluegrass fans is Rachel Liebling's new bluegrass documentary *High Lonesome - The Story Of Bluegrass Music*, which saw its West Coast premier on December 8th at the Red Victorian Movie House on Haight Street.

**THE ART OF ROCK:** Back in the '60s, the colorful posters announcing concerts at the Fillmore Auditorium and Family Dog, as well as countless other venues around the country, became the sign posts for a generation of rock music fans. Designed by such talented artists as Rick Griffin, Stanley "Mouse" Miller, Alton Kelley, Wes Wilson, Lee Conklin, Bob Freid and Victor Moscoso, the posters have become prized works of art some 25 years later. Today the psychedelic art work of the '60s has become mainstream, with everything from trendy galleries to neckties incorporating some of the more famous logos and designs. On October 23rd and 24th, Wes Wilson hosted the 2nd Annual Rock Art Expo held at the Hall of Flowers in Golden Gate Park. The event was a vast assemblage of artists, collectors, musicians and other counter-culture types. Many of the artists and musicians responsible for the era's pop icons were in attendance including a reinvigorated Stanley Mouse, Alton Kelley, Victor Moscoso, Wes Wilson, Randy Tuten, Gary Grimshaw, Captain Colors, Hot Tomato's Michael Dolgushkin, Wavy Gravy, Howard Hesseman, James Gurley, David Getz, Paul Grushkin and Herbie Greene. As in the good old days, there was some great music and poetry provided by Country Joe McDonald, Michael Wilhelm, Naomi Ruth Eisenberg, J.C.

Flyer, Paul Schneider and Trio Frio, George Michalski, Allen and Ann Cohen, Kush and Julia Vinograd. Wes Wilson is also the sponsor of the Poster Project Ltd., which designs custom-made posters and flyers for little or no cost. The Project also publishes a colorful newspaper, *Off The Wall*, a must for all psychedelic poster aficionados. For more information, write The Poster Project Ltd., 1608 South Elliott Street, Aurora, MO 65605. Tell Wes that you read it here.

**COUNTING CALORIES:** Bay Area music fans were in hog heaven October 17th and 18th as the legendary, long defunct, gonzo FM radio station KFAT held its second annual Family Reunion at Community Park in Morgan Hill, CA. For the uninitiated, KFAT broadcast an eclectic, non-commercial mix of bluegrass, country, blues, rock and comedy from Gilroy, CA and enjoyed a raunchy, free-wheeling run of about eight years before going off the air in 1983. DJ's such as Felton Pruitt, Dallas Dobro, Travis T. Hipp, Sister Tiny and Uncle Sherman built a fanatical following of listeners as far away as Wyoming with their powerful 18,000 watts of power transmitted high atop Mt. Madonna. At the time, no other radio station regularly played releases by the Grateful Dead, David Bromberg and Hot Tuna, mixed in with Muddy Waters, Doc Watson, Utah Phillips and the Firesign Theater. KFAT's live weekly "Fat Frys," broadcast from the Keystone Palo Alto, featured the likes of Peter Rowan, David Bromberg, Jerry Garcia, Robert Hunter, Commander Cody and His Lost Planet Airmen and Asleep At The Wheel, and proved to be some of the finest moments in radio. Besides recording the live performances, the fanatical "Fat Heads" would trade tapes of the actual day-to-day broadcasts to friends outside of the immediate Bay Area. Even though the station has been off the air for nearly 10 years, the trademark KFAT decal still adorns thousands of cars. While many of the original DJs have found a home today at KPIG, a station that boasts a similar format and broadcasts out of Freedom near Santa Cruz, many old fans still get teary-eyed at the mention of KFAT radio.

The second annual KFAT family reunion was highlighted by the very performers that the offbeat radio station championed during those bygone days. Helping to celebrate and reminisce



Wavy Gravy at the Rock Poster Expo

during the two-day bash were Commander Cody and His Lost Planet Airmen, Peter Rowan, Chuck Wagon and the Wheels, the David Grisman Quintet, Larry Hosford, Cats and Jammers, Sourdough Slim, Sidesaddle and Utah Phillips. Phillips is best known to KFAT listeners for his hysterical country opus "Moose Turd Pie," and the weekend featured many variations of the legendary dessert supplied by die-hard fans. Chuck Wagon and the Wheels, a combination western swing and boogie outfit hailing from Tucson, AZ, had the crowd jumping with its fast-paced set that brought back fond memories of the original Commander Cody band and Asleep At The Wheel. Vocalist Chuck "Wagon" Maulsby, led the reunited band for a set of its legendary songs including "Red Hot Women And Ice Cold Beer," "How Can I Love You (When You Won't Lay Down)," "My Girl Passed Out In Her Food," "Beer Drinkin' And Hell Raisin," with hilarious send ups on "The Devil Went Down To Gilroy" and a reggae version of "Up Against The Wall Redneck Mother."

Peter Rowan, whose colorful tales of the Southwest have long been a favorite on KFAT, performed new songs along with old favorites "Lonesome L.A. Cowboy," "Panama Red," "Midnight Moonlight" and "Land Of The Navajo." Commander Cody and His Lost Planet Airmen capped the festivities with a rousing boogie woogie set that had the crowd up on their feet.



Peter Rowan with Bits' J.C. Juanis at the KFAT Family Reunion



Stuart Brinin

John Mayall — S.F. Blues Festival

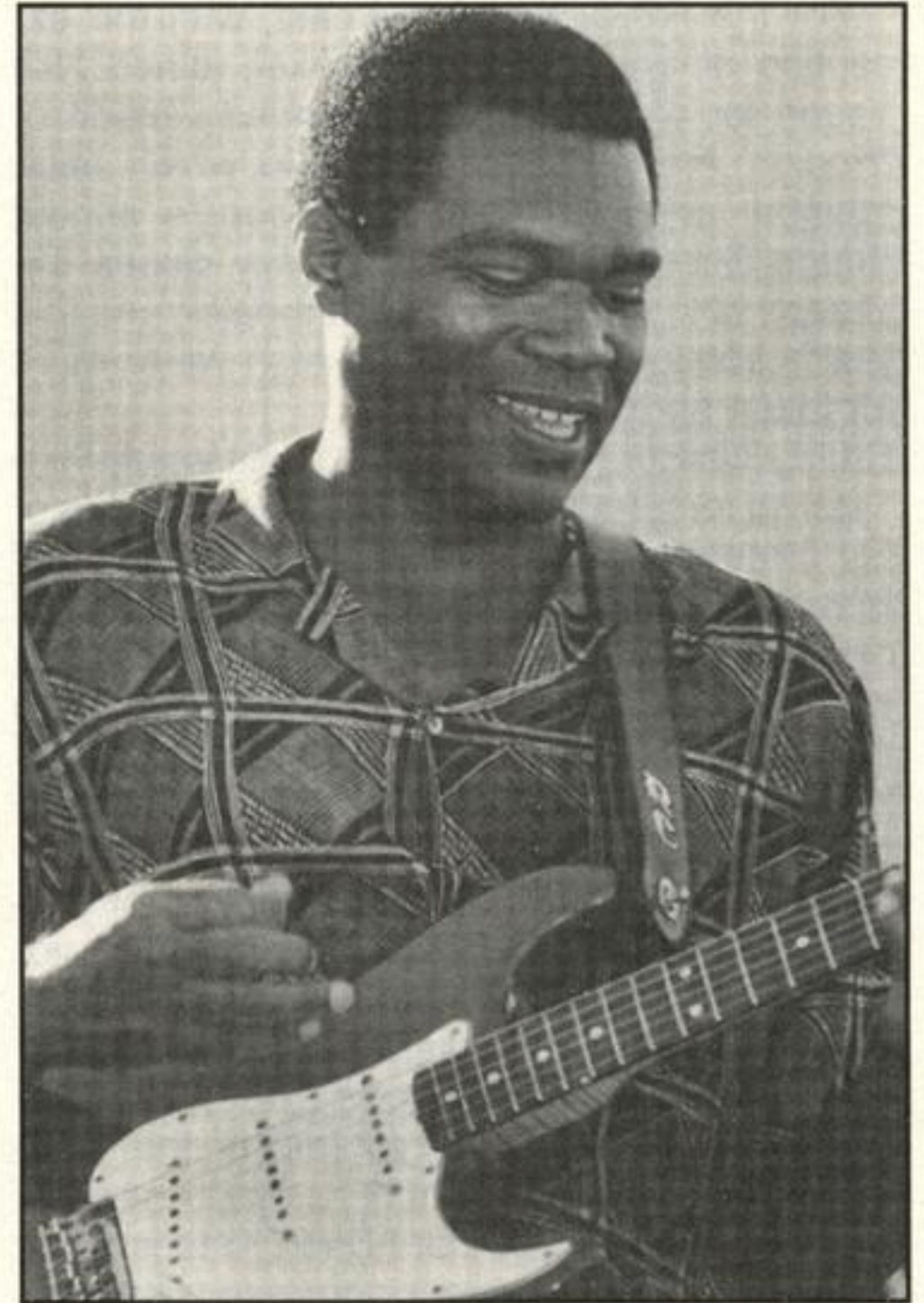
The old Commander dished out a generous helping of some of his best known tunes including "Too Much Fun," "Rock That Boogie," "Two Triple Cheese (Side Order Of Fries)," "The House Of Blue Lights" and "Hot Rod Lincoln." For some classic Commander Cody sounds, don't forget to check out his new Relix Records release *Lost In Space* that features the original band recorded live at the Bottom Line in New York City in 1975.

**LICENSE TO KILL:** Bob Dylan and Carlos Santana teamed up for what turned out to be one of the most enjoyable concert tours in years. The two superstars shared equal billing, alternating as headliner during their two-month trek across America. Dylan, who has toured relentlessly during the past few years, was in sensational form on October 8th at the Shoreline Amphitheater. The rock 'n' roll Hall of Famer was accompanied by one of his finest lineups in years. Former Sweethearts of the Rodeo guitarist John Jackson, Asleep At The Wheel bassist Tony Garnier and pedal steel ace Buckey Baxter gave the black leather clad rocker some solid support throughout the sweeping 90-minute set. Opening with the acoustic flavored "You're Gonna Quit Me," the band switched effortlessly from acoustic to electric adding some very tasty licks along the way. The show hit one high note after another, reaching an early peak during the show's third song, an explosive rendition of "All Along The Watchtower." In years past, Dylan has been known to sleepwalk through some shows, shouting unintelligible lyrics in an uninspired fashion. This night, however, the audience was treated to one of the singer's finest hours. Dylan tossed out astonishing, stinging electric guitar solos during extended passages of "Stuck Inside A Mobile With The Memphis Blues Again" and "Tangled Up In Blue." During an acoustic segue, Dylan proved that he is at the top of his game as a folk singer, turning in emotional readings of "To Ramona" and "Boots Of Spanish Leather," which were augmented by the solid backing of his road-wise musicians. When he wasn't playing a weeping pedal steel solo, Buckey Baxter embellished each tune with some tasty dobro and mandolin licks. Dylan

closed the show with the incendiary rocker "God Knows" and the ever popular "Maggie's Farm." For his encore, Dylan chose the riveting "Ballad Of A Thin Man," before bringing out old friend Neil Young for a freewheeling jam on the rollicking "Leopard Skin Pill Box Hat." The sold-out house danced away, even after the house lights came up. Dylan remains one of music's truly great performers as he rocks into the '90s just as hard as he did in the '60s.

After the awesome display of power by Bob Dylan, the set by Carlos Santana caught fire from the get-go. Dedicating his portion of the show "to my friends Bill Graham, Stevie Ray Vaughan and Miles Davis," the pride of San Francisco's Mission District put on a show reminiscent of the one he performed nearly 25 years ago at Woodstock. Santana and his band, keyboardist Chester Thompson, percussionist Raoul Rekow on congas and vocalist Alex Ligertwood, glowed with warmth and spiritual energy. The raw power of the Latin-based music has not diminished over the years. Of particular note were "Spirits Dancing In The Flesh," "Black Magic Woman," "Oye Como Va," "No One To Depend On" and the percussion-fueled "Soul Sacrifice." Carlos Santana and Bob Dylan share a commitment to bringing their music directly to the people via live performance, regardless of current trends. You would be hard pressed to find a rock music fan or musician who has not been influenced by these gifted musical giants.

**EIGHT MILES HIGH:** David Crosby wants to put his old band back together again. This time it's not Crosby, Stills and Nash that he is talking about, but the Byrds. At a recent news conference, Crosby said that he and another former Byrd, Chris Hillman, want to pick up where they left off back in the '60s. Unfortunately, they have yet to convince Roger McGuinn, whose 12-string guitar helped to give the Byrds its signature sound. The group performed a couple of club slows in southern California to retain the right to the group's name a few year back, and turned in a rousing performance at its induction to the Rock 'n' Roll Hall of Fame as well. McGuinn, however, is hesitant to make a full-time commitment. "Tell Roger we want to go out. We're very frustrated," Crosby instructed the reporters, adding, "I just wish that Roger wanted to do it so that Chris and I can go out and do the original Byrds' sound." Crosby left the group after a falling out with McGuinn and Hillman back in 1968, and McGuinn went on to form various incarnations of the Byrds into the mid-'70s. Gene Clark, the other founding member of the group died two years ago, and Chris Hillman, who went on to form the Flying Burrito Brothers, has enjoyed enormous success as part of the Desert Rose Band, scoring eight top ten singles on the country music charts. McGuinn's last major appearance was at the Bob Dylan tribute last year when he sang "Mr. Tambourine Man" with Tom Petty and



Stuart Brinin

Robert Cray — S.F. Blues Festival

led the entire cast in the anthem "My Back Pages." Crosby has returned to the top of the record charts this year after a long drought, singing an inspired duet with Phil Collins entitled "Heros." Stay tuned.

**RED, WHITE AND BLUE:** Near perfect weather greeted the throng of blues music fans who turned up to take part in the 21st Annual San Francisco Blues Festival, September 25 and 26th. The event is the longest running festival of its kind in the world, and much of its success lies squarely with promoter Tom Mazzolini. It also helps to have the perfect site for a concert. The Great Lawn of Fort Mason offers breathtaking views of the San Francisco Bay and Golden Gate Bridge. But what makes the festival so special is Mazzolini's unique and intelligent bookings, quick set changes and other amenities that are often lacking at these big outdoor events. The 10,000 blues music fans who turned up each day were treated to a wonderful selection of food and drink, an overabundance of port-o-sans (it really makes a difference!) and, above all, a wonderfully di-



Stuart Brinin

Mitch Woods and Johnnie Johnson — S.F. Blues Festival



Stuart Brinin

Maria Muldaur — S.F. Blues Festival

verse selection of roots music. This year's lineup included Robert Cray, John Mayall, Maria Muldaur, James Cotton, Johnnie Johnson, Denise LaSalle, Rod Piazza and the Mighty Flyers, Tommy Ridgley and Duke Jethro. Some of the many highlights included the jump-blues of Rod Piazza and the Mighty Flyers. Led by Piazza, a monster on the harmonica, the band's sound ranged from Louis Jordan to Count Basie and Muddy Waters. Pianist Honey Alexander's solo earned the group a standing ovation. Former Chuck Berry pianist Johnnie Johnson, the "father of the rock piano," wowed the crowd with his solo set of boogie woogie and stride piano. Johnson was joined by Mitch Woods for some classic four-hand boogie piano. Maria Muldaur, who recently relocated to New Orleans, was best on the cajun-beat hit "My Tutu" and Bessie Smith's "Send Me Somebody To Love." No one will forget the down and dirty blues of Denise LaSalle. The sultry blues belter worked the timeless themes of sex and betrayal, and her set hit a nerve with the crowd, especially on "You Can Have My Husband, But Don't Mess With My Man" and "A Married Man Can Bring You Nothing But Trouble." Bluesman James Cotton performed a set of his trademark Chicago Blues. The Muddy Waters sideman blew some mean harmonica as he and his band tore into "Sweet Home Chicago," "I've Got My Mojo Working" and "Rocket 88." John Mayall, known as the "father of the British blues," worked the crowd with "Nature Tells You," "J.B.'s Blues" and a frenzied "Room To Love." Many of the world's greatest musicians have passed through Mayall's bands, including his current guitarist Coco Montoya. Robert Cray has probably done more for introducing blues music to the mainstream than anyone. His laid back, soulful style, mixed with some ringing guitar work capped the show on Sunday. Like the cool jazz men a generation before him, Cray is a masterful songwriter, as well as a world class guitarist. He more than amply demonstrated his skills with stunning precision as he mixed new material with some of his more memorable songs such as "Strong Persuader" and "I'm In A Phone Booth." Cray represents the future of blues music.

**THE ENDLESS HIGHWAY:** Gregg Allman, a Bay Area resident for quite some time now, returned to the stage with a couple of shows at the Great American Music Hall. Performing were guitarist Warren Haynes and bassist Alan Woody from the Allman Brothers, and Journey keyboardist Jonathan Cain. With Dickey Betts drying out from road fatigue this past summer, Allman has used his spare time to continue to write songs and perform solo, accompanied by his all-star aggregation. Highlights of the two sets included "Statesboro Blues," "Trouble No More," "One Way Out," the acoustic tinged "Melissa" and "Midnight Rider." If these shows are any indication, Allman will be treating his fans to some intimate club and theater appearances in the upcoming year.

**BACK TO THE EGG:** Bay Area music fans have reason to rejoice, as the legendary Fillmore Auditorium is set to reopen. The historic venue, located at the corner of Fillmore and Geary in San Francisco, was seriously damaged in the devastating Loma Prieta earthquake in October of 1989. The Fillmore holds a special place in the history of San Francisco rock. Promoter Bill Graham presented his first dance concerts there, honing his skills in the fine art of production. While Graham left the Fillmore for larger venues such as the Carousel Ballroom, Winterland Auditorium and the Fillmore East, the Fillmore Auditorium always enjoyed an emotional place in the late promoter's heart. In 1985, Graham returned to the original site to once again present rock shows. The room is exquisite, with ornate chandeliers and a balcony lining two sides of the hall. The Fillmore was the site of *Relix* magazine's 15th Anniversary party back in 1988, which featured the return of the Dinosaurs, Commander Cody and His Lost Planet Airmen and the New Riders of the Purple Sage. With capacity of around 1,100 people, the Fillmore is an excellent mid-size venue. The facility was closed when huge cracks appeared in the walls and foundation after the earthquake in 1989. The structural damage incurred led to a standoff between Bill Graham Presents and AKG Inc. (BGP's nightclub wing) and the building's owner. The death of the promoter in 1991 further contributed to the delay. With those disagreements aside and the necessary seismic upgrades being made, we can expect the first shows to begin in the spring. Hooray!!!!

**THE GRAPE ESCAPE:** Moby Grape guitarist Jerry Miller has been performing some great shows around the Bay Area lately. Bits caught up with Miller at a recent performance at Apple Jacks in La Honda. Always considered one of the finest, most distinctive guitarists to emerge from the Bay Rock scene, Miller was accompanied by Doobie Brothers bassist Tiran Porter and drummer Fuzzy John Oxidine for a rousing set of roadhouse blues. The joint was jumpin' as Miller and Company tore the place up with tasty originals and some down and dirty blues. Some of the many highlights included "Now I See,"

"A Change Is Gonna Come," "Dealer's Hand" and the grape flake "8:05."

Moby Grape also enjoyed a rare reunion recently, performing at a celebrity roast for Journey manager Herbie Herbert at Bimbos in San Francisco. Along for the ride were original members Skip Spence, Don Stevenson and Peter Lewis. The band's short set of Moby Grape songs left everyone misty-eyed, including former Led Zeppelin singer Robert Plant, who stopped by just to catch his old friends.

**EASTBOUND AND DOWN:** Les Paul is considered one of the most influential guitarists and inventors in music. His jazz guitar styling adorned the records he made with his late wife Mary Ford in the '40s. As a youth, Paul became interested in electronics and in 1934 built his first guitar pickup from ham radio head-phone parts. Around this time, he formed the Les Paul Trio, which included Chet Atkins' brother Jimmy on rhythm guitar. By 1941, he built the "Log," the first prototype solid-body electric guitar. Moving to New York, Paul jammed regularly with the likes of Art Tatum, Louis Armstrong and guitarist Charlie Christian, who played an electric hollow-bodied guitar. Paul eventually found his way to Los Angeles, working as a staff musician for NBC Radio. It was there in 1945 that Paul built his first recording studio in his garage. He was a pioneer in what is known today as standard recording techniques: microphone positioning, "close-micing," echo delay and multi-track recording. Paul also developed the Les Paul Recording Guitar in the '50s and used it exclusively on his recordings until it was marketed by Gibson. The Les Paul is the guitar of choice for many rock guitarists including the late Duane Allman, Dickey Betts and Jimmy Page, and is known for its "hot" pick-ups and sustaining capability, as compared to the twangier electric guitars designed by Leo Fender. Other Paul achievements include building the world's first 8-track recorder, which introduced multi-track recording and "sound on sound" recording, now known as "overdubbing." For the past several years, Paul has been performing with his Les Paul Trio every Monday evening at the New York City nightclub Fat Tuesday's. ■

(Special thanks to Audrey Pickell, Joe Seaver, Keno, Ron Taylor, Larry Carlton and Jessica Blue Sky for their contributions.)



Jerry Miller (Moby Grape) with James Gurley (Big Brother)

J. C. Juanis



Whoopi Goldberg and Jerry Garcia. Jerry's tie is *Floating Planes*.

the Grateful Dead, "warts and all." There are glitches, splices and gaps due to reel changes, and some editorial surgery was necessary, so you won't get the complete show. *Dick's Picks #1* is taken from the Dead's final show of 1973, on December 19, at Curtis Hixon Convention Center in Tampa, Florida.

Latvala describes this period as "just chock full of killer shows." During this time various members of the Dead family took turns taping shows. Crew member Bill "Kidd" Candelario turned out an impressive batch, of which this is amongst the best.

With an entire vault just waiting to be unearthed, Dick Latvala will continue to provide us with the keys to the musical treasures that have long been buried.

*Dick's Picks #1* is a two-CD set and is available through mail order only. Send \$18.95 to Dick's Picks, Box 2139 Dept. R, Novato, CA 94948, or call 1-800-323-2300. (California residents add 7.25 percent sales tax.)

**MORE DEAD NEWS:** *The Grateful Dead Almanac*, edited by Gary Lambert, is the Dead's new forum to share intimate band news and information. The striking newsletter includes such tidbits as how Weir and Kreutzmann spent their summer vacation rafting on the Tuolumne River, a poem excerpted from Hunter's *Sentinel*, and info on the Rex Foundation. The Almanac also serves as an extensive catalog of merchandise available through Grateful Dead Mercantile Co. The next issue is in the works. Write Box X, Novato, CA 94948. Tell them you saw it in *Relix*.

**HALL OF FAME:** The big news is that the Grateful Dead are finally members of the Rock 'n' Roll Hall of Fame. Other inductees this year include the Animals, the Band, John Lennon, Bob Marley, Elton John and Duane Eddy. The ninth annual induction ceremony took place on January 19th at New York City's Waldorf-Astoria.

**TIE ONE ON:** Jerry's at it again. A fourth edition of J. Garcia Art In Neckwear is here. These designs are the fastest growing category in the neckwear business today. This new edition consists of eight new designs: *Capillaries*, *Shaman*, *Birdland*, *Green Landscape*, *Van Gogh's Tree*, *Facets 1*, *First Try* and *Moon Mountain*. *Dracula Claus* is a special holiday edition that will also be available. It's ironic, that a man whose wardrobe has consisted of black T-shirts and jeans for over 25 years, is now a fashion designer. **20TH ANNIVERSARY:** *Relix* magazine

continued its 20th anniversary celebration with a show at Wetlands in New York City in October. Tom Constanten opened the event, and was joined by Barry Flast and David Nelson, as well as his other fellow Dead Ringers. Danny Kalb (Blues Project) sat in for a song in their strong first set.

*Relix* senior artist Gary Kroman joined Hot Tuna's Michael Falzarano, former Hot Tuna drummer Harvey Sorgen and bassist Tony Burdo for a 30-minute set of sizzling guitarmanish. Kroman proved he can give Eric Clapton a run for the money, and Falzarano let his identity shine through. He has rarely been seen without sidekick Jorma Kaukonen, so this was a special treat for the attentive audience. WNEW's Marty Martinez blew harp on two numbers.

Solar Circus lit up the night with its cosmic dance music and were joined by Tom Constanten on several rollicking numbers.

Dead Ringers returned and closed the show with an all-electric second set.

This final live celebration of *Relix's* 20th anniversary topped off a great year. The biggest lesson learned is that when you need inspiration, just listen to the music.

**THANKSGIVING HUNTER:** Robert Hunter appeared at the Bottom Line in New York City on Thanksgiving Eve. In support of his spoken-word release on Rykodisc, *Sentinel*, and his book by the same name published by Penguin, Hunter has been performing his poetry and doing signings. This evening was filled with images of moonbeams and dreams, gingerbread men and dogs named God. "Exploding Diamond Blues" was spectacular as was "Full Moon Cafe," which Hunter delivered powerfully and without amplification. If you haven't had the opportunity to see this master wordsmith live, you are missing a mesmerizing experience. Hunter was joined by opening act, Merl Saunders, on two original compositions from a series on jazz.

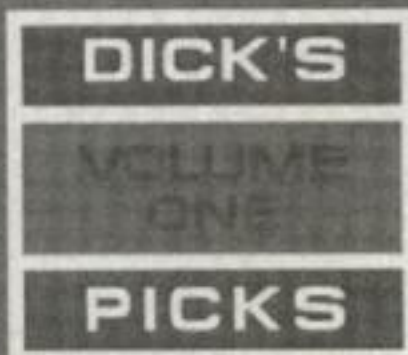
Saunders opened the evening with beautiful solo renderings of many original compositions, and included a song he co-wrote with Hunter, "Resurrection Rag," as well as the Dead's "Sugaree."

**FACING FACTS:** Many of you may remember 19-year-old Patrick Shanahan who died in

# FRAGMENTS

**NEWS FROM GRATEFUL DEAD RECORDS:** Ever since *The Vault* series began, Deadheads have been awaiting *Vault #3*. The band has yet to agree on a worthy follow-up to *Vaults #1 & #2*, so in the meantime, there's *Dick's Picks*. Since 1985, Dick Latvala has been the official keeper of the Dead's tape archives. His roots can be traced back to trading with members of the First Free Underground Grateful Dead Tape Exchange.

Recorded direct to two-track, with no chance to "fix it in the mix," you hear it just the way they played it. As Phil Lesh has said, this is



GRATEFUL DEAD  
TAMPA FLORIDA 12.19.73



RELIX STAFF '93: Cary Krosinsky, John Grady, Bob Bromberg, Andy Robble, Toni Brown, Jym Fahey, Claudia Falzarano, Tom Constanten and Rick Spanier



Michael Falzarano, Harvey Sorgen, Marty Martinez and Gary Kroman

police custody on December 10, 1989 outside the Great Western Forum in Inglewood, California. The reason we're mentioning it four years later is because no criminal charges were filed against any of the officers involved. In police reports, there was no mention of the events that transpired between the time he was hog-tied and when they realized he had stopped breathing in the back seat of the patrol car. Recently, one of the officers admitted using a baton to beat the teenager, jabbing him "approximately five or six times in the back. During this period of time he was very combative, growling and making inaudible noises." He was also handcuffed and hog-tied, chest down, on a cement walkway. The officer, Lon Murata, said he feared Shanahan would escape from the handcuffs and rope to attack him. Maruta resigned from the Inglewood Police Department in January, 1991. Shanahan's parents are suing the Inglewood Police Department and Bill Graham Presents. Our sympathies go out to his family.

The case regarding Adam Katz is still open. Anyone who has any information about his death at the Brendan Byrne Arena in East Rutherford, New Jersey on Saturday, October 14, 1989 is encouraged to contact 1-800-553-8055.

**STONE FREE:** With all the tribute albums that are out there, it's about time they finally got around to Jimi Hendrix. *Stone Free, A Tribute To Hendrix* (Reprise) features Eric Clapton, Buddy Guy with classical violinist

Nigel Kennedy, The Cure and many others. Clapton's "Stone Free" has been getting a lot of airplay and is a classic. In addition, the album's executive producers are putting together an all-star Hendrix Tribute concert.

**FROM LEGACY:** *Janis Joplin: Janis* is the new three-CD box set from Columbia/Legacy. The 49 tracks that make up this collection chronicle every significant point in her life. Some highlights include two rare cuts where Janis is accompanied by Jorma Kaukonen (yes, the famous typewriter tapes see light of day!), seven selections from *Big Brother & The Holding Company* (the debut album) never issued on CD, live tracks from Monterey and the Ed Sullivan Show, demos and much, much more. It is the definitive Janis collection. It took three years of intense research and negotiations, but was done with the complete support of the Joplin family.

**IRON BUTTERFLY:** Reprise has reissued two vintage recordings that have been out of print for over 20 years. Iron Butterfly's *Heavy* ('67) and *Metamorphosis* ('70) feature the guitar work of Mike Pinera and El Rhino. These titles are both digitally remastered from the original tapes.

**SAUNDERS' SAUNTERINGS:** Red Sky Films has signed producer Kari Nevil and composer Tony Saunders (bass player for Clapton, Stevie Wonder, Tony Bennett and others) to work on an upcoming feature *Farmer & Chase*. Tony Saunders (Merl's son) is also shopping a demo with his band Paradize. They recently opened

for Ray Charles at San Francisco's "Dance The Night Away" benefit.

**HEMP WORLD:** *The International Hemp Journal* is a bi-monthly newsletter that includes news, info, history, letters, surveys, classifieds and more on the controversial subject of Hemp. How do you feel? They want to know. For a one-year subscription, send \$30 to Hemp World, Box 315, Sebastopol, CA 95473.

**E-TOWN:** A national Public Radio show called *E-Town* features live music with an emphasis on the environment. Additionally, environmental issues are explored through interviews, reports and weekly awards that point out the efforts of individuals and communities nationwide. Some musicians that have been featured on the show include Bob Weir, Bruce Hornsby, Bela Fleck & the Flecktones, Peter Rowan, Los Lobos and James Taylor. For more info, call 303-44E-TOWN.

**WOODSTOCK REVISITED?:** This summer marks the 25th anniversary of the Woodstock festival. Although no concrete plans have been made and no papers have been signed, there is a lot of speculation as to what will go down. At least four plans are floating around. Stephen Israel of *The Times Herald Record* has attempted to put it into some sort of understandable light, so we'll attempt to paraphrase him here.

John Roberts and Joel Rosenman of Woodstock Ventures (the festival's original money men) claim they'll be holding the Woodstock anniversary concert in Saugerties



Relix 20th Anniversary: Mark Diomedes of Solar Circus with Tom Constanten



Dead Ringers — Wetlands, October '93

before a crowd of 250,000, with acts that will include Pearl Jam, Guns N' Roses and U2. Roberts says he's gotten a commitment from Polygram who is supposed to put up \$15 million but, again, no paperwork has been signed.

Roberts is confident that the show will go on, but Michael Lang, the original Woodstock producer, is now looking at Ellenville as an alternative site.

The Multiple Sclerosis Society's idea of a two-day event featuring such acts as the Band and Bonnie Raitt, to be followed by the construction of a permanent performing arts center, seemed set. It signed a seven-year deal with landowner June Gelish (who owns the original site). Recently, her lawyer sent word that Gelish had pulled out of the deal.

Sid Bernstein, who says he brought the Beatles to America, wants to make Bethel a "center of music." He's talking about a July concert at the original site, as well as "something to accommodate the people who come to Bethel on the anniversary."

It gets even more bizarre, but for the sake of brevity, we'll wait until we get concrete details.

**TRAVELERS:** For upcoming **Blues Traveler** dates and info, call the BT Hotline at 212-582-8787. John Popper has recently undergone surgery to correct the break in his hip, but his new doctor is confident this will get him off his crutches soon. Best wishes for a speedy recovery, John!

**GRAPE PICKING:** If you like wine and you're planning to visit California's wine country, stop in and say "hi" to the folks at *Grapeful Cellars*.



Merl Saunders and Robert Hunter

They're located in Calistoga, CA.

**HAWAII:** If you visit Maui in the near future, drop by *Stella Blues Cafe & Deli* at 1215 S. Kihei Road. We truly are *everywhere*.

**DIXIELAND:** *Blue Dixie* is on the road and coming to a town near you. For more info or to receive the *Dixie Rag*, write to Blue Dixie, P.O.

Box 996, St. Peters, MO 63376 or call 314-878-2828.

**DEAD AIR:** If you're anywhere near Frostburg, Maryland, tune in to WFWM for "Dead Air" on Monday nights from 9 p.m. to midnight. ■

(Thanks to Bob Bromberg and Andy Schwartz.)

Chuck Pulin/Star File

# Grateful Dead Set Lists

DECEMBER 8 - DECEMBER 19, 1993

Compiled by Cary Krosinsky

Los Angeles Sports Arena  
Los Angeles, CA

December 8, 1993

Rain  
Good Times  
King Bee \*  
Stagger Lee  
Me And My Uncle  
Mexicali Blues  
Lazy River Road  
When I Paint My  
Masterpiece  
Row Jimmy  
Picasso Moon

Iko Iko  
Way To Go home  
Playing In The Band  
Uncle John's Band  
Jam  
Drums/Space  
The Last Time  
Morning Dew  
Sugar Magnolia  
Encore: I Fought The Law

\* - First time since 1970  
(Weir on vocals)

December 9, 1993

Touch Of Grey  
Wang Dang Doodle  
Peggy-O  
Queen Jane  
Approximately  
Broken Arrow  
Loose Lucy  
Easy Answers  
Deal  
  
China Cat Sunflower  
I Know You Rider  
Estimated Prophet  
Wave To The Wind  
He's Gone  
Drums/Space \*  
The Other One  
Wharf Rat  
Turn On Your Lovelight \*\*  
Encore: Liberty

\* - Drums featured  
Airtro &  
Flora Purim

\*\* - with Ornette Coleman

December 10, 1993

Hell In A Bucket  
Loser  
Little Red Rooster \*  
So Many Roads \*  
Just Like Tom Thumb's Blues \*  
Easy Answers \*  
Bertha \*

Scarlet Begonias \*  
Fire On The Mountain \*  
Corrina \*  
Terrapin Station \*  
Drums/Space \*  
I Need A Miracle \*  
Standing On The Moon \*  
Not Fade Away \*  
Encore: Brokedown Palace \*

\* - with Branford Marsalis

San Diego Arena  
San Diego, CA

December 12, 1993

Cold Rain And Snow  
New Minglewood Blues

Friend Of The Devil  
Black Throated Wind  
Althea  
Beat It On Down The Line  
Bird Song  
Promised Land

Shakedown Street  
Samson And Delilah  
Ship Of Fools  
Truckin'  
Nobody's Fault But Mine  
That Would Be Something  
Drums/Space  
All Along The Watchtower  
Stella Blue  
Around And Around  
Encore: I Fought The  
Law

December 13, 1993

Feel Like A Stranger  
Ramble On Rose  
The Same Thing  
Brown Eyed Women  
Broken Arrow  
Easy Answers  
Mississippi 1/2 Step

Lucy In The Sky With  
Diamonds  
Man Smart, Woman  
Smarter  
Way To Go Home  
Eyes Of The World  
Drums/Space  
The Last Time  
The Days Between  
Throwing Stones  
Encore: Liberty

Oakland Coliseum  
Oakland, CA

December 17, 1993

Here Comes Sunshine  
Walkin' Blues  
Jack-A-Roe  
Desolation Row  
Ramble On Rose  
Broken Arrow  
Lazy River Road  
The Music Never Stopped

Help On The Way  
Slipknot  
Franklin's Tower  
Saint Of Circumstance  
Crazy Fingers  
Corrina  
Drums/Space  
The Last Time  
Attics of My Life  
Good Lovin'  
Encore: I Fought The  
Law

December 18, 1993

Jack Straw  
They Love Each Other

Spoonful  
Friend Of The Devil  
When I Paint My  
Masterpiece  
Tennessee Jed  
Easy Answers  
Deal

Way To Go Home  
China Cat Sunflower  
I Know You Rider  
Playing In The Band  
Drums/Space  
I Need A Miracle  
Stella Blue  
One More Saturday  
Night  
Encore: Box Of Rain

December 19, 1993

Bertha  
Wang Dang Doodle  
Loose Lucy  
Queen Jane  
Approximately  
It Must Have Been The  
Roses  
It's All Over Now  
Bird Song  
Promised Land

Scarlet Begonias  
Fire On The Mountain  
Estimated Prophet  
So Many Roads  
Truckin'  
Smokestack Lightning  
Drums/Space  
The Other One  
The Days Between  
Sugar Magnolia  
Encore: Brokedown  
Palace



JOAN BAEZ

# PLUNDERING THE VAULTS™

CD Reissues and Compilations

by Mick Skidmore

Last year MCA initiated one of the most exciting reissue series by a major label with the re-release of **Jimi Hendrix's** *Are You Experienced*, *Axis: Bold As Love* and *Electric Ladyland*. These three albums personify musical excellence. The sound quality (remastered by Joe Gaswirt, who did so much with the Grateful Dead's catalog) and packaging are also very good.

*Are You Experienced* contains the A & B sides of the two pre-album singles "Hey Joe"/"Stone Free" and "Purple Haze"/"51st Anniversary." In addition to these reissues is the 20-cut "best of" *Ultimate Collection*, which should serve as a great introduction to anyone just getting into Hendrix's music. Later this year MCA plans to continue the series with *True Blues*, an unfinished album Hendrix was working on before he died; *The Complete Woodstock* set; a reissue of the posthumous *Cry Of Love*; and a number of other compilations. Questionnaires asking fans what they want reissued are also included. Make sure you send it in. Personally, I'd like to see the unreleased Arthur Lee/Love and Hendrix album released despite Alan Douglas's claim that it's substandard.

Another label that has really put together some excellent anthologies is Polygram, most notably with its *Chronicles* series. Two sets that are extremely interesting are *The Savoy Brown Collection* and *Camel's Echoes, The Retrospective*. Both are two-CD compilations.

The **Savoy Brown** set is absolutely superb and shows what an underrated guitarist Kim Simmonds was and is. The 29 tracks span the group's career from 1968's *Getting To The Point* to 1978's *Savage Return*. Some of the early material, like the Chris Youdlen song "Shake 'Em On Down," along with "Train To Nowhere" and "Needle & Spoon" prove just how good this band was. Of course, the collection wouldn't be complete without the early '70s boogie hit "Tell Mama" and the nine-minute "Hellbound Train," which are also featured. Ultimately, this excellent-sounding set contains virtually all of Savoy Brown's essential works.

**Camel** (not the Peter Frampton band) was an extremely accomplished British progressive rock band that formed in the mid-'70s (and

recently released an album in 1992). Again, this collection covers most of the group's main output. The band's strength was its instrumental precision and virtuosity, namely the lush keyboard textures of Pete Bardens and the melodic and inventive guitar work of Andy Latimer. This is best exemplified in the seven-minute "Echoes" and the 12-minute suite "Lady Fantasy." Surprisingly, Camel doesn't sound as pretentious as some of the British '70s rock bands, and its music has stood the test of time remarkably well.

A couple of other noteworthy compilations of British progressive rock stars are the four-CD *Elements—Mike Oldfield 1973-1991* (Virgin), which includes a stunning, remastered version of his famous epic "Tubular Bells" as well as many rarities, and the two-CD *Rick Wakeman's Greatest Hits* (Fragile Records). As one might expect, this album contains grandiose classical-slanted instrumental and keyboard-dominated versions of songs Wakeman either recorded as a solo artist or as a member of Yes. The two hours of music was recorded during 1992 and 1993.

Vanguard Records has gotten in on the box-set act with its extensive overview of folk legend **Joan Baez** with *Rare, Live and Classic*, a three-disc collection. There are 60 songs with 22 previously unreleased live or studio performances. Of most interest to *Relix* readers will be the unreleased "Jackaroe" and "Marriott USA," two songs Baez recorded with **Bob Weir**, **Jerry Garcia** and **Mickey Hart** in 1981. Other gems include 1976's "Blowin' In The Wind" recorded live with **Bob Dylan** and the Rolling Thunder Review. This is an excellent cross-section of one of folk music's most important artists.

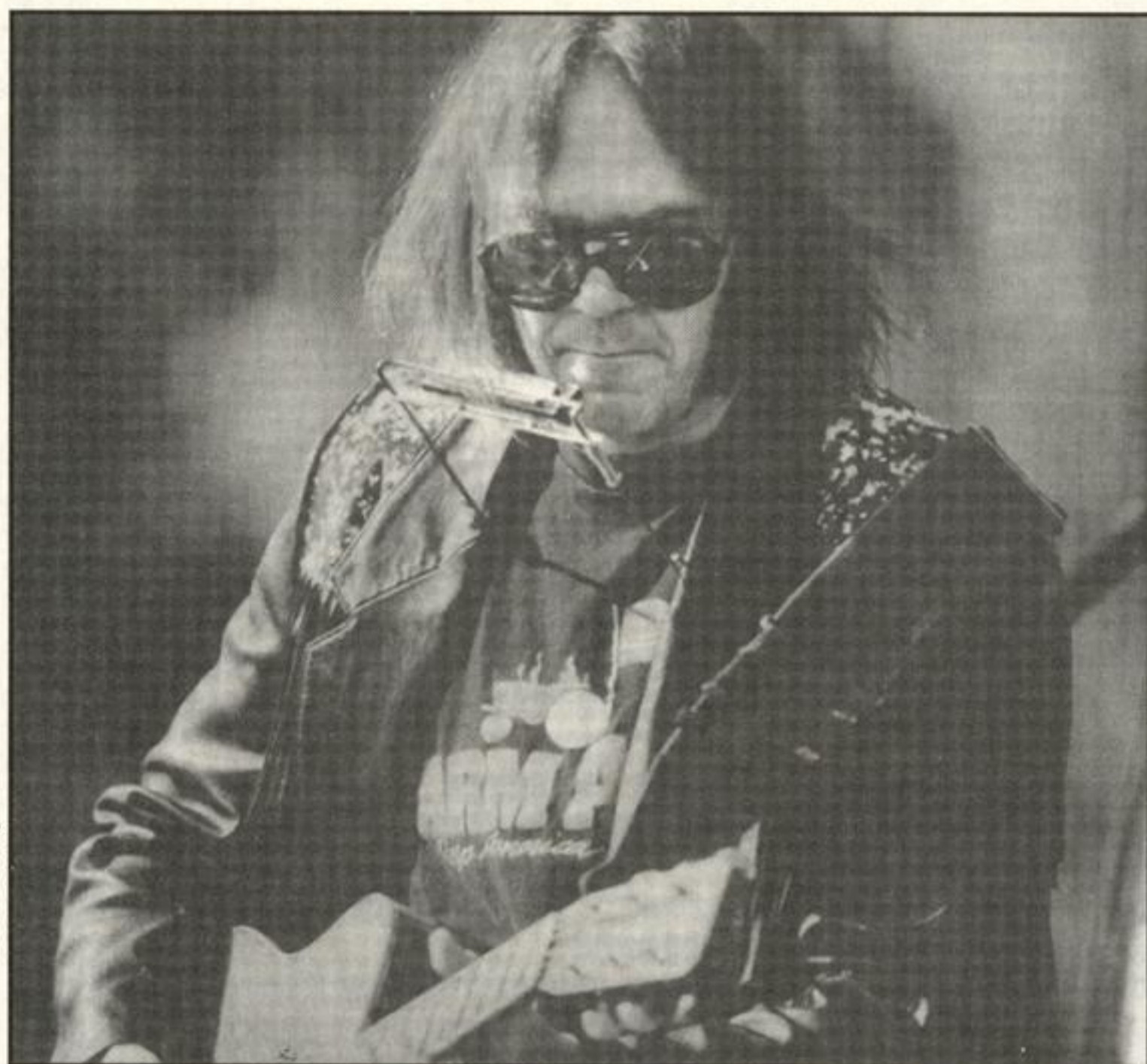
Warner continues its *Archive* series with the excellent reissues of *Paris 1919* and *Academy in Peril*, two of the best albums by ex-Velvet Underground member **John Cale**.

The California-based **Rhino Records** continues its reissue focus with a number of recent excellent compilations, that, as usual, boast superior sound quality. There's a great two-disc compilation called *Mos' Scocious*, which covers **Dr. John's** material from the late '50s through his *Night Tripper* period of the '60s to his 1989 Grammy-Winning *In A Sentimental Mood* album. And, of course, there's the Doctor's inimitable versions of such New Orleans favorites as "Iko Iko" and "Tipitina." Also on Rhino, and a must for avant-garde jazz fans is *Beauty Is A Rare Thing* by **Ornette Coleman**, which contains all of saxophonist Coleman's **Atlantic** recordings. There's also the superb four-CD set *Otis! The Definitive Otis Redding*, by the late soul singer. Once again the sound is excellent, and the 95 tracks include a couple of obscurities.

Albany-based **One Way Records** continues to expand its extensive catalog of albums they've licensed from major labels. Recent catalog additions include a number of musts for *Relix* readers. **Quicksilver Messenger Service's** *Quicksilver* and *Comin' Thru* are two of the group's best sounding, yet sadly neglected albums. Both have some excellent cuts, although neither is among its most musically adventurous works (John Cipollina had long since departed). Collectors of the **New Riders of the Purple Sage** will find reissues of *Marin County Line*, *New Riders* and *Who Are These Guys*. One Way has released *Safe As Milk* by **Captain Beefheart**, which has nine bonus tracks and is a real boon to collectors. Equally good is *Hey Joe*, an excellent collection by '60s garage rock band **The Leaves**, who sounded like a cross between the **Byrds**, the **Stones** and the **Beatles**. The Leaves had a big hit with "Hey Joe" in the States, but this album, which includes five bonus tracks, shows them to be much more than a one-hit wonder. The Dylan-like protest song "Too Many People" is a real gem. Other One Way releases include the **Flamin' Groovies'** 1971 album *Teenage Head* and **Mark Almond's** (a former member of **John Mayall's** Bluesbreakers) 1976 album *To The Heart*.

**The Samples** have reissued its two earlier albums on **W.A.R.** (What Are Records) label. The first is the self-titled album originally released on **Arista** in 1989. It's a good album, although perhaps not quite as polished as the last two. Fans will enjoy a number of excellent songs, notably "Feel Us Shaking" and "After The Rain." The second reissue is 1991's mini-album *Underwater People*, a collection of live and studio tracks. Both are packaged excellently.

*The Shack* (BIB) is a 21-song compilation of various British, American and German artists released on Boston band **Bim Skala Bim's** label. Anyone who's enjoyed any of that band's music is advised to check this out as there's some great stuff including the **Nutty Boys'** buoyant "People" and the **Special Beat's** previously unreleased "Hypocrite." Also somewhat in the reggae/dance mold is *Super Blackmarket Clash* (Legacy) by British punk rock pioneers **The Clash**. The album contains 21 previously unreleased or rare cuts including dub versions of "Bankrobber," "Robber Dub" and "Mustapha Dance," a dance re-mix of "Rock The Casbah," and the frantic punk rock of "1977." ■



NEIL YOUNG



EMMYLOU HARRIS

# Vital VIEWS™

## Major Label Record Reviews

by Tierney Smith

**Bob Dylan** presents an all traditional song format on *World Gone Wrong* (Columbia) with his acoustic guitar and harmonica as sole accompaniment. The songs' simple, stark arrangements recall Dylan's earliest work and, though his voice has grown more grizzled with time, *World Gone Wrong* reveals him still to be a compelling performer. The record's title is appropriate for a record so steeped in tales of sorrow and hardship (Dylan's nonsensical liner notes notwithstanding). The mournful "Delia" is typical — Dylan's repeated refrain, "All the friends I ever had are gone," lends it a stirring poignancy; "Broke Down Engine" offers bluesy lyrical cadences; "Blood In My Eyes," the final track, is a hypnotic tale of desire; and "Lone Pilgrim" sounds like a spiritual lullaby. Dylan gives them the air of sterling timelessness they so richly deserve.

**Neil Young's** *Unplugged* (Reprise), with its all-acoustic format, is the perfect showcase for Young's music, which offers a wide selection of his work from his days with Buffalo Springfield to his last studio effort *Harvest Moon*. It's a generous offering, clocking in at 65 minutes, and most of what's contained here is beyond reproach — with a few minor exceptions. "Pocahontas" is longer and slightly less impressive than its *Rust Never Sleeps* version, and "Stringman," a previously unreleased ballad that only a hardcore fan would recognize, were included. The rest, though, are pretty wonderful. They include standouts such as "Mr. Soul" from Young's Buffalo Springfield days and "The Old Laughing Lady" from his 1968 solo debut. Then there are his sublime versions of "Harvest

Moon" with its almost echo-ey ambiance and a sterling rendering of "Look Out For My Love," as well as old standbys "The Needle And The Damage Done" and "Like A Hurricane," which are faithfully done. Even "Transformer Man," from the techno-tinged *Trans* was performed in a completely new acoustic manner. *Unplugged* takes Young's familiar material and makes it all worth repeated listenings.

**Paul Simon 1964-1993** (Warner Bros.) is an outstanding three-record set spanning an astonishing career dating from Simon and Garfunkel's minor 1957 hit "Hey Schoolgirl," under the guise of Tom and Jerry, to the percolating world beat of "Thelma," Simon's newest song. In between the classic studio versions of Simon's impressive songs are some previously unavailable tracks including a demo version of "Bridge Over Troubled Water," in which Simon sings in a wobbly falsetto (a sharp contrast to the majestic Garfunkel-sung studio version that follows it). And from the *Paul Simon Songbook*, his 1965 post Tom and Jerry solo record, comes a folksy version of "Leaves That Are Green" that later turned up in a more jangly pop mode on *Sounds Of Silence*. Included also is a 44-page booklet tracing Simon's musical history as well as the singer's own comments on several of his compositions. If there are any gripes to be made, it's that Simon has written so many terrific songs that it's impossible for even the best of the best to be included. But, as it is, *1964-1993* covers the territory pretty well, tracing Simon's evolution from folkie to serious pop songwriter to explorer of African, then Brazilian, rhythms. That Simon con-

tinues to produce vital, challenging music makes this collection all the more awe inspiring.

**Emmylou Harris' *Cowgirl's Prayer*** is her Asylum debut, and in it, she plumbs the depths of emotion from aching despair to spiritual redemption. Harris is a heartache queen of sorts; her mournful voice is perfectly suited to the despairing tunes she both writes and chooses. *Cowgirl's Prayer* is long on acoustic ballads that are not mere tear-jerkers. A deeper, more haunting torment expressed in the "valley of sorrow" and "river of darkness" that haunts her "Prayer In Open D" as well as the prayerful "I Hear A Call" always end with the promise of light and hope. Amidst the rootsy atmosphere, Harris has come up with a few stylistic twists — the fine bluesy slant of "Thanks To You," the revved-up rock 'n' roll edge on "High Powered Love" and the spoken delivery of "Jerusalem Tomor-



COWBOY JUNKIES



row," a tale of a religious charlatan who finds redemption, delivered by Harris in a cynical drawl that makes it unintentionally funny. By now, Harris' fans expect her to deliver the musical goods, and *Cowgirl's Prayer* continues to do just that.

**Jackson Browne's *I'm Alive*** (Elektra) must have been a catharsis of sorts for the singer. It's got hurt written all over it in the name of lost love, which gives it a unified and somber theme, not to mention a penetrating honesty. Browne's music remains as predictable as always. He sticks to his mostly mid-tempo guitar-based sound that sometimes conveys a cheeriness the lyrics clearly lack. On the opening and title track, Browne proclaims: "I want to lose my sorrow and be free again," but as the following songs reveal he remains haunted by the past, summing up his inability to move on in the meditative ballad "My Problem Is You" ("To love and get away before the walls have arisen you've got to be free/But to go on attempting to break into the

prison you'd have to be me"). Still, there's a certain beauty to all this wrenching sadness. On "Too Many Angels," Browne's despairing verses are interspersed with an airy, heavenly blend of voices provided by, among others, Jennifer Warnes and Valerie Carter. The wistful "All Good Things," about the transitory nature of happiness, gets some backup help from Don Henley and David Crosby. While *I'm Alive* is a big step from the world view Browne espoused on previous discs, the shift to his personal life makes it even more powerful.

**Common Thread-The Songs' Of The Eagles** (Giant) not only pays homage to a band that many current country artists cite as a musical influence, but a portion of the royalties benefit founder Don Henley's Walden Woods project, which protects the woodland area near Walden Pond. The most striking feature of *Common Thread* is the paint-by-numbers quality of the covers here — and that's not necessarily a bad thing. Probably realizing the futility of improving on the transcendental quality of the originals, artists like Suzy Bogguss ("Take It To The Limit") and Little Texas ("Peaceful Easy Feeling") take the best material and stay true to the original form. Other highlights include Vince Gill's "I Can't Tell You Why," which is perfectly suited to his soaring tenor, Tanya Tucker's spunky "Already Gone" and Clint Black's affecting "Desperado."

The **Cowboy Junkies'** fifth recording, *Pale Sun, Crescent Moon* (RCA), finds them abandoning the C&W leanings of its previous release, *Black Eyed Man*, for the standard guitar/bass/drum arrangement that suits them so well. Oddly enough, the Junkies sound is most unique when they utilize the most commonplace musical setting. Margo Timmins' ethereal voice gives nearly every song a haunted, otherworldly feel. Lyricist Michael Timmins' themes center on love and "all that conspires to steal love away," which accounts for the heavy air of gloom that envelops each selection. Paranoia, resentment, fear and ineffable sadness surface on songs that explore musical extremes, from the crashing chords of "The Post" with Timmins' spooky vocals soaring above the musical maelstrom, to the mournful ringing sadness of "White Sail." This is easily the Junkies' best record since *The Trinity Sessions*.

**Kate Bush** has created an image of herself as a lovable sort of eccentric and her latest, *The Red Shoes* (Columbia), doesn't alter that image. Bush has a riveting voice that swoops, dips and shrieks at any given moment. Her brash confidence is evident from the playful opener "Rubberband Girl" to the festive title track to the positively giddy "Eat The Music," an irresistible piece of silliness. Sometimes Bush's eccentricity gets a bit overwhelming — "Big Stripey Lie" is an abrasive mess that's nearly unlistenable. For all her playfulness, though, her occasionally convoluted lyrics allow a few simple spoken sentiments to show through, revealing a melancholy core underneath it all ("life is sad and so is love," "just being alive it can really hurt"). Shifting between her own brand of unconventional rock 'n' roll and ethereal balladry, it's her girliness that wins out in the end.

**UB40** couldn't have found a better moment to release its latest recording *Promises And Lies* (Virgin). With a new reggae/pop resur-



THE HATTERS

gence of sorts heating up the charts both here and abroad, this band, which doesn't follow musical trends, finds themselves very much in tune with the current musical drift. As is its style, UB40's songs don't exactly hit you over the head. Its sound — an easy, percolating mostly mid-tempo groove — gently draws the listener in. UB40's penchant for cover tunes continues with its melodious interpretation of "Can't Help Falling In Love," but it's the gently soaring "Higher Ground" that is the clear winner. The rest of the songs fall into a kind of gray area: never less than pleasant, but not exactly soul stirring. A blend of personal and more universal concerns, some are simple songs of romantic celebration ("Bring Me Your Cup") and its loss (the title track) while a more topical side emerges in the sour look at apathy in "Desert Sand" and the issues of color and race in "Sorry." In *Promises And Lies*, UB40 is as dependable as it is predictable.

**The Hatters** are five Philadelphia natives based in New York City whose Atlantic debut *Live Thunderchicken* indicates why they have developed a loyal fan base from its live shows. The Hatters' studio debut isn't due until January, but this live offering nicely succeeds in raising expectations. Singer Adam Hirsh's throaty vocals are as blistering as the energy-charged music itself. For example, the incendiary "Sip Of Your Wine" is a song so fine it threatens to overshadow everything else. The Hatters' sound comprises swirling masses of guitar work with strong bluesy overtones and a touch of '60s retro, and they don't skimp on the jams either. *Live Thunderchicken* accomplishes its main objective — to awaken interest in a strong up-and-coming band. ■

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THE SAMPLES



JOE SATRIANI

# Independents

# ★ DAZE™ ★

by Mick Skidmore

**F**ans of the Band will enjoy *South At Eight North At Nine* (Deluge) by Toronto-based singer-songwriter **Colin Linden**. Linden also records and plays with Bruce Cockburn (who guests on a number of tracks here). Levon Helm, Garth Hudson and Rick Danko also guest on a number of cuts, but this is very much Linden's show. He is a gifted artist that has a feel for roots music. Of his original songs, the most accomplished are the spiritually uplifting "Leap of Faith" and the haunting "The Way Heaven Feels." There's also a neat gospel tinged rearrangement of "Keep Your Lamps Trimmed And Burning."

Colorado's **The Samples** continue to gain strength. Following successful performances in the 1993 H.O.R.D.E. tour, the band has released its fourth CD *The Last Drag* (W.A.R.). There's a more distinct sense of melody and an abundance of infectious hooks than before. The band also relies more on crisp, ringing acoustic sounds as are best exemplified in the album's opener "Little Silver Ring" and the light folkly tones of "When The Day Is Done." There's also plenty of strident pop/rock that's laced with rich rhythms. Highlights among the 16 songs included here are "The Streets In The Rain," which features some jangling guitar riffs and a soaring Sting-like vocal. (138 Duane Street, New York, NY 10013)

**Hawkwind**, Britain's stalwarts of psychedelia, are back again with *Electric Teepee* (Griffin). This latest studio effort contains over 70 minutes of sonic sounds. The band still floats somewhere between hard rock and space rock, but this is undoubtedly one of its better albums of late. The fateful instrumental "Blue Shift" is full of lush textures and

choral vocals. Also impressive is the futuristic "Death Or War," the breakneck rocker "The Secret Agent" and the synth-laden headbanger "Right To Decide." (P.O. Box 664, Lombard, IL 60148)

Fans of British progressive rock should also find *An Evening of Yes Music Plus* (Fragile Records) by **Anderson, Bruford, Wakeman and Howe** of interest. This two-CD set was recorded live during 1989. The sound is pretty good, and the interpretations of Yes classics will delight fans. Most impressive are the 20-minute "Close To The Edge" and Steve Howe's acoustic guitar tour-de-force "The Clap," which he follows with the moody and intricate passages of "Mood For A Day." The CD also features Roger Dean artwork. This is a must for avid fans. (Distributed by Griffin)

**The Supreme Court** is an eclectic band that hails from Atlanta, Georgia. The group's debut album, *Supreme Court...Goes Electric* (DB Records) is a real gem. Although it doesn't fit neatly into any particular category, that's part of its strength. The nucleus of the band is guitarist Glenn Phillips, a long-time bastion of independent and uncompromising music, and guitarist/vocalist Jeff Calder from the Swimming Pool Q's. Rounding out the band is the top-notch rhythm section of bassist Bill Rea and drummer Bob Andre. The songs and subject matter are a quirky mixture with melodies and hooks that grow better, rather than tiresome, with repeated listenings. But most interesting is the complex arrangements and subtle instrumental fills. Phillips gets in some strange but impressive tonal qualities in "Children Sleeping" and some guttural riffs on "Hot Potato." Ann Richmond Boston adds a softer vo-

cal edge to the catchy "Bound To Be Bound." If you've enjoyed either Phillips or Calder's previous work, you'll find this endearing. (432 Moreland Ave. N.E., Atlanta, GA 30307)

A little more accessible is the extremely talented **Joe Satriani**. His latest effort *Time Machine* (Relativity) is an expansive two-CD set that mixes live material from as far apart as 1988 to 1992 with some solo guitar tracks from a 1984 debut EP (long out of print). Two of the many highlights are "Summer Song" and a blistering "Surfing With The Aliens." He overdoes it a bit on the 16-minute "Woodstock Jam," but on the plus side are three recent studio tracks written specifically for this project, of which the explosive title cut and the rocking funk of "The Mighty Turtle Head" are standouts. If you're a Satriani fan, this set is a must. If you're remotely interested in his music, this is as good a place as any to start. (Distributed by RED)

Relix has a slew of new releases, the most notable being **Tom Constanten's** *Morning Dew*. Constanten really is a masterful piano player. He flits from blues and rag-time to avant-garde with ease. He manages to turn Jefferson Airplane's "Lather" and Dylan's "It's All Over Now, Baby Blue" into wonderful piano pieces. Especially interesting is a beautiful duet with Jorma Kaukonen on "Embryonic Journey."

**Solar Circus** offers up a fan-pleasing collection with *A Historical Retrospective*, which contains mostly live tracks. Of note is its Dead section, which segues "Dark Star">"The Other One">"El Paso">"The Other One">"Dark Star." There's also a solid version of Neil Young's "Cortez The Killer."

Anyone who has caught **Dead Ringers** live will be delighted with its self-titled debut. The 11 tracks were all recorded live in the past two years by a nucleus of David Nelson, Tom Constanten and Barry Flast, with help from a slew of other noted musicians. These guys may all be musical heavyweights in their own right, but they seem to enjoy paying tribute to the music of the Grateful Dead, and they do it well. Best cuts are a lovely "Mountains Of The Moon" and a lengthy "Truckin'." (Box 92, Brooklyn, NY 11229)

Blues Bureau International, a subsidiary of Shrapnel Records has recently issued a slew of albums that focus on the talents of Bay Area blues-rock guitarists. The three-volume *S.F. Blues Guitar Summit* (which are available individually) contains a number of local guitarists such as Garth Weber, Dave Goodman, Johnny Nitro and Kevin Russell. There's some good unpretentious stuff here, but better still is the label's two all-star tribute albums, *Hats Off To Stevie Ray* and *Fit For A King*. The label has assembled a slew of guitar greats to pay homage to Stevie Ray Vaughan and Albert King. Leslie West, Rick Derringer, Pat Travers, Jon Butcher, Craig Erickson and Frank Marino are among the ten guitarists who get one track each on each album. Both sets also end with a jam among a number of the guitarists. (P.O. Box P, Novato, CA 94948)

Austin's **Omar & The Howlers** are one of the spunkiest purveyor's of uncompromising blues and rock around. The trio's latest album *Courts of Lulu* (Bullseye Blues) is more nonsense stuff that has them switching back and forth between blues, rockabilly and swamp rock. In fact, "Jumping The Gun" reminds one a little of Creedence Clearwater Revival. The revved up rocker "Rose Tattoo"

and the rockabilly "False Faces" are real gems. (Distributed by Rounder, One Camp Street, Cambridge, MA 02140)

**Bill Morrissey** is one of New England's most articulate singer/songwriters. His latest album *Night Train* (Philo) is a testament to that claim. Morrissey sings of day-to-day life and its frustrations. His imagery is vivid and enhanced by his rugged and earthy vocals. The excellent title cut features some shimmering reverb guitar backing from Duke Levine. This album could possibly be Morrissey's best to date. Other high points are the folky-blues of "Ellen's Tune" and the mournful "Time To Go Home." (Distributed by Rounder)

**Tribal Tech** is a jazz-rock band fronted by guitarist Scott Henderson and bassist Gary Willis. *Face First* (Blue Moon) relies mostly on instrumental music with improvisations that are reminiscent of Zero, but are a little more jazz oriented. Henderson is a proficient soloist as he shows time and time again in these nine songs, most notably in the intricate ten-minute "Salt Lick" and the bluesy "Boat Gig," which is the only vocal song on the album. It's also dedicated to Stevie Ray Vaughan and Albert King. (209 East Alameda Avenue, Suite 101, Burbank, CA 91502)

Another outfit to offer sparkling instrumental sounds is a trio consisting of bluegrass/newgrass stars **Jerry Douglas**, **Russ Barenberg** and jazz bassist **Edgar Meyer**. Their album *Skip, Hop & Wobble* (Sugar Hill) is a real delight. The interplay between Barenberg's flat-picked guitar and Douglas's dobro is breathtaking. The trio shows its musical vision on "From Ankara To Izmir," which combines folk and blues with a touch of the middle east. This whole album consists of first-class instrumentals performed with verve and passion, and plenty of musical precision and imagination. (P.O. Box 55300, Durham, NC 27717-5300)

Back in the early '70s, **Plainsong** was a short-lived, but highly acclaimed folk/rock band fronted by former Fairport Convention vocalist Iain Matthews. Matthews resurrected the group with co-founder Andy Roberts, and the fruit of their labors can be found in the exquisite *Dark Side of the Room* (Mesa/Bluemoon). Guitarist Andy Grittiths and

songwriter Julian Dawson round out the band. Together they weave a finely crafted web of acoustic sounds. The opening "Nothing's Changed" is a song that deals with the plight of native Americans and the environment. Matthews also continues his obsession with Amelia Earhart with "Sweet Amelia." (The group's first album, *In Search Of Amelia Earhart*, was released by Cloud Nine.) There's even a beautifully melodic instrumental called "Towie."

Last, but not least, is *Sentinel* by **Robert Hunter** (Rykodisc). This album contains 23 pieces of poetry and is Hunter's second spoken-word album (the epic *Flight Of The Marie Helena* was released by Relix several years ago).

Listening to an album of poetry requires concentration on the listener's part, but Hunter is a good reader. This album is enjoyable, and should be sought out by Deadheads. Look for the Penguin book *Sentinel* from which most of these poems are taken. ■

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SUE FOLEY

# JUKE JOINT™

by Andrew M. Robble

**S**ue Foley continues her explosion on the blues scene with her second excellent release, *Without A Warning* (Antone's Records). Foley struts her stuff with a conglomeration of urban blues, Delta-house country blues plus a tribute to one of her heroes, Earl Hooker. Foley's guitar playing is first-rate. Blues riffs fly off the neck of her pink paisley Fender Telecaster with remarkable clarity and high energy. Her killer, Hendrix-esque phrasing in her original tune, "Open Up Your Eyes," shows she is equally adept at rock while possessing an authentic feel for the blues. Foley's vocal prowess reflects a marked maturity over last year's highly acclaimed *Young Girl Blues* release. Magic Sam's "Come Into My Arms" and "Give Me Time" are approached in true Chicago urban style, while "Truckin' Little Women" (a Foley original) maintains a distinct country flair. Texas vocalist Angela Strehli adds some fine back-up singing on a destined-to-be-classic blues number penned by Foley, "Put Your Money Where Your Mouth Is." It's this combination of her seductive yet hard-edged brash vocals along with her guitar expertise that makes *Without A Warning* a recording to be reckoned with.

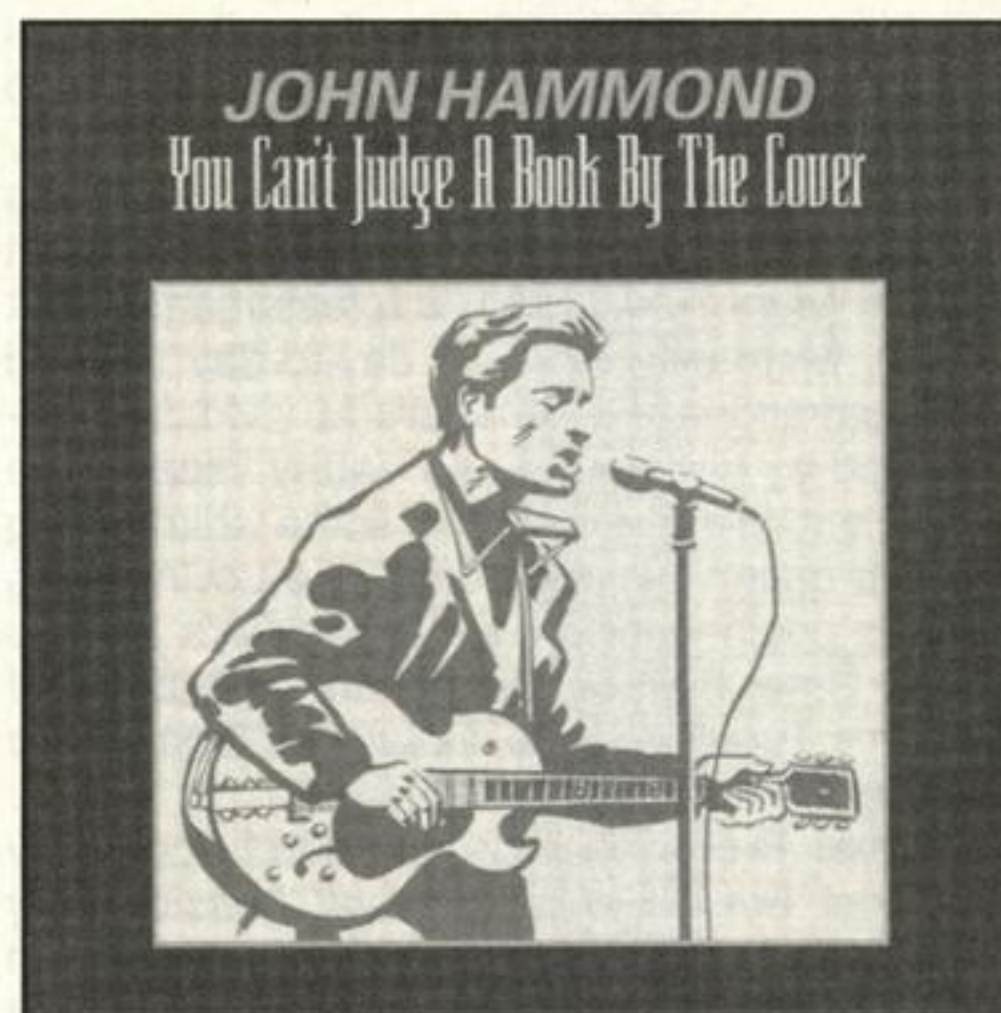
Over the years **John Hammond** has received a bad rap from various sectors of the blues community. Gerard Herzhaft, in his *Encyclopedia of the Blues*, referred to Hammond as: "A singer without much talent and a poor guitar and harmonica player." What a crock! John Hammond has spent years on the road keeping the 'flame lit' in the true fashion of the Delta masters. *You Can't Judge A Book By*

*The Cover* (Vanguard Records) is testament not only to Hammond's fine vocals and bottleneck playing, but to his love and dedication for the blues.

The songs on this recording have appeared on various other releases by Hammond over the years. Vanguard has compiled an interesting cross section of material drawn exclusively from *Big City Blues* (1964), *So Many Roads* (1965), Atlantic's *Southern Fried* (1970) and Capricorn's *Can't Beat The Kid* (1975). Many great songs are covered here from blues masters Muddy Waters, Bo Didley, Little Walter, Howlin' Wolf, Lightnin' Slim and Sonny Boy Williamson. "You Can't Judge A Book By The Cover," "Long Distance Call" and "Gambling Blues" feature Hammond backed by Charlie Musselwhite (his first recording session), Robbie Robertson, Garth Hudson and Levon Helm (Levon and the Hawks, later The Band), Michael Bloomfield and Jimmy Lewis. This combination of musicians created a great bluesy sound for Hammond to sing and play guitar over. Particular attention should be paid to the harmonica Charlie Musselwhite contributes on tunes by Muddy Waters, Bo Didley and Lil Son Jackson (a Texas artist who recorded for Arhoolie Records).

The tracks included here from Hammond's *Southern Fried* recording represent such musicians as Barry Beckett, Eddie Hinton, David Hood, Roger Hawkins and Duane Allman. Allman's slide work is remarkable on "Shake For Me" and "I'm Leavin' You." Both numbers feature the trademark Allman Brothers' "Southern" percussive drivin' blues feel. The versatility of John Hammond is apparent when comparing his '64 and '65 recordings with his '70s recordings. His maturity as a blues performer, guitarist and interpreter have established Hammond as an important figure on the blues circuit. In these times of blues/rock and guitar pyrotechniques, it's a relief to find a musician who performs solo with his bottleneck guitar. *Can't Judge A Book By The Cover* is not only an interesting retrospective of John Hammond's early development, but also the development of numerous musicians on these sessions who have contributed greatly to fostering the blues and its traditions.

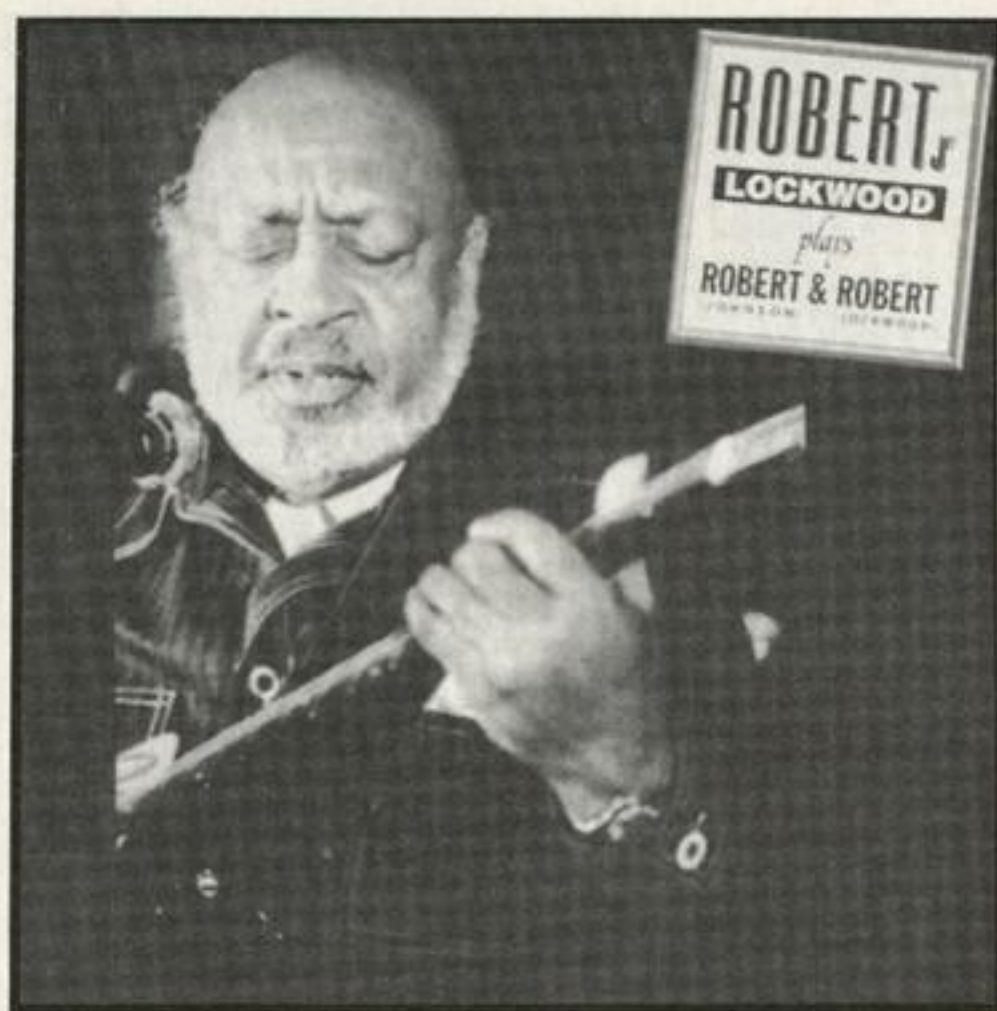
On his first solo release, **Kim Wilson**, frontman and harpist for the Fabulous Thunderbirds, presents a no-frills ultra-bluesy enjoyable recording. *Tiger Man* (Antone's) captures the spirit of those late night jams in Texas' packed, sweaty, smoke-filled clubs. Wilson's soulful voice and rich harmonica rip through song after song. The 13 tunes on *Tiger Man* are either vintage, obscure blues treasures or Wilson originals that follow the eclectic style of the Thunderbirds. The vivacity comes directly from the band that Wilson has convened for the session. Included here are such blues legends as Duke Robillard (ex-T-Bird), Junior Watson and Gene Taylor. Songs of particular note include a fine working of Sonny Boy Williamson's "Trust Me Baby," Willie Dixon's rarely heard "When The Lights Go Out," Roosevelt Sykes' "Hush On Hush," and Joe Hill Louis' intense title track "Tiger Man." There is some heavy guitar dueling that transpires between Junior Watson and Rusty Zinn on two Wilson originals, "Reel Eleven, Take One" and "Hunch Rhythm." Whether Wilson is playing rock-blues, Texas funky "uptown" blues or deep passionate Delta-style blues, the bottom line is that he is one of the finest blues musicians today. *Tiger Man* reinforces that claim.



**The Appaloosa All Stars** consist of the legendary Sam Lay, Homesick James, Frank Frost, Clifford Curry, Greg "Fingers" Taylor, Billy C. Farlow, Mary-Ann Brandon, Fred James and Bob Kommersmith. The Appaloosa All Stars (Appaloosa Records) have released one hell of a good recording. The brainchild of producer, guitarist and composer Fred James, the recording presents a full spectrum of the blues genre. The collection opens with Big Bill Broonzy's classic "Key To Highway." The vocals are handled by the greatest blues drummer of the post-war era, Sam Lay. Lay, a veteran of Howlin' Wolf's band and the Paul Butterfield Blues Band, adds his soulful voice and masterful drumming, offsetting Fred James's guitar work and the piano and harp playing of "Fingers" Taylor.

Another legend from the R&B circuit is vocalist Clifford Curry (the Five Pennies, the Hollyhocks). Curry lends his beautiful baritone voice to his original "Beale Street." With Sam Lay supplying the double shuffle, Curry takes in Memphis' Beale Street and all its history. Harpist Frank Frost (featured in the movie *Crossroads*) cuts a wicked harp solo in "My Baby" accompanied by James on resonator guitar. Homesick James (Elmore's cousin) adds his slide guitar and vocals to John Lee Hooker's "Blues Before Sunrise." Homesick James is one of the last of the original slide masters, and he doesn't disappoint even at the age of 87. Former Commander Cody harpist, Billy C. Farlow, brings the house down with a rockin' rendition, complete with gravelly vocals, of "All Night Boogie." Eric Leonard lends some great boogie piano playing while drummer Al Kash pushes the beat. Grammy songwriter nominee Mary-Ann Brandon contributes another haunting blues number in "Black Widow Spider." Brandon's vocals spin a tight web around Fred James' nimble guitar work. The highlight of this recording, which overflows with gems, is "Rock Me Baby/I'm A King Bee." Simply stated, Sam Lay does it all to these two classic numbers. Usually "All Star" recordings are a bit of a disappointment, but the Appaloosa All Stars deserves its name.

**Guitar Shorty** (David William Kearney) has been out killin' audiences for four decades. His high energy guitar pyrotechnics and acrobatic stage antics have influenced the likes of Buddy Guy and Jimi Hendrix. Guitar Shorty has toured with Otis Rush, Ray Charles, Sam Cooke and Guitar Slim (considered to be one of the first truly outrageous stage performers). *Topsy Turvy* (Black Top Records) is a long



overdue comeback recording for this soulful musician. Shorty is equally at home combining blistering guitar mastery with robust vocals or R&B licks with soul/gospel vocals reminiscent of Bobby Parker. *Topsy Turvy* is an appetizing mixture of contemporary Texas-influenced blues and modern soul. Nine of the thirteen tracks are Shorty originals including the hard-driving shuffle "I'm So Glad I Met You," mid-tempo shuffles like "You Confuse Me" and "I Never Thought," the heartbreaking, dirty, slow, deep blues found on "Hard Life" and the funky instrumental "Old Time Sake." The gem of the recording is the amazing remake of one of Al Kooper's finest songs "(I'll Love You) More Than You'll Ever Know." Guitar Shorty's playing and singing are full of confidence, nuance and the blues. Let's hope that Guitar Shorty will record again real soon...he is the real thing.

Hang onto your seats. The jive, rock-a-boogie, stompin', shakin', groove master of the 88's, **Mitch Woods**, has something to say, so listen... ya dig! *Shakin' The Shack* (Blind Pig Records) delivers the magic of Mitch Woods and his Rocket 88's in an infectious manner. Mitch Woods plays piano in the jumpin' 'n' jivin' pounding swing style of the '50s similar to Jerry Lee Lewis. Woods has it all: a great horn section (complete with essential boogie honking sax sound); a funky rhythm section that changes from hot swing to a Zydeco shuffle to a New Orleans second-line backbeat, right down to a sultry jazz feel complete with brushes and tasteful guitar playing; and mastery of the 88's. Woods combines the piano styles of boogie-woogie masters Professor Longhair/Dr. John, the expressive touch of Thelonius Monk and the sleazy blues of Tom Waits. Mitch Woods launched the Rockets in 1980, and they have stood in orbit ever since. The Rockets have appeared with Chuck Berry, James Brown, Stevie Ray Vaughan, The Blasters and Room Full of Blues. *Shakin' The Shake* is Mitch Woods fourth release on Blind Pig. Nine of the ten songs on *Shakin' The Shack* are originals, and they all smoke. There is the great jazz feel experienced in "Cryin' For My Baby" and the Professor Longhair/New Orleans sound in "Hattie Green." Zydeco fans can whet their whistles to "Zydeco Boogie." "Honkin', Shoutin', Pumpin', Poundin'," "Shake The Shack," "Long, Lean, And Lanky" and "Bonin'" are all examples of what Woods calls "rockaboogie." "Queen Bee" is a dirty, seductive, swinging blues number that Woods bring to life with his booming husky voice. If *Shakin' The Shack* doesn't get

your toes tapping, shoulders swaying, fingers snapping and hips gyrating, it's time for resuscitation!

**Otis Grand** may not be a household name in the USA, but in Britain he epitomizes the blues. Grand, a giant of a man, honed his blues skills during a brief period on the west coast sitting in with Jimmy McCracklin, Joe Louis Walker and Eddie Ray. His playing is heavily influenced by Buddy Guy, Magic Sam, Otis Rush and the man he sounds the most like, B.B. King. *He Knows The Blues* (Sequel Records UK) is a very accurate title for Grand's latest effort. Grand has assembled the musicians in his band to represent a wide spectrum of blues and R&B from tough guitar based blues to the soul influenced blues of Bobby Bland to the jump blues of the '40s. Special guests on *He Knows The Blues* include Joe Louis Walker (one of the hottest US blues guitarists in Europe), Pee Wee Ellis (saxman from the classic James Brown Band), Marc Wilson (drummer for Anson Funderburgh and the Rockets) and Mick Weaver on keyboards. Grand's band jumps, and it only takes one listen to understand why he is consistently voted "Best UK Blues Guitarist." Killer tracks include "Jumpin' For Jimmy," Grand Style," "Swing Turn" and "He Knows The Blues," which was given a traditional arrangement.

Evidence Records continues to reissue forgotten treasures that have previously been issued on small European labels. **Robert Jr. Lockwood's** *Plays Robert And Robert* was previously only available in France. *Plays Robert And Robert* is a fitting tribute that features seven selections by Robert Johnson and

six selections by Robert Jr. Lockwood. Lockwood is the step-son and last living link to the legendary Robert Johnson. He is the only known person to have studied, traveled and played extensively with Johnson when he was a young man. Lockwood, who is one of the last living practitioners of the original Delta blues sound, was also a blues mentor to both Muddy Waters and B.B. King. Lockwood has been on the road for many years, and many tracks here appear in his live performances. Unique to *Plays Robert And Robert* is the fact that Lockwood performs all the songs on a 12-string guitar. He is considered to be a guitar virtuoso with impeccable rhythm and a strong vocal delivery. To Lockwood's credit, although he is one of the most skilled and widely versed guitarists to emerge from both the Mississippi Delta and the Chicago blues scenes, he rarely shows off. For this reason, it is often necessary to listen very closely to fully appreciate and recognize how good he really is. "Lockwood's Boogie" is a perfect example of his masterful musicianship. Developing his own stylistic approach to the guitar led Lockwood to seek out jazz and abandon the blues for a long time. For the most part, his genius goes unrecognized even today. Constantly having to answer questions about Robert Johnson has forced Lockwood to become his own individual and leave the Robert Johnson legacy behind. As Lockwood told Robert Palmer in *Deep Blues*, "People accept me like I am, or leave me alone." Robert Jr. Lockwood may be one of the grand old men of the blues, and nobody does "Sweet Home Chicago," "Walking Blues" or "Rambling On My Mind" better than him. ■



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JOAN OSBORNE

# Too New To Be Known™

by Mick Skidmore

Last summer I had the good fortune to catch the Great Woods' (Mansfield, Massachusetts) leg of the H.O.R.D.E tour. It was a great day of music, but what made the event even more memorable for me was a ballsy blues belter named **Joan Osborne** who opened the show with a blistering 30-minute set.

Unfortunately, only a handful of people got to hear her that day. She performed so early that most of the crowd was still partying in the parking lot. The good news is that she has a new mini-CD out, *Blue Million Miles*, which I urge you to check out. For only \$5 you can hear one of the best female vocalists around today (and one that's surely going to be signed to a major label soon). Osborne is a great singer with a really tight band. In concert, she has a tendency to overdo the Joplin-esque screams and howls, but recorded she sounds more her own person.

The current CD is her third release to date. It only contains three songs, but they give a good indication of her talent. There's an interesting version of Captain Beefheart's "His Blue Eyes Are A Million Miles," as well as a couple of original songs: the stark bluesy "What You Gonna Do" and the sultry "Billy Listens (To

Your Heartbeat)." For gig updates, call 1-800-292-JOAN; for a copy of the CD, send \$5 plus \$1.50 postage to P.O. Box 2596, New York, NY 10009. Make checks or money orders payable to Joan Osborne.

Sophisticated psychedelia is indeed alive and thriving in Austin, Texas, if *Moonlight Towers* by the **Coffee Sargants** is anything to go by. This band, led by vocalist/songwriter Carey Bowman, has a sound that melds subtle folk melodies with an air of Eastern mysticism and some dreamy psychedelia. They've been together since 1989, but have a sound that could have sat nicely next to the likes of the Velvet Underground, Buffalo Springfield or Love in 1969. Surprisingly, the band doesn't sound retro or derivative at all. Anyone taken with the music of current bands such as R.E.M. will enjoy this group. Highly recommended. Write: Dejadisc, 537 Lindsey Street, San Narcis, TX 78666.

Another band that shows plenty of promise is the four-piece **Moe**. The band originally got together at the University of Buffalo.

They've since established a pretty good reputation throughout New York and have opened

for the Spin Doctors, Shockra, Bim Skala Bim and others. Musically, Moe is all over the place. The band flits from funky psychedelia to rock, jazz and reggae with almost reckless abandon, but it works. The closest musical comparison is Phish. Moe doesn't quite have the same instrumental virtuosity or panache, but it has the same zany and unpredictable approach to music that Phish has. This is evidenced in the group's cassette release, *Fatboy*. There's a couple of dynamite tunes on it, notably "Don't Fuck With Floe," a hard-hitting fusion of jazz, rock and funk that boasts some amusing lyrics about the kind of woman not to mess with. "Yodelittle" is another gem with its long and exciting instrumental passages. The tape ends with "The Battle Of Benny Hill," a bizarre instrumental segue of "Dixie" and the *Benny Hill* TV show theme. Originality counts for a lot, and these guys are undeniably original. You can write Moe at 715 Elmwood, #1, Buffalo, NY 14222. For booking info: Rock-On Productions, 675 Delaware Avenue, Suite 801, Buffalo, NY 14209, (716) 883-8767.

**Burnt Toast & Jam** is a lively septet hailing from



BURNT TOAST &amp; JAM

Shawano, Wisconsin. Its delightfully titled demo, *4 Slices*, is very interesting. The band has an acoustic-based sound that comes over like a cross between the Grateful Dead and the New Grass Revival. The best cut of the four is the strident "Looking In To The Sun," which highlights both the band's vocals and musical prowess. For bookings or more info, call Jim McNicoll at (608) 242-9005.

**The Jeff Prine Band**, a blues band based in Fort Lauderdale, is fronted by guitarist/vocalist and songwriter Jeff Prine (originally from New York). Anyone who lists Peter Green as an influence has to have something going for him. Prine turns out to be a pretty fine guitarist, and the group also uses beefy Hammond B-3 or-



MOE



JEFF PRINE GROUP



REST AREA

gan liberally, which is another plus. A live cassette recording entitled, not surprisingly, *The Jeff Prine Band Live*, contains a mixture of blues classics and originals, and shows them to be much more than your average bar band. The long instrumental "Currents" is a dynamite song that shows how tight these guys are. They wouldn't, incidentally, sound out of place on a live Allman Brothers album.

**Rusty Chainsaw & Toothless Chuck** is an interesting Seattle area blues duo, consisting of Bill Nehl on guitar, bass and vocals with Tom Ingalls on harmonica and percussion. They have a cassette release available called *Tacoma To Kokomo*. There are ten original tunes here, although all are presented with more than a passing nod to traditional blues. These guys make the best of what they have. The tape was recorded live in the studio using a sequencer for the rhythm tracks. A real live rhythm section would, no doubt, do the songs more justice. This is most noticeable on "Don't Talk To Me Woman," a George Thorogood-type boogie cut that doesn't quite get going despite its potential. Nehl shows some inspired flashes of guitar work in "Little Child" and "Everything I Had." Add that missing rhythm section and perhaps a keyboard player, and you'd have the makings of a good blues bar band. For more info, write Rusty Records, P.O. Box 84872, Seattle, WA 98124-6172.

A little lighter sounding, but still appealing, is the four-piece **Tao Jonz** who can usually be found in the clubs of Santa Barbara. The band offers a blend of concise, melodic pop/rock

and reggae. To date, they have released three recordings. The latest is a CD called *Keeping Up With The Jonzes*, which contains a number of good songs. "Out West" is like Steely Dan meets the Dead circa "Shakedown Street." The reggae/ska rhythms of "Calling" is also extremely infectious. For more info or to get on the band's mailing list, write Tao Jonz, P.O. Box 577, Santa Barbara, CA 93102.

Lack of space prohibits more detail on many other bands worthy of mention such as **The Dingo Fish Band**, a sassy five-piece from Gainesville, Florida. The band has a good CD out that shows they are more than capable musically. Strong R&B and

funk flavor its jazz and blues musical chops. The self-titled CD shows much promise. For more info, write Maritime Artists, P.O. Box 14873, Gainesville, FL 32604.

**Bonnie Bowers & Perry Winston** is a New York-based duo that has a nice pop/reggae sound. Their CD, *The Best of All Possible Worlds* (Gekko), contains nine finely crafted songs as well as an interesting arrangement of the Dead's "Row Jimmy." (135 3rd Avenue, # 4A, Mineola, NY 11501)

The multi-racial **Rest Area** has been featured in this column before. They are back with a new CD, *Tribal Thang* (Awiayama Productions). Again the band offers a wonderful mix of enticing multi-cultural sounds, but they are even more polished in this new release than on the previous cassette outing. There's a strong sense of rhythm, with delightful vocal harmonies. The title cut is a great song that captures the group's strengths and has a strong hook. They also shine with a contemporary re-working of Buffalo Springfield's "For What It's Worth." (P.O. Box 18834, Washington, D.C. 20036)

*Outdebox* from Texas's **Soul Hat** is now available on Epic. Expect a new album early in the new year. **The Mad Hatters** (who we covered a few months back) released its major label debut *Live Thunderchicken* (Atlantic) back in November, although they are now



BONNIE BOWERS

known simply as The Hatters. Seven of the album's ten cuts were recorded live at the Wetlands on 7/29/93 with the 11-minute jam "Feelgoodious Kind" being the highlight. The remaining three songs are studio cuts that will be featured on the group's next studio album, *The Madcap Adventures of the Avocado Overlord*, which should be out shortly. Blues Traveler's John Popper adds vocals and harmonica to "Sip Of Your Wine."

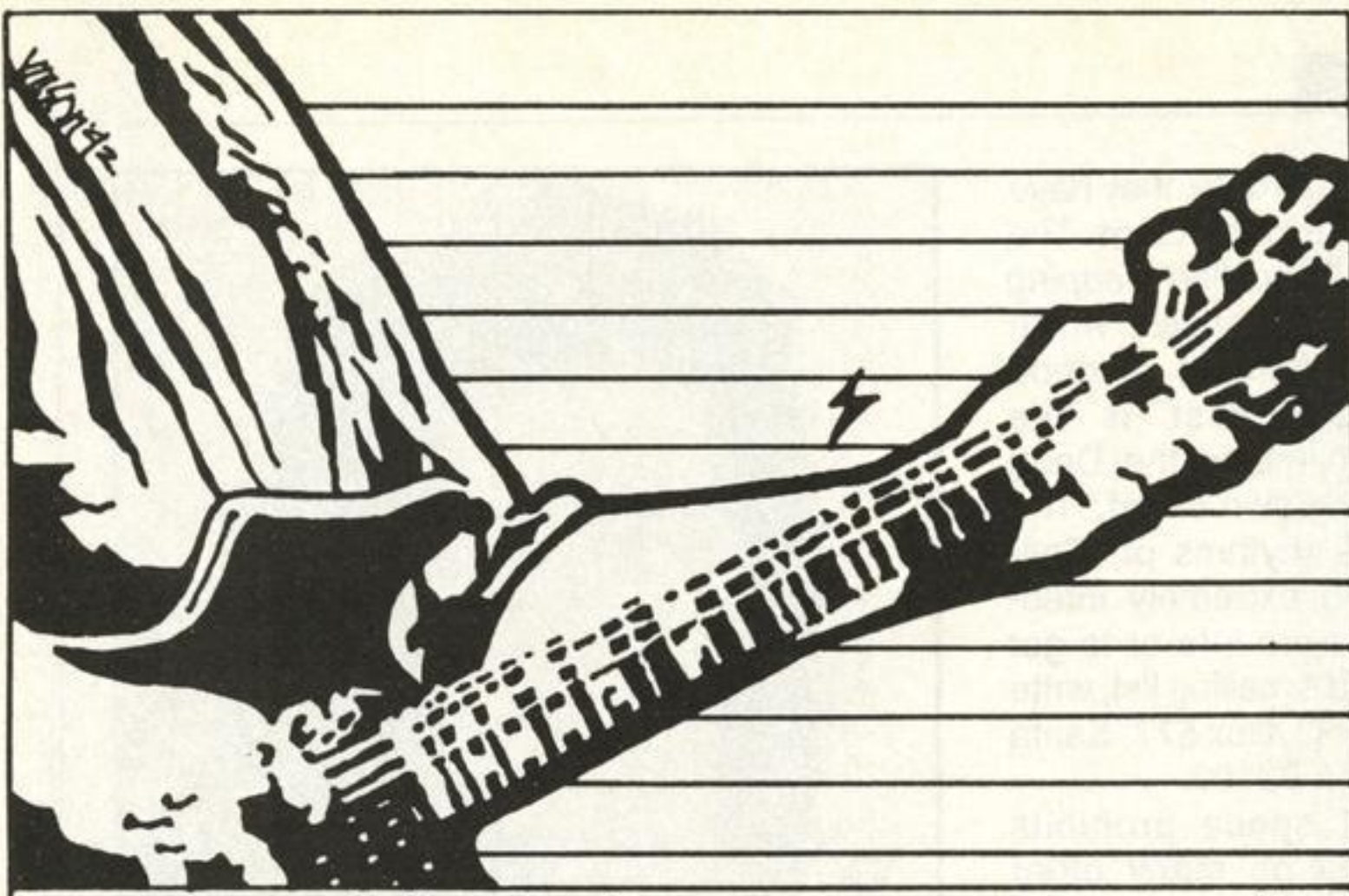
Lastly is **Counting Crows**, another band that's already signed to a major, but deserves more exposure. This five-piece band hails from the Bay Area. They've released the superb debut album, *August And Everything After* (DGC), and have been touring nationally. The band has an alluring sound, even though they keep things simple musically. Its songs have an air of complexity or, perhaps, sophistication. The melodies creep up on you, and vocalist Adam Duritz has a really soulful voice. Good musical reference points are the Band, Van Morrison and R.E.M. If there's any justice, this band will go a long way. This is another strongly recommended disc. ■



THE DINGO FISH BAND

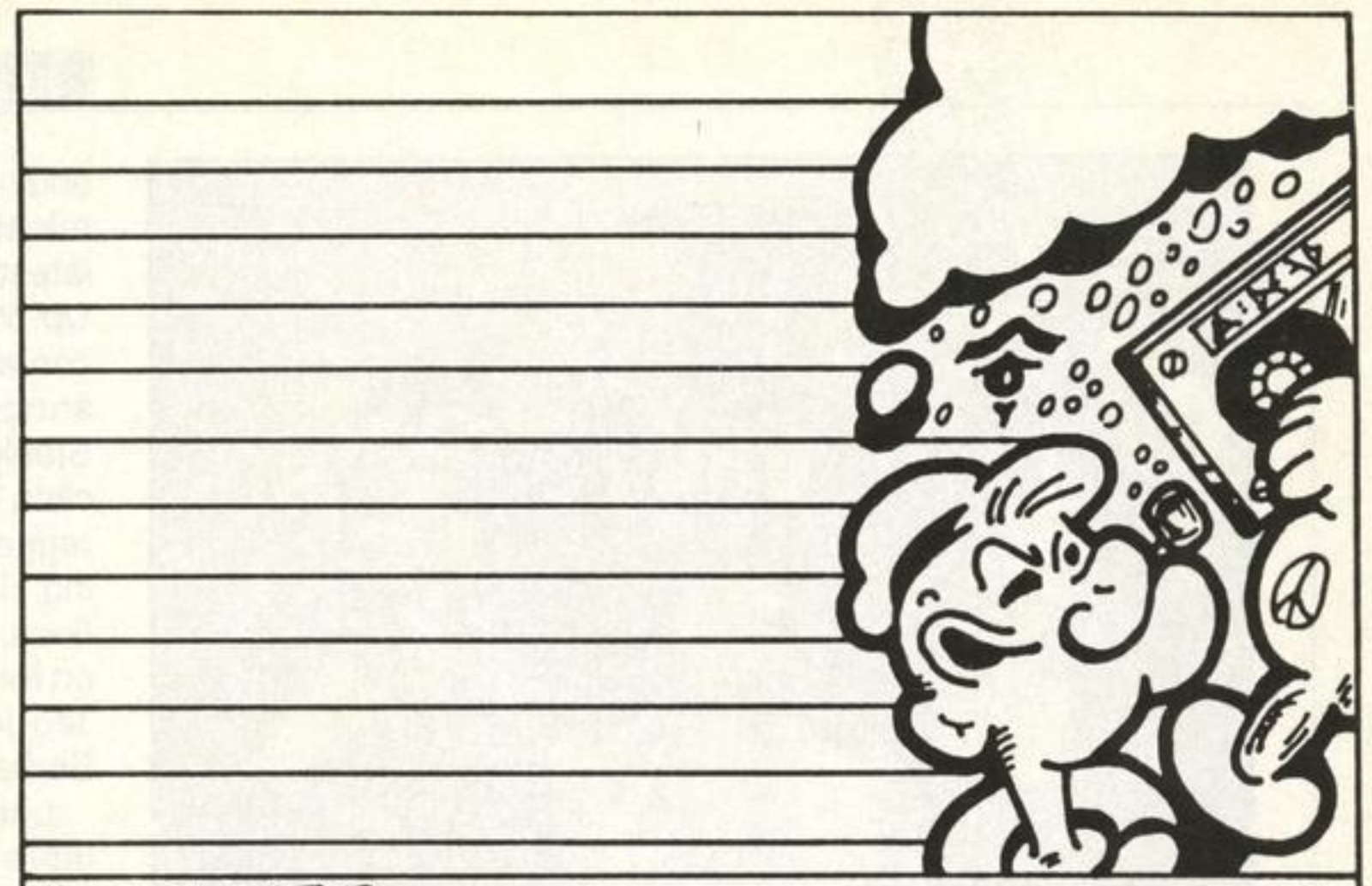


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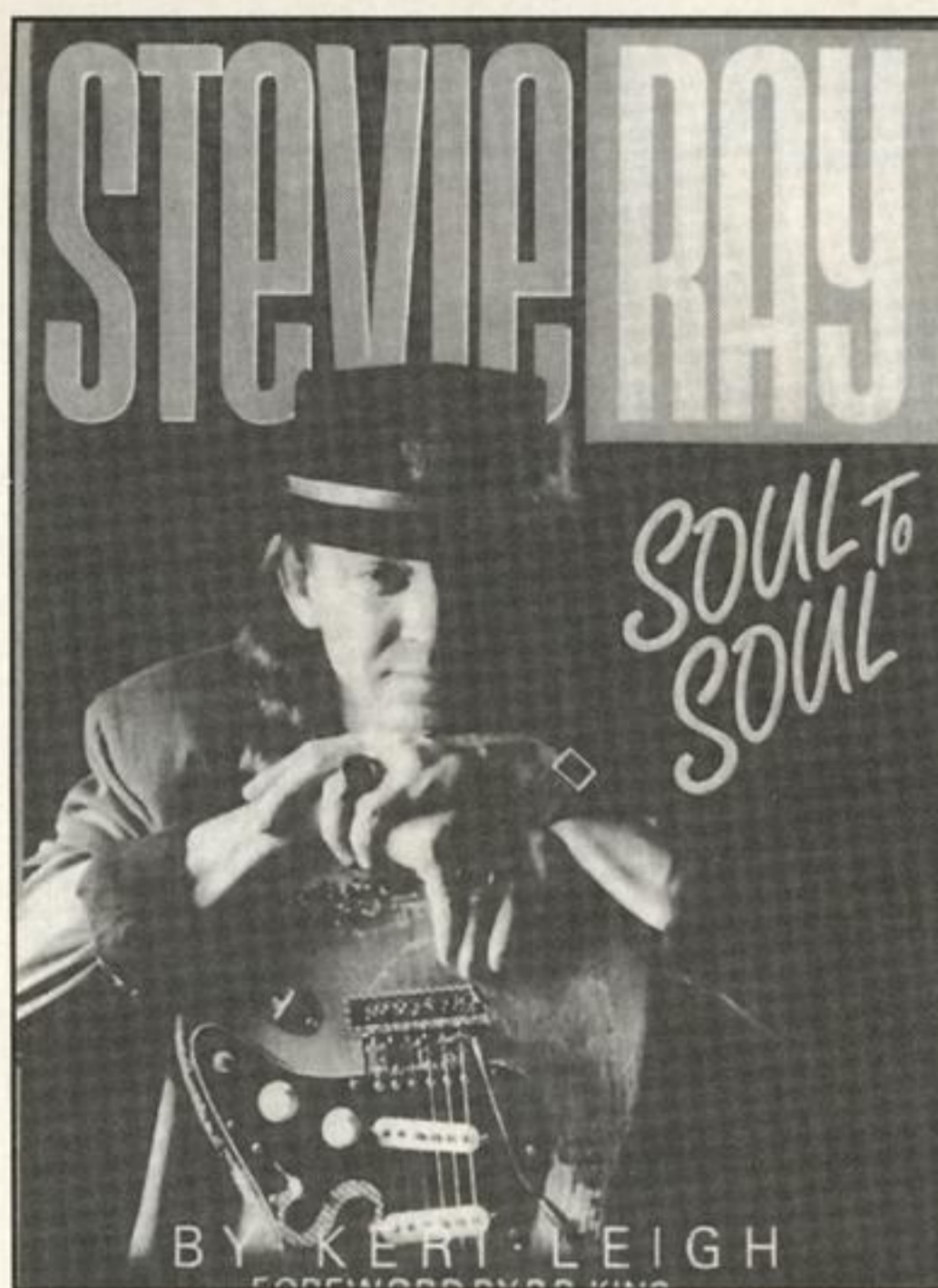
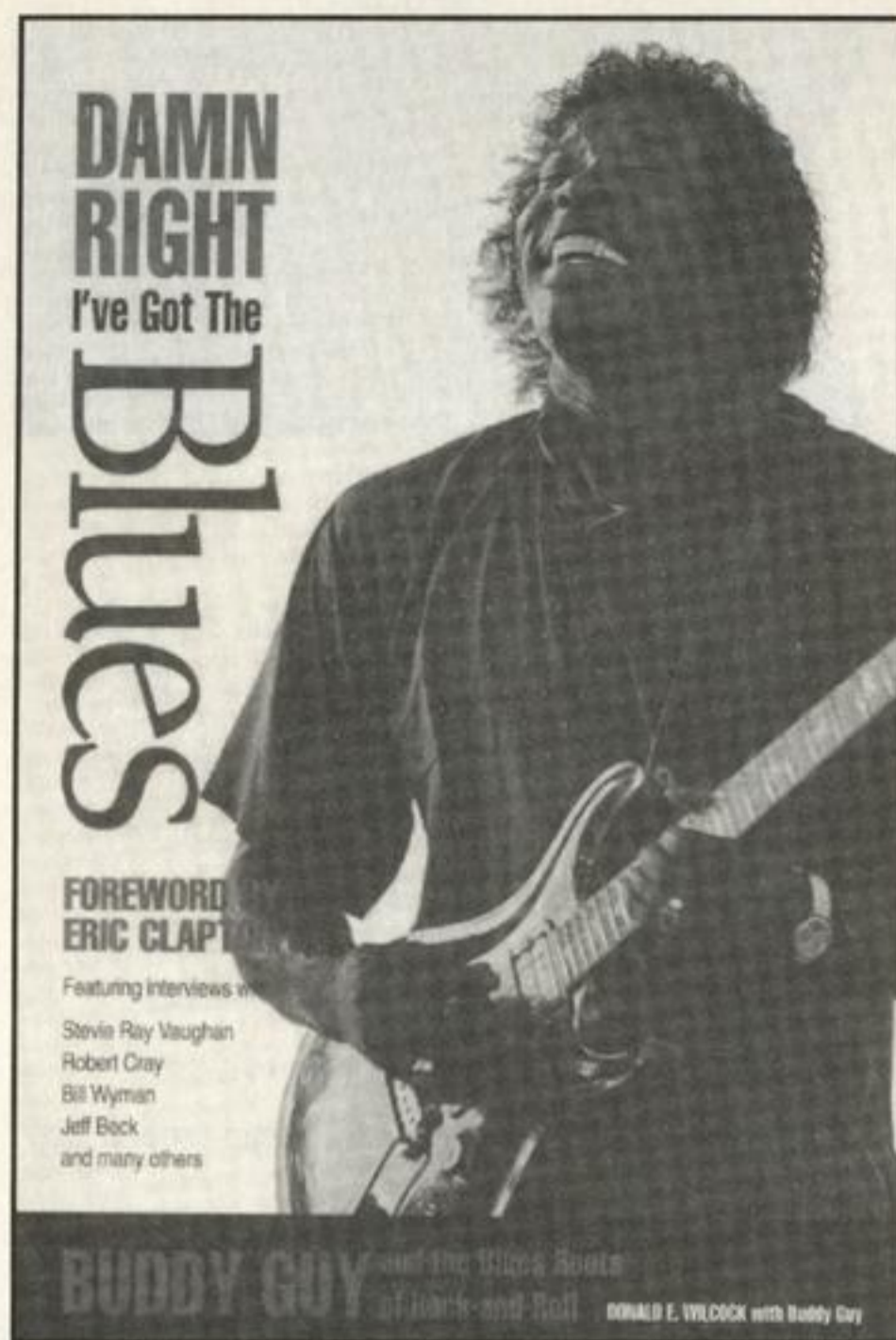


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IF YOU LOOK AT IT RIGHT**

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Howlin' Wolf) and the start of long overdue worldwide recognition.

*Damn Right* is required reading for guitarists, blues fanatics and musicologists. Finally, a book is available about the man who touched four generations of musicians, who is keeping the blues alive and who is directly responsible for sending the electric guitar into the stratosphere.

The publication of *Stevie Ray: Soul To Soul* (Taylor Publishing) is the perfect complement to Buddy Guy's book, *Damn Right*. Guy always claimed that Stevie Ray held a skeleton key that unlocked the door for many (black) artists. Stevie Ray loved Guy and studied all his licks. The magnitude of Stevie Ray's talent is appreciated and remembered in the foreword and introduction written by B.B. King and Buddy Guy, respectively.

Author and musician, Keri Leigh, has captured the essence of Stevie Ray Vaughan in *Soul To Soul*. She has written a truthful book with passion, sincerity and love for her friend. Leigh's thorough research and knowledge of the blues produced a book that is both enjoyable and imperative reading for rock and blues enthusiasts.

*Soul To Soul* is beautifully presented with rare photographs and vintage concert posters that supply a visual mosaic of the short but fast-paced life of Stevie Ray, a musician whose guitar playing inspired awe in all who listened to him. Chronicled on the pages are some of the "demons" that plagued Stevie Ray throughout his life. His struggles with his father, who referred to his music as black-oriented and therefore, unacceptable, affected him greatly as did his constant battle to gain the musical respect from (and to get out of the shadow of) his brother, Jimmy Vaughan. Addressed in detail are Stevie Ray's drug and alcohol addictions, personal relationships and untimely death, which ended a life that was finally coming together. There are also excellent narratives of Stevie Ray's meetings with his blues heroes Buddy Guy, Albert King and B.B. King. His trials and tribulations with Mick Jagger, Eric Clapton, Bonnie Raitt and Lonnie Mack are given preferential treatment.

"My primary objectives were to document Stevie's life as accurately as possible, tell all the tales that matter and most of all be truthful," Keri Leigh states in the preface. The author has truly achieved all of her goals. Stevie Ray Vaughan's music will stand forever and so, now, will *Soul To Soul*. ■

# BOOK BEAT

by Andrew M. Robble

The age-old debate of which guitar player is, or was, the best ever, both from technical and creative standpoints, remains a subject of continual discussion and deliberation. Music critics and fans often cite Jimi Hendrix, Eric Clapton, Jeff Beck, Carlos Santana, Steve Miller, Robert Cray and Stevie Ray Vaughan as musicians worthy of this distinction. Ironically, these great musicians all claim that **Buddy Guy** is the best guitarist ever.

Buddy Guy snatched several W.C. Handy Awards this year including Blues Entertainer of the Year, Blues Guitarist of the Year, Contemporary Blues-Male Artist of the Year and Contemporary Blues Album of the Year for *Feels Like Rain*. Riding high on his critical acclaim, Guy now has a book out that chronicles his life playing the blues. *Damn Right I've Got The Blues: Buddy Guy And The Blues Roots Of Rock-and-Roll* (Woodford Press) is the result of a five-year undertaking by Donald Wilcock with Buddy Guy. *Damn Right* recounts Guy's life from his youth in Louisiana to his famous debut at Chicago's 708 Club to his Grammy Award in 1991 for *Damn Right I've Got The Blues*. Wilcock and Guy present their material as an oral odyssey, with many of the anecdotal reflections and recollections also captured in rare photographs throughout the 152 pages.

Eric Clapton, who provided the preface to the book, states: "Buddy Guy is the best. You can't say more than that. He is the consummate blues musician. And he's probably the last of that generation. He's living history." Many

blues and rock luminaries are included: Willie Dixon, Dr. John, Junior Wells, Stevie Ray and Jimmy Vaughan, Jeff Beck, Bill Wyman, Jack Bruce, Dick Waterman, Carlos Santana, Koko Taylor and a host of others. Unfortunately, conspicuously absent are many of Guy's second generation Chicago contemporaries including Otis Rush (who with Magic Sam and Guy defined the South Side sound), Phil Guy (Buddy's brother), James Cotton and Jimmy Rogers.

*Damn Right* provides insight into some of the frustrations of Guy's career. During his recording years with Chess Records, the main recording vehicle for black blues musicians in Chicago in the '50s and '60s, Guy was never given the freedom to explore his guitar in the manner that his later disciples were. As Dr. John said, "It was craziness. The stuff Buddy would do between the song to be recorded was *the* stuff. If they'd

let the machines roll, they would have gotten great records...they [record companies] blow things for guys like Buddy Guy." After a 12-year hiatus from recording, Guy finally got the chance to do it his way for Silvertone Records. The result was a Grammy Award (for the torch bearer carrying on the tradition of Muddy Waters and

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Ed Johnson

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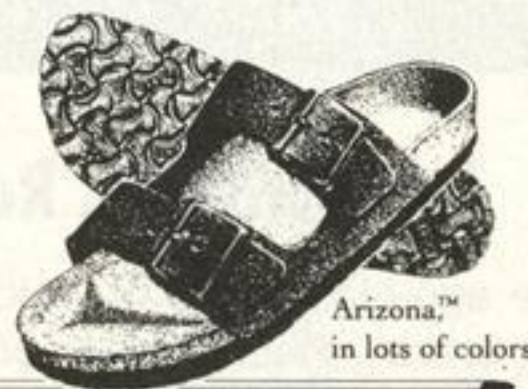
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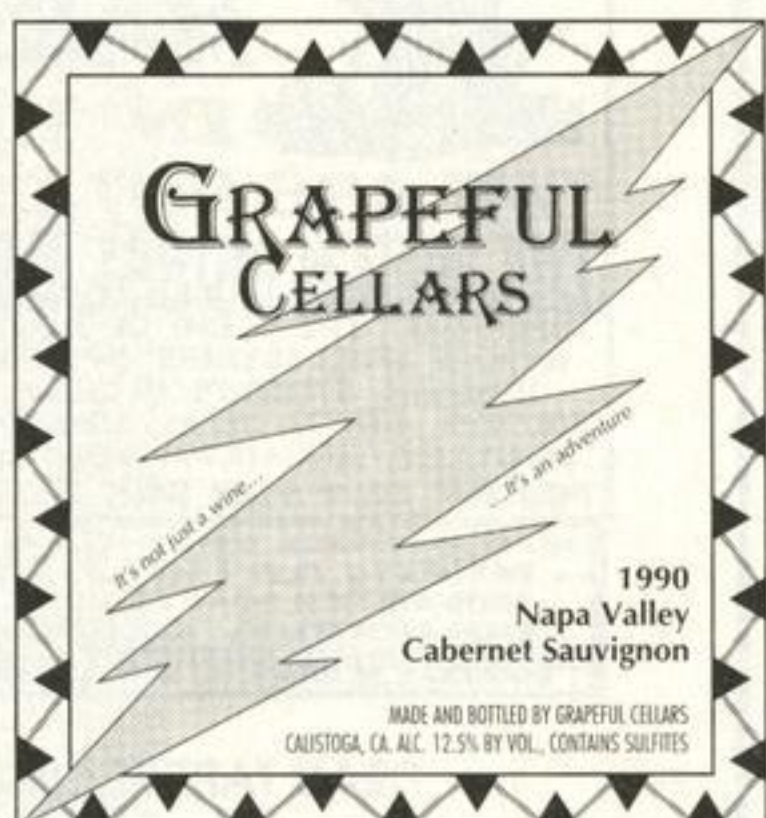
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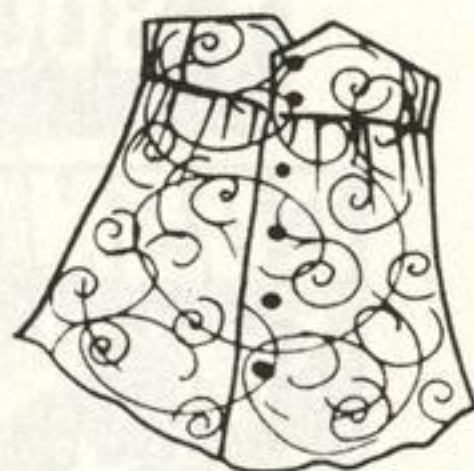
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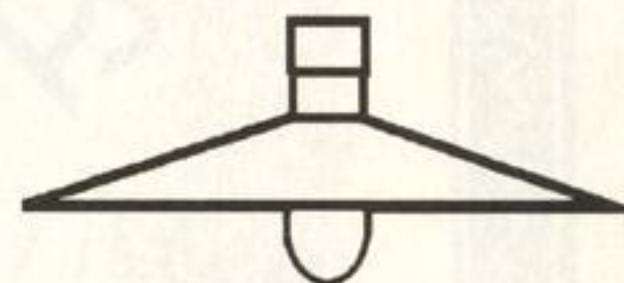
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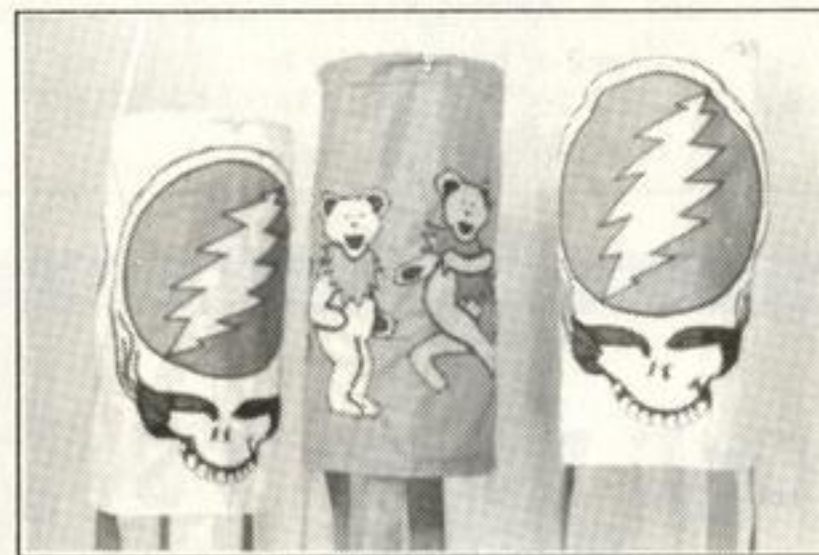
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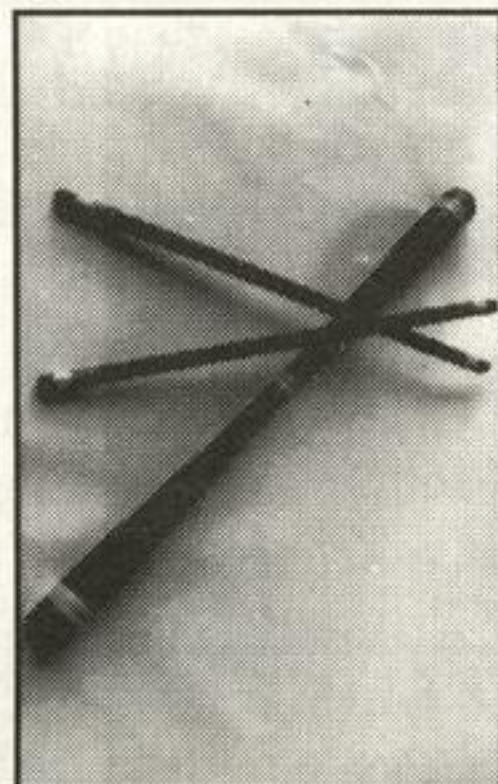
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400 hrs HQ equip honest ratings -Craig 304 W 106th St #4R NYC 10025

Need GD esp 74-80 Have 300 hrs also need JGB ABB Young all answered -Brian 129 Jackson St S River NJ 08882

Help on the way Have 360 hrs GD 36 hrs other Majority are SBD Want GD 68-89 Stones Zep Metallica Van Halen Hornsby SRV JGB Rush etc qual a must Begs welcome Chris 16097 Logarto Ln Lakeville MN 55044

Wanted GD & others Have 250 pre-86 to trade Exch lists -Keith 39 Wilson Watertown MA 02172

Beg w/60 hrs will send blanks/post Particular needs are Athens OH '68 & '72 GD/Franken & Davis '81 Vegas '92 for list GD -Doug 87 East Lane Ave Columbus OH 43201

Have/want GD Panic Phish & others Lots to trade Send lists Steve 33 North Ave Lake Bluff IL 60044 Beg. welcome

HELP! Need Phish Roselands 2/5/93 & GD 6/5/93 Have some GD & Phish Dave Shapiro Hotchkiss School Lakeville CT 06039

Looking for GD & Widespread Panic Able to trade Hamilton POBox 434 Hobe Sound FL 33475-0434

Looking for HQ 92-93 GD JGB Have lots to trade Over 500 hrs total GD JGB Exch lists Jeff Ceparski 37 Church St #2 Westboro MA 01581

HELP! Need any Cap Centre 93 or RFK Will trade Steve Bell Box 362 Leonardtown MD 20650 Thanks Mike!

## PERSONALS

Guitarist & drummer in LI/NY area looking to form band/Interested in Neil GD Floyd originals etc Need another guitarist, bassist & possibly keys call Bob 718-896-5401

Tommy, Sister Julio & Swerve-You guys brighten my shows! Love you-AJW \*Beano-get out of Alaska

Boy Scout/DHs help underprivileged scouts donate OA/Council Patches Kohler Assoc Box 8025 Rego Pk NY 11374

They Love Each Other-Congratulations & thanks Bill & Amy may you stay forever young! Love Hal Paula Jammer & Dog Face

NJ DH looking for friends & penpals Write Bryan Taylor 80 Tinton Falls RD Farmingdale NJ 07727

Male DH 20 blonde hair/blue eyes seeks friendship & corresp w/all & possibly that special FDH Franklin's Tower Rt 1 Box 173 Campbellsburg IN 47108

Elizabeth from Burlington VT-How was JGB on Halloween? Please write Charlie W1 Richard Mine Rd Wharton NJ 07885

21 yr old looking for DH penfriends (will write all) Please write! Jenny Marek 3001 Sunnyside Brookfield IL 60513

Rye Man: Happy Birthday buddy! Guess you're no stranger anymore Keep an eye on the Air-Kid Enjoy Love MC

Seeking heads in South King Cnty WA to party, gab & listen to greaty music Call 206-854-3510

B kind, help beg trader seeking Phish GD post/blanks provided Jeremy 62 Old Short Hills Rd Short Hills NJ 07078

James Illinois orange bus RFK IOU1 Lori 303 Frost Frostburg MD 21532

Is Help on the way? Just moved looking for traders Have only 60 hrs-RU Kind? Larry Stein 5910 Windham Rd Laurel MD 20707

We miss you Burt H Sarge Diane Diddo & Kelly POB 149E Easton MO 64443 816-473-2110

Distance & time don't stop the fantasies Your warmth will still see me thru winter

Nicola sorry you had to take off Hope everything is ok All my love & peace Bubbleman Veggie Dave

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Veteran Deadhead, 35, seeks F companion Room & board incl 10 min bike to Shoreline For info write Steven Arnold 631 Mariposa #3, Mountain View CA 94041

Angel Clement from Kitchener Ont Canada How dare you call Martin Luther King an asshole! Steve Lang from Toms River NJ

Attention Santa Cruz/area family: Bro & 2 sisters moving in late January Would appreciate any info on sharing an apt or house/communal living Grateful for all offers or just to drop a line Jade Hahn 1350 Claus Rd Vermillion OH 44089

GW Deadhead 31 yr 5'3" trim non-smoker into new music the outdoors & taping Seeks the same for friendship-relationship w/the right (kind) guy Mike PO Box 190 Ramsey NJ 07446

HEY NOW! Tuned in DH 28 currently imprisoned seeks illuminated Chemical Priestess into fourth-soul manifestations of the silent self for enlightened correspondence No DNA robots need apply Steve Depka #97888, N-1-B PO Box 11401 Yardville NJ 08620

Albert Mountain was a woll, the Crestwood Seven will nevertheless hike again-Brock

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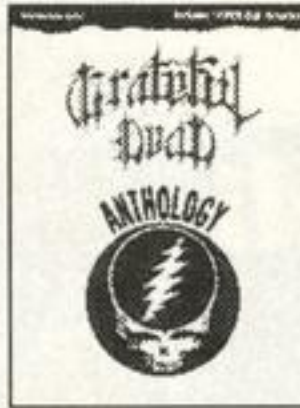
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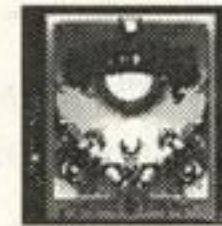
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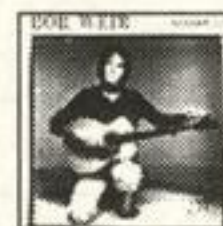
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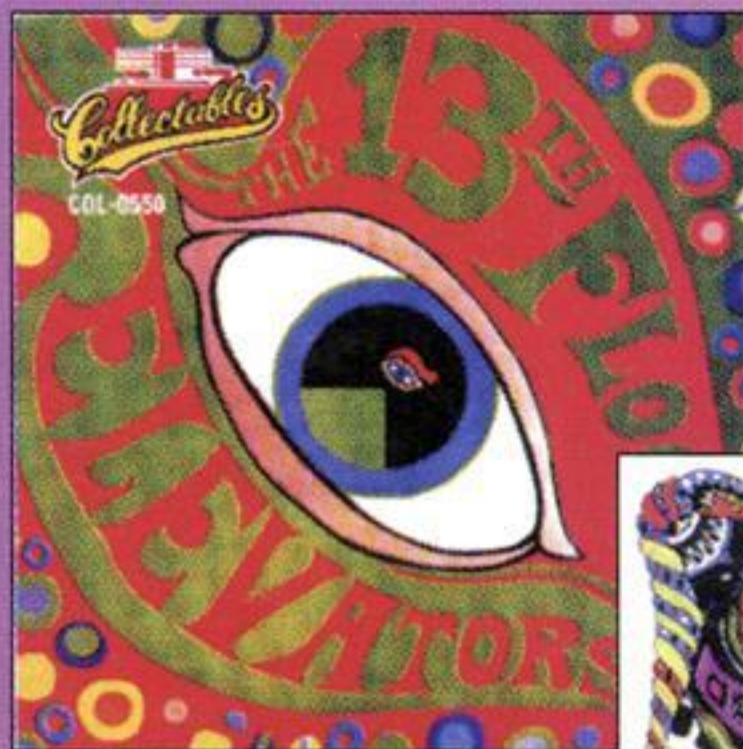
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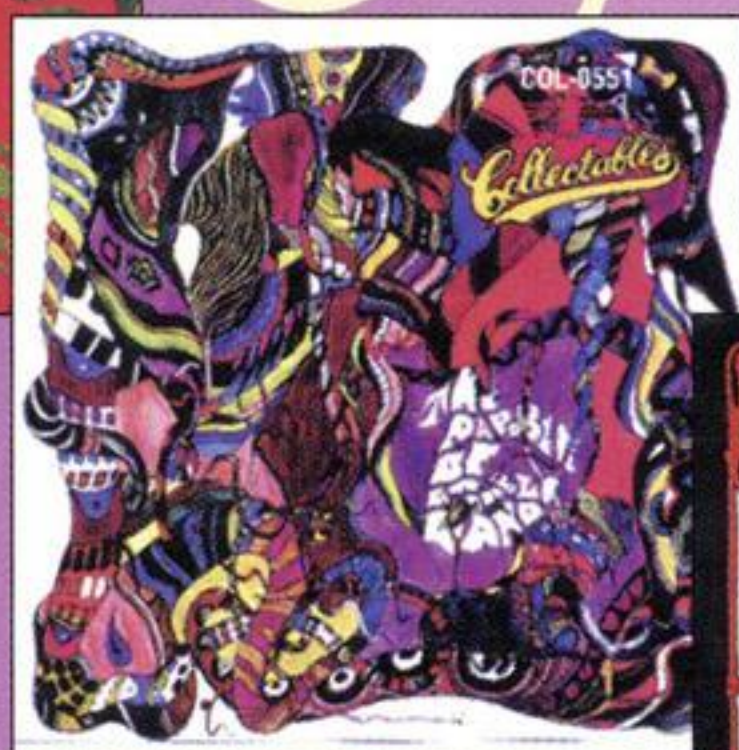
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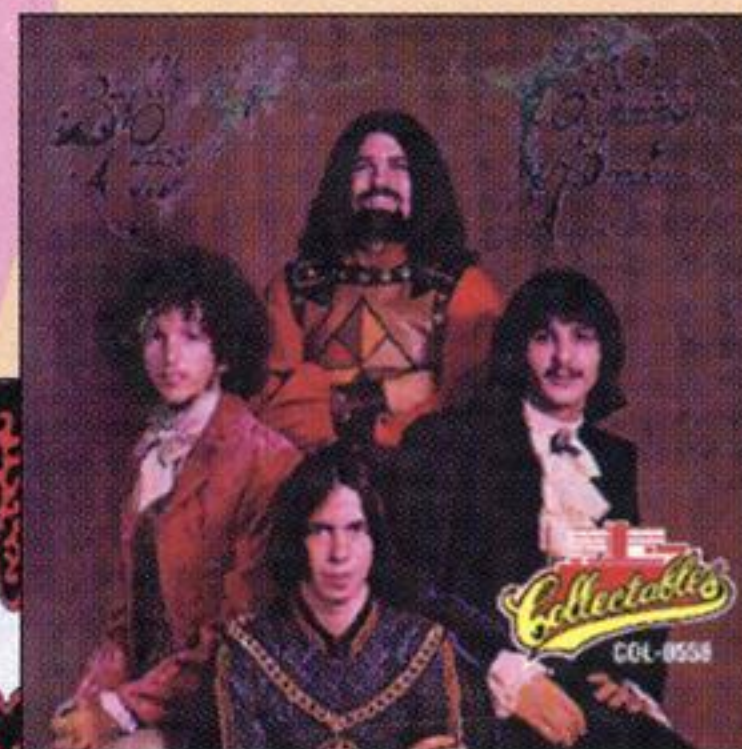
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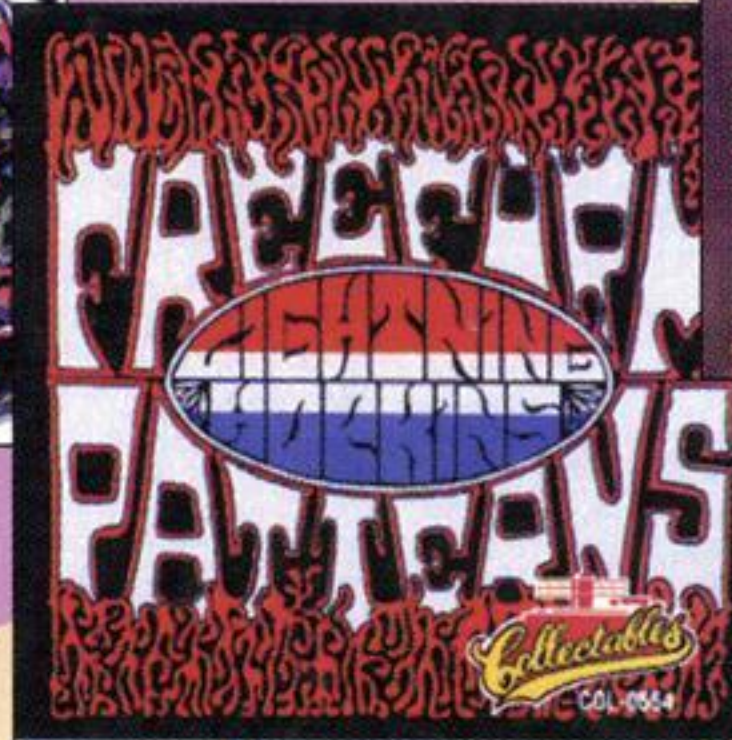
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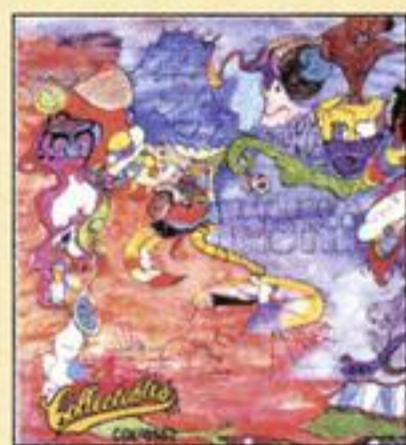
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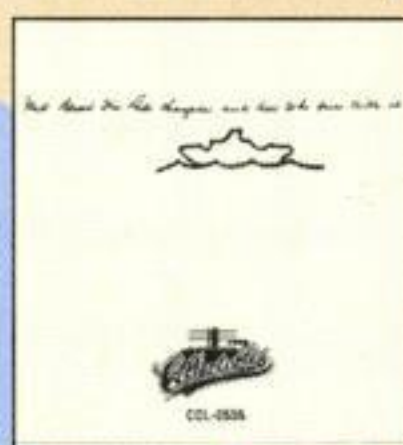
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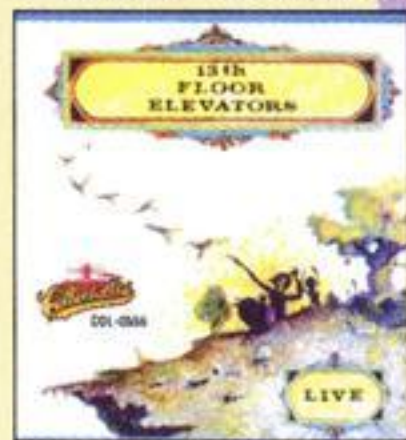
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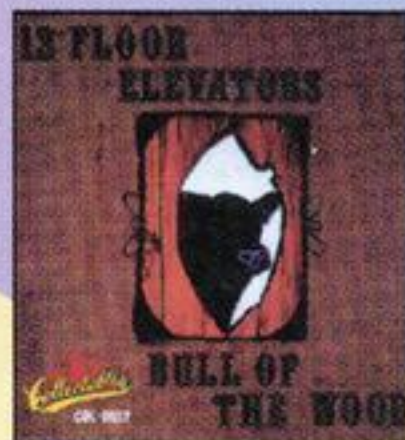
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