

# SPIRAL LIGHT 33.

EUROPE'S GRATEFUL DEAD MAGAZINE. MAY 1995.

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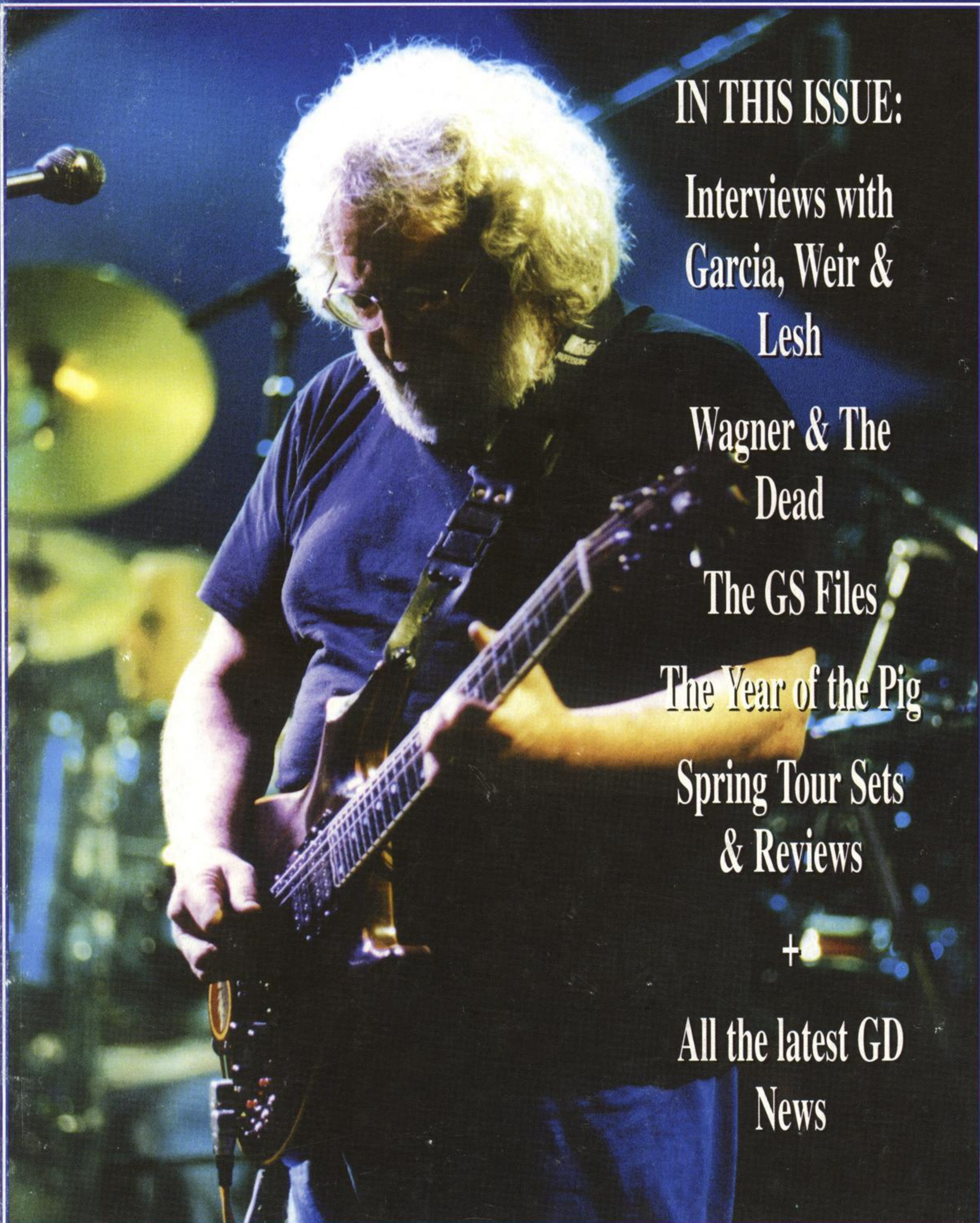
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N.B. To avoid confusion, all mail on specific subjects must be addressed to their respective editors. If you require a reply or return of material please enclose an S.A.E.

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## HELP ON THE WAY.

The Grateful Dead (and Spiral Light) have made it through to 1995. The Dead Year being seen in on the 19th February at, of all places, Salt Lake City. The joyous New Year revelries so masterfully staged by Bill Graham died in the helicopter crash with him in 1991. Perhaps rightly so.

The Dead hit the big 3-0 this year and most of us probably remember with mixed feelings our own departure from our carefree 20's. Left behind were the teen and twenty's when we could party all week-end and still turn in on a Monday morning feeling reasonably fresh, when the next party, or gig, or binge on the stimulant of your choice was only hours away and yet you still managed to hold body and mind together. You turned thirty and your bones started to creak and your thoughts turned to careers, family, mortgages or just an early night.

What a dazzling thirty years it's been for the band and a righteous cause for celebration, whether you consider the first show to be Phil's debut, with all of the main player's up there, on the 18th June at Frenchy's in Hayward, California or when they were first billed as the Grateful Dead at Big Nig's house in San Jose on the 4th December. (Whatever happened to old Nig and exactly how big was he?)

The reality is that there was no first time and may the last time be many years hence, so let us celebrate, all years, their three decade long adventure. To aid the festivities I thought I'd try to identify 30 "reasons

to be Dead cheerful" for you to savour. The general idea is to define the essence of the Dead in a bunch of one liners.

1. Grateful Dead? What's in a name? ..... everything in this instance.
2. Jamming - in the name of the lord, why we can never see enough shows or never have sufficient tapes.
3. Jerry: smiling through his beard.
4. The acid tests: for providing the means to an end (or a beginning).
5. Jerry tunes: great tunes covering all manner of emotions and ideas.
6. Country tunes: the American heritage assimilated.
7. Bobby's cross eyed gaze; into and through the audience.
8. Billy's drums: so sure and sensitive to his colleagues.
9. Mickey's drums: rich with creativity and open to influences from the known world.
10. Robert Hunter's lyrics: a unique perspective and partnership made in heaven with Jerry.
11. Business - The Dead way: extreme honesty. A blue-print for commerce.
12. Pigpen: shy people sometimes have the most to contribute.
13. Blues tunes: respect for the elder statesmen.
14. Deadheads: strangers stopping strangers just to shake their hands.
15. Phil's bass playing: Underpinning the music with power and fluidity.
16. The Tapers section: a critical decision that has provided a billion blissful evenings at home.
17. Bobby tunes: so weird, every time you hear them they divulge a different perspective.
18. John Barlow's lyrics: words that hold together many of Bobby's finest songs.
19. The Dead's PA: the finest sound, a demonstration of the band's commitment to it's audience.
20. Keith Godchaux's piano playing, a man panning the depths of music and bringing back the finest nuggets.
21. Dylan tunes: show-casing the tunes of the greatest songwriter.
22. Albums: There are at least six great Dead albums and I'll argue all night with anyone who disputes that.
23. A Musical Encyclopaedia: The Dead's music contains elements of every popular musical style

24. Brent Mydlands keyboard playing: a consummate keyboard player throughout the 80's.

25. Dead philosophy: never started directly but within the music there exists a powerful forum on the state of human life.

26. Guests: The band has played many great shows with the choicest of guests.

27. Benefit shows: with shows in the 60's and the work of the Rex Foundation the Dead have supported many fine causes.

28. Laughs: whether it's Bobby forgetting the words or those interview send ups there is an aura of conviviality surrounding these guys.

29. Cover Tunes: They've covered the full range from old folk ditties through the Beatles and the Stones to Warren Zevon.

30. Solo Work: They have recorded some superb solo albums and played some great shows with other musicians.

The Dead have maintained their progression over the thirty years and with a little luck and care with their health we might all be fortunate enough to enjoy another thirty.

As I write the exciting news that the wonderful Phil tune **Unbroken Chain** has finally been played live. The debut performance at The Spectrum, Philadelphia was on the 19th March and was by all accounts magnificently performed. The song closed the first set and the audience was so exhilarated that the second set couldn't get underway until Phil had stepped forward to take a bow. When asked why it was suddenly introduced into the repertoire after so many years Phil summed it all up in his usual effusive manner with a one word answer: "Whim". Further cause for celebration then. Hopefully the tone has been set for '95 to be one of the great years.

\* \* \* \* \*

So, what exactly is the latest news from 1995? Recent conversation with Dennis McNally tells us that the sound at shows is much improved on last year mainly due to John Cutlers increasing confidence and further developments➤

in technology in the shape of a new speaker system using the latest state of the art cabinets from Myers. Rumour has it that John Cutler has made at least 20 soundboard recordings from 1994 available so expect some of those to turn up later in the year. The increasing use of DAT will also mean that some lower gen dubs will also be available.

The latest on the new studio CD is that the band were back in the studio in May but don't expect anything before 1996. These things take time, you know! Whether there is any video promos to accompany this CD is unknown at present. As Dick Latvala promised there will be more Dix Pix later in the year with the possibility of at least two more for 1995. The Latest Vaults recording will be on release later this year too and will definitely be the Frankfurt 1972 show.

Alas there will be **NO** European shows again this year nor is there any truth in the rumours floating about that the Garcia Band will be playing London's Albert Hall, so if you wanna catch some shows you're gonna have to start saving those pennies.

As some of you will know Bob Dylan recently released a CD ROM. There are no plans for the GD to follow in his footsteps although various approaches have been made by interested companies.

\* \* \* \* \*

**I**t seems that the use of computer technology is becoming a vital tool in running even the smallest of organisations. It could be argued that computer literacy is becoming an essential skill for the active Deadhead. Once you start amassing tapes at an alarming rate, you know those "wobbly piles" that we all seem to have, updating your tape list becomes a nightmare without the aid of a computer database.

With every trade there is the hard part; writing the letter to complete the parcel. Some folks overcome this with a message written on the back of a cigarette packet "Hi thanks for the last batch, please send blah, blah. End of

message. Not much communication going on there. It is a joy when you receive a lovingly crafted letter, one person I trade with includes graphics, beautiful digital scans of album covers or photographs and delightful tape inlays. Word processing software becomes essential.

Moving on down the super - highway we have cyberspace. This is not one of the ports of call on your favourite Dark Star (or is it?) but the place where an estimated 70,000 Deadheads go to communicate set lists, tour dates, tape trades and their thoughts on the state of the Dead-beast. You need a personal computer, a modem and a phone line plus the desire to work out how it's done and most importantly something to communicate in order to join in the chatter. Once you have opened an "internet" account or subscribed to "The Well" you are on your way. The speed of communication is staggering, as you go to bed in London a show is starting, when you awake the next morning the set list and a show review is there for you to check out. A new strand of the Dead community is being created, friendships being struck across the globe in sharp contrast to the last 30 years, especially in Europe when finding like minded people to share the joy of Dead land has been a very slow process.

The recent book "Skeleton Keys a dictionary for deadhead", reviewed elsewhere in this issue contains an appendix which describes how to get on the super-highway.

The term cyber-space is also used in connection with virtual reality, the interactive three dimensional world that is now being developed for industry, education and entertainment. It seems likely that the Dead will make use of this medium in the future to create audio visual experiences. John Barlow is considered an expert in this field and has said that there is a parallel between the Dead and virtual reality in that they both provide "a really special experience that affirms their relationships and their lives.. a fun thing". Jerry in 1989 was quoted as saying that "*an electronic hinge like computer cybernetics is going to take*

*us to interesting places and may work the way that psychedelics do without the idea of substance.*" In a later interview he said "*They outlawed LSD, it will be interesting to see what they do with this*".

The band members themselves are heavily into computer technology by all accounts, certainly on-stage all manner of digital devices are used in the creation of the music. The PA is digital and computer controlled, each band member is linked in to computers via MIDI, and Bob Bralove was brought in to bring his expertise in both music and systems to transforming these gadgets into wonderful music making instruments. I would guess that now the majority of tapers at the shows are recording via DAT machines. The uplift in sound quality of the circulating audience tapes over the last five years has been considerable although that is a moot point with some of us and next issue we will dwell in depth on the various pros and cons of DAT v. Analogue Without loss of quality DAT tapes can be duplicated (unofficially) or analogue master tapes created for those of us still using cassette players. The benefits are immediate for most of us even without the considerable expenses of investing in more equipment.

If we start then to extrapolate these developments into the future we may see a whole different scene developing. The Dead may play *virtually as* often as you want in your own front room. You may become a protagonist, fancy being Phil for an evening or producing your own mix of the show? Bobby a little louder please!

What purpose will Spiral Light and the other magazines serve then? Information, opinion, news will all be at your fingertips and immediate.

There are at least two major pitfalls that I can identify in these developments, the first being a two-tier world; those that can afford, have access to and the ability and willingness to adapt into understanding and using the technology and those that don't or have no desire to. Secondly the reduction in human contact, Machines will be ➤

able to provide increasingly more of our needs in the future but they won't be able to provide warmth, understanding, compassion and all the positive traits that human beings can. Love will not be created on a machine. After all who wants to get stoned with a computer or wake up next to a monitor screen?

\* \* \* \* \*

**A**t the end of this year Rob and Maggie intend to take an extended break from the rigours of producing SL. They've been at the forefront of SL production for around six years and now feel that some new blood and some new ideas are needed to take SL into the next century. So, with that in mind, Spiral Light is seeking to bring in to the editorial team someone who is not only a committed Deadhead but one who has a PC, DTP software and a laser printer and knows how to use them in order to take over full production of print and layout and also to be responsible for getting the whole thing printed and mailed out. The prospective applicants will need a massive amount of spare time and will need to build up an army of contacts and helpers along the way, be able to write the bulk of the editorials and pre-article blurb and general introductions and generally be well organised in order to continue things pretty much the way they are at present. Residence within a 50 mile radius of London would also be helpful or transport to enable travel to Harpenden, Gloucester or Northampton. If we fail to find anyone to take over then R & M will continue on a one by one basis for the foreseeable future until we do find someone. For further details of what's required call Rob or Maggie on 01296 83419.

\* \* \* \* \*

## DROPPED FOUR FLIGHTS AND CRACKED MY SPINE.

Spiral Light would like to welcome back to the land of the living dead ex-Cosmic Charlie Ian Whitehouse. We reported in SL 32 that Ian was heading for Australia for Christmas to do a

little Dead missionary work. It turns out he spent even more time on his back than anticipated.

A parachute jump, number 5 in a series I believe, resulted in a bad landing and a damaged vertebrae. We understand the flyer doctor did the business and he is making a sound recovery. Holiday suggestions for next year Ian? how about basket weaving in Norfolk or brass rubbing in Kent? We wish him the fullest of recovery's.

\* \* \* \* \*

## 1995 CHESHAM PARTY.

This years mega-event will be held on August 12/13th priced at a competitive £13 for subscribers and £15 for non-subscribers. Again we hope to provide the usual mix of Dead diversions including Uncle Tony's quality Quiz, presented this year by Ian Whitehouse who will also paly a short acoustic set, all the latest G.D.sounds played on Cousin Paul's pedigree PA and much much more!! Food is available on site. Tea and Coffee are provided free of charge and there is ample camping and parking space on hand. Tickets will be allocated on a first come, first served basis. Each subscriber will be allowed to bring one non subscriber at subscriber price. If you wish to attend the highlight of the British Dead calendar get in NOW as tickets will be limited. To ensure you don't miss out on this years Mega event, (now open to non-subscribers) contact Lorraine at 7, Armscroft Crescent, Barnwood, Gloucester, Glos. GL2 0SU ☎ 01452 413765.

\* \* \* \* \*

As usual we need your contributions for No.34, written, artwork or photographic. The criteria you all should be familiar with still applies with one or two minor exceptions. Cover Art must fit into a 7" x 8" rectangle with the horizontal at 7", or full A4 that we can print the usual, cover wording over but please keep designs reasonably simple as some of the submitted designs have not been easily adaptable to our colour cover format.

Contributions by disk present more problems and it is with regret that we cannot take any further contributions in this form due to trouble with the loading processes.

The Deadlines we set out for contributions are still proving contentious with a few of you. Anything that arrives after the stated deadline will automatically go to the bottom of the pile and will get considered only if there is time available to do them justice. It would be appreciated if articles over 5 or 6 pages could appear preferably 3-4 weeks before the deadline to ensure publication in the current issue. Articles, of any great length require lengthy periods of time to lay out. We can continue to take tape ads right up until the deadline.

\* \* \* \* \*

**Thanks, as ever** go out to the following for their Stirling efforts over the last six months or so:

**Frank Parry** for his speed in getting the set lists for us.

**Peter Molloy** for his help with retail outlets.

**Richard Jones** for handling the Back Issues.

**Nick Brown** for the Net printouts, the printing and all the other bits and pieces that he does that generally go un-noticed.

**Unbroken Chain** for the reciprocal deal which enables us to use photographs shot on their Photo Pass and vice versa.

**Dennis McNally and the GDO** for their continued good vibes towards SL, and of course to everyone who has contributed to our pages in any way. Thanks to everyone for getting their contributions in before the deadline.

We'll be back in November 1995 with another big issue crammed full of all the latest on your favourite Band.

**The Deadline for #34 is the 30th September 1995.**



# Surfing the avenues of the super highway RICHARD LEE ventures into the cyberspace realm and reports back

**W**ell, the next studio album seems to be looming yonder on the horizon. However, the band's publicist Dennis McNally, hasn't been giving too much away recently, "They're in the studio, that's as far as I can commit".

When the Dead played in Denver back in December, Phil Lesh and Mickey Hart both gave interviews to the local Rocky Mountain Newspaper, shedding considerably more light on the situation than Mr. McNally had been doing. The band started the recording session, at their Le Club Front studio, San Rafael, in November, with John Cutler producing. So far 12 songs have been worked on for inclusion on the album/CD, these being **Liberty, Samba In The Rain, Eternity, If The Shoe Fits, Long Way To Go Home, Easy Answers, Lazy River Road** (most played song of '94), **Wave To The Wind, Corina, Days Between, Childhood's End** and **So Many Roads**. The only surprise here is the inclusion of **Wave To The Wind**, which had looked as if it had taken a trip to the Great Shelf of Forgotten Songs. Three Phil songs on one album, with the rumour of another one, Phoenix, written with Robert Hunter possibly in the wings!

*"We've sort of groped our way to the songs - we played them live for a while and let them evolve until they felt good", says Mickey. "Now they're evolving under different circumstances in the studio - we have to listen back to them until they sound good coming out of two little speakers".*

Taking as long as is required and getting the job done to their satisfaction, without thought of a deadline date for release, seems to be of paramount importance. *"Don't hold your breath waiting - that's the last thing on earth we want to hear about", said Phil. "We made a big mistake with Built to Last - we allowed the record company to dictate the timetable, mainly because we took a big advance (haven't we heard this before!? -- Ed). We swore that we would never let that happen again".*

Mickey adds *"You can't push the Grateful Dead like that. We tried to force that stuff and it didn't work".*

Word has it that recording will be finished by May, with release set for this autumn, on the Arista label. The inevitable rumours of it being a double album/CD, with a

number of covers thrown in, are doing the rounds, but are almost certainly just rumours -- unfortunately.

Mojo magazine carried a Bob Weir interview in it's April issue, which albeit brief, asked the immortal question of the Deads ever impending short - notice - small - venue - tour of the UK. *"I'm pressing for that but the chances are slim. I'd love to do it and I will lobby for it at every opportunity. But we'll see".* Sure Bob.

**D**icks Picks 2", was due to be released on March 14th, but at the last minute the date got put back until late April, so there's a possibility that by the time you read this you may just have got hold of a copy. One selection for the release, thought to be 10-11-77, Norman Oklahoma, was rejected last Autumn by all accounts. It's not clear what the reasons for that were, but they could have something to do with the Dead having recently signed with Arista records. Dick Latvala commented at the time of Dicks Picks 1, that anything after 1976 could be a problem for this reason. In its place what we have is a single CD of 31-10-71, Ohio Theater, Columbia, OH. from Halloween no less. Another show that, at least to my knowledge, is uncirculated in tape circles. The show is the last night of the band's first tour with Keith Godchaux, featuring the band as a sextet, two months before Donna Jean first sang with the band, and as such the only release from that period. Ace (Grateful Dead) Records in England were expecting to have the disc released here at the end of April. If you still have difficulty obtaining a copy, you can call the Dead's merchandising office in San Francisco, on (415) 898-4999. Catch the review on Page 45 plus an interview with the man himself!

**T**hree from the Vaults meanwhile, is still on the cards, although Dennis McNally the Dead's publicist had reckoned it was due out last December! As most of you will know by now, this will be a show from 26.4.72, Frankfurt, Germany (more Europe '72!) Again, uncirculated in tape circles. Word is that this will be the full show, which would be a 3 CD set, if true. At the time of writing - late March - no release date is known. Deadbase lists a 17 song set first set including **Two Souls In Communion, Next Time You See Me, Chinatown Shuffle, Good Lovin' (Pig!),** whilst the bulk of the second includes a **Truckin' > Drums > Other One > Comes A Time >**

> **Sugar Magnolia** jam. The set is produced by John Cutler and Phil Lesh, taking over from Dan Healey apparently. As per usual with these things it's almost certain to come out just after we've gone to print and hit the streets!

**M**ickey Hart is working on an album he calls a logical progression from "Planet Drum", and features considerable lyrical input from Robert Hunter, although whether Hunter is actually singing on the album isn't clear at present. Apparently, London based Dr. Didg and the Mint Juleps, also English, will be on the disc, due out in the autumn. ⇨

orma Kaukonen and Tom Constanten recently released a new CD "Embryonic Journey" in a limited edition of 5,000 copies, on the Relix label. The CD features different re-workings of the title track, originally included on Jefferson Airplane's second LP "Surrealistic Pillow". This project marks the first time the duo have worked together, and selected shows are planned for Spring (i.e. now).

**C**hildren's Songs, Neck Wear, Art Work - What next? Garcia is now involved as a playwright! "Improbable Playwrights: Famous people, Not so famous plays", is a benefit for the San Francisco Magic Theatre. It's been held at the Fort Mason Centre, SF, in mid-March with the evening featuring local luminaries contributing short original plays - notable but unlikely authors. Garcia's piece was to be directed by his wife, film -maker, Deborah Koons-Garcia. *"As far as the subject of his contribution, Jerry has talked about everything from elephants and ferrets (!) to his childhood in San Francisco"* says Colleen Cassidy, development officer of the Magic Theatre. *"In any case we're planning to project some of Jerry's artwork behind the actors - all professional (No Weir!?) - during his segment to lend atmosphere to the reading. The magic has always focused on the playwright as the defining voice of the theatre, and this event is about that creative process"*.

**T**his September's shows at the Boston Gardens will be the band's last at that hallowed venue as the wrecking ball is due to wreak its havoc on the building shortly afterwards. There is talk of the Dead shows being the final event before the doors close for the last time. Also this fall, anyone thinking of heading over for the fall tour may care to note that last September's Madison Square Garden shows in New York didn't sell out in advance, and "some" tickets were available on the evening of the shows on the door -- it may not be wise to rely on it happening though.

**B**ob Weir played in Japan, the first member of the Dead to actually play there, last August. Yes, I know it's a long time ago now but I thought you'd be just dying to know anyhow. Accompanied by Vince, the gig was a one-off (27th August) in Fukuoka, Southern Japan. His band for the occasion included drummer Prairie Prince (ex-Tubes), Henry Kaiser on guitar and Bobby Vega playing bass -- it would have been Rob Wasserman, however he managed to break his arm at the previous week's Woodstock festival! The set included the likes of **Greatest Story**,

**LTGTR, Walkin' Blues, OMSN, Throwing Stones** and the usual sprinkling of Dylan songs etc.

**A** new Ken Kesey novel has just been published in America and is expected out here in late spring. "Last go round" by Kesey, with Ken Babbs, is a "real western" based on stories passed on from father to son about the 1911 Pendleton (Oregon) Round-up. The book also features rare photos from the actual event.

**T**he February issue of Mojo magazine featured a multi-page feature on the notorious Bickershaw Festival in 1972. The article included many reminiscences from punters (allegedly) at the event, along with a spread of photos of the rather damp weekend in the cold-north, including some of the Dead previously unseen before. Wither the Spiral Light contingent's hazy memories, eh, chaps?

**Y**ou may recall that back in August '93, Garcia spent some time back in Ireland, Dublin to be precise, by all accounts hanging out with both the Rolling Stones and the Chieftains, both recording new albums. Well, the Chieftains album "Long Black Veil" was released in February and features them doing their own inimitable thing but this time accompanied by the likes of Mick Jagger, Mark Knopfler, Van Morrison, Ry Cooder, Tom Jones, Sting, Sinéad O'Connor etc. Head Chieftain honcho, Paddy Moloney, recently told Folk Roots magazine that Joni Mitchell and Jerry Garcia were lined up for the occasion but space wasn't permitting, so they should be on Volume 2!

**A** couple of new CD's of interest; Country Joe and the Fish are due to have a new CD released in late April, of a previously unreleased 1969 Fillmore West performance with guest Jerry Garcia, unheard as yet however. The Band have their 1973 performance from the Watkins Glenn Festival released on CD also in April. Still the biggest single attendance for a festival, the Allman Brothers released part of their performance that day on their "Wipe the windows, check the oil, dollar gas" '75 live LP. Inevitably, none of the Dead's set has been made available, although an interesting tape of the proceeding day's soundcheck did surface some years back.

**A** "Mostly music and mayhem silent auction" to benefit the Bass tickets foundation held on 11th March at the Warfield Theater featured the following GD items.

1. Tie-dyed T-shirt autographed by the GD; estimated value \$50; minimum bid \$20.
2. Dead T shirt autographed by the GD; estimated value \$50; minimum bid \$20.
3. Limited Edition Weir/Wasserman Tie-dye T Shirt; estimated value \$35; minimum bid \$10.
4. GD Without A Net poster from Frankfurt; estimated value \$125; minimum bid \$45.
5. Classic Dead - Limited Edition Repro of 60's GD poster featuring GD and Blue Cheer at the Shrine; estimated value \$115; minimum bid \$35. ➤



Other major items of note included one of Eric Clapton's Stratocasters, some John Lennon first editions and various sports equipment and clothing donated by various luminaries including Andre Agassi.

**R**ecent GD mentions in the UK mainstream press included The Sunday Times "Culture" section running the Oliver Sacks article mentioned elsewhere in this issue. The Sunday Mirror featured an interview with Hank Harrison's daughter Courtney Love, while the Sunday Times Style section in an article on ageing stars penned the following: After 30 years on the road, the Grateful Dead could be more accurately described as thankful to be alive. The Dead's lead singer, 52 year old Jerry Garcia is one of dozens of veteran performers laid low by advancing years and a life time of bad, if not illegal habits. Diagnosed on the eve of a recent tour, as completely clapped out, Garcia had to stop smoking, slim down from 15 stone to 12 stone, and add a personal fitness trainer to the group's road crew. "In their twenties, these guys thought they were immortal" says Dennis McNally. "An entire generation of rockers is pushing 50, and if you aren't living healthily, you'll pay the price. Jerry pushed it as far as anybody. Too much smoking, too much junk food, not enough exercise. His health couldn't take it. It was meltdown."

Other honourable mentions included Accountancy Age on Cliff Dane author of Rock Accounts, and Joan Smith writing in the Guardian where she found the Grateful Dead filling her with as much enthusiasm as wearing Dr. Martens.

### LATE NEWS EXTRA.

Remember the Seva Benefit from February 1993? Yes you do. San Francisco Masonic Auditorium 13.2.94, a bill of Hot Tuna, Country Joe, Wavy Gravy, Crosby, Still and Nash, plus CSN with Phil Lesh for a set including Box of Rain. Well, a live double CD of the event is by all account being readied for a spring release, record label and further details unavailable as yet.

Also later in the year there is talk of a live Garcia/Grisman CD taken from their occasional series of gigs at San Francisco's Warfield Theatre, though again too early to have any more specific details.

**Additional Items by Rob Kedward, John Dean & Matt Schofield ■**



Cal Expo. 9.6.94. Credit: Lisa C. Arcoleo.

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Cal Expo. 9.6.94. Credit: Lisa C. Arcoleo.

The remarkable film career of JEREMY MARRE has spanned a number of seminal documentaries about music, from British reggae, to the world music series, *Beats of the Heart*, the latter also producing a simply excellent book of the same title, (Pluto Press 1985). When he turned his attention to the Grateful Dead as part of his equally excellent 'Improvisation' series, we little knew it was to be the beginning of the



Credit: Graham Walker.

# LIVE FROM THE MARRE'S HOTEL

most intelligent film coverage of the Dead yet seen. And there may be more to come in the future.

Jeremy's unique perspective on music enabled Lesh, Weir and Garcia to give some of their most thoughtful responses to date, and we are pleased to be able to publish the fullest account that can be extracted from the transcripts, courtesy of PADDY LADD'S & RICHARD LEE'S work on those hieroglyphic-like documents. Lesh was interviewed separately, but for coherence they've been worked in together.

## Why the Rex Foundation?

**Phil:** One of the fundamental things about the Grateful Dead is that we like to play for free or donate our music to good causes. And we have done that ever since we have been together. Playing benefits and free concerts where ever we could. And as time went on and the band started to become more successful it became more difficult to find the time to give benefits.

**Bob:** I think it was Danny Rifkin's idea, 'well lets just start a foundation'. I think we started off as a public foundation which can only fund other foundations or work in charities. And then as the years went by we qualified. We made our way through a list of qualifications and we became a private foundation in which we could fund individuals, artistes and things like that.

## Where did the name originate?

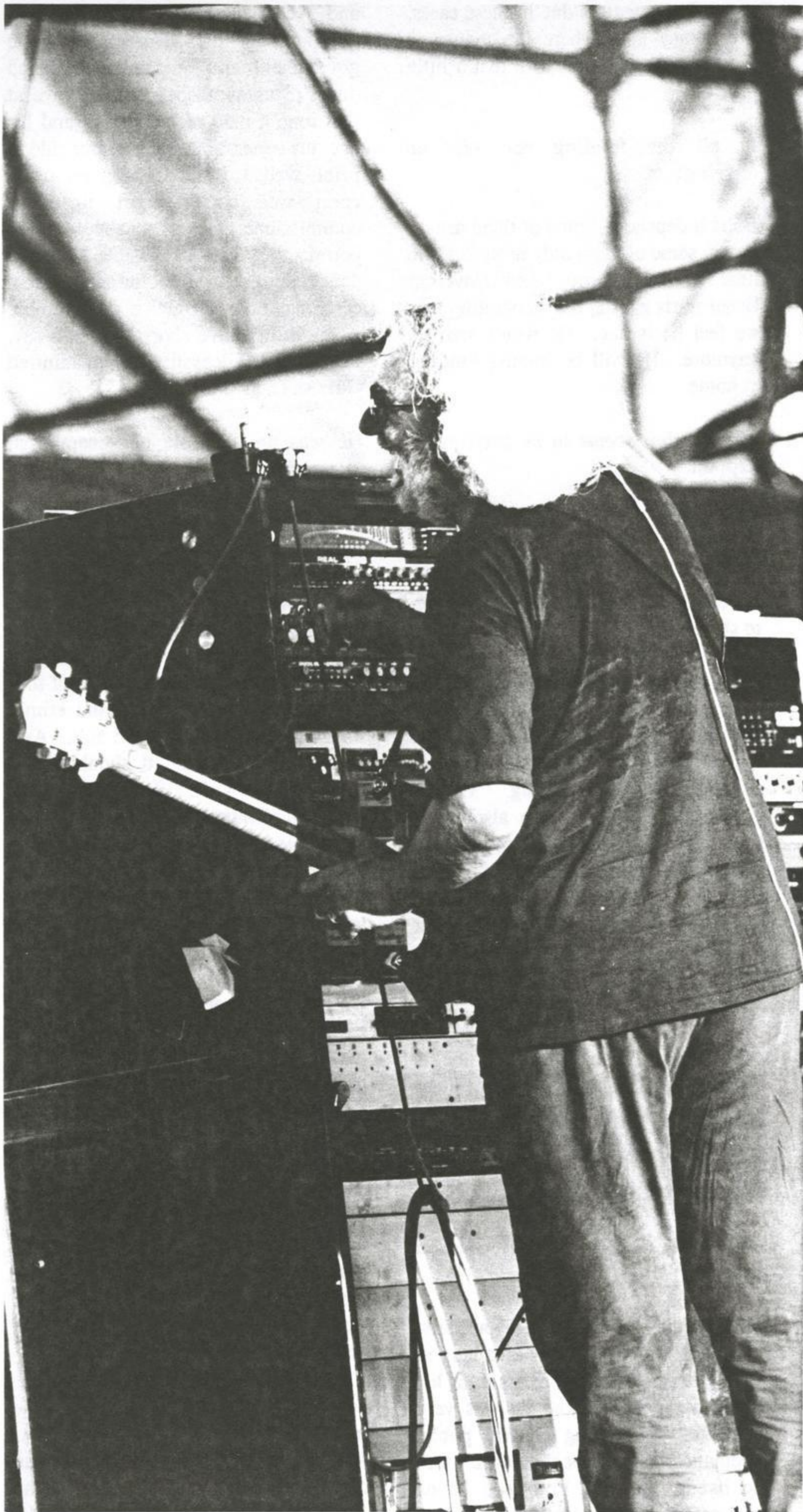
**Jerry:** It's the name of one of our old roadies who died an untimely death in the 70's. And he was one of our favourite guys. It is the sort of idea he would have loved.

## But funding little known composers was your idea, Phil?

**Phil:** Yes that's pretty much it: - I submit this to the board. I argue for the support of music, because of course it's music that got us where we are. Since our music is so lucrative, it becomes us to support music that isn't

## How do you decide how to spend the money?

**Phil:** We have a board of directors and there are some fifty employees of the Grateful Dead who submit suggestions and we receive probably 500 to 600 projects a year that we are asked to support.



Jerry at Cal Expo. 10.6.94.  
Credit Allen Sklar.

**Jerry:** Sometimes things pop-up in these solicitations; you think, well, this sounds like an interesting idea. Then we make an effort to investigate a little as to whether this is real or whether they are what they claim to be. And based on that we put together and choose them at a Rex meeting and we talk them down, you know. And everyone quickly votes. I have never seen one rejected yet.

**Bob:** And you know sometimes there is a little jockeying it around - I got this project, I will give you my allotment next time if you get me your allotment this time, and stuff like that.

**Sounds pretty informal ...**

**Bob:** Yeah, very informal. It is a bit chaotic, but we get our business done!

**The sorting through process sounds a big job.**

**Bob:** That's the tough part, sorting through all the stuff. Sorting the catfish from the trout as we say. And then we wind up with a bag of trout, meaningful things to invest in. And then you are faced with a tough decision! Because these people really need money now!

**What kind of projects are you talking about here?**

**Jerry:** Frequently these kind of things are about local community level, that is to say in one's immediate area. The kind of thing where a thousand dollars is helpful. Some times five hundred. Sometimes it does not require a lot of money but it's needed immediately. We make an effort to look for things that are not top heavy in terms of administration and have a relative immediate effect. The things that are small and sort of close to the bone and have difficulty in being funded by the government or by large charities. That sort of thing. And sometimes the unpopular things like the AIDS type stuff. We ➤

have been involved in producing a few films too.

We have been involved in a lot of kind of half way houses, safe house kind of things, battered women kind of deals, you know. The stuff where a prisoner's just out of jail. Where five hundred dollars in your pocket right now would help, you know what I mean. The thing of getting a stake, getting a foot up. That sort of stuff. And now of course with the homeless thing in America that's gotten to be a major thrust. But, we're the under dog, the minority champion, so to speak.

You know we want to keep it as simple as possible so it operates itself, so it's really just a conduit. It isn't something we start skimming Rex's funds to operate it. That's not the real idea. Keeping it simple but doing as much work that it possibly can.

**Bob:** Sometimes when we're funding an outfit we can make requirements of them that they tighten up their administration and the efficacy of what they are trying to do. And oft times that helps too.

**Do you have your own special interests, or areas of responsibility?**

**Bob:** Yeah, I tend to lean quite heavily toward environmental issues, and I sort of fearlessly take on the environmental causes. I could be pretty much trusted to hammer a few of those spikes in. And also musically I have a couple of composers who I have been working with over the years. And there is also the Willy Dixon Blues Foundation which I think is really a nice idea. He set that up before he died and I like to help out with that as well.

**So you support the work of both living and dead composers, then?**

**Bob:** Oh yeah, living and dead for that matter. Like I said Willy set-up an outfit called the Blues Heaven Foundation back in the 30's and 40's, lots of great blues records never got a cent for their offerings.

Their families are old now and in need of retirement funds and stuff like that. So it was his idea to see that credit

goes where credit is due in these cases, the money goes where the money is due. I try to help out with that a little bit.

**Is all the funding one off, or ongoing?**

**Bob:** It depends. Some of them are on going, some of them only need this one time. For instance when Havergal Brian starts getting the recognition that we feel he is due. He won't need us anymore. He will be finding funding at home.

**In fact, that seems to be starting to happen.**

**Bob:** Right. That is fabulous, that's great news.

**What's been the Deadheads reaction to the Rex?**

**Jerry:** It's something that the fans have gotten involved in. So once again this is something that's thrown around to the Dead Head community, and this is their way of supporting. They're paying for shows but you also know that this money is going somewhere else other than in our pockets.

We like to keep them informed about it. What we are doing and why we are doing it and so forth. And they seem to be very supportive about it.

**Bob:** Yeah, I don't think anyone is complaining. The ticket prices are marginally higher but they get an opening act. They get this venue, [Cal Expo.] which most people consider their favourite of our current venues.

**And what is the Ralph Gleason Award?**

**Phil:** Ralph Gleason, was a journalist and social critic in the Bay area here in San Francisco for many years until his death in the 70's. And he was very influential in gaining general public acceptance, not just for the music - that the bands, the San Francisco bands were creating in the late 60's - but for the social phenomenon that went right along with it. He was on our side, really. He was on the side of young people getting together and being free

and challenging authority, and questioning the reality that the government and our parents handed down to us as gospel. So to have at that time a man of his stature and his age, his generation, to be on our side in print, well ... Standing up for us in court, well not in court, in police commissioner hearings about dance permits. It was impossible to get a dance permit in San Francisco in a certain period of time, if you weren't, if you didn't have short hair, let's say. So a Ralph Gleason was an admired elder statesman to us.

He was an advocate of generational intercourse as it were. He didn't like the idea of a generation gap. To cut a long story short, the Rex Foundation decided to give an award to deserving people in the field of music in his name, with his widow's permission. And the first award actually went to Alan Lomax, who was responsible in some degree for the great series of folk music recordings of blues and ethnic music that came out in the 50's. And then we thought that it should go to musicians as well. So to my mind, Peter Apfelbaum and the Hieroglyphics Ensemble is a perfect example of what Ralph Gleason loved. Because their music draws on the big band tradition and yet it infuses it with rhythms that come from world music, from Africa, from Jamaica, all over the world. And it's just a new generation of rhythmic exploration, you might say, in Jazz music. And I know if Ralph had lived to hear the ensemble he would have been raving about it in print just like we do. Pharaoh Saunders is a legend really in improvised music. He first worked with John Coltrane, then went off on his own after Trane's death but has been neglected in a sense that his music is not readily available on major labels or anything like that. So he would definitely fall into the deserving and needy category.

**Jerry:** You know, most of the musicians around don't make money. And it's nice to be able to put real money in the hands of people who deserved recognition for what they do. It is as simple as that. Musicians the stature of Pharaoh Saunders - really the government should support him you know. I mean, really! ➤

**What's the link between these composers that you fund, Phil, if there is one?**

**Phil:** Well it is a reflection of my musical interests and in fact to my ears all these composers have something in common musically. I would say there is a unifying factor, it's the fact that they are all outsiders. None of them are what you might call part of a musical establishment. Brian and Simpson and Bernard Stevens are all mavericks of some sort. The younger men, Dillon, Dench, Barrett, Finnissy, none of them formally educated to any great degree mostly autodidactic acts. And that attitude, that stance, that view point seems to come across in their music and I think that is what initially attracted me to them.

I think what I wanted to do - I tried to interest the Rex Foundation into supporting this music, as I wanted to bring this music to an audience so that others could enjoy it as I had.

**How did it all start, then?**

**Phil:** It all started with Havergal Brian because Havergal Brian's publishers are United Music Publishers in London. They were sending me scores of Brian's symphonies, Chris Dench is also published by UMP.

He enquired and then he found out that there was a Rex Foundation and so on and so forth. And being in the situation that he was, he wrote a letter saying would you be interested. I wrote back saying, "Yes I am interested, send me some of your tapes. Send me some tapes of your music and anybody else that you know that writes this kind of music". That is a little difficult to listen to, perhaps. So he sent me tapes of Barrett and Finnissy. And I was impressed, I mean beyond words by their music. It was nothing like anything that was happening in the United States, both of those composers, or all three of them actually - Dench, Barrett and Finnissy.

**Did they have records on release?**

**Phil:** No certainly not. There weren't any records.

**And who maybe didn't have an audience?**

**Phil:** Who don't even have an audience. Yes.

**Do any of the other band members like this music?**

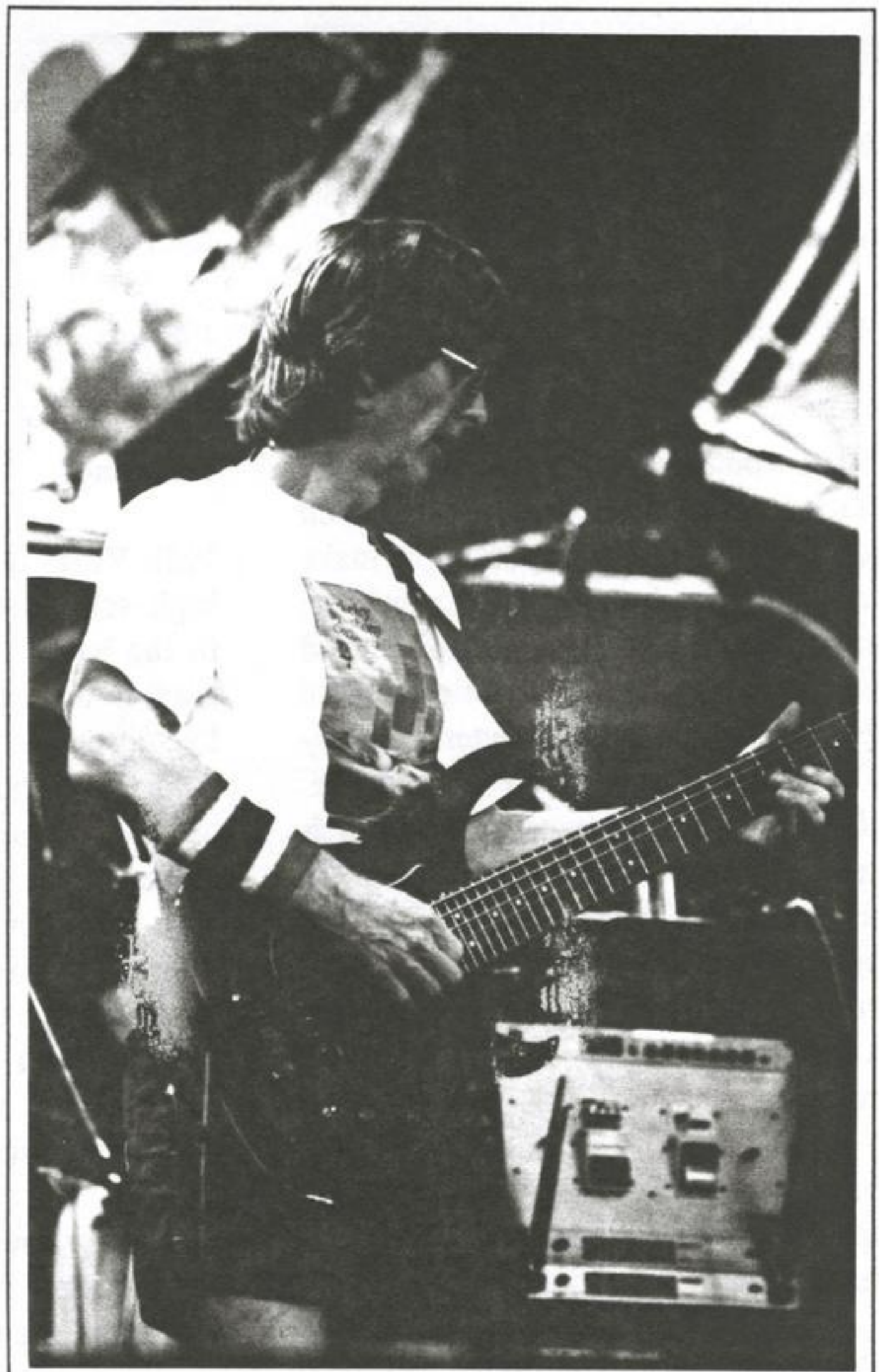
**Phil:** Well those people who were interested, I would make copies of tapes of Brian and Robert Simpson and so on, and mostly the reaction was pretty much, 'sounds like a good idea. Go ahead with it and see what happens'. And some of the band members were enthusiastic about the music. No one likes it like I do. But some like Simpson, some like Brian, some like Elliot Carter, some like the more contemporary composers like Dench, or Finnissy.

**Are you comfortable with using the label 'avante garde' to describe this music?**

**Phil:** Well - I just think it is unfortunate that there has to be cubby holes and boxes that music is put in so you can describe it. I think that is more a marketing tool. That has evolved in the last 20 or 30 years, with the rise of TV, but for me there really are no divisions like that. I hear elements of African rhythm in Bert Wilson's "Earth Dances", for instance. You can certainly hear it in Stravinsky. Music feeds on itself. It's always coming up with new combinations. It's all the same thing to me.

**Does this music influence, or have anything in common with the Grateful Dead's music?**

**Phil:** Well, we don't use symphonic techniques for instance but we do try to do large movements of stringing our songs together. That sort of thing.



Cal Expo. 9.6.94.

Credit: Lisa C. Arcoleo.

**Are you thinking more of 20th century music then?**

**Phil:** Well, those techniques and those ways of looking at music or hearing music, they seem to be generic twentieth century forms because a lot of it derives from cinema; from jump cuts, from cross fades, from double exposure, that sort of thing. And in the early years of this century I felt that musicians and visual artists as well were tremendously influenced by the original films, the first films that were shown. And that really marked the art of our century. Cubism for instance, Stravinsky's method of cutting. Later on, Ives and Elliot Carter. So I think that is just a generic way of looking at twentieth century music in our band. In our music we like at times to have two or three bands, or as many as we can; have as many as six little bands with our synthesisers, but going in different directions and not even trying to be together.

➤

**But where do you go to from there?!**

**Phil:** When it's time, we'll agree to go into a tune or into something more recognisable as ground level music!

**How does such improvisation cohere for you then?**

**Phil:** I would say that in the process of creation there is - no matter how much pre-composition work you do to make the mould you're going to pour the music into the fine details and sometimes the whole direction of the piece will be changed or determined by a flash of intuition, or the lack of one. I think the only composition in which that wouldn't apply paradoxically enough is a chance composition like Cage. Where every thing is a flash of intuition and there is no give and take between pre-composition and intuition.

**And when the flash of intuition happens, what does that end up creating?**

**Phil:** That's when the image becomes clear. But it's not a visual image that's composed of concrete images, it's more of an abstract. It's almost like a Paulic painting, really. With the background and foreground being indistinguishable or constantly shifting position and perspective.

**You seem to see your improvisation often in terms of visual artists, then?**

**Phil:** Yeah, sometimes I will see individual notes and depending on the tone colour they'll have little, - well some silly little images. There is the little eighth note with an American flag on it and it is rotating like this and what is causing it to rotate is that there are hundreds of tiny little feet that are pushing it around as it rotates. And it comes through in a big, in a kind of a long body situation where there are hundreds coming through like this, look. [demonstrates]

**Are these recurring images?**

**Phil:** Uhm... No. They are pretty much one-offs. In other words it's the situation that creates the images, really

rather than any concept or any recurring ground to it.

**Who would you say are your most enduring influences?**

**Phil:** I would say Ives and John Coltrane.

**Coltrane?**

**Phil:** Yeah, from the time that I was in high school and was playing trumpet in the bands and orchestras, the stage band is what they are called over here. I've loved Jazz. And have played it. And to me the Rock 'n' Roll band or our band in any case is the extension of a Jazz band. Not so much in the way that we play standard tunes and improvise over the changes or even anything like that. But just in the way we approach the music wanting to open it up wherever we can, and improvise inside the song.

**So the improvisation somehow contributes to the longevity and success of the Grateful Dead?**

**Phil:** Yes. Well as far as the Grateful Dead is concerned we never felt that we wanted to play to an audience and play the same show every night. Which is what you have to do if you are in the establishment music business. You make a record. You go out on tour and you play mostly your new record and your hits off your last record and that's it. And you don't play too long. And you tour for a very short time. And what the Grateful Dead has done is take the old saw of building an audience and carried it to the absolute ultimate. Because that is all we do, is build our audience. I guess the original idea was to build an audience so you can sell records. Well, we just built an audience and kept going back and playing to them. Because our music is new every time, or we try to make it new every time. And if not every time, every other time. Otherwise we could tour like we do every year and still play the same few songs over and over again.

**But it's the improvisation that keeps it fresh for you and now has gotten you an even younger audience?**

**Phil:** Yes, it's amazing. It's now starting to be the children or younger siblings of the original fans. Oh well, I guess when I stick around for 27 years things like this inevitably happen.

**Word of mouth too, would you say?**

**Phil:** I think... deadheads love to proselytize, they wanna turn people on to the Grateful Dead. And in fact I think that could be somewhat annoying sometimes. For instance if your husband was a Deadhead and/or your wife was a Deadhead and you weren't, it could be embarrassing. And the source of much tension in life!

**But they seem to turn their children on to it?**

**Phil:** It's such a party. The Grateful Dead shows are such a party that the kids can get into it. Everyone is having a good time. And so it's, I guess, they like the freedom, you know the anarchy of it! And so they come back. They bring their friends!

**So this GD experience continues the old counter-culture as it used to be called?**

**Phil:** Absolutely, to a certain extent our culture still does that. I think that at a Grateful Dead show everyone seems to be more of a mind. And what they seem to be feeling and thinking is it's not just there for entertainment. They're there to be together. And I don't know where it is going to lead us!

**Let's talk about the composers. How did it start with Simpson, for instance?**

**Phil:** Martin Anderson who was at one time an officer at the Brian Society, before he moved to Paris, had told me about Simpson and I had seen Simpson's name on a book called The Symphony. In fact I had read it when I was in college. And so I knew him as an author on music but I didn't know of his music. And so Martin Anderson kindly sent me some tapes of his music. And at that time - the symphony No 9 was being written and there was a plan afoot to record it. And they asked me if we would support it. Martin Anderson sent me ➤

a score and I knew I had to hear it when I saw the score. So I thought perhaps the only way I would ever hear it would be to help fund the recording. So that in fact is a major motivation for me to be able to hear for myself this music, and in committed performances and state of the art recording. It is not possible for me to travel, even though I would like to, to where the music is being performed, so of course recordings are the only way. We just helped fund symphonies 2 and 4 as well.

**And what are your thoughts on his music?**

**Phil:** Well Martin Anderson described it to me as concentrated Nielsen and since then I thought it was a pretty good two word phrase! But when I heard the music I realised that it was an advance on Nielsen or Brian or Sibelius or any of the mid century symphonists. In some ways he's gone back to Beethoven and Bruckner as his models. And taken some of their classic formal structures and has

completely renewed them with a new kind of attitude one might even say. But it is somewhat relentless in the sense that there is a lot of tension; not a lot of relaxation, in his big movements. On the whole it really is a very moving experience. And it was that the music wasn't strictly tonal or melodic in the sense that we accept it.

**How about Finnissey?**

**Phil:** Well the strength of his expression - the first piece I heard was English Country Tunes. It quite simply bowled me over. Because the tension I think - the violence and the nostalgia - where he would spin out a long aching melodic line, very tender and then totally distort it with block chords and tremendous dissonance and loud playing. The tension between those two forms of expression, it seems to really speak to me.

**And Stevens?**

**Phil:** Yes it was his use of Serial or twelve tone techniques mostly; that is to say an inversion and retrograde movietic... working in a total context or rather in a context which was both atonal and tonal. That fascinated me originally about Stevens music and the fact that it was so accessible in the sense that it developed in ways which were familiar. It moved in sentences and paragraphs the way regular music would.

**He was an outsider for political reasons too, wasn't he?**

**Phil:** I knew that he was ostracised similarly to Havergal Brian for different reasons, I assume. His

problem must have been his political beliefs. I hear he was an out-spoken communist, was he not? So it seems that he got caught in the wake of the MacCarthy phenomenon.

**Have you met the composers?**

**Phil:** Actually I have met - everyone except Chris Dench personally.

**Was that for social reasons?**

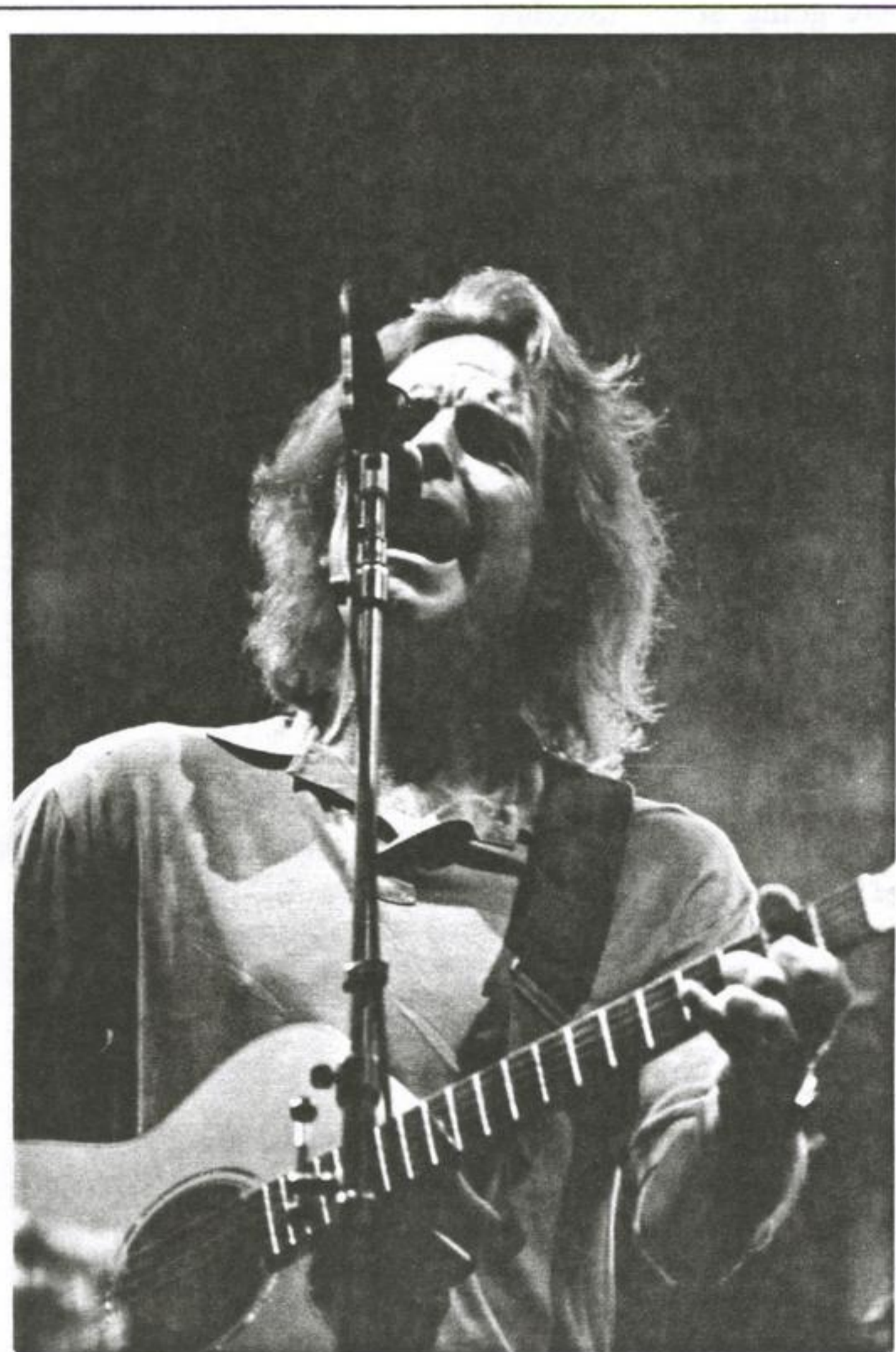
**Phil:** No it was strictly because of the music. In a way it has been better for us to have a little distance between ourselves and the people that we are sponsoring because that way we don't have to sponsor someone because they're a friend or because they know someone. That allows us to concentrate on the work and the quality of it.

**Would you like to watch their work performed?**

**Phil:** Well I'd like to, but it's not really that easy for me. The Rex Foundation is a low budget foundation and it can't afford to pay air fares to London as often as I would like to go. And my schedules don't really permit that. So we communicate as frequently as we can. By fax, by phone, through the mail and so on.

**What plans do you have for future works to be funded?**

**Phil:** We have commissioned from Chris Dench and Richard Barrett, each one of them an orchestral piece. Chris is going to compose a double concerto for flute and piano, titled Mendation. And Richard is working on an orchestral piece called Vanity. Which is going to feature electric basses in the centre of the orchestra! I can't imagine what it is going to sound like but I'm really looking forward to both of those pieces. And a Michael Finnissey orchestral work. Sea and Sky 'Pathway to Sun and Stars' and 'Red Earth' hopefully will be recorded next year by the BBC SO. And that maybe coming out on ETC. Records, from Amsterdam, although I can't be sure of that We are working on it. And James Dillon's 'Hellenot' which I just heard; an orchestral piece, marvellous piece. ➤



Philadelphia Spectrum. 7.10.94. Credit Lisa C. Arcoleo.

I am hoping to help fund a new recording of that really quickly. And the Brian Society; we will be contributing again to the Brian Society for the on going series a little bit every year.

**Tell me about your radio show.**

**Phil:** Everybody who is involved with it is a volunteer. It was just a question of trying to find a venue to broadcast, to disseminate some of the music that we were supporting. And in fact music that deserved to be disseminated whether or not it had been supported by us. The radio station here in the Bay area KPFA is famous for this sort of broadcasting and luckily there were some people there, Gary Lambert and David Gans who saw the value to this idea and are helping to make it happen.

**Let me ask you about Britain and Britishness in relation to the Grateful Dead and Rex.**

**Phil:** I am very interested in what is going on in England. It seemed like a logical place to start really for me because I don't speak any other foreign language.

But it seems more international, to me personally than British. Britishness is not a particular criteria for me, although we do support a lot of British composers.

**Jerry:** Well you know we're not in the way of competition with the British government!

**Does it seem as if the United States looks to Britain for recognition of some of the more unsung heroes of music?**

**Bob:** Right. Isn't that generally the way it is? Didn't it take Europe to recognise our blues players, our jazz players? I mean it's pretty ironic. For us it is always better on the other side of the fence.

**Let's talk about the 60's and the political situation, and how that relates to the Grateful Dead and it's music.**

**Phil:** I am not sure where to begin now. The Grateful Dead is made-up of outsiders in the sense that everyone that I know in the band - in fact I would say that most Rock 'n' Rollers are outsiders in their cultures; in their neighbourhoods; in their high school. It is just an attitude that is formed in early childhood and it doesn't change in later life.

When Rock 'n' Roll truly hit in the middle 60's it was the alternative. It was the counter culture. More so I think than the political left or any of the other things that were going on at that time.

We felt that we held the key to the alternate evolution of humanity, if you want to put it that way. It's a pretty big idea, we weren't alone in thinking this. The counter culture here in America felt, and I think that in England and in France and various other places in the 60's felt that the door was open. And that humanity as a whole, well at least our culture, western culture, continued to take a turning, to go through doors other than the way we were going at the present time. And I think we really felt that we had the answer. And it had to do with community - it had to do with working together. It had to do with not wasting anybody because of whatever criteria you want to hold and to say this person is an American and this person isn't; And events since then have almost proved us to be right, because the promise of the 60's haven't

been realised. We have turned back to, to what we would say, is the norm, the regular path, the change still remains to take place.

**Can we end with some last thoughts on the Rex Foundation.**

**Jerry:** The people who come to ask their local Rock 'n' Roll band for help are the forgotten people, believe me! Most of the time, you know what I mean. If you have to call the Grateful Dead for assistance you are definitely falling between the cracks, of all the major charities, and everything else!

**Phil:** We want to foment any kind of change for the better that we can. Everywhere we can. And that includes the arts, social structures, programmes for helping people help themselves and so on.

**Jerry:** If it provides a model for ways that others, successful musicians or any really small co-operation who feel like they should do something, it's a model for how relatively easy it could be put together!

**Bob:** Part of working for a living is working for a world to live in. And so we are trying to make this world we live in a better place. Enlightened self interest but none the less. You know, it feels great too! ■




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# ON THE ROAD AGAIN : SET LISTS, WHAT'S BEEN PLAYED AND WHERE. Incorporating Pick of the Performances and THE THOMPSON DIRECTORY.

Once again reviews are in short supply, it looks as if not too many U.K. Heads made it over for early 1995 and from what we can gather from US reporters they really missed out on one of the best Spring tours for some time, culminating in the highly unexpected live debut of **Unbroken Chain**. Guest appearances from Branford Marsalis at LA on 16.12.94 and Bruce Hornsby at Charlotte on the 23rd of March added to the occasion. **It's All Too Much** and **Take Me To The River** which both featured on the recent Valentines show at the Fillmore in February made the cross over into the Dead's repertoire at Atlanta and Memphis respectively while **Mathilda** and **Good Morning Little Schoolgirl** both made welcome re-appearances.

This issue's reviews are provided by **DAVE PAISLEY** who along with **ALLEN SKLAR** who provides the bulk of the photography are fast becoming indispensable to SL's POTP section. The statistics are provided by resident SL mastermind **GREG THOMPSON.**

## 29.11.94. McNichols Arena, Denver, CO.

1. Jack Straw, Peggy-O, Walkin' Blues, So Many Roads, El Paso, Tennessee Jed, Easy Answers.
2. Iko Iko > Playin' In The Band > Uncle John's Band > Baba O'Reilly > Tomorrow Never Knows > Jam > D/S > The Last Time > Stella Blue > Sugar Magnolia. E. Baby Blue.

## 30.11.94. McNichols Arena, Denver, CO.

1. Touch Of Grey > Greatest Story, West L.A. Fadeaway, Queen Jane Approx., Lazy River Road, My & My Uncle > Big River, Loose Lucy, Cassidy.
2. Victim Or The Crime > Samba In The Rain, Crazy Fingers > Estimated Prophet > Terrapin Station > D/S > Miracle > Standing On The Moon > Lovelight. E. Liberty.

## 1.12.94. McNichols Arena, Denver, CO.

1. Hell In A Bucket, Sugaree, Wang Dang Doodle, Loser, If The Shoe Fits, Masterpiece, Bird Song.
2. Here Comes Sunshine, Saint Of Circumstance, Long Way To Go, Eyes Of The World > D/S > Watchtower > Days Between > Throwing Stones > Not Fade Away. E. Brokedown Palace.

## 8.12.94. Alameda County Coliseum Arena, Oakland, CA.

1. Bertha, Spoonful, Jack-A-Roe, It's All Over Now, So Many Roads, Eternity, Don't Ease Me In.
2. China Cat Sunflower > I Know You Rider, Looks Like Rain, Cumberland Blues, Corina > D/S > The Other One > Lucy In The Sky With Diamonds > Around & Around. E. It's All Over Now Baby Blue. →



LA Sports Arena. 18.12.94.

Credit: Allen Sklar.

**9.12.94. Alameda County Coliseum Arena, Oakland, CA.**

1. Feel Like A Stranger, Stagger Lee, The Same Thing, Loose Lucy, El Paso, Broken Arrow, Ramble On Rose, The Music Never Stopped.

2. Scarlet Begonias > Fire On The Mountain, Long Way To Go, Truckin', That Would Be Something, He's Gone > D\*/S > Box Of Rain.

E. Johnny B. Goode.

\* W/ Sikuro Adepoju.

**11.12.94. Alameda County Coliseum Arena, Oakland, CA.**

1. Help On The Way > Slipknot > Franklin's Tower, Little Red Rooster, Lazy River Road, Black Throated Wind, If The Shoe Fits, Tennessee Jed, Promised Land.

2. Here Comes Sunshine > Samson & Delilah > Samba In The Rain > Eyes Of The World > D/S > Watchtower > Days Between > Sugar Magnolia.

E. Liberty.

**12.12.94. Alameda County Coliseum Arena, Oakland, CA.**

1. Jack Straw, Althea, Me & My Uncle\* > Maggie's Farm\*, Candyman, Easy Answers, Bird Song.

2. Iko Iko, Childhood's End, Playin' In The Band > Uncle John's Band > Terrapin Station > D\*/S > Standing On The Moon > Throwing Stones > Not Fade Away. E. Brokedown Palace.

\* W/ Sikuro Adepoju.

**15.12.94. Los Angeles Sports Arena, Los Angeles, CA.**

1. Shakedown Street, Wang Dang Doodle, Lazy River Road, Me & My Uncle > Mexicali Blues, Row Jimmy, Promised Land.

2. Foolish Heart, Long Way To Go, Corina > Uncle John's Band > D/S > The Last Time > Morning Dew.

E. Liberty

**T**here's nothing like a snappy 15-minute **Shakedown**, with Jerry and Vince taking hot turns, to open a stand. And a volcanic **Morning Dew** is a great Set II closer. The innards of the "sandwich" as



Los Angeles Sports Arena. 18.12.94.

Credit: Allen Sklar.

inveterate set list-checkers might have guessed, held less interest, although every tune was given a solid play. Highlights of Set I were the jammed out **Mexicali Blues**, with Bobby's acoustic guitar differentiated in the mix for a change, and the closing **Promised Land**, with Vince getting in some nice licks.

**Foolish Heart** to open Set II was well-jammed and held some Jerry high points. The (overplayed) **Long Way To Go** > **Corina** sequence took the

crowd out of the show, although Jerry added some unusual touches to **Corina** and the jam into a very nice **Uncle John's Band** was interesting. Neither **Drums** nor **Space** particularly interesting. **Last Time** woke up the crowd and Jerry's strong-voiced **Dew** provided a powerful curtain closer. **Liberty**, which long ago overstayed its welcome, was the disappointing (but well-played) encore.

The sound was excellent! Don't touch those dials! ➔

**16.12.94. Los Angeles Sports Arena, Los Angeles, CA.**

1. Hell In A Bucket, Cold Rain and Snow, Minglewood Blues, So Many Roads, Childhood's End, Eternity, Dough Knees.

2. Eyes Of The World, Samba In The Rain, Estimated Prophet > He's Gone > D/S > The Other One > Wharf Rat > Good Lovin'. E. Lucy In The Sky With Diamonds.

The above show apart from Drums featured Branford Marsalis.

**O**ne of the **G\*R\*E\*A\*T\*S!!!**  
Wow, what a killer show! Branford Marsalis, fitting in seamlessly in a veritable tour de force of ensemble play, lit a bonfire under the boyz. The show totally rocked!

Muddy sound, with Bobby barely audible, spoiled the opening **Bucket**, and the sound and mix weren't really right until **Eternity**. Hardly mattered. Branford, wearing a red and white Kansas City Monarchs (the old Negro League) baseball shirt with Satchel Paige's # 25 on the back (hey, you don't get detail like this just anywhere!), positioned himself between Vince and Jerry and the fun began. The tenor sax (and soprano sax as well, which Branford played in **Estimated** through **Wharf Rat**) seems a natural addition to the Dead's sound and the boyz always feed off its leads. **Minglewood** had Jerry wailin', Vince boogie'n, and Branford taking a "fab" turn. In **So Many Roads** Jerry substituted "California" for (somewhere in) "San Francisco" and took the tune to a blistering climax. Phil's **Childhood's End**, perhaps a victim of tough competition, seemed thrown away. But just when you thought nothing could save **Eternity**, along comes Branford to inspire a sophisticated jam with a new-wave edge that the boyz clearly enjoyed. **Don't Ease** featured an inspired Vince and a wild Branford take on this tune that blew it away.

Opening Set II with a bang, **Eyes** progressed into a mongo jam that wouldn't quit until Bobby was heard to say "Go into Samba, Please". The cheesy **Samba** vocal is still at home

only in a suburban Holiday Inn Lounge act, but the jam Branford provoked brilliantly elevated the tune. Bobby bucked out front in a hot **Estimated Prophet**, setting the tone for a "huge" extended jam that went into a **Drums** tease before Jerry pulled it back for a fine **He's Gone**.

Branford didn't buy into the cacophony of **Space** and was a melodic counterpoint until the boys mellowed out. **The Other One** was just scalding, with a classic Phil bomb -- vintage Dead, with Branford sitting out most of the tune. **Wharf Rat** was so hot it seems picky to note that Jerry blew the ending lyrics so but time that the only recourse was a quick retreat -- segue to Bobby's hot **Good Lovin'**. No encore at all would have been appropriate -- it was now 11.30 p.m. -- but **Lucy In The Sky With Diamonds** was a perfect way to end this incandescent trip. Get the tapes!

**18.12.94. Los Angeles Sports Arena, Los Angeles, CA.**

1. Touch Of Grey, Greatest Story, Althea, Walkin' Blues, Tom Thumb's Blues, El Paso, Loose Lucy, Let It Grow.

2. Victim Or The Crime, Crazy Fingers, Playin' In The Band, Terrapin Station, D/ S > The Last Time, Attics Of My Life, Johnny B. Goode. E. It's All Over Now Baby Blue.



Los Angeles Arena. 16.12.94.

Credit: Allen Sklar.

**S**ome let down had to be expected after the brilliant Branford show, but the boyz came out kickin' and played a tight, professional-to-a-fault, crowd-pleasing show. Unfortunately, the Set I sound was so muddy and unfocused that all but **Tom Thumb's Blues** and **Let It Grow** weren't badly compromised from a balcony seat directly in front of the Jerry-side bank of speakers. Set II found the boyz being greeted with **NFA**-clapping. What followed was a sharp **Victim** and a fine **Crazy Fingers**, and as tight a **Playin' > Terrapin** as you're likely →



## THE THOMPSON DIRECTORY

### SONG STATISTICS:

19.2.95 THROUGH TO 7.4.95.

(21 SHOWS).

### OPENERS AND CLOSERS.

#### Set I

##### Openers:

Jack Straw (4), Feel Like a Stranger (3), Hell In A Bucket (2), Touch Of Grey (2), Bertha, Salt Lake City, Help On The Way > Slipknot > Franklin's Tower, Let The Good Times Roll, Here Comes Sunshine, Alabama Getaway, Mississippi Half-Step, Cold Rain & Snow, Picasso Moon, Shakedown Street (1) - 14 different openers.

##### Closers:

Dough Knees (4), Promised Land (4), The Music Never Stopped (3), Cassidy (2), Let It Grow (2), Deal (2), Unbroken Chain, So Many Roads, Alabama Getaway, Loose Lucy (1). - 10 different closers.

#### Set II

##### Openers:

China Cat Sunflower > I Know You Rider (3), Victim Or The Crime (3), Here Comes Sunshine (3), Foolish Heart (2), Iko Iko (2), Samson & Delilah (2), Unbroken Chain (2), Box Of Rain, Scarlet Begonias > Fire On The Mountain, Eyes Of The World, It's All Too Much (1). - 11 different openers.

##### Closers:

Not Fade Away (6), Sugar Magnolia (3), Lovelight (3), Saturday Night (2), Around & Around (2), Morning Dew (2), Johnny B. Goode, Good Lovin' Standing On The Moon (1) - 9 different closers.

##### Songs not played this run:

BIODTL, Big Railroad Blues, Cumberland Blues, Desolation Row, Dire Wolf, Duprees Diamond Blues, King Bee, Might As Well, Must Have Been The Roses, Baba O'Reilly > Tomorrow Never Knows, China Doll, Comes A Time, Dark Star, GDTRFB, Midnight Hour, Nobody's Fault But Mine, Satisfaction, Smokestack Lightning, Spoonful.

##### Additional notes:

19.2.95 - first Alabama Getaway since 18.6.89. Shoreline Amp' Mountain View, CA

21.2.95 - first (and last?) Salt Lake City; first Make Love To You since 8.10.84 The Centrum, Worcester, MA; first Visions OF Johanna since 22.4.86. Community Theater, Berkely, CA.

18.3.95 - first All Too Much.

19.3.95 - first Unbroken Chain; second Mathilda (1st 20.7.94). Deer Creek Music Center, Noblesville, IN.

27.3.95 - only 5 songs in I set.

1.4.95 - first Take Me To The River.

2.4.95 - rare II Set Eternity.

THE THOMPSON DIRECTORY  
IS COMPILED  
BY  
GREG THOMPSON.

### 5.4.95. Jefferson Civic Centre, Coliseum, Birmingham, AL.

1. Touch Of Grey, Wang Dang Doodle, Stagger Lee, Me & My Uncle > Maggie's Farm, Row Jimmy, The Music Never Stopped.

2. Here Comes Sunshine, Long Way To Go, Truckin' > That Would Be Something > Uncle John's Band > Mathilda\* > D\*/S > I Need A Miracle > Morning Dew. E. Johnny B. Goode.  
\* W/Guest Willy Green, Drummer from the Neville Brothers.

### 7.4.95. Tampa Stadium, Tampa, FL.

1. Jack Straw, Peggy-O, Little Red Rooster, Loose Lucy, Masterpiece, Visions of Johanna, Promised Land.

2. Eyes Of The World, St. of Circumstance > Samba In The Rain, Unbroken Chain, Corina > D/S > Easy Answers > Days Between > Not Fade Away. E. U.S. Blues.

### LATEST UNCONFIRMED SHOW DATES.

June 2,3 and 4th: Shoreline Amp.

June 15th: Highgate, VT.

June 18 and 19th and

June 21 and 22nd: Albany, NY.

June 24 and 25th: RFK Stadium.

June 30th: Buckeye Lake, OH.

July 2 and 3rd: Deer Creek.

July 5 and 6th: St. Louis. MO.

July 8 and 9th. Chicago, IL.

The proposed SL trip to New York in the Fall is still available and we will be open for bookings until the middle of June. The estimated cost will be in the region of £750 inclusive of Flights, Taxes, Accommodation and Show tickets. A deposit of approximately £250 will be required to secure a place. Should we not reach the required break even number of 25 persons the trip will not go ahead. For further details call Rob/Maggie on 01296 83419. □

# THE MISSING DEAD TAPES

by GRAHAM MADDRELL

## A Grateful Dead Whodunnit!!!



### Part Two - Just A Little Light.

It was late afternoon and it was another hot, sticky day, the type of day when the world just passed slowly by on its meandering path forward.

Weir sat alone, his mind somewhere different than the elegant bedroom he found himself in. He sat on the bed, his hands moving slowly up and down the maple wood neck on his guitar as he strummed chords to the skeleton of a new song still buried deep within him. It had been two weeks since the Dead Tapes had been stolen from the Vaults. Only yesterday he had spoken to the other band members and despite the obviously laid back attitude the Grateful Dead were renowned for, somewhere inside this close knit unit there was a quiet anger that was building up and ready to explode.

It had been two weeks, two long weeks and Weir again reflected that it was about time that they started their search for the tapes. He stood up and walked slowly across the room to the telephone. His fingers swiftly pressed a series of familiar numbers. "Hello", he asked softly, as a voice answered his call. It was Lesh on the other end. They spoke for some minutes about their families and finally about the missing Dead Tapes. "Man, I figure we had better start working on this damn missing tapes business" said Weir "It's going on too long". Weir nodded his head slowly as the voice on the phone obviously agreed with the demand.

In another part of town Mickey Hart was working with Bill Kreutzman on some new ideas they had for a new Rhythm Devils sequence. Hart's frustration spilled over as he unmercifully pounded the array of Egyptian drums which lay stretched out before him. "Easy now, Mickey", sympathised Kreutzman, "Those drums ain't done nobody any harm". "Can't stop thinking about that card Weir found at the office", Hart said, "We're sitting around doing nothing, it's time we looked into it". Hart laid down his drumsticks and half smiled at his brother drummer, partners for so many years through good times and through bad times. Picking up their coats the drummers shuffled their way out of the practice studio and into the clear blue light of the near ending day.

\* \* \* \* \*

As dusk began to settle over San Rafael the broad figure of Garcia stepped out of his car which he had parked in front of a small bar in the heart of the town. He knew this bar well and this bar obviously knew John Jerome Garcia. The buildings reflected the history which had passed this way over many years. They were not old constructions but looked out of place with those more recently built just two blocks along.

The sign on the front read - "Paca's Bar & Grill, Musician's welcome". To Garcia it was heaven, a home from home. From the back of the car he pulled out a guitar case and sprightly moved towards the entrance door of the bar. He knew that his health had not been that good over the past few years and that his doctor had sternly advised

him to "Take it easy and slow down". Garcia had promised the doctor faithfully that he would, but he knew full well that if a guitar was meant to be played and there was a place to play it - no contest! As he stepped into the bar, small particles of dust floated down effortlessly in apparent slow motion, dancing from side to side captured in a bright beam of fading sunlight which stretched out before him.

"Hello Jerry" a gleeful voice said, "welcome back to Paca's, it's been a long time since we had you here to jam with the band". It was the voice of the ever cheerful owner, Ken Frankson. He was not a bad musician himself and had played the San Francisco circuit in the 60's in a band called Sky Waves. They hadn't progressed the way in which some of the other bands had - Country Joe, Airplane, Quicksilver and The Dead - but at least they had supported The Grateful Dead at The Avalon quite a few times.

Black and white photographs adorned the wall, pictures of Ken with Garcia at the Fillmore, with Pigpen and Weir on the steps of 710 Haight Ashbury - memories. He had known Garcia off and on since then and always enjoyed getting his guitar out to jam with some of the newer bands in the area. "How is the band playing tonight, Ken?" Garcia asked, his bright eyes looking towards the darkened stage area.

"Not bad, not bad Jerry, all young kids, Whippersnapper Blues Band, got some new stuff I've never heard before", Ken Frankson replied. ➔

As he said this the young band of musicians trooped onto the small stage, tie dye shirts and hair tied back in ponytails. Garcia reflected to himself that it only seemed like yesterday that Weir, Kreutzman, Pigpen, Lesh and Hart strutted the same way - young and arrogant in their own particular way.

Garcia's eyes narrowed and his smile faded as he heard the bars of the band's opening song. He had heard the song before. He had heard it recently. He had heard it on the missing Dead Tapes!

The band sat around a table and listened to the words of Jerry Garcia. "Honestly Mr. Garcia," the young bass player pleaded, his eyes betraying panic, "The guy just approached us and said he had a pressing plant in Frisco and offered us some new songs. It cost us \$2,000". "It's okay man, don't panic," the calming voice of Garcia said, "Not your fault".

The young man carefully explained the full story to the veteran guitarist, who sat there rather impassively tapping his fingers as if to some unheard beat. "Actually," he grinned, "Your version sounded better than The Dead's!" It was a moment of light relief as they all started to laugh at Garcia's remark. Garcia eventually rose from the small table and moved towards the door of the bar.

He was aware that night he was going to be playing with The Grateful Dead at Oakland Coliseum, but he already decided that before the gig he was going to find the pressing plant in San Francisco and try to discover what the clues meant. "No time to phone the other guys", he remarked to himself, "Anyway I'll be back in plenty of time for the gig". Garcia packed his guitar carefully into the boot of his car, opened the door and got in. Within seconds the engine started and the car sped off down the street into the distance.

\* \* \* \* \*

"Anybody heard from Garcia lately?", keyboard player Vince Welnick asked the other members of the band, who were sitting in the Dead offices in San

Rafael. The Grateful Dead all nodded their heads indicating that they had not seen him. Lesh stood up from the table and stretched his arms upwards. He walked around the room before stopping to look out of the window. The sun was starting to set and long, tired shadows stretched across the quiet, empty road outside of the Grateful Dead offices. "We've only got a couple of hours before the gig starts," said Bob Weir, "It's unlike Garcia to be late for the pre-show get together".

\* \* \* \* \*



Downtown in San Francisco, Garcia's car quietly pulled up alongside Pier 23 near the Bay Area docks. The air was full of exotic aromas from the dirty vessels which were being unloaded. He got out of his car and glanced at his watch. Only 2 hours to go. He walked for nearly 10 minutes, his eyes carefully examining every sign on the warehouses which lay before him. The dusk was beginning to remove what light there was from the air. Tall buildings in states of decay towered above him, brickwork missing, woodwork rotted. In their heyday the docks must have been something else to see.

The building he saw made him stop in his tracks, the sign read - Maceys Pressing Plant. "This is what was written on that card, Maceys Pressing Plant", he mumbled to himself.

In front of him a large steel door stood defiant which was slightly ajar. From inside the building he could hear the sound of music being played and

voices talking loudly. Garcia's hands reached out and with some effort he pushed open the steel door which moved slowly and deliberately to a creaking, tortured noise. He stepped inside.

Inside the warehouse it was dark and the air around him was damp and stale, still he could hear voices in the distance. Cautiously he moved forward to investigate. The nearer he went to the sound of activity the warier he became. From out of the gloom a tall shadow suddenly stretched across him. A tingling chill ran up his spine as he spotted it was the sinister shadow of a man.

The man didn't move as Garcia walked three very tentative steps forward. He breathed a sigh of relief as he discovered that the mysterious man was none other than a tailors mannequin which leaned drunkenly against the warehouse wall. Garcia smiled in relief and let out a deep breath. His smile did not last long. A sudden pain, a jarring pain hit him in the small of his back. He felt fear, he felt something metal prodding him sharply. It was the cold, heartless, steel muzzle of a gun. With hands upraised Garcia turned with extreme caution to face the dark, shadowy figure which stood before him.

"Mr. Garcia, I presume?", a cold voice said, "I guess you could say I have been expecting you."

**To Be Continued ???.....**





An early photograph of Richard Wagner taken by F. Hanfstaengl in Munich in 1865.

**On first impressions  
one wouldn't imagine  
there would be too  
much common ground  
between Wagner and  
the Grateful Dead.**

**RICHARD  
ASHLEY**

**proves just how  
wrong we can be.**

# WAGNERITES & DEADHEADS

## Two souls in communion.

**A**s the train left Bradford at the start of my journey to London to see the first of the four operas in Richard Wagner's Ring Cycle I had an overwhelming feeling of déjà vu. In so many ways I was replaying the experience of seeing The Dead four years earlier in 1990. I have been "on the bus" since the early 70's, but like all Deadheads I am into music. Deadheads are often accused of being fanatical about the Dead, but I have never met one who does not appreciate good music for what it is, from any field. I have my Dad and Granddad to thank for introducing me to Wagner and Radio Caroline for getting me

started with the Dead. Listening to Radio Caroline's late night shows with the radio hidden under the bed clothes, gave the music an added excitement which possibly it did not deserve, but which was definitely a part of its appeal. The Dead and the Pop Pirates went together perfectly with their anti-establishment values. For me, being a Deadhead has always meant more than just liking the music. It is part of a rebellion against the staid world of shallow, formulaic entertainment. Wagner was also a rebel in his day and although his works are now established as classics he would still be a rebel if he were alive today. As with William Morris, the Bourgeoisie admired the

works, but conveniently forgot the politics. I think, with both of them, art and politics go together, and so it is with the Grateful Dead, even if their politics are apolitical.

As a confirmed Wagnerite, it was a dream come true to find out that the Royal Opera House were to do a complete "Ring Cycle". They are almost as infrequent as Dead tours. I ordered my tickets and immediately started playing through my Wagner tapes and videos and comparing performances to see how the work has been interpreted differently in each different production. No two productions of The Ring are the same, just like no two Dead shows are ever➤

the same. The excitement of a new Ring is the same as that of a Dead show, whilst the core remains the same, it is always different on the night with each performance special, yet a part of a continuing tradition. There is no such thing as a definitive performance. Different interpretations of the work highlight different aspects of it.

I think the worlds of the Wagnerite and the Deadhead are so similar that comparing them throws light on each. Indeed both Hunter and Lesh profess a love of Wagner. In the "Golden Road" of Summer 1985 it is suggested that the Grateful Dead cancelled shows to see a performance of The Ring and Blair Jackson comments that Wagnerites sound very much like Deadheads. I want to look at the works of Richard Wagner and the Grateful Dead and the influence they have had. There are many similarities and a few important differences which I want to explore in 7 main areas:

1. The artistic ideal
2. Their world view
3. The music
4. The lyrics
5. The fans
6. The critics
7. Their influence

Whether you like Wagner or not, I hope you will find something in the article that will illuminate the Deadhead experience for you.

So shall we go, you and I, while we can

**1. I HAVE SPENT MY LIFE  
SEEKING ALL THAT IS  
STILL UNSUNG.**

**B**oth Richard Wagner and the Grateful Dead are famous for exploring new areas in their chosen art form and actually expanding that art form. Also, once successful they took unprecedented interest in the way their art has been seen by their public. Both were able to concentrate solely on their art because they were taken on by benefactors who paid the bills leaving them free of



**King Ludwig II of Bavaria.**  
The Bettmann Archive.

immediate commercial considerations. The Grateful Dead had Owsley Stanley, the King of LSD, who bankrolled the whole band during the period of the Acid Tests and Wagner had a series of benefactors, some of whom he treated badly, culminating in King Ludwig the Second of Bavaria. Wagner did write some early hack work during his early life when he was in great poverty, but apart from that he, like the Grateful Dead, was able to produce the music he wanted without compromise and also dared the public to like it. I am sure this ability to make music without having to worry about the next pay packet enabled them both to take risks, experiment, and come up with something new and exciting.

One wonders how much great art is lost because artists have to satisfy market needs to make a living, rather than producing something original that is true to themselves. Popular culture, when driven by the market, tends towards the lowest common denominator. It is possible to set up a rock band relatively cheaply and play for the love of it, but writing a symphony and getting an orchestra to play it is prohibitively expensive as Phil Lesh discovered before joining the Grateful Dead. As the state subsidy of art is now being reduced and seen as a way of conserving our heritage, rather than encouraging innovation, it is becoming increasingly difficult to produce new orchestral music, opera and drama.

Both Richard Wagner and the Grateful Dead cared about art as something

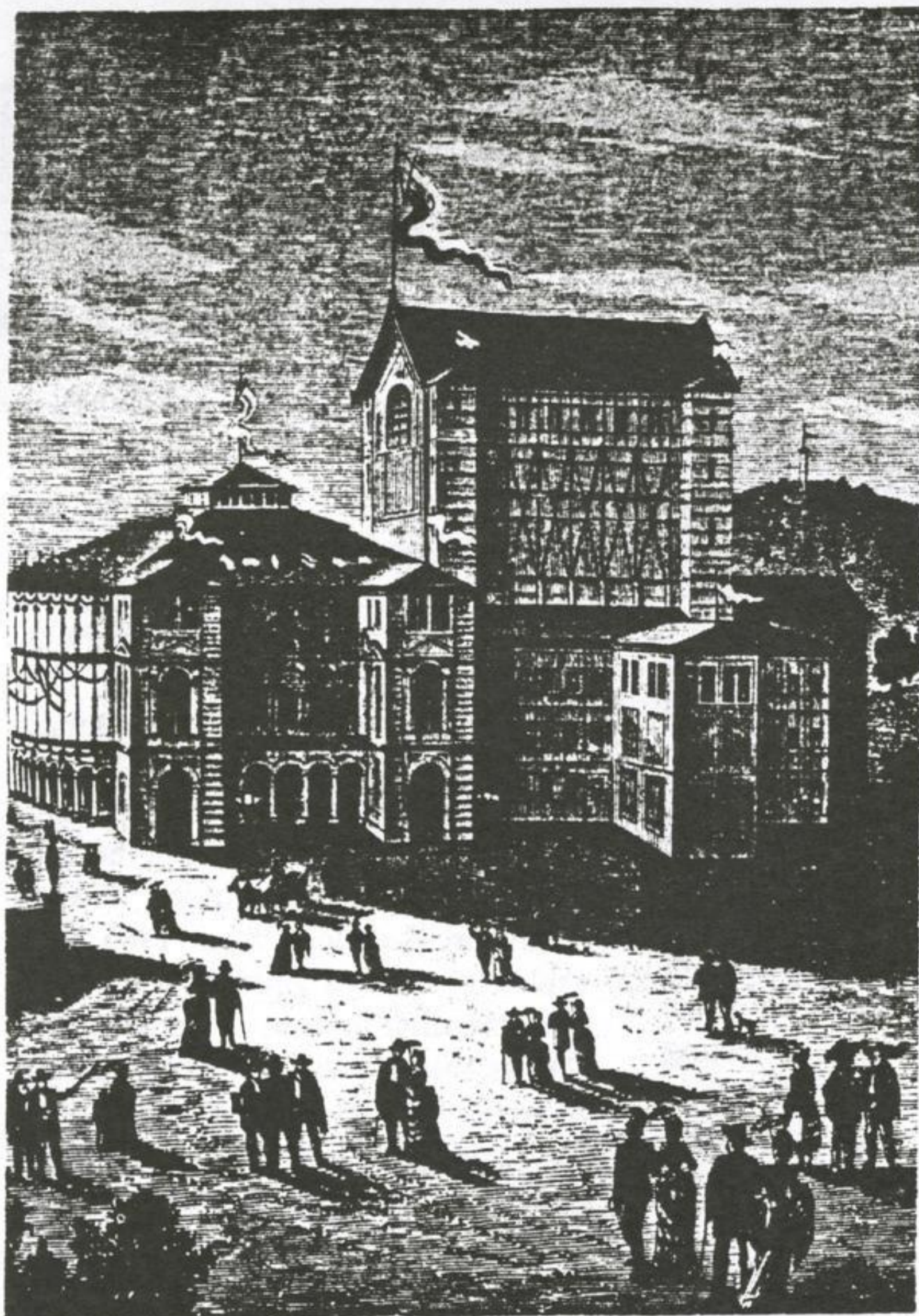
more than just a way of making money. Wagner wrote vast works on the theory of art and politics. He was in conscious rebellion against the old opera and railed against the commercialisation of culture. He was an enthusiast who loved his music for its own sake and for what it could do for mankind. He saw art as a sign post showing mankind the true direction. It could raise the people's signs and help them free themselves of the constraints of a dead culture. For the young Wagner musical and political rebellion went together.

The Grateful Dead have always been rebels, but have stayed clear of party political movements. As Mickey Hart said "What I am into is changing consciousness". Speaking of the Acid Tests Phil Lesh said "We thought we were really on to something, not just for ourselves, but politically too. Let's face it, we have some big ideas in the back of our heads. Nobody really talked about it, but we thought we could change the world. We'd play the music and show them how it could be done". Like Wagner the Grateful Dead respect music as something important to society and not merely a form of entertainment.

Once an artist sees his work as important to society, he must start looking for the best way to reach an audience. Wagner wrote so much about his art as a way of preparing an audience for his works. Ernest Newman sees Wagner as a man who believed he had come into the world to do something great, who thought he was always right and that everyone should think like him. He paints a picture of a thoroughly unpleasant man; a total egoist who always had to prove himself right, even to the point of writing an autobiography that falsified much of his life story. But, he still produced great art and this great art had to be presented in the best possible conditions.

In his search for the perfect theatre to rehearse and perform his operas, Wagner eventually built his own opera house at Bayreuth. He was a great admirer of Greek tragedy and the Greek theatre because here was an event in which the whole community





THE FESTSPIELHAUS IN BAYREUTH AS VISITORS SAW IT DURING THE FIRST FESTIVAL IN 1876. Picture archive of the Bayreuth Festival.

took part. To achieve the closeness of singer and audience he needed a completely new design of opera house. He put the orchestra pit under the stage rather than between the singer and the audience and shielded them totally from the view of the audience. Bayreuth was the first opera house to insist on the audience sitting in darkness with only the stage light, which again had the effect of bringing the singers closer to the audience. The whole point was to make the audience feel like participants rather than spectators and to see the singers as real characters rather than just performers. Being specially designed for opera the theatre at Bayreuth had superb acoustics and the very best machinery to enable scene changes to take place during the performances. This was a vast step forward from having to divide operas into short scenes, each ending in the curtain being dropped to allow for a change of scenery, whilst the audience go to the bar and lose the thread of the story. Wagner was the

made the theatre smell like a laundry. Whatever the faults G.B.S. found in Bayreuth he concludes "Their example raised the quality of operatic performances throughout the world, even in apparently incorrigible centres of fashion and frivolity".

The main drawback for Wagner and Wagnerites in having their own theatre was that it became a place of pilgrimage rather than a vibrant living theatre. There have also been endless arguments between members of the Wagner family for control of the theatre since Richard Wagner's death as this includes the right to produce the operas. They each claim to be Richard Wagner's true heir. For long periods Bayreuth became stuck in a rut as experimentation was frowned upon. It was as if the old productions had been written in tablets of stone and to change them was a sin. Many came away from Bayreuth complaining of an unpleasant atmosphere of idolatry.



The orchestra pit at the Bayreuth Festival Theatre

"We called this the 'mystic chasm' because its task was to separate the real from the ideal. The spectator has the feeling of being at a far distance from the events on stage, yet perceives them with the clarity of near proximity; in consequence, the stage figures give the illusion of being enlarged and superhuman." Richard Wagner.

first to use mists on stage. George Bernard Shaw calls this the "steam curtain" and whilst it enhanced the drama, he observed the drawback that it

The Grateful Dead's music and the way it is presented developed from the Acid Tests. As Lesh said "We became the Grateful Dead at the Acid Tests". Garcia explains: "The acid test was the prototype of the whole basic trip". The formlessness of the Acid Tests is reflected in the music that the Grateful Dead play and the interaction between the band and the audience made them into a partnership. Blair Jackson sums it up best in his book *The Grateful Dead - The Music Never Stops*, "Since we live in a predominantly passive culture in which people want to be entertained, certain guidelines have to be established for the presentation of that entertainment e.g. at home in front of a television, or sitting in a chair in an auditorium while a band plays its music to us. The Acid Tests, on the other hand, meant people being involved in entertaining each other and being involved with each other and the music, experiencing everything. That feeling is still strong at Grateful Dead shows, where the communality of the event is nearly as important as the music".

Having developed this special relationship with their audience, the Grateful Dead have tried in so many ways to keep themselves close to their audience by presenting their music in the best possible conditions. ➤

Firstly with The Airplane, they bought the Carousel Ballroom in February 1968 as a place of their own to rehearse, jam and play (sounds a familiar idea?) Mickey Hart said of it "it wasn't songs or entertainment. Most of the time we were playing for salvation, playing for it. We weren't playing for \$3.50, we were playing because that's what we had to do. We used to call it church you know, ("church", the same religious terminology as used about Bayreuth).

Secondly in the mid 1970's they planned to build their own acoustically perfect hall in San Francisco and use it as their own base. Would this have been a good idea?

Thirdly, in recording Anthem of the Sun and Aoxomoxoa they spent a fortune experimenting with new recording techniques to try and produce two great state of the art, though thoroughly uncommercial albums.

Fourthly, by commissioning the vastly expensive "Wall of Sound", the Dead developed the best sound system possible to get their music to their fans.

Fifthly, they have tried to play reasonably sized halls with good acoustics. Until this became impossible due to the size of their following.

Sixthly, by setting up their own record company in 1973 they gave themselves artistic and technical control over their music.

Seventhly, they began to organise their own ticket sales to give fans a fair chance of getting tickets.

Eighthly, they have developed a light show that enhances the enjoyment of the music (rather than trying to hide its deficiencies as with some rock bands).

Ninthly, at shows they have set aside special areas for TapeHeads and DeafHeads.

Many of these achievements were firsts for the Grateful Dead and show their commitment to their music and their fans. As well as the above achievements they were amongst the



first to release a live album, double and triple albums and a concert video.

Another artistic first for the Grateful Dead was the first "fuck" to be heard on record. In the context of Wharf Rat where down-and-out laments "Half of my life I spent doing time for some other fucker's crime", with a feeling more of sorrow than of anger, it makes perfect sense. However the plan to call the whole double set "Skull-Fuck" smacks of childish exhibitionism. In my opinion, unless the term has some special meaning in American English, of which I am more aware, to use it would have been an exercise in vulgarity for its own sake. Unfortunately books about the Dead often relate this story as if it were a great example of their anti-authoritarian ethic. I would have thought it was best forgotten. I wonder what the band think of the idea now?

Mention should also be made of Mickey Hart's books and CDs on the World of Drumming. The attempt to increase the understanding of his instruments is quite unique amongst rock musicians.

One obvious difference between Richard Wagner and the Grateful Dead is that Wagner is definitely a solo act. One cannot imagine him collaborating with anyone else in writing his operas or being an easy person to work with when producing them. The Grateful Dead, however, are very much a co-operative band with the whole being greater than the sum of the parts. The sheer scale of Wagner's achievements, along and often in difficult circumstances, are testimony to his genius.

**2. I'M UNCLE SAM /  
THAT'S WHO I AM.  
BEEN HIDING OUT/ IN A  
ROCK'N'ROLL BAND.  
WAVE THAT FLAG/  
WAVE IT WIDE AND HIGH.**

**U**S Blues might not be the most profound song in the Grateful Dead canon, but I think it is important.

Opinions vary as to whether it is a patriotic statement or a sardonic attack on jingoism. I tend towards the former view, although I accept I have never seen the Band literally waving the flag. I would point to the use of the "Twenty Years So Far" logo from 1985 of a skeleton holding a guitar as if it were a rifle, standing in front of the American flag as further evidence of the Band's patriotic feelings. This might have been a popular declaration in the "feel good" Reagan years, but US Blues was written amongst defeat in Vietnam and the Watergate scandal. As someone who is British it has always puzzled me that the Grateful Dead can be part of an anti-authoritarian sub-culture and still consider themselves patriotic Americans. I think of America as a land of racial segregation, poverty, inequality, crime and violence. It has a history of supporting the most reactionary dictatorships in the World and regarding the rest of its hemisphere as its "own back yard". The choice of members of the Grateful Dead to open the 1993 Baseball season at Candlestick Park by singing the National Anthem made my jaw drop.

Can anyone imagine the Rolling Stones being asked to sing our National Anthem at a major sporting event? The Tory press would go apoplectic and would the Stones want to do it? What would singing it do for their image?

As I see it there are two reasons why the Dead can still be patriotic Americans.

1. The so-called "hippie philosophy" and the "American Dream" are basically the same thing.
2. The Grateful Dead have never been associated with what I will call the ➤

"hard politics" of class and the distribution of wealth and power.

Lets look at the first of these two reasons:

The Grateful Dead might cavil at being called hippies, but as a general term encompassing the counter culture in San Francisco of which the Dead were a part, I think it will suffice. One problem they have always faced is that being the most visible manifestation of Hippie culture, they were often portrayed as its leader with Garcia in particular seen as some kind of guru figure. If we look at hippie philosophy in the mid 1960's we see something vague, but which could best be summed up as a move towards personal freedom. There was some overlap with radical political movements like the Yippies, The Anti-War Movement and later the Black Panthers, but generally they were kept separate. Indeed, they grew further apart with time as the State started clubbing and shooting demonstrators and activists and fighting the State politically became a life-threatening activity. (Not that the original Hippies lacked courage. America is a violent and conformist society and wearing long hair and colourful clothes could lead to reprisals. They were brave people). When advocating personal freedom, enlightenment and development the Hippies were in tune with the American Dream. I remember going to see the film "Easy Rider" (my first ever X film) and seeing the somewhat romanticised Hippie communes aiming towards self-sufficiency so they could enjoy life, liberty and the pursuit of happiness on their own. It struck me then that they were no different from the early pioneers. Their American Dream often involved building their own enclosed communities to escape outside persecution and "doing their own thing". This is what brought so many millions of immigrants from Europe. The idea that everyone could be free to build their own life. They were seeking personal freedom in small communities and not mass action to change society. I assume this idea is the inspiration for the back cover of "Aoxomoxoa" which shows the Dead family in a virgin, fertile valley as if

they had just ridden there to found their own community. I think the comment by John Barlow in the Golden Road No.10 on the Dead and his politics sums it all up for me.

"I lead two lives. At least two. And it's nice - everybody should have the opportunity to lead a bunch of different lives. One of them can get to be tedious as hell. I've been the chairman of the Republican Central Committee in the county I come from - which is a pretty conservative place; they don't have a moderate brand of Republicanism - and I've been working for the Grateful Dead all the time. It's like polar opposites, at least superficially. Inside, where it all works, it seems like a seamless continuation, one into the other".

He goes on to express his love of community and how Deadheads created their own. The American Dream and American nationalism are inclusive. They at least claim to encompass everybody and produce hope for a better future for all. Of course, it helps to be white, male, straight and rich to start with, but in theory every poor kid born in a log cabin can become a President/Millionaire/Star. This dream is so inclusive that Black leaders like Martin Luther King (representing people who have suffered terrible violence against them) can still believe in it and political activists like Jerry Rubin can change from Yippy to Yuppy whilst always seeing themselves as true Americans. Indeed, the Grateful Dead after their 1967 drugs bust issued a statement in their defence saying "All we wish to be is free Americans".

Unfortunately, British, especially English nationalism, is class based. It is all about loyalty to our ancient traditions and institutions, inherited wealth and position. Those who oppose this order are the "enemy within".

Now lets look at the second reason I see for the Dead being seen as patriotic Americans, that is their lack of hard politics. Robin Denselow in his book on pop and politics "When The Music Is Over" points out that rock and roll

in America has always been seen as and understood to be political. He quotes Frank Zappa as saying.

"The initial complaints against rock music were radical - no question about it. The initial bulletins that were passed round were very racial, because they said, "You don't want your children listening to this kind of music. First they listen to it, and then before you know it, they are in Bed with Coloured People"".

He also quotes Bill Haley

"Rock'n'roll does help to combat racial discrimination," he said, "We have performed to mixed groups all over the country, and we have watched the kids sit side by side just enjoying the music while being entertained by white and Negro performers sharing the same stage".

Haley seems to have been one of the few performers who recognised the implications of what he was doing. Denselow sees Elvis as a conservative, "All American boy" who had no idea what he was unleashing and who was horrified by the 60's rock and roll world. Most rock and roll stars were happy to act rebellious, but without challenging the Establishment. They were rebels without a cause. Rock and Roll Managers had seen the Weavers blacklisted after an investigation by Senator McCarthy's House Un-American Committee (HUAC) and suffer from vigilante violence. Striking a radical pose would bring nothing but trouble. However, young white teenagers dancing to black music were seen as a threat to the established order. The problems surrounding racial segregation were the greatest internal threat to the stability of the USA and Rock and Roll was rocking the boat, not by political argument, but by showing that the races could have fun together.

In Britain, where race wasn't a political problem, but class was, Rock and Roll did not have the same impact. Our rebellious heroes were people like Fred Trueman who attacked our class based ruling elite. Here was a working class anti-establishment figure who was unhappy with the lot of the >

professional cricketer in a game run by amateurs from the upper classes. Whilst complaining about the injustices (usually against himself) he was always conservative with a very large capital C. Now he seems to make a living by being a professional Yorkshireman whilst hamming it up with "Johnners" and his public school boy chums on Test Match Special. Characters like Elvis Presley and Fred Trueman were rebels not revolutionaries. They were politically conservative, but by their words and deeds they upset and then changed the established order before they finally joined it.

In contrast to these 50's heroes, Hippies were conscious that their music and lifestyle were making a radical statement, not that they had a manifesto or were part of a coherent political movement. Hippies and Lefties found a temporary alliance around the issues of free speech, civil rights and the anti-war movement, but in many ways they were polar opposites. There has always been a strong streak of Puritanism amongst the American and British left ("More Methodism than Marxism") that made them unlikely bedfellows for Hippies. Also the Left's tendencies to split into small, exclusive and tightly controlled sects was the opposite of the Hippies unorganised and usually outgoing culture. Whilst it is true some Hippies formed their own communes and by so doing became exclusive brethren, most did not. Ken Kesey and the Merry Pranksters had their own ranch, but also had a bus in which they toured the country to take their ideas into the world around them. Looking back over 30 years I would say the organised Left has achieved little because it has remained isolated, whereas the Hippies helped free our society of so many of its hang ups precisely because they became diffused within society.

It is always a mistake to assume the Grateful Dead and their extended family are speaking with one voice on any subject and political beliefs are a case in point. Of the beginning of the Grateful Dead Bob Weir said "It's that impish facet of the human spirit, that no matter how good you've got it, you think it should be better - not just for

you, for everybody. That's what drove a bunch of relatively well-off suburban kids to band together to make music that was in some way expressive of a fairly critical view of the social structure that spawned them. Not because they were starving, but because

***"It is always a mistake to assume that the G.D. and their extended family are speaking in one voice..... and political beliefs are a case in point."***

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***"The band have made a stand in the areas of personal rights, peace and environmentalism in what I would call 'soft politics'"***

they felt it could be better".

Phil Lesh said of playing at the Acid Tests "We thought we could change the World".

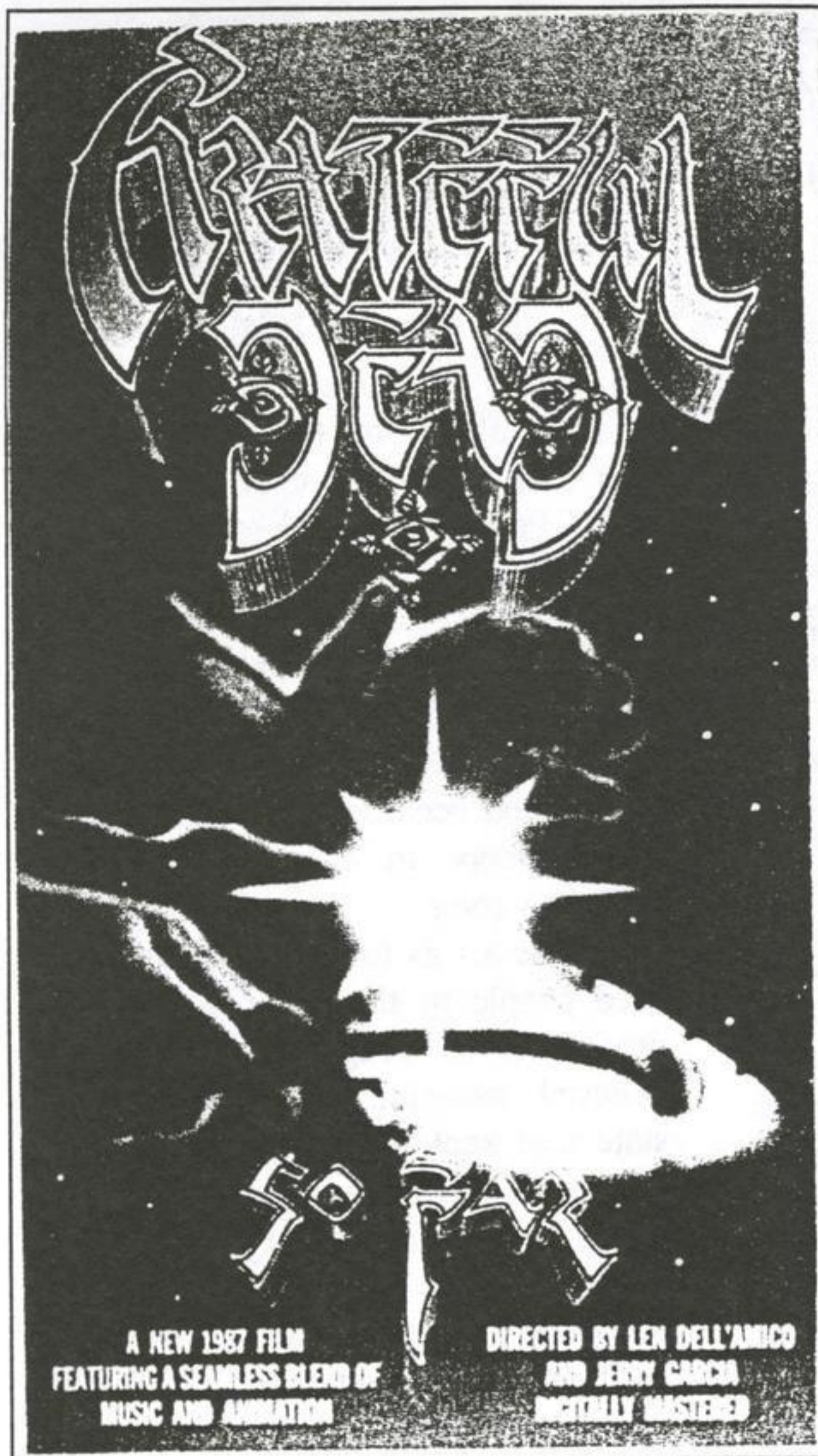
Mickey Hart has always seen his music as "Changing consciousness". It has "The ability to transform" and it is "An escort of souls into the other World". Jerry Garcia says "If there is anything the members of the Grateful Dead share it is pathological anti-authoritarianism".

That is a comment about personal life style. Speaking of politics in 1967 he said "We're thinking about a peaceful planet, we're not thinking about anything else. We're not thinking about any kind of power, we're not thinking about any of those kinds of struggles. We're not thinking about revolution or war or any of that. That's not what we want.

Until his recent interest in environmentalism he has stayed resolutely non-political. He says "We're trying to make music in such a way that it doesn't have a message for anybody. We don't have anything to tell anybody. We don't want to change anybody. We want people to have the chance to feel a little better. That's the absolute most we want to do with our music. The music that we make is an act of love, an act of joy..."

As the chief lyricist of the Grateful Dead, Robert Hunter's view on politics are of particular interest. He has always gone out of his way to make his lyrics non-directive. He feels his best work delves into the subconscious and that protest music is for "Those who feel righteous enough about doing it and feel without sin enough themselves to be casting stones". In his song Liberty he sees liberty in terms of personal freedom not social action. Rock Scully, the Dead's Manager, summed it all up in 1967 when he said "Though at times we felt like the messenger, it was tough on the band because the Grateful Dead were just a band of musicians who didn't mean to be proponents of any movement. At best they were representative of San Francisco's music scene and never meant to be in the vanguard of any youth movement". So whilst opinions within the Grateful Dead vary about their role in the World, no one has ever had, or wanted to have, a manifesto for change in society. The hard politics of challenging the ownership of property and the power it brings are totally absent.

The Band have made a stand in the areas of personal rights, peace and environmentalism in what I would call "soft politics". After their 1967 drugs bust a statement was put out protesting about police harassment. It concluded: "All we wish is to be free Americans endowed with certain inalienable rights among which, somebody once said, are life, liberty, and the pursuit of happiness. Is this so frightening? The Grateful Dead are people engaged in constructive, creative effort in the musical field, and this house is where we work, as well as our residence. Because the police fear and misinterpret us, our effort is now➤



interrupted as we deal with the consequences of a harassing arrest".

Whilst drug taking has social implications it will not lead to a collectivist movement to change society. The benefits of drugs, and LSD in particular, were seen to be in increasing self-awareness and personal development. The campaign to legalise drug use was meant to extend personal rights and not to change the structure of society.

The Dead have played benefits for radical groups such as the Diggers, Black Panthers (once), Hells Angels, American Indians, Vietnam Veterans, Nuclear Disarmament groups and too many local voluntary organisations to mention. In 1984 the Band set up the Rex Foundation as a way of channelling money from benefit gigs to a variety of good causes. Many of these causes were social, i.e. money for health care or the homeless. Some are environmental and there are grants for artists. There is little in the list of recipients given in Golden Road No.19 that is political.

When the Weir/Barlow song writing team introduced Throwing Stones into the Band's repertoire it was the first overtly political song they had played. Really, all it was saying was that all politics is corrupt and the World is suffering because of it. Weir said of it: "It is apolitical, it is anti-politics and I don't see politics as something that is doing much to serve humanity". The song Victim Or The Crime is a greater departure from the usual Dead fare as it deals with the darker side of life (which is perhaps why, initially at least, so many Deadheads did not like it).

The "So Far" video is perhaps the nearest the Dead have come to explaining the beliefs behind their songs. Garcia, who as co-director, explained in an interview in Golden Road No. 16 what he was trying to achieve. "Most Grateful Dead music lacks a literal quality. Most of the lyrics don't go anywhere exactly. Some of them have powerful images in them, but rarely do they have specific stuff. I sort of wanted to steer away from being too literal. That got to be a byword in the studio - 'Too literal! Too literal!'".

"You can *always* accuse someone of being pretentious. But it's a matter of art to be able to convert those images (of war, violence, etc.) from shocking reportage to cathartic epiphanies."

"We were after the idea of electronic mind altering and consciousness altering. And on that level I think it's pretty successful."

Blair Jackson's review is enthusiastic about the music, but adds: "While not political in a conventional sense, the video nonetheless contains the most overt social commentary the Dead have ever put into one of their projects, and that is bound to make it controversial in certain Deadhead circles. It is at once a stinging condemnation of war, a bitter indictment of Western civilisation's so-called progress, and a

joyous affirmation of the life-force and the beauty of nature's mysterious power.

Personally, I think it was an embarrassing mistake, precisely because it commits all the sins Garcia warns against without achieving any of his goals. The video starts with Uncle John's Band which becomes an evocation of nature for no apparent reason. Playing In The Band is overlaid with footage of dancers through the ages which is nicely done, but for me is pointless. The Lady with a Fan is a literal telling of the story with each character introduced to us with their picture which adds nothing to our understanding of the story and takes away our ability to imagine the scenes as we want. Space I is accompanied by pictures of space which is not a literal interpretation of the music, but is not very original or thought provoking. Drums I found unwatchable as the flashing images of nature, society and war were meaningless in themselves and detracted from the music. I was particularly disappointed with this segment as we missed a rare chance to see Billy and Mickey playing their varied percussion instruments close up. I thought Space II was the most successful segment of the video. With no story to tell, the video used footage of war with a blood covered screen allied to some dark moody music to evoke the horrors of war. From the best part of the video we move rapidly to the worst. The imagery in Throwing Stones was so literal it was like reading a children's book. Every time the story mentioned the earth, up came a picture of the planet. The lyrics "Proletarian Grey" being forth a clip of Lenin speaking. Similarly for "The Rich Man in his Summer Home" we get, you guessed it, some footage of expensive looking houses. I could go on, but I won't. Interestingly all the sciences of war feature German soldiers from World War II and Adolf Hitler. That's a fairly safe way of attacking war. Everyone acknowledges that they were the "baddies". It would have been braver and more relevant to show American soldiers invading some Latin American nation, which had dared to asserts its independence, to show the horror of war. The image>

which stayed with me the longest accompanied the lyrics "The future is here, we are it, we are on our own"... What we get is a picture of a very young boy saluting the Statue of Liberty. The idea that America is going to lead us all into a better future is jingoism of the very worst kind.

In 1988 the Band went public to air their views on the state of the Earth's environment and the destruction of rain forests. After holding a press conference they played a special benefit show at the MSG. In 1989 Garcia, Weir and Hart testified before the Congress about the issue. The Dead were particularly using their position as stars to help the cause.

So have the Dead's political and social views affected their art? To me the early work of the 60's sound like the product of angry young men breaking free from a culture with a punk like intensity. The music is mostly fast and full of energy. The lyrics are trippy without any obvious social comment, but definitely challenging. As every Dead show is different, defining general trends is difficult, however, as a general rule, I would say that through the 70's and into the 80's the music becomes mellower and the lyrics become subtle, but not unsettling. It is just a co-incidence that as the challenge of the radical protest movement faded and as angry young men and women turned to introspection and self-improvement, the music lyrics changed typically from energetic/challenging to laid back/comforting. In the last 10 years the Weir/Barlow song writing partnership has produced some contemporary social comment, which like it or not has given the Band a harder, even uglier edge. I am thinking of Throwing Stones and particularly of Victim Or The Crime. The Garcia/Hunter team have kept away from any social comment.

Fortunately, Garcia's interest in environmentalism hasn't made it into song as odes to Mother Earth rarely rise above the trite. The Band's "Tribute" album "Dedicated", released in 1991 advises that: "Significant proceeds from the sale of this product are going to benefit two organisations

*"What we get in 'So Far' is a young boy saluting the Statue of Liberty. The idea that America is going to lead us all into a better future is jingoism of the very worst kind"*

closely allied with the cause of rainforest preservation:

Rainforest Action Network and Cultural Survival. In this package, you'll find more information about this vital cause and these worthy groups. After your senses have been pleased with the music, take the time to read and follow up on how you can become an active participant in saving one of our planet's most essential resources". Earlier, in 1989, Garcia worked with Merl Saunders on "Blues from the Rainforest". As a CD of ambient music I quite enjoyed it and it does publicise the Rainforest Action Network, but I could not say the music itself has helped me appreciate the rainforest any more than I did. In "Spiral Light No. 31" Merl Saunders was asked: "Have you never wanted to get involved in any other political activity, like civil rights?"

He answered: "Just living life, living a good life you automatically are involved in that. If everybody just treated each other like brothers that's the main thing, but I don't use my music for that."

I guess that neatly sums up the Grateful Dead's philosophy. I accept music is not the best medium for social change, but neither has "Living a good life" ever frightened racists, or changed the world by itself.

In conclusion I think their world view has affected their art to a limited extent, but has had a considerable affect on the sciences surrounding them. From my reading I get a picture of Tour Heads as part of a Bohemian drop out culture travelling from show

to show selling their wares and other things. Others see Dead shows as a chance to take off their ties, leave the straight world for an evening and party. As Bill Kreutzman puts it: "We do have a unique audience, its a part of society that does not want to be ruled that comes to hear us" I would guess most Deadheads see the band as a part of a counter culture, even if the band don't. Perhaps we are just transferring our feelings on to the band.

The relationship between Wagner's art and his beliefs is easier to see as he wrote directly on politics, art and society and because a full opera gives greater scope to express ideas than does a song. Wagner describes bourgeois art as for the amusement of tired people in the evening and is a product to be bought and sold. He believed mankind must destroy the state that kept in place this old dead culture, renewing itself and becoming a part of a real community ("Volk") in order to be able to produce great art as in ancient Greece. Ernest Newman believes that Wagner of the 1840's had gradually become profoundly disgusted with the theatre, yet saw no possible reformation of it except by way of a reformation of man and society as a whole. So he became a revolutionist - not for politics' sake, but for art's sake.

GBS points to Wagner's active participation in the Dresden uprising of 1849 when he gave up a well paid post at the Dresden Opera to join the failed insurrection which resulted in his fleeing into exile and his friend, the anarchist Bukunin, going to jail. Bryan Magee sees Wagner as influenced by Bakunin and Marx and does not doubt his hatred of bourgeois culture.

But how far does Wagner's politics make it into his operas? This is where opinions differ. For GBS "The Ring" is an allegory of capitalist society. Wagner was too great an artist to write crude propaganda so he dramatised the class structure of capitalism in his characters. Newman sees Wagner as primarily a musician with any lyrical content being of secondary importance. Magee sets a low value on the political and social content of the dramas as the ultimate realities are those of inward>



WIDE WORLD PHOTOS  
RICHARD WAGNER

experience and these feelings are best expressed by the music. All agree that as revolutions throughout Europe failed and their leaders were imprisoned or shot, Wagner, unhappily exiled, gradually moved away politically and philosophically from revolution. This is reflected in his work where the heroic figures of the early operas give way to man as victim with only the redemptive power of love to console him. For Wagner, love became the way to regenerate the human spirit. His views could well be summed up as "A Box of Rain will ease the pain and love will see you through". As Ernest Newman relates at length, Wagner led a very

unconventional life style with numerous marriages and relationships. In his operas even the taboos of incest and infidelity cannot get in the way of love.

Another interest of Wagner's, that can be seen in his art, is German Nationalism. He was intensely proud of his German heritage and used the 13th century German myth of the "Nibelungenleid" as the basis of "The Ring". How much this was consciously striving to write a German National Opera I do not know, but that is how it is often seen and was portrayed by such as the Nazis. With the power of his operas and his many prose writings, all agree Wagner has had an influence on the German psyche. George Steiner says of him: "He came closer than anyone else to transforming a private revelation into a public creed. By the enormous strength of his personality and by his cunning rhetoric, he nearly instilled his concocted mythology into the general mind. The Wagnerian note sounded throughout social and political life and had its mad echoes in the ruin of modern Europe. But it is now rapidly fading.

The anti-Semitic views of Wagner were openly expressed in his political writings but never crossed over to his

dramatic works. Because he was an artist first and a politician second, he did not put his political views directly into the mouths of his characters or build his operas around them. Later generations and notably Adolf Hitler took from Wagner's works those themes which particularly bolstered their world view. The heroic nature of the dramas would obviously appeal to a Nationalist world view. Which only goes to show that the relationship between art and politics has never been straight forward in anything but the crudest propaganda.

There seemed to be certain moments, usually during war, or periods of national upheaval or consolidation when art can define a Nation and change its consciousness. The works of Chaucer, Shakespeare, Milton and Bunyan hold this place in England. They were writing at the time when England was emerging as a nation and their writing helped shape that Nation. The same is true of Wagner and Germany. In today's world, as Nations disintegrate into interest groups and everyone does their own thing, there are few National icons left. In the UK the last great hurrah of universally popular culture was Beatlemania. Since then the music scene has fragmented and musicians appeal only to the fans of their narrow genre. Now only sport unites the Nation, as witnessed by over half the adult population of the UK cheering on Torvill and Dean at the Winter Olympics (they woz robbed). This fragmentation seems to have occurred in the USA as well. For the Grateful Dead it means they have their constituency of fans, but little appeal outside this. They may be proud to be Americans, play American music better than anyone else, but they are not America's National Band.

**TO BE  
CONTINUED.....**



Credit: Graham Walker.

# THE G.S. FILES.

## WHAT DID YOU DO BEFORE DEADBASE, DADDY?

**D**eadheads today have it easy - the simple availability of set lists and numerous other Dead statistics via the numerous fanzines, E-Mail and Databases in circulation means no-one really has to wait for the latest show info and set verification. To some, it's available merely by switching on ones PC but long before the days of Deadbase set and show information was not widely available until **GORDON SHARPLESS** produced **THE BOOK OF DEAD SHOWS**, an almost complete listing of Grateful Dead shows from 1966 to 1987 with set lists and around 1300 hours of song timings, here the author is in conversation with **ROB KEDWARD**..

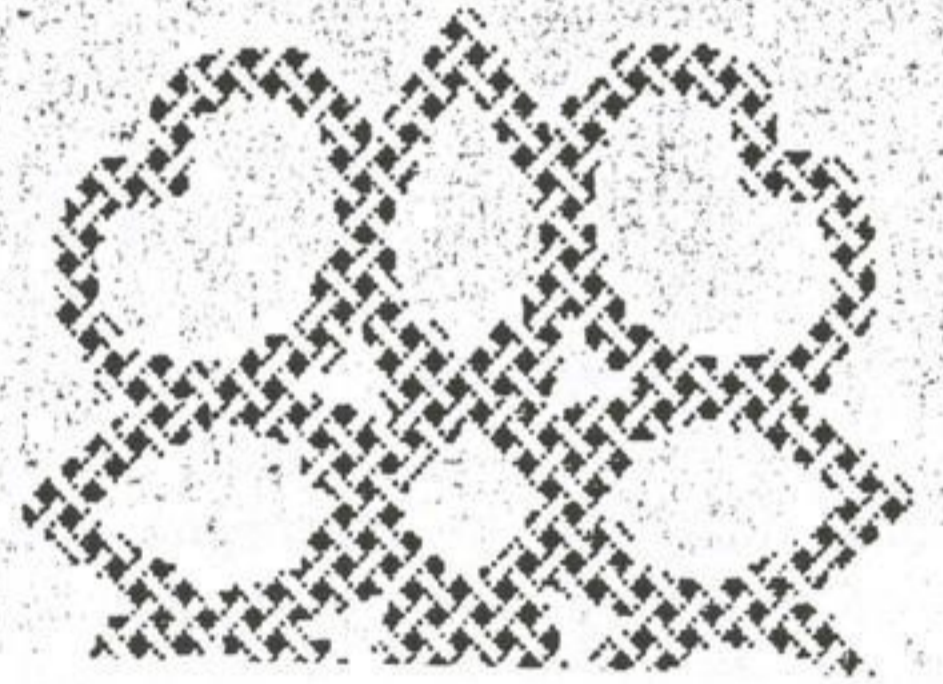
When it arrived, the world changed. Now in 1995 and with various copies of DeadBase at my disposal there

rarely seems to be any reason to consult it anymore but I still have an affection for it and judging by its battered lurid pink cover and by now well thumbed pages, good use has been made of it over those intervening years. Occasionally it gets hunted out for confirmation of an odd early set list though more often these days it will be because I've forgotten to time a show, but back in '87 before the days of Dead-base it was *the* Deadheads bible, and yes, it did kinda change my life.

When the **BOOK of DEAD SHOWS** arrived the situation was very different from what it is today. All we U.K. Heads had to go on for current shows was info from tape trading partners, the occasional blurred copies of Mikel and Terrapin flyer, third hand Xeroxes of the Canadian Over The Border magazine and the rather incomplete listings the embryonic S.L. provided. Copies of Relix were rarely seen and Golden Road was still in its early stages and not widely known over here. Information on shows prior to 83 was rare; the U.K. Deadhead scene was virtually non-existent until '84 and didn't really take off until around '89 so

## Book of DEAD Shows

1966-1987



finding anyone with shows, let alone set lists and show info prior to '83 was like winning the National Lottery. One chance in 14 million!! The **BOOK OF DEAD SHOWS** changed all that at one fell swoop, suddenly we had set and show lists and more over accurate individual song timings, lots of them, in fact 207 pages of them covering all shows right back to '66 !!! For confirmation it was invaluable enabling the few of us U.K. Heads lucky enough to have a copy to check out on what we were missing and enabling us to put our collections in some sort of order besides re-labelling mis-dated shows, and believe it, there were plenty of them! For one Deadhead at least, it was the start of an obsession.

Ones first thought on this Book of Dead Shows after the initial euphoria of suddenly having all this previously unknown information was how and why did it all come about. Who was this crazing American guy with all this knowledge? How did he accumulate→



it all? Those very thoughts were to knock around in my mind for a number of years until two entirely unconnected events a number of years apart occurred. The first of which was DeadBase's first edition with its more detailed information and easy availability which mostly rendered the Book Of Dead Shows redundant, although I did find the lack of timings in Deadbase a distinct disadvantage, something now thankfully remedied somewhat, although I still have reservations about its price. (Now a million Dollar concern so I've heard, every Deadhead I know has one). The second event occurred in mid 1992 when an unexpected parcel of tapes arrived. On opening them I discovered from the apologetic letter that they'd been owed me for some time (2 years or so) by the author of the Book of Dead Shows with whom I'd been trading tapes shortly after the purchase of the book. I'd forgotten entirely about them but they did achieve three things. They resumed a mutually beneficial tape trade relationship, they revived my interest in the Book Of Dead Shows and via the authors stay at our home for New Year '92/93 enabled me to find out more about that crazy American with all this information at his finger tips.

During the course of conversation both in person and by letter I came to know more of the whys and wherefores of the Book of Dead Shows plus many more interesting insights into the U.S. Dead Scene from '77 through to the present day, and ultimately what makes the author tick.

The first thing that strikes the reader about the Book Of Dead Shows is the ordered logicity of it and immediately one thinks that the author must have been a statistic and trivia fiend even at an early age. "Quite, I'm very much a statistics junkie. As a child it was baseball cards and memorising batting averages, .... still is (Until the bastards went on strike!)... so it would seem only logical as I developed a love for the Grateful Dead that I'd look for ways to quantify their music as well. But it extends beyond

## **THE PROJECT APPEARED TO BE DEAD. I SEEMED TO HAVE EXHAUSTED EVERY AUDIENCE TAPE IN EXISTENCE!!**

that, I'm a deadly (I think) Trivial Pursuit player, an avid watcher of "Jeopardy" (a popular game show over here .... I don't know whether it's broadcast your way ...?) and otherwise seem to absorb all sorts of essentially worthless information..."

So when was the idea to compile a comprehensive listing of Dead shows formulated? "It began in 1981 initially to satisfy my own curiosities. My first exposure to set lists came at a Garcia show in late '81 where someone was handing out flyers listing all shows from, if I recall, Radio City (22.10.80) through Landover (27.9.81). The light bulb in my head came on; 'why not research them all!!' I already had a listing of all tour dates as they had been floating around for a number of years, though as time would reveal, it was horrendously inaccurate. I had some friends/trading partners who had been taping since the early/mid '70's who, even by today's standards, had some *monster* collections. I proceeded at this point to annoy all of them by spending hours upon hours going through their tape collections writing everything down, sorting it all out, etc.."

"Having multiple sources proved advantageous, as it was becoming clear just how much erroneous information existed. 1974 onward wasn't posing too much of a problem, but the early years were proving nearly impossible to authenticate. After the initial research conducted in late 1981 through 1982 the project bogged down a little. I would always take my 'notebook' of shows on tour in hopes of filling a gap here or there, but inevitably all I managed to do was entertain folks for hours on end, but that entertainment factor ultimately is what began to give me ideas of actually publishing the work, as mentioned, however, my research was moving at a turtles pace until two contacts made in

1983 pushed it along. That Summer I hooked up with another taper who to this day still has the largest collection of 70's era tapes I have ever seen.

"Also, I found out that another acquaintance of mine had his own, through smaller, collection of lists. The former proved invaluable in allowing me to approach near completion for the years 1974 onwards, and the latter was of equal value in terms of verification. In the Summer of 1984, the latter individual and I went through lengthy decisions about publishing this as a book. However, because of tremendous gaps in the early years and a few gaps through 1980 we decided against it. It now appeared the project was dead. I seemed to have exhausted every audience tape in existence, and having no sources within the Grateful Dead organisation, the future was not so bright."

That surprised me as one might have surmised that somewhere along the line the author would have had some contact with the GDO as it seems incomprehensible that all that information could have been culled merely from tape collections? "No, unfortunately I received no direct assistance from the Grateful Dead. I believe it was in early 1985 that I mailed them a letter detailing my plans and asking for assistance, advice etc. No surprise, I never received an answer. However I believe some information on the earlier years may have come indirectly from them.

"To go back a step, and finish my story, despite my stalled research, I decided in early 1985 to publish what I had anyway. I purchased a then state of the art 512K Macintosh computer and went to work. The first edition included the years 1974 through 2.7.85 Pittsburgh and debuted at the Houston show (30.8.85) for the whopping sum of ten U.S. Dollars. Despite its narrow scope (no pre 74 listings), I had determined the only way I would fill in all those gaps was to simply market what I had and see if people would→

start coming forward with their own information. They did! Most of it was in small amounts, but in January, 1986, a friend of mine who did have GDO contacts returned from the New Year's shows, which included a visit to the San Rafael GDO office, with scores of pre 1974 listings that proved to be enough to permit publishing a complete 1966 to the present day volume. This debuted in March 1986 as a 200+ page book."

But surely at some time you must have sent them a copy? Did you think that maybe they wouldn't approve of it? "I never personally sent them one, but they did receive several. One of my partners gave a copy to Phil Lesh during lunch in Hartford in '86 or '87, I am told it was well received and resulted in the remark of, "That's how we used to play them! heh-heh", as he perused the early years. Having friends with friends within the GDO, I know several copies wound up in various hands. I never sent them a copy for one simple reason: having contacted them prior to publication and having received no response, I figured why bother!"

"As far as approval, I had no concerns in that respect, as a listing of shows is considered information in the public domain thus there were no legal grounds to disapprove of it. Curiously, as the crackdown on Dead merchandising began in the mid '80's, I was once accosted at a show by someone from, or as likely a representative for, Winterland Productions with their court order for seizure, of any item using any Grateful Dead copyrighted material. After his subsequent thorough examination of a copy of my book, he complimented me on it, wished me well, and allowed me to continue vending."

I assume that over the years you would have spoken to many people who were at those shows who were only too willing to authenticate the info but surely much of it must have been gleaned from second hand sources or perhaps even hearsay? "Well, all of the above. I knew people who were attending and taping, shows as early as 1969 who assisted as they could, and I have seen a few masters and numerous

first and second gen auds from the old Fillmore East, Capitol Theatre, etc. shows. For example, one particular problem that existed, which I commented on in the book, was in respect to the six nights at the Capitol Theatre in Port Chester, New York in February of 1971. One of my New York City partners came in contact with an individual that had masters of these show, but who didn't bother to label them until, oh maybe, mid 1972, having at that point almost entirely forgotten what tapes went to what night."

"To further aggravate the problem, he had in some cases more than one night on the same tape. Needless to say, sorting all that out proved to be virtually impossible. Thankfully all six of these shows appeared in the "Betty Boards" thus allowing accurate listings. But as I mentioned earlier, it was largely out of audience made tapes. In respect to 'hearsay', yes, some of that too. In the early 80's there were still a lot of compilation tapes floating around that, like the infamous Lima, Peru a.k.a. Lima, Ohio '73 tape mentioned in DeadBase, caused me considerable headaches. Though I managed to exclude most of them, several still found their way into my book as lists of real shows."

It's clear you had a considerable army of contacts of people providing you with information over the years. Are you still in contact with any of them? "Unfortunately, no. For the most part we drifted away as people are apt to do. Facilitated by the fact that I entirely left the Grateful Dead scene at the end of the decade, and to which I only recently have begun to return. I don't think I've seen any of them since maybe 1987 or 1988. It's too bad, in a way, not only in respect to losing contact with people, but also in losing some tremendous tape connections. Had I more money for tapes back then it's almost a scary thought to imagine the kind of tape collection I might have amassed."

Do you still make efforts to collect set lists where verification is still not complete even to the obviously better placed sources of Deadbase?

<b>5/7/72</b>	
<b>Bickershaw Festival</b>	
<b><u>Manchester, England</u></b>	
' Truckin'	
Sugaree	
Mr. Charlie	
Beat it on Down the Line	2:53
He's Gone	7:11
Chinatown Shuffle	2:40
China Cat Sunflower->	6:20
I Know you Rider	4:47
Black-Throated Wind	5:22
Lied & Cheated	4:21
Playing in the Band	9:52
Tennessee Jed	7:13
Good Lovin'	19:44
' <u>Casey Jones</u>	
Greatest Story Ever Told	5:32
Big Boss Man	5:43
Ramble on Rose	5:43
Jack Straw	4:29
Dark Star->	18:53
Drums->	2:22
The Other One->	31:19
Sing Me Back Home	11:25
Not Fade Away->	
Turn on Your Love Light->	13:04
Goin' Down the Road->	8:49
<u>Not Fade Away</u>	<u>3:25</u>
One More Saturday Night	

"Absolutely I would if I found any. I doubt there's much left that will actually be uncovered. I do keep a current version for myself, presently complete through 19.10.94, and certainly make corrections and updates as I can. I think for the most part audience tape sources have been exhausted. With that having been my main source. I therefore don't anticipate finding much of anything new. By virtue of the fact that it took Deadbase several editions to catch up to me in terms of completeness and accuracy in the mid and late '70's, I wonder at times whether they had access to so many audience recordings? And it is well known the Dead's vaults are not complete. However in their defence, their better placed sources provided information for the earlier years that I simply was never going to find."

One of the more pleasurable aspects of the Book Of Dead Shows came from its song timings. For instance, did you know that at The Warehouse in New->

Orleans on 31.1.70. Lovelight stretched to almost 40 minutes while a year later at the Fillmore it was almost exactly half that length. How many UK Heads who were at Bickershaw

have bothered to time **The Other One** which clocks in at a massive 31 minutes and 19 seconds or that two years later at Seattle **Playing In The Band** runs to an astounding 46.55 and even then its not complete on tape! To the present day Gordon Sharpless holds around 2000 hours of timings. Staggering isn't it?! So how were all these time arrived at? Did he actually sit down stopwatch in hand and time all these shows himself? Are all this guys tapes timed, does he still time his tapes and whatever made him start doing it in the first place?

"Yes I timed them all with a digital stopwatch. It's not as hard as seems, and hey, John Scott's doing it now too. Hell! he's done every show since 1988!! And yes, all of my Dead and Garcia tapes are timed plus another several hundred hours of borrowed and/or since culled tapes. So yes, I think it's about 2000 hours worth, which means I have about 700 additional hours on top of what was last seen in the Book of Dead Shows. Additionally most of my non-Dead tapes are timed as well.... though other bands generally are less interesting to time."

"So why did I do it? Same reason I compiled the list: curiosity. Originally it was more a desire for comparisons of individual versions of songs like **Dark Star**, but when I purchased my first pitch control deck in 1983, I started to time everything and still do to this day. Now, if you'll recall, timings did not appear in my book until the very end. I had kept them out for the reason that, had I included them, I feared that someone would see to it that I was committed to an asylum. However, upon hearing of the impending publication of DeadBase I decided it best to do something that would set myself apart. I believe they appeared in the first edition of 1987."

**THERE ARE STILL A NUMBER OF DIFFERENCES I DISAGREE WITH DEADBASE ON, AND AT SOME POINT I HOPE THEY CAN BE RESOLVED.**

Isn't the varying speed rates of different cassette decks always going to make this sort of thing purely academic? "Not really. Granted speed is always a problem, but steps were taken to minimise that. First of all, I have always used pitch control decks. Most of these were timed on premium Nakamichi decks with plus/minus 6% speed adjustment. However, the problems lie in two facets of correction. Number one, almost imperceptible differences in speed can result in a plus or minus 2% or roughly 1.2 seconds per minute difference. Secondly, my ears are not perfect so I may not always present a properly corrected tape; that is, getting it within my aforementioned limits. I feel I have improved well in that respect but in fairness, many of my earliest timings are well beyond that stated margin of error. The inclusion of timings in Deadbase has allowed an opportunity for me to better correct my own timings, though I do not accept all of his as anymore exact than many of my own. Exceptional differences between us had led me to go back and recheck my own, making some level of adjustment when necessary. In any event, to illustrate the point, you mentioned the Bickershaw show. **The Other One** at 31.19 may not be 31.19; what it most likely is, is somewhere between 30.42 and 31.56. Therefore, the information is more or less valid, any way you look at it.... that's a massive version."

So has the author ever had any contact with the people who run Deadbase either initiated by them or by himself or has anything been done about correcting any of their erroneous data or vice versa? "Last Summer I sent them a seven page letter listing discrepancies, questions, etc. to about 100 or so shows. A number of these appeared in recently published DeadBase VIII. There are still a number of issues I disagree with them on, and at some point I hope they can be resolved."

One of the most fascinating things about Gordon's Book were all the early set lists where verification was virtually impossible for anyone living this side of the Atlantic. So

when I finally obtained my first DeadBase one of the first things I did was to compare the lists with those in the Book Of Dead Shows. Imagine to my surprise when I discovered that there were certain areas of divergence amongst them so it seemed logical to question this apparent deviation in statistics. Surely only one of them could be correct. GS takes up the story

"At this point there are no complete lists I maintain that DeadBase does not have. If you are referring to an early DeadBase then the differences are, as you stated, significant. I can be forgiving as my first couple of editions had no shortage of errors either. In comparison to what was simultaneously available in 1987 I can say this: the older the date, the more likely the correct list was theirs. My earliest DeadBase is Deadbase II where I found myself almost always siding with them on the PigPen era material, splitting about even through 74, and beyond that generally finding in favour of myself."

**H**aving ascertained some of the details behind the scenes ones thoughts inevitably turned to 'how many other people have this book?' DeadBase reputedly sells by the tens of thousands so how many copies did The Book of Dead Shows sell? How was it Marketed, how was it sold? Was it ever advertised, as I could never recall seeing any adverts for it, how much money was made from it and more importantly is it still available? My copy goes back to the 7th edition, were there ever any copies produced after that, and how many of each edition were printed? Did demand ever outstrip supply? Again GS takes up the story.

"When I decided to go ahead with publication I figured there'd be some demand but no where near what it→

3/21/73

Ulica Coliseum

Ulica, N.Y.

Bertha	5:32
Me & My Uncle	2:57
Wave that Flag	5:30
Looks Like Rain	7:35
Tennessee Jed	7:34
Box of Rain	4:46
You Ain't Woman Enough	2:59
Jack Straw	4:37
Row Jimmy	7:38
Beat it on Down the Line	2:58
Here Comes Sunshine	8:05
The Race is on	2:44
Loser	6:33
El Paso	4:09
China Cat Sunflower->	7:18
I Know you Rider	4:31
<u>Playing in the Band</u>	<u>15:11</u>
Greatest Story Ever Told	4:43
They Love Each Other	5:21
Mexicali Blues	3:09
Brown-Eyed Woman	4:49
Big River	3:58
Brokedown Palace	5:14
Me & Bobby McGee	5:12
Weather Report Prelude->	:57
Dark Star->	20:10
Eyes of the World->	8:02
Jam->	7:46
Wharf Rat	9:25
<u>Sugar Magnolia</u>	<u>9:17</u>
Casey Jones	6:00

turned out to be. Demand outstripping supply was never really a problem .... I could always print more. Printings varied from 200 - 600 with sub - editions printed twice. I never had the capital to print more. I only ran out in mid tour on two occasions so I simply restocked on a day off (the sub editions)."

"The printing process went basically as follows: The updating and correcting process was of course ongoing, but anytime an edition would sell out I simply inserted all newly acquired info, updated to the most recent show, changed the edition number and sent a master off to the printers; return time: 24-48 hours!!! Though as mentioned, twice I ran out in mid-tour, so upon returning home I added the shows from the previous week into the master, dropped it off at the printers and was right back in business by the next

show. Created a bit of a stir when people found they could purchase a book current to two nights previous. Problematic to this low-budget process was I had continuing problems with a quality binding I could afford. When I went to a complete 66 onward (remember that my first two editions began with 1974), I experimented with a number of variations including the three volume format, staples, and other types of inexpensive bindery. Admittedly, I did receive complaints about books that fell apart and, considering the fact that I made some money from this I probably should have given more thought to a quality binding. I think all told, I printed and sold maybe 2500. Unfortunately, due to photocopying, etc. there probably are twice as many out there"

"Marketing was purely word of mouth and backpack vending. Though mail orders were considerable (an order form was placed in every book), except for a complimentary listing in your mag (thanx) I never once purchased any advertising and to this day I still can't understand why .....! However, it may come as a surprise to many to know this, but in the mid 80's the idea of making money off any kind of Grateful Dead related item was often met with some displeasure. It's hard to believe in this day and age where a Dead show parking lot resembles a flea market, but there was a time when, 'Hey man, don't make money off the Dead' was a common cry. But back to the story, I did send people to other shows with books to sell paying them a commission based on units sold, or selling them outright at a wholesale price.... as I did with my mail order person, which was his payment for extensive pre 74 listings. But ultimately, the bulk of sales were via direct vending at shows."

So, was there really any money to be made from it? "I planned it as a break even venture. That is, not only cover my production costs, but cover all costs incurred in touring."

And did you? "Yes, and then some."

Is it still published as it still seems likely that there are Deadheads out there who might want to add a copy to

their collection of Dead memorabilia "No, just my own version that incorporates all the latest timings and new found information subsequent to my final edition."

My copy is Spiral Bound and only printed on one side of the paper so it lends itself extremely well to Xerox copying and I must admit that my first copy of the post 74 listings came in exactly that way ..... "Yours and most everyone else's!"..... but eventually I mailed off for the complete listings as the possibility of even more info was paramount at that time. Now I can't recall from whom my first copy came and neither to whom it was given when the first full listing arrived but whoever has it I really would like to see it again if only briefly just to refresh my memory and to inquire as to whether it has provided its present owner with as much pleasure as it gave me. And also perhaps to inquire as to whether it was ever copied for any one else, as I'm sure the author must have suffered from bootlegging and Xeroxing from almost Day one. Once again GS takes up the narrative.

"On a individual scale I was ripped off mercilessly. Because of my format, I produced a book that was very easily reproduced, i.e. photocopying, and it was. On numerous occasions I heard stories of 'Oh, I don't need to buy one, I copied my friends.....' though, added together, it cost me thousand of dollars in lost sales, there really wasn't much I could do to stop it. What I could and would have stopped was any case of outright copying and reselling. It was reported to me in the Summer of 1986 that it was being done, but I never caught them Had I done so, rest assured that individual or individuals would have regretted the day they ever commenced such actions. Armed with my copyright, and a few co-operative (I would have had many) witnesses, I would have encountered minimal resistance in pursuing this in whatever manner I chose. I'd have done precisely what the Grateful Dead have done with bootleg merchandisers: obtain a court order for seizure, and, if I felt any significant quantity of sales had occurred, I, without a seconds thought, would have sued for damages and easily won. Thus, the reason->

behind the official copyright. However, under United States Law, anything you produce is automatically covered for, I believe for seven or fourteen years, I forget which, without a registration. But, because I did register with the copyright office, that book is covered for, I think, forty years beyond my death."

The fact that it was copyrighted seemed rather strange to me. Surely the information in the book was not the authors to copyright but owned by the people who had actually produced the music that the set lists were derived from. Wasn't this rather tongue in cheek on the authors part or were there plans to market it on a far larger scale? "Not at all. The copyright had absolutely nothing to do with marketing on any level. It was simply a matter of protecting myself under the United States copyright laws should someone start selling off copies of my research. This is precisely what the copyright applied to - my research. Set lists themselves are considered public domain .... much like any 'news' item, no matter how trivial. If an event occurs, the reporting of it is public information. The compilation of this material, however, is not public. It's like a road map. The locations of a town, a road, or any physical feature is public information. The subsequent compiling of all that information into one volume, an atlas, is not - it belongs to the researcher."

The emergence of DeadBase in 1987 must have come as a shock to the author and presumably must have hit production with almost hurricane like force. The desire to see a copy of DeadBase to make comparisons must have been almost overwhelming. So no doubt there are still some areas where there will always be differences of opinion, so exactly how did the author feel when DB came out. Were there feelings of animosity or perhaps of relief? "I heard reports of their impending project well before it debuted and once it did, my sales did noticeably decline. I did not see one of theirs until Deadbase II published in 1988. We were both on the market for only a few months but in some ways I did feel a little relieved as my own interest in the GD was somewhat

waning at the time. I took interest in hearing peoples opinions on each of our projects. Favourable to mine: song timings; better accuracy/completion post 75 shows; readability (columnar form; minimal abbreviations); uncluttered with extraneous statistics. Favourable to Deadbase: better accuracy/completion pre 75 shows; lots of extra statistics. I suppose as long as I was a monopoly I'd have kept producing, but after two and a half years of free touring it's time to move on ....."

So, will we ever get to see an updated copy of The Book Of Dead Shows? Are there any plans to produce just one more edition or is there no real need now that DeadBase dominates the market place? Where did DeadBase succeed where The Book of Dead Shows failed assuming success means the numbers of units sold? What views, if any, does Gordon Sharpless have on DeadBase? I'd bet that there are still areas where he thinks DeadBase could be improved!

"First of all, as long as Deadbase exists I will not ever produce a full set list book again. I am not averse, however, to the idea of re-releasing my extensive song timings (growing larger weekly!). As a matter of fact, suffice it to say you will hopefully see something from me by year's end." And DeadBase? "Overall I'm quite pleased with their work and don't begrudge their successes one bit. My main complaints are:

1. Abbreviations, format of shows (though as a one-time publisher I understand the need to eliminate pages ..... added cost of course) but my philosophy was and still is.... **THE LIST SHOULD BE THE PRIMARY FOCUS!!** This is why despite increasing costs due to increasing the number of pages I remained firm with my columnar format with a maximum of six shows per page and making a reasonable effort to keep multiple night stands together.

2. Lack of annotation of 'Space'. Their listing of Drums as all inclusive I find to be very frustrating because throughout the '70's and very early '80's **Drums** was not necessarily followed by **Space**. Now that they're

including some song timings of these older shows I find it even more frustrating to decipher this. Example 31.12.72 they list **The Other One** 6:58; **Drums** 23:45; **The Other One** 8.50. Well, that drum solo is not 23:45!!! Maybe 2:34 followed by a 20 minute jam but one wouldn't know that under their format. Remember the Dead did not approach **Drums** in 1972 the same way they approached it now. Before Tampa 6.4.78, **Drums** were not a guaranteed segment of the show, and not all drum solos have been followed by **Space**.

3. Editing of GarciaBase. They sometimes have sometimes the same show under upwards of three different dates, songs listed under more than one title, etc. I am forgiving of this the first time around, but GarciaBase has since appeared in several subsequent editions with the same errors. I have specifically pointed this out to them so hopefully by the next edition of GarciaBase this will have been rectified."

And success? "I'm not sure I'd entirely equate success on a units sold basis. Personally, I kind of liked being a small 'ma and pa' operation, where my main concern was going to lots of shows and covering all my expenses, living well and coming off tour with rent money. And, of course, providing all this previously rarely seen information. Given the fact that I met, and actually surpassed my objectives, I feel I was very much a success. Certainly, with more effort I might have sold far more than I did, but it really didn't matter at the time. I would add as one final note, during the entire two and a half years of publication, I was a full-time college student."

**Next Issue we take a look at the relative merits of Audience taping and discover why Audience tapes from the 70's recorded on analogue machines invariably sound better than today's DAT dubs. Why does an old Nak 550 sound better than a D7? In addition we cover the scene from 79 through to the present day and take a look at some of America's best and worst venues. □**



Europe '72. Previously unpublished. Photograph kindly supplied by Thomas Storch. Credit unknown.

# GRATEFUL DEAD HERESIES. CHAPTER 61. IN THE YEAR OF THE PIG BY DOMINIC BOONE. THE RECORDED LEGACY OF RON MCKERNAN.

**G**oodness knows there are few enough things in this life you can rely on, but one nearly self-evident axiom in Deadland is that Blair Jackson is always right. Right? Well, no. Nearly always, yes. Other than that he is merely the best writer on the Dead in the world, OK? (though I have to say that I rate Paddy Ladd's writing just as highly, and he sometimes reached into places Blair steers well clear of).

A moot point, you may say, since the disappearance of "Golden Road" in the past year. But history is a funny business, full of gaps and contradictions, faulty memories and deluded egos, people that aren't around anymore ... Frankly it's a mess, and the real wonder is that anybody ever agrees on anything!

Where recordings are concerned, however, it should be a different matter. Either they exist or they don't. Blair in the 1993 Golden Road Annual states that no one who didn't see Pig Pen in action can possibly get the full measure of his

impact from extant recordings. This implies either that his impact was purely visual (obviously not) or that what recordings do exist do not do justice to the man and his talent.

Like I said, I hate to disagree with the world-renowned authorities, but hey, it just ain't so! A week's burrowing into the deepest recesses of my tape stash last June, ably assisted by Deadbase V shows this quite emphatically. In fact there's so much there, fairly easily available, in reasonable sound quality, that there is enough for a three C90 set that you can make at home, kids! Don't take my word, try it. One possible version among many, based solely on tapes I have runs like something like the following:

**NOTE:** I am using the international US/UK compatible) dating system i.e. day/first 3 letters of month/year. Alternative dates are provided marked thus: {\*date}. Where known, writers are indicated thus [...]. To illustrate the development of Pig's work, some songs are duplicated over→

the three tapes, representing "early", "middle" or "late" periods. OK, so.... are you ready for

# THE PIG TAPES!!!

## VOLUME ONE: {1964-1967}.

### Side One:

**1. Ain't It Crazy** [Sam Lightnin' Hopkins] From the Mother McCree's Uptown Jug Champions tape. In Jerry's immortal words: "*Mister Pigpen McKernan would like to sing a song and we're not gonna be responsible for its contents .... Or his*". A better introduction (to the man and/or to these tapes) you could not wish for.

A 20 year old Pig sounding, well, pretty real. Comparisons with Janis Joplin's pre-San Francisco recordings spring to mind. Two of a kind, them, for sure.

**2. Caution** {Warlocks demos 3 Nov. 65}. The Yardbirds meet the Mojo man in this harp-led boogie that turns into the first of Pig's "gypsy woman" raps. He asks her "*what's wrong with me?*", and she says "*all you need is a Mojo hand*".

**3. Hog For You.** {Troupers Hall, Los Angeles, CA. 25 Mar 66} Light and almost poppy-sounding as the Dead did for a little while back there (that Farfisa organ!), this additionally tells us what really happened to the three little pigs. Pardon? Oh! Right: "*one little piggy went to London / one little piggy went to Hong Kong / this little piggy's coming over your house / gonna rock you all night long*". Surprised, right?

**4. Same Thing.** [Willie Dixon] {Matrix Halloween weekend 1966} Your blues ballad. Sloooooooooooooow, spooky guitar, '*all the big men / like to run the big women down*' and why is that? Again, the authority of the voice belies Pig's age. Also noteworthy is the tasty Jimmy Smith - type organ interplay with Jerry's solo in the end jam. Another song about sex [3 out of 4 so far].

**5. Something On Your Mind** {ditto} Soul ballad time, ladies and gents, in a Sam Cooke groove - whoever wrote it - Pig gives a moving soulful lament, complete with 'heartfelt' rap. Sweet track, widely overlooked. Scenario involved jealous man finding lover and best friend in bed, he is about to shoot them, doesn't 'cos he loves them really. But along comes another guy, and this one he shoots. OTT or what?

**6. I Just Wanna Make Love To You** [Willie Dixon] {ditto} By way of the first Stones LP, no doubt. Fast and jaunty. Abrupt tempo change and back - a dancy one. Then Pig gets to the organ and JAMS!!! (Another myth bites the dust, OK?)

**7. Lindy:** {ditto} Purely for the harmonica playing. Some of his best recorded blowing, bending notes like there was no tomorrow - ever - never was. And doubtless there wasn't. Not for years anyway.  
{\*Another good version is Avalon Sept. 66, as per Historic Dead LP}.

**8. Midnight Hour.** [Wilson Pickett] {ditto}. A classic rendition. Confident first verse, Jerry hits the main riff nice and dirty and .... Phew! Fifteen minutes of delight. Pig makes the band slow down and pick it up again, to instant response .. like magic... like the Grateful Dead .. Pig goes into his "*hey you, you got your hands in your pockets*" rap, advises the hapless hormone - tranced teenage boy to "*find yourself a fox*" and "*make like you're a hound*" .... He/We are finally advised that to "*make your love strong*", "*you gotta take it slow*" (not the worst advice I ever got) and that to make it happen real good "*you gotta feel alright yourself*. I feel alright my own self. How do you feel?" .... Jerry's last solo is a joy to behold (whatever key it's in) ... My advice is PLAY IT NOW! It's better than you remembered. Truly. Again like Janis, Pig wasn't putting it on.. He meant it, every time.

{\*There are several other excellent versions. My personal fave is Rio Nido 3 Sept. 67, half an hour long, lovely rap}.

### Side Two:

**9. It Hurts Me Too.** [Elmore James] {ditto} Rougher than the mature Europe 72 versions of course, with Jerry's early Telecaster sound and the dread Farfisa here surprisingly bluesy. The singing is less formal, more relaxed and the harp playing suitably bittersweet.

**10. King Bee.** [James Moore, a.k.a. Slim Harpo]. {14 Jan. 67, Golden Gate Park San Francisco, CA.}. Slow and lecherous. Starts with harp, great BIG booming single notes from Phil, you know the sort of thing.

**11. Smokestack Lightnin'.** [Chester Burnett, a.k.a. Howling' Wolf] {Fillmore Auditorium, San Francisco, CA. 12 Feb. 67}. Pig does the Wolf very convincingly. Not an everyday thing you know.

**12. Alligator.** [R. Hunter] The original arrangement, pretty short, sinuous Garcia lines > percussion > that "Alligator" running round my door" line being the entire lyrics at that point > Jerry solo > huge keyboard chord > bass returns > everybody gets madder > feedback > another short "Gypsy woman" rap. this time about "*what's wrong with me and my baby*" > more feedback, seriously deranged bass, lots of cymbals, all treated a la Bear; that sibilant treble overload. Eerily it just ends. Like that. A shadow of its future self at a mere 16 minutes. Pig is only audible for about two of these, but the whole thing wouldn't be the way it is (off the wall? off it's tree?? off the planet???) without him. Sometimes less is more, right?

**13. Good Morning Little Schoolgirl.** [John Lee Williamson, Sonny Boy the first] {10 Nov. 67, Shrine Auditorium, Los Angeles, CA.}. A fully realised reading of Pig's big showcase at the time, one of a couple of dozen, all good. This one has the benefit of being superbly recorded, and perhaps you can read the incipient paedophilia as just a sign of the times?

Here's tape one. Thirteen of the best. The young Pig Pen stands as clearly the most charismatic, the most "for real" (warts and all, animal lust, homespun wisdom, the lot), in →

a word, the best blues man of his (pretty bluesy) generation. And the blues for that generation wasn't something that was "there" you had to look for it, usually in the wild part of town, so you had to be a little wild yourself to want to. And another thing : no matter how far fetched Pig's raps got, he never lost it. There was always a point he was making and he would always (by and by) come back to it.

## VOLUME TWO. {FEB 1968 - MAY 1970}

### Side One:

**14. Alligator.** {14 Feb. 68}. This is the full-sized beast, teeth and all. The classic 22 minute version that forms the basis of the "Anthem" LP (including a whiff of Mountain jam), this goes places you never knew existed. This is rightly regarded as an all-time GD peak.

**15. Lovelight.** [Scott Deadric - Joseph Malone] 24 Aug 68, Shrine Auditorium, Los Angeles, CA.}. The prototype, shorter, more relaxed, jammier than the "Live Dead" version, which is arbitrarily disqualified from this compilation for being too familiar. Not worked out yet is the 'normal' middle eight, this features a *"keep on pushing / a little bit higher"* section in its place.

(\*for a really bizarre version, see 7 Dec 69 Fillmore West, San Francisco, CA.: Pig tries to get Mickey to sing!)

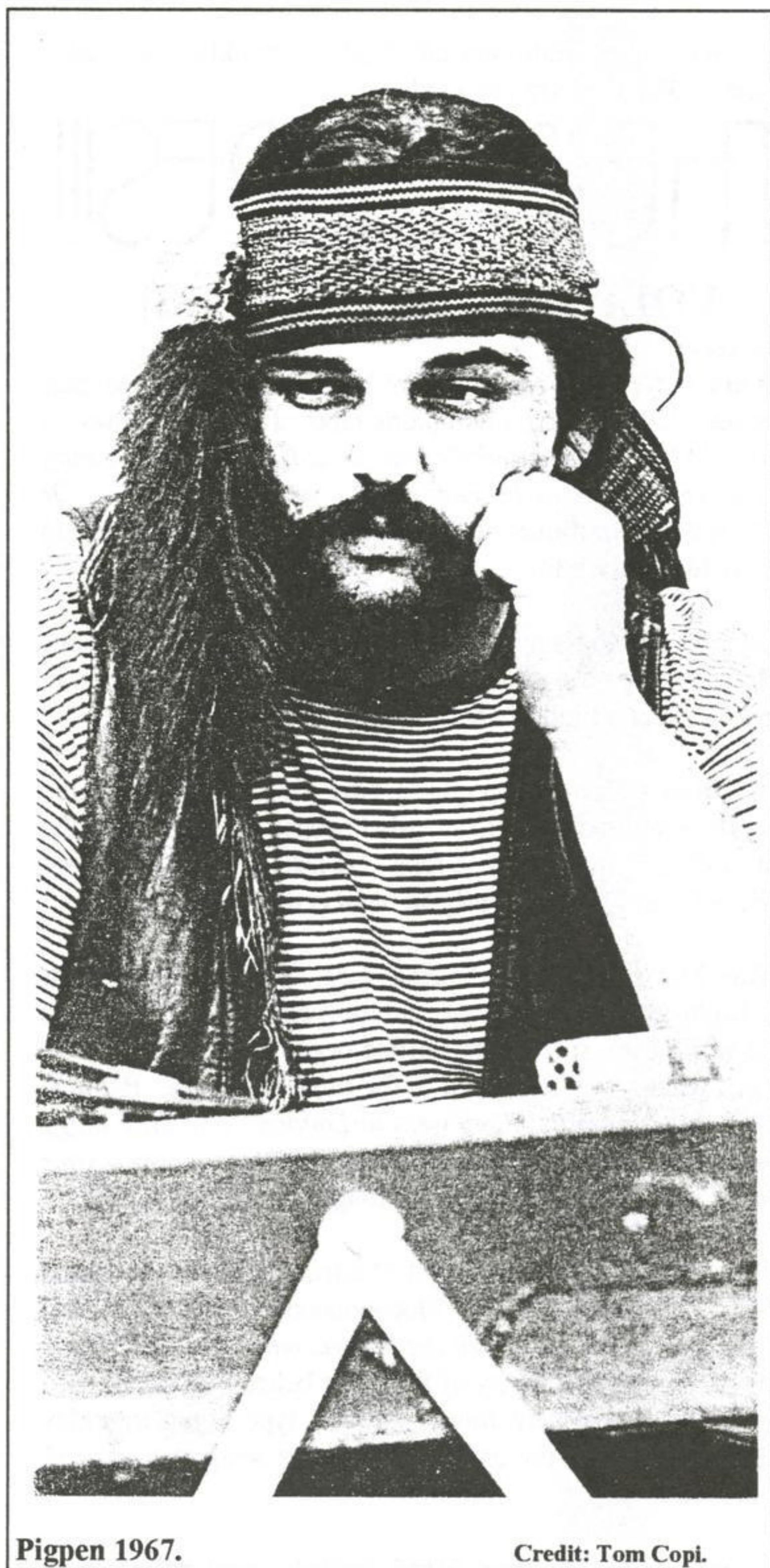
**16. Hey Jude.** [Lennon-McCartney]. {1 Mar 69, Fillmore West, San Francisco, CA.}. A spontaneous choice of encore. Pig brings out the bluesy quality of the words. Bound to have heard Wilson Pickett's contemporary single version. Out of tune? Well, arguably. Nice though, simple, effective organ chords, the guitarists make the changes (just) and during the "nanana" coda, Pig in perfect counterpoint, goes: *"Why don't you try / Walking on the water?"* Twice....

### Side Two:

**17. Good Lovin'.** [Arthur Resnick - Rudy Clark / hit single for The Young Rascals] {7 June 69 Fillmore West, San Francisco, CA.}. One of the best of a wide choice, this starts with just drums, long jam after second verse just Jerry and drums > Phil comes in > drums stop > Jerry and Phil bring a new riff in and jam on it awhile (lots of Phil, fans!). Then the Pig makes his move. *"I had a little trouble one day / nothing I could do / nothing I could say"*. He sounds like he's making it up as he goes along, word-jamming a la Pig. Eventually he brings the rap back to the "went to see the doctor" theme and takes off again. Mmmm!

{\*for a really out there version, try half hour 2 May 70 Harpur College, Binghamton, NY. with Drumz in the middle}.

**18. Lovelight.** With Janis Joplin. {ditto}. On historical grounds and for fun quota. A fairly subdued first verse > Jerry - led jam > in comes Janis > Pig rises to the occasion, tries to do his routine but Janis cracks him up. She goes into hers, he cracks HER up! They end up harmonising around



Pigpen 1967.

Credit: Tom Copi.

each other, like a pair of debauched angels ... (my copy fades here, I hope they had a happy ending).

{\*The other occasion when Janis guested with the Dead occurred on 16 Jul 70 Euphoria Ballroom, San Rafael, CA. I've never seen tapes but Deadbase V lists Lovelight as a first set encore. Anyone got this?}

**19. Hard To Handle.** [Otis Redding - Steve Cropper] {Family Dog TV Show Nov 69} A nice long one. Pig sounding like he means business in his inimitable "cartoon macho" attitude with a heart of gold.

{\*Lots of alternatives here: Miami 28 Dec 69, Fillmore East 14 Feb 70, San Diego 5 Aug 70, 23 Nov 70 Anderson Theater NY etc., etc.,}

**20. Katie Mae.** [Sam Lightnin' Hopkins] {14 Feb 70 Fillmore East, New York, NY.} Not the "Bears Choice" version, but the one without the mistake. "Hey Pig" says →



Bob "you wanna do a song, man?" To a huge cheer from the crowd, Pig takes centre stage, fumbles with the mike, says "Now we wait for the Bear ... Come on there Bear ... You may talk among yourselves ... Is this thing turned (on) here? I can't tell. Seems to work". It does and he does and it's well worth the wait.

{\*See also the Home Recordings tape. Go on, treat yourself}.

**21. It's a Man's Man's Man's World.** [James Brown] {2 May 70 Binghampton}. A wonderfully twisted arrangement. Pig was one of the very few who could take on a James Brown song and come out alive, let alone with flying colours. A rare treat, only performed a dozen times in mid - 1970. Sample one if you haven't yet.

So on Tape Two Pig's middle period finds him fronting the best psychedelic R'n'B band ever. Can't help but wonder where this would have led to, had not illness intervened. Psychedelic soul, a rare and transient mutant form, not much heard of since. Pity really. Moving to hear those shy "thank you's at the end of songs.

## VOLUME THREE. {Nov 1970 - Sept' 1972}

### Side One:

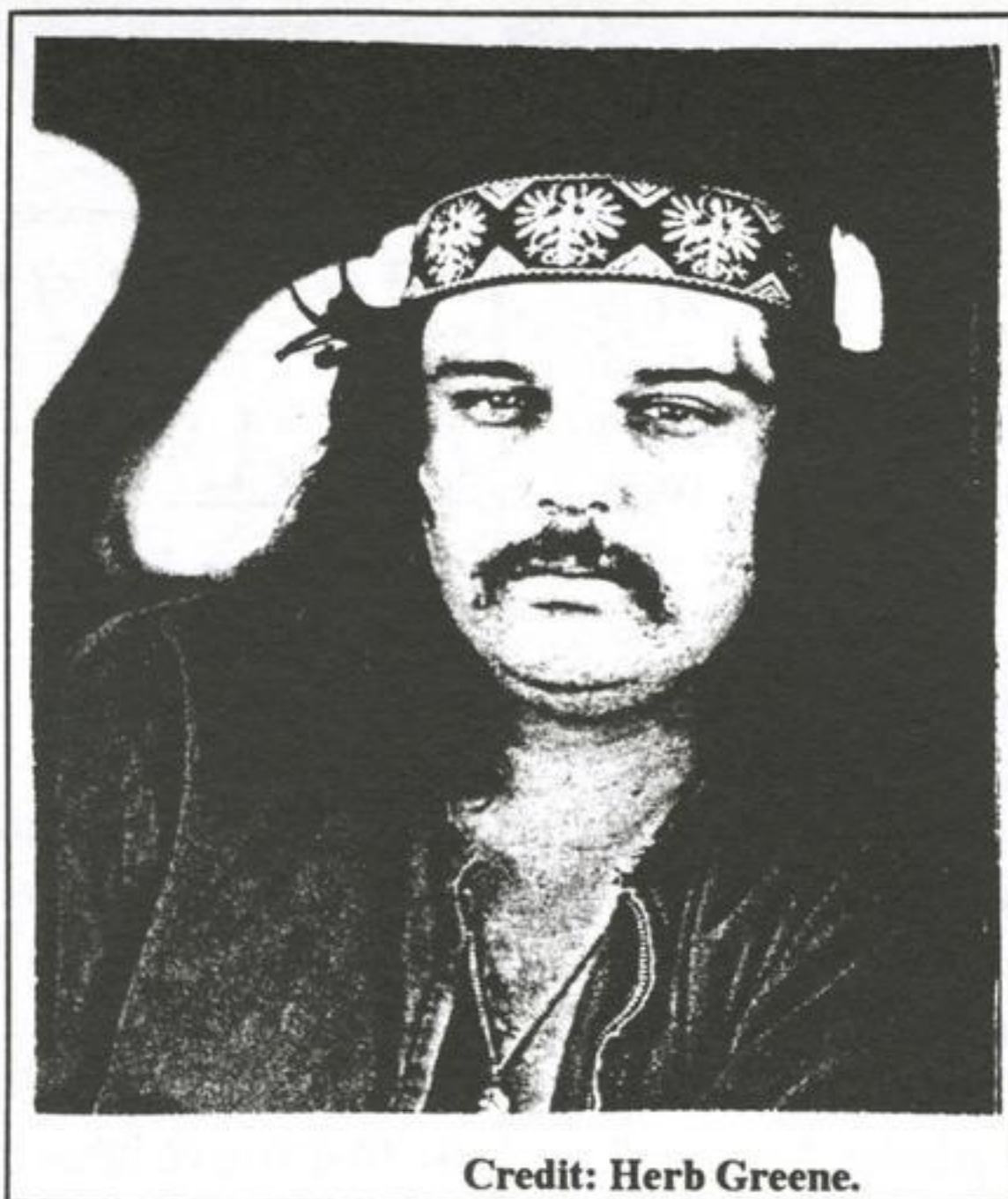
**22. King Bee.** {23 Nov. 70 Anderson Theater, NY}. A mature version of one of the few remnants of original repertoire. Stunning sound, by the way.

**23. Rosebud.** [McKernan] {Spring 70, Workingman's out-take}. The first of Pig's own songs. A lonely blues that begins "*I woke up way after midnight*", tinkling piano, serious bell-like Jerry guitar, and ends with the narrator stating his desperate desire for redemption but leaving it unclear whether he will get it or not: "*I'm coming home, baby, I'm coming back / the way I love you / you gotta gotta know*".

**24. Easy Wind.** [Hunter] {ditto}. A gem, pure and simple. "*There's a lot of women on the streets in red today / and the river keeps on talking, but you never hear a word it says*".

**25.** So good that, just for fun, I decided to segue it into one of the couple of dozen live versions performed between Sept. 69 and Feb. 71. I'd tell you which one ended up on my tape, but I didn't write it down and now can't remember. You don't mind, do you? They're all great.

**26. Operator.** [McKernan] {American Beauty LP 1971} Love the words! Where is his lost lover? "*She could be working in the steel mills / working in the house of blue*



Credit: Herb Greene.

lights" Concludes: "*Don't care where she's been / as long as she's been doing it right*". All together now: "Aaaaaaaahhhhhhh!"

**27. Good Lovin.** {8 Apr 71 Music Hall, Boston, MA.}. A more laid back version, from one of Pig's last shows before taking the rest of the year off the road. Still pretty intense. Good rap in praise of a lover: "*She makes you feel good in the morning / good in the evening too / a little snack in the afternoon / kind of a treat, you know*". The third of the "gypsy women" raps, this one explains the spell and how it worked. Essential Pig.

**28. CC Rider.** {Home Recordings 71-73}. Pig at home, first singing along with the record, then by himself. Great harp. Pig's home recordings deserve a piece all to themselves, but someone else will have to write it.

### Side Two:

**29. Ain't It Crazy.** {28 Apr 71 Fillmore East, New York, NY.}. Pig back to his roots, if he ever left. Electric band version, would have sounded real good on the "Skullfuck" LPs. Fast but not too, Pig delivers with matter-of-fact ease, Jerry gets well into the riff and everybody boogies.

**30. Big Boss Man.** [Al Smith-Luther Dixon] {21 Jun 71 Herouville, France.}. A plethora of choices, the Dead's lightning trip to France finally winning my vote for being a special occasion. A nice laid back version and Pig's shy "merci" at the end is something else. (\*alternatives abound, from the album version to any shows of the Spring and Summer 71 tours).

**31. Mister Charlie.** [McKernan-Hunter] {31 Dec 71 Winterland}. Keith Godchaux's first month playing in the band and Pig's return to the fold. This is a very early version, the tune is not fully brought out and if you prefer the finished product, any Europe 72 version will do fine, Lyceum 26 May being my favourite. Note the return of the "Alligator" (wine in in this case) motif.

**32. Chinatown Shuffle.** [McKernan] {ditto}. Also premiered at Winterland, but three good Euro 72 version exist: Paris 4th May, Luxembourg 16th, Lyceum 26th. A fairly cynical message: "*If you fall in my direction / don't expect no help at all*".

**33. Next Time You See Me.** {ditto}. Another cynical theme. Life was getting to him, it would seem. Great track though. Jerry flies, everybody's right on it.

**34. The Same Thing.** {ditto}. Only performed five times according to Deadbase. Twice in 1966 (see track 4 above), twice in 1967 and this here. Can this be right? (Helluva →

show that 31/12/71 enit?)

35. **It Hurts Me Too.** [Elmore James] {Paris 4 May 72} is very good as we all know (see Europe 72 LPs). The final instalment in the history of the Grateful Dead as a (part-time) bluesband and a proto-feminist statement to boot. With guitar!

36. **Two Souls In Communion.** [McKernan] {4 or 26 May 73 again, take your pick}. Possibly Pig's greatest song from: *"What are they feeling / when they look in each other's eyes? What are they seeing / in each other's smile? Is it love that I've never known / or an emotion that I've outgrown? Did I take a wrong turning / on life's winding road".... to "Been a long long lonely time / I need somebody to help me fly / Help me fly on these wings of love / Somebody please help me".* One from the heart. Believe it if you need it, if you don't .... just pass it on!

37. **Pig's Rag.** Another arbitrary selection from Home Recordings (track 8 on my tape), just a lovely bit of guitar to round things off.

38. Or, if you are lucky enough to have it, his last performed song Rockin' Pneumonia in any of the nine versions from March 72 to his last (September 72) his last show at Hollywood Bowl.

Tape Three demonstrates two things. One, that Pig was developing a writing style that promised great things for the planned solo LP. And also that his Hammond playing against Keith's piano, low key though it was, was perfect and again gives the lie to the notion that he never jammed. I don't care what people say, use your ears. Sometimes he did and sometimes he didn't. When he did he was THERE, a cogent if quiet voice. Had he lived, it is hard to see how his music and the Dead's emerging new direction would have merged. The band, as has been remarked, was a different animal behind him from it's usual bent. Impossible to tell. Wish he'd done that album of his own stuff. That would have been something.

Finally, and because I do take Blair's point about seeing Pig do his thang, a fond memory of the Europe '72 tour. Seated stage left behind the Hammond, taking centre stage for one or two songs a night, he shone! Visibly loved every minute and I'm sure I saw him smile in Paris. Maybe even twice.

Thanks to Blair Jackson, to whose inspirational 50 page Pig bio in Golden Road 1993 Annual the above owes its existence, to Jude Finch for the loan of Deadbase V without which it would not have been feasible (life's too short), to B. Errico for AppleMac delights (ditto), CJA and to the spirit of Ron Pig Pen McKernan: thanks for being here awhile and most of all thanks for all the love that still shines out of the music. Turn it on and LEAVE IT ON! Alright!!! □

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.....

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✓ We get very little in the way of classifieds even though tape trading ads are free with a subscription.

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**TONY WILLIS.** (Advertising, Retail Sales and Promotions Editor).





# MAKING TRACK.

SL'S IRREGULAR SURVEY OF WHAT'S NEW IN YOUR LOCAL RECORD EMPORIUM.

## DICKS PICKS VOL.2. Grateful Dead Records. Import. March 1995.

So, here we are, rubbing hands with glee at the prospect of the second volume of Mr. Latvala's choice from the vaults, which just happens to have the same cover as the first volume, so you could be forgiven for mistaking it for that disc.

1971 saw the Dead's popularity seriously on the rise following heavy radio-play for both Workingman's Dead and American Beauty. Mickey Hart had quit the band, early in the year, following his father's embezzlement of some of the band's finances, Pigpen's health was deteriorating and they'd been recording shows specifically with a view to putting out a live album.

With Pig's illness and the earlier departure of Tom Constanten, a new keyboard player was required. Keith Godchaux was the man and he spent September rehearsing with the band. His first tour began 19.10.71 in Northrup, Minnesota, with an FM broadcast, six new songs and the promotion of the 'Grateful Dead/Skull'n Roses' double live album released the previous week, just to be going on with!! The two week tour finished up on Halloween 31.10.71, at the Ohio Theatre, Columbus, Ohio, which is where we pick up with Dick's Picks 2, a single CD of choice second set material from that evening.

It captures the band in a unique and previously undocumented (on record) period. Pig was ill and this was the band's first tour without him, his last show being at Gaelic Park, New York, in August and not returning until the December mid-west / east-coast dates, which also proved to be a notable selection of shows Mr. Latvala. Also, at this point Donna Godchaux hadn't joined the band, her first show being 31.12.71. So what we actually have is Garcia, Weir, Lesh, Kreutzmann and Godchaux, K, ostensibly as lean and mean a beast as the GD has ever been.

The N.R.P.S. had been opening all the shows on this tour and most had also been FM- radio broadcast, yet there aren't that many tapes of this tour in collections, this show being another prime example of that - I don't think any of us had heard this one before. The **Dark Star** that opens this disc was only Keith's second, and only the third since April in fact. OK, it's a **Dark Star**!! What else do you need to know! Actually, the **Star** isn't anything special, somewhat low-key, although the jam is tightly structured, not wandering off into

space. Stately almost, before the band picks up the tempo after five minutes before going into the first verse/chorus, the only lyrical sequence in this version. A wander into space from the "transitive nightfall", with Phil leading into a fractured space-jam, a little reminiscent of the 'epilogue/prologue' on 'Europe '72'. THEN, they find the '**Mind left body jam**' (whatever you call it) which is just delicious, too good to eat even. A beautifully arched, warm, melodic jam in a very clearly defined form here. One of those GD moments. Very fluid, almost sounding rehearsed. Tactile, if tantalisingly brief. Just wallow in it's fleeting delight; I think I could live in that feeling! But all too soon it's back to the somewhat plain space territory and the opening chords of **Sugar Magnolia** noodle in.

**Sugar Magnolia** is being worked in here - as is Keith who is very low in the mix throughout -- and this is definitely the '70 studio album version. A little wooden, still slightly country-hick, although starting to develop into the powerhouse that it became. Interesting here, however, in its developing stage and feels kind of right after the **Star/jam thing**. The last **St. Stephen** until 9.6.76 starts rustily, and, once again isn't too spectacular, very average for the period probably, until Bill (yeah, Bill!!) swings them into a mid-song jam, which again is the interesting section, with a prevalent Phil who bombs us a couple of times, but the actual song section isn't really anything to write home about. **Stephen** rolls into the closing **Not Fade Away > Going Down the Road Feeling Bad > Not Fade Away** combo, typical of the period. But this whole thing just smokes, just as you'd want it to. Some excellent dual guitar from Garcia and Weir in the middle of the opening **NFA**. This really takes off, and as molten-hot-rock playing goes the crescendo before **GDTRFB** is damn hot!! The twin guitars continue duelling during **GDTRFB**, sounding remarkably like the Allman Brothers at times. The counterpoint / coda thing out of **GDTRFB** almost becomes a jam in it's own right, being a little longer than usual. One can almost hear it teetering into a monstrous **Morning Dew**, so it's a little disappointing for **NFA** to shuffle back into closing position.

As per usual with new Dead releases this turned up right at the last minute before we were going to the printers, so hopefully in a few brief listens I've been able to give you some idea of the disc. Once again kudos to Dick Latvala for giving us something that hasn't been circulated on tape before. Lets hope they keep it a priority issue for future releases, and that **Wembley '72** isn't too far away. I guess you could say that this is what **Skull'n'Roses** could have been, or alternately a complementary link between it and **Europe'72**. ➤

**Dick Latvala was recently interviewed by Steve Silberman and the result was put out over the internet with permission for it to be reproduced any way that it might be of help. We print it here with grateful thanks to Steve.**

**G**reetings, Deadheads on-line! I bring great good news. Dick's Picks 2 - the latest addition to the Dead's series of official releases of the best rare live tapes from the Vault - is now available, and it's amazing: flashing with psychedelic energy and exuberant creativity (**Dark Star**), telepathic ensemble improvisation, good ol' Mojo (**St. Stephen**), and volcanic jams (wait 'til you hear this **Not Fade Away!**)

To celebrate the release of Dick's Pick 2, I interviewed Dick last week, and offer the text of this interview freely to the on-line Deadhead community. Enjoy. **FEEL FREE TO REPRODUCE THIS INTERVIEW, PRINT OUT, EMAIL, CIRCULATE AND OTHERWISE SPREAD THE GOOD WORD. MAY THE FOUR WINDS BLOW YOU SAFELY HOME.**

Dick's Picks 2 is available now, on CD only. It's a single disc, containing the second set from Halloween, 31.10.71, at the Ohio Theater in Columbus, OH. The set list is as follows: **Dark Star > Sugar Magnolia > St. Stephen > Not Fade Away > Goin' Down The Road > Not Fade Away.** (There's a very long and joyful untitled melodic jam between **Dark Star** and **Sugar Magnolia**).

Dick's Pick 2 is available by phone by calling the Dick's Picks Hotline (800) 323-2300. It can also be mail ordered by sending a cheque or money order for \$13.50, including shipping and handling (California residents must add sales tax - send \$14.48 total) to: Dick's Picks 2, P.O. Box 2139 Dept 16, Novato, CA 94948.

**Steve Silberman: A lot of Deadheads are curious about who Dick of "Dick's Picks" is.**

**Dick Latvala:** I'm Dick Latvala. My job has changed over the years. I was hired 10 years ago to keep the tapes organised in the Vault, though I ended up getting involved in a lot of other projects. I wanted to help participate in getting the music out to the people, because I'm a tape collector myself. I had hundreds and hundreds of tapes, and I thought I knew what was a good show and what wasn't. I got hired because I cared, and still, when I go in the Vault, I'm like a kid in Candy land. It takes my breath away.

**When did you start collecting tapes?**

In 1974. I'd taped a couple of New Year's shows from Winterland that were on the radio, I didn't know there were tapes of other shows. Once I found that out, I spent 12 hours a day finding the people who were making the best tapes, communicating with them, and trading. I used to walk four

or five miles to the post office in Hawaii when I thought tapes were coming. It's been a long trip, but I'm still just as thrilled by the music as I was in the beginning.

**Do you remember what your first favourite tapes were?**

Like everyone's: Harpur College 5.2.70, Fillmore East 13.2.70, 14.2.68 and 6.4.69. The reason I got so into it was that I wanted to hear tapes of shows that had so devastated me in '68 and '69. Believe me, it was the most incredible thing in the universe, and that's why I'm so compulsive - things happened that were in your bones. I got into tapes hoping to find those shows. And I did. What a thrill, when you find them. Some people have an attitude. I remember people in '72 - "Stella Blue? Gimme a break! That ain't the Grateful Dead". But I still like them every year, and there are good shows in every year. I love tapes, and I can't think of anything more important than to sit and listen. That's all I want to do, and now, that's all I'm supposed to do, so I'm happy.

My parents told me that when they couldn't find me when I was one-and-a-half, I'd be sitting by the old Victrola, an old cranker. I'd put on one record and play it over and over - the boogie-woogie. Then when Fats Domino came around, I was off and running. About 1955, when I started high school, I met Phil Elwood, the music critic for the San Francisco Examiner. He gave me a 45 and said, "Listen to this". It was Jimmy Reed, I started going to gospel concerts at Oakland Auditorium, which became the Henry J Kaiser. Every year, they would have all the best gospel groups in the country: the Mighty Clouds of Joy, the Swan Silvertones, the Soul Stirrers, the James Cleveland Choir.

You'd go into the auditorium, and there would be all black people in their Sunday finest, bright colours, and hundreds of ushers in white gloves. You'd wonder what that was about - and then you'd see people get the spirit, and go into epileptic seizures. These ushers would pick them up, carry them out into the hall, fan them, and carry them back in, when they came back to their bodies. I saw this one guy run from the back of the auditorium straight down the centre aisle, and dive headfirst into the stage. I said, "That's what music is supposed to do - move you". Gospel music did it.

Music became my life. Then when I was in my fifth year of college, about to graduate, wondering what I was doing, I went to my first Dead show, the Trips Festival in January '66, and I knew that that's where I was supposed to be. Thereafter, more music started happening, and I thought, "Finally, white people can play!"

That's what the Grateful Dead experience is for me: music that moves people as powerfully as they can be moved. Each person expresses it in a different fashion - some twirl around, some sit still as a rock. I'm the still-as-a-rock type. But everyone's way of expressing it is just dandy, and that's what it's all about. I thought I was as hard-core as it gets - that no one could be as hard-core as me. But now there are thousands. Everyone in the building! This is energy in its highest form, in a group format. It's better than sex, man. You can quote me on that. ➤

**Let's talk about the next Dick's Picks.**

I'm absolutely thrilled. I can't believe that anyone who hears this is not going to go to outer space, intensely, over and over.

I didn't know the October '71 shows that well. None of us had tapes of them. It was like diving for treasure, investigating an era that I wasn't sure about, and I started listening to that stuff in October - Keith's first tour. They were all radio shows. We should have had good tapes of them, but nobody had them. I started hearing some really incredible stuff, and then that Halloween show at the Ohio Theater in Columbus. After hearing about five or six shows - they were playing a lot of the same songs, night after night, and it can get boring - this show was like getting hit with a brick in the face, I couldn't believe it. I put it on again, and said, "Man!" I must have played it ten times before I could talk.

**There's a very interesting jam out of Dark Star.**

This happens in '69 **Dark Stars**, about 16-18 minutes into it. The only thing it reminds me of is Donovan's song, "First there is a mountain...."

It's the most thrilling jam, on the level of **Spanish Jam** or what Deadbase calls the "**Mind Left Body Jam**". Please, somebody in the world, name that jam better! I've heard it in many forms. It's similar to the transitions they used to do in **China Cat > Rider** they used to do in late '73 and '74 and some **Dancing In The Streets** in '70 had this theme. On this Halloween show, they do it, but it's a little bit different - it's a little jazzier. I don't know what to call it, but it's definitely a theme.

It's my favourite theme of them all, and it's as high as you can get when they get to that place. You're just floating in Heaven. It's all over the Europe '72 tapes - just wait until we get to Wembley, 8.4.72. That **Dark Star**, oh boy. They take that theme, and nail you to the wall with it. That will come out, at some point.

This was Keith's first tour, and they took the music to another level. 12.11.71. San Antonio **That's It For The Other One > Big Railroad Blues** is an example most people have of the great playing that occurred then, or 1.12.71 Boston Music Hall - that **Other One** that goes into **Me & My Uncle** and back into **The Other One**. That is stupendous, and there are a lot more. But this Halloween one is one of the top of all time. This is as good as it's ever been. I've never heard anything like it, and I'm shocked. And those I play it for feel the same way, so I must not be crazy.

**I think Jerry's leads on this version of Not Fade Away are the best leads I've ever heard him play on that tune.**

I have to put myself in a seat belt. I start shaking, it's so exciting.

**It's almost sounds like Jerry is playing with Allman Brothers-ish ideas when he reaches the climax in that jam.**

When he's trying to gather 'em back in for **Goin' Down The Road** is interesting too. This is a thrill a minute. I was just listening to it. When you listen to something over and over, you can get bored. It can be like water torture, making a record. But this one hasn't been.

Me and Jeffrey Norman are going to be working together a lot, trying to streamline things so we can get more releases out. This is my goal; to get it out. I can't stand sitting on ⇨ this music. It's terrible that everyone can't hear this stuff, so my mission is to get it out.

**How many releases are you planning? In your dreams, would there be a release every six months?**

I'm not in charge. I'm just a washer on one lug nut on the rear axle of a 16 wheel semi, and there are a lot of considerations. But what I'm envisioning is three or four a year.

**What could Deadheads do to ensure that there are as many releases as possible?**

BUY 'em! What other indication is there that people care? Talking to friends is a good indication that people care, but we're talking about 50,000 or 100,000 people here. I think everyone on the planet should think this is the greatest thing, and I'm amazed that there's only a small group of us (laughing).

**What's being released from this Halloween '71 show is not the whole show, but the one jam from Dark Star through Not Fade Away.**

Yeah. There was a first set that there wasn't much happening in. But we went with this jam because it was 59 minutes of no-frills, bare, naked, straight-up - how can I say this? I wanted to put out something that would shock me.

**Are you going to try as often as possible to release complete shows?**

Well, the first two "From The Vault" releases were complete. Some shows warrant it. I really am going to be pulling my best to get 28.2.69 out - that show is completely worthwhile.

The concept of putting out only whole shows - I came into this job as a proponent of that, thinking that way. I was really adamant about it. I've learned that that's unrealistic. That's what tape collecting is for, tape trading. We're lucky we're getting what we're getting.

**How do you feel about David Gans' Grateful Dead Hour?**

I think it's the greatest thing! I don't know why any Deadhead who cares isn't taping every broadcast. That's the greatest stuff you can get. I know, because he comes to me, and me and him deal with it. He chooses it, but I give him input, and he chooses great. He does the best job imaginable. I'm proud of him. I wish something like that was around when I started tape collecting!

**What was the source tape for the Halloween '71 show?**

A quarter-track, 7 1/2 inches per second, seven-inch reel, made on a Sony 770. This is one of the only quarter-track ➤

tapes in the Vault.

### What process did you use to transfer it to CD?

The same as the first "Dick's Picks" - flat, no EQ's, straight into the Sonic Solutions digital editing system, which is a miracle-making machine.

### Was the tape edited at all?

There was one reel flip that was worrisome to me, but Jeffrey Norman did a job on this that I defy anyone to be able to pick up. I can tell you the instant that it happens, and I defy you to hear it.

### Where does it happen?

In the start of **Not Fade Away**, after it gets going. A couple of minutes into it. Jeffrey just hit it perfectly. I'm really proud. This is going to thrill everyone.

### Do you see releasing any '80's shows someday?

Yes, but I've been focusing on '79 back to the old days, mainly because that's the period I know best. In the '80's, I got hired by the Dead, so I couldn't keep up. But there are others who have opinions about this, and we're going to skip around a bit. There are a lot of great shows from the '80's.

I could also stay in the winter of '73 forever (laughing). I just heard one yesterday that blew me away. Does anybody even know about 29th October at the Kiel Auditorium in St. Louis in '73? Everybody knows about the **Dark Star** from the following night, but this **Other One** is incredible. '73 might be their best year.

### If you were on a desert island, what ten tapes would you want to have?

Oh God, what a terrible question. If I could think for a while, maybe I could do it. Could I have a hundred?

### Is there any message you'd like to give to Deadheads?

I love you all. I think you're the most beautiful people in the history of the planet.

Steve Silberman (digaman@wll.com) wrote **Skeleton Key: A Dictionary for Deadheads with David Shenk**, which is available in most bookstores, or by mail order, call 1-800-321-9578, signed copies available by mail.

**DR DIDG: Out of the Woods. (Hannibal HNCD 1384).**

**D**r Didg are an English band who are, by all accounts, due to be playing on the next Mickey Hart album. Mr. Didgeridoo himself is Graham Wiggins, ex of Outback, who had a couple of albums out two or three years back, joined by Ian Campbell on drums and Mark Revell on guitar and the trio is joined by a battery of samples from here, there and everywhere.

The band were 'discovered', playing on the Avalon stage at Glastonbury last year, by Andy Kershaw and the rest, as they say is history. Their press release describes them thus: rave and fusion, psychedelic and highlife, Afro-Cuban styles and Grateful Dead combined for a mix of both mystical and earthy. "The type of breathing required by a didgeridoo is what makes the difference" says Wiggins, "circular breathing allows a rhythmic sense of fluidity, a kind of dance in time and space".

Lively, upbeat, jazzy grooves, tons of percussion -- all very listener friendly, the didg almost lost in the onslaught at times, although making fairly standard didg - type sounds. The band sound like a more organic Ozric's, or a less formidable Planet Drum ensemble. Guitarist Revell sounds like he may be Garcia influenced, running fluid lines over the top of this, in an enjoyable-ish kind of way. Inevitably, a better proposition live than on disc. This sort of thing is quite fashionable isn't it? Alternative fashion i.e. not really alternative! Like a wimpy "Scarlet - Fire", without the scarlet and not fiery. Live, these tracks may turn into mega-grooves, all eminently danceable on the disc, but all a little samey. Each track seems to open with some ambient - didg, then into a relatively similar tempo groove, which all starts to become a little regular and anonymous. Nothing leaps out of the mix to you. "King Tut" stands out a little, because of a sax - sample, and has a vaguely Egyptian feel to it. Samples abound and become one of the more interesting aspects.

The Didg seems to become just another rhythm component, not really a dominant lead instrument, which is what one tends to expect from the name. The guitar seems to get that and does start to fire up a little towards the end.

Further albums will be interesting to hear in order to see how they develop. Catch them live if you really want to find out what they're about, that would be my recommendation. A pleasant collection, that a few radical ideas wouldn't have harmed. The production could do with a tougher feel to make more of an impact on the listener. A spell with Mickey Hart might be just what they need. □

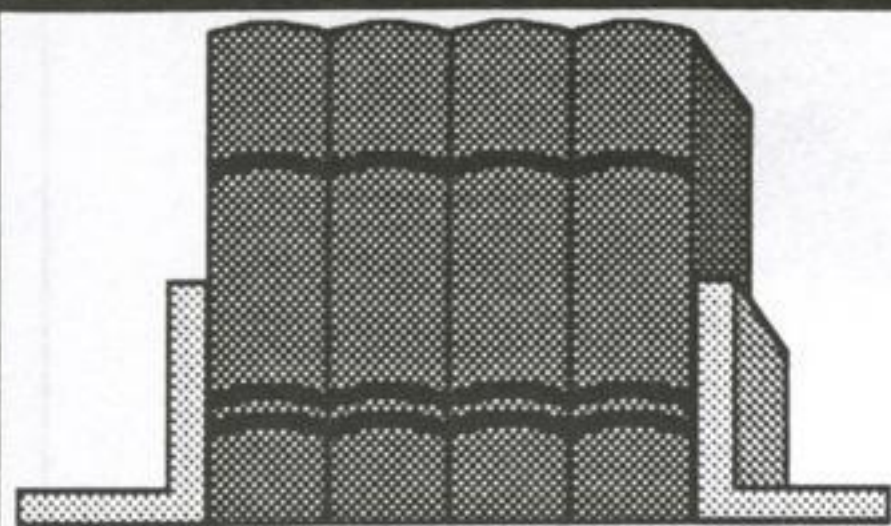
**RICHARD LEE.**

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# VOLUME LEVELS

## WHAT'S NEW ON THE BOOKSHELVES. incorporating The Magazine Rack.

### "Captain Trips: A Biography of Jerry Garcia" by Sandy Troy.

**A**s an enthusiastic Deadhead and book lover I awaited the arrival of Captain Trips with great eagerness. Here could be the blissful union of at least two aesthetic experiences, music and literature. How naive I can be, perhaps a Dead trait - or what! Unfortunately, I paid out for the US hard cover edition, so if SL readers want some advice then (look out here comes some free advice) don't bother to buy this book. Otherwise you should be disappointed unless you haven't yet read anything at all on the subject - which is probably unlikely. In his Acknowledgements Sandy Troy thanks his family for "putting up with my endless hours at the computer" but he could have spent this valuable time with them instead and avoided possible family estrangement problems.

Some additional scaffolding is no doubt expected here to support this proposition so here goes. First, let me say I am in harmony with the "once a Deadhead, always a etc. etc. Garcia's lyrical and musical work is second to none - Black Peter's lament a major contribution to the genre (isn't it?). Weir's early lyrics reflect sage advice we could so well to apply, "just 'cos its said, don't mean that it's true".

In the case of this book its detail is probably true but hasn't it all been said before. Most of the information is about as Dead as a collective body and, moreover, most of it is public domain

stuff that is already from sources transmitting officially approved information to the Deadhead network or is already available in book or article form. Compare Troy with a far more detailed piece of work in the July '88 edition of Guitar Player covering Garcia's diabetic coma of 1986. It is tedious to give lots of examples but compare also Troy's version of Weir's first meeting with Garcia on New Year's Eve 1963 with other extant accounts, for example in Blair Jackson's *The Music Never Stopped*. New books on the scene ought to have the same injunctions placed on them as any other serious book - new books should contain something ..... well ..... NEW! New or fresh information, different interpretation or angles on a familiar subject, new background or personal information or a novel perspective. But not just a rehash of existing material which has been related MANY MANY times before.

It could be something of a commonplace to say that there has been no truly remarkable books on the psychedelic revolution (Tom Wolfe is close but was never committed). Maybe this is due to the nature of the experience itself. Its uniqueness. But this should not stop efforts to describe it (just as Garcia has - or had, he's mellowed out a bit now, - a fanatical and Utopian desire to get the music just right which is beautifully and brilliantly obsessive) but it should caution those associated with such a movement not to produce only "pulp".

If the Dead stand for something it perhaps includes authenticity, individuality and transcendence and

these do not sit comfortably with the convention, repetition and monotony represented in Sandy Troy's new book. Every Dead concert is different, every book the same. What a shame!

**PETER McWILLIAM.**

### Skeleton Key.

#### Main Street Books.

**Aurthors; David Shenk and Steve Silberman. ISBN 0-385-47402-4.**

I cannot think of any book about the Grateful Dead that I would unreservedly recommend .... until this one came along. Blair Jackson says that it is a must and I have to agree with that.

From A to Z, the book contains facts, trivia, crucial and discusses the philosophical issues relating to the subculture which surrounds the Dead and whether you are new to the Dead journey or are score in the hundreds with Uncle Tony's quiz there are things in here to surprise you, inform you, most important of all, entertain you.

The first entry is "Acid Tests", the last two are "The Zone" and "Z's", and on page 270 we have an appreciation of a certain handsome English magazine which is characterised by a "dry, distinctly British wit" (it say's 'ere!). So, if you want to know what the "Night of the Living Deadheads" was (yes, you do), who are "Wooks", what is the Pyramid dialect and where the dancing bear came from, it's all in here. There are no pictures, but this ➤

**Continued on Page 61.**

Here I was, laying back, feet up and enjoying myself. My mind drifted effortlessly through a balmy slumber imagining that I was a musician in The Grateful Dead. A beautiful summers day was all around me, the sun hung high in the sky as warm rays reflected from the tranquil lake just a stones throw from my house. Regrettably even warmer rays were reflecting from the top of my now bald head. The sound of car brakes screeching, and passing buses mounting pavements interrupted my slumber as drivers shielded their eyes from the glare of what was quite literally my 'headlights'

Yes folks, it's GRAHAM MADDRELL again with another tale of the exploits of yesteryear! Join him on yet another sensational journey from Liverpool to London.



A rare photograph of the author (with hair) during his hot summers day dream sequence. Brent certainly took a shine to him.

# A HERO'S RETURN TO WEMBLEY. October 1990.



It would have been easy to say my hair was slowly receding but the years had taken their toll. My hairline was higher than Blackpool Tower and

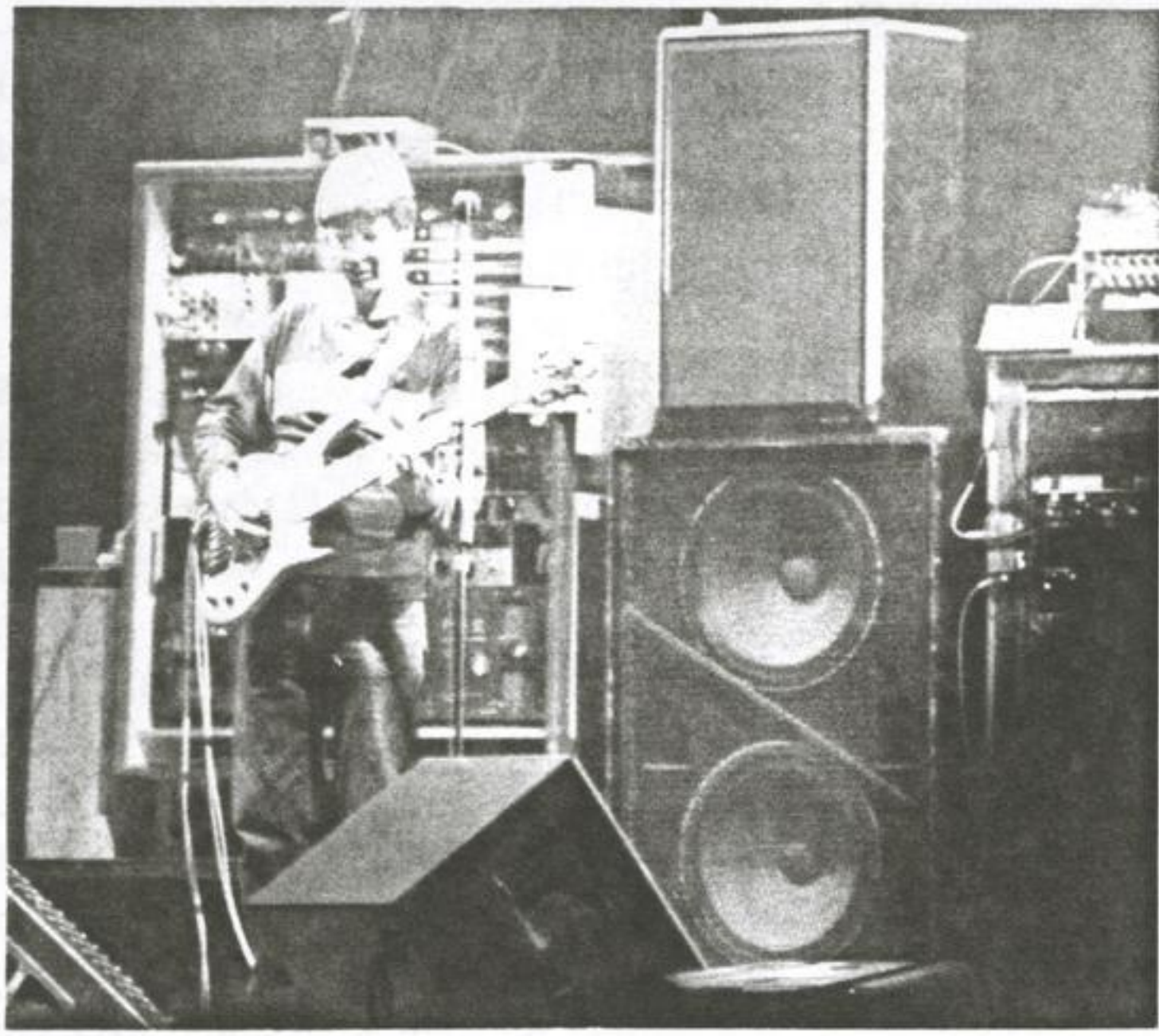
since the Grateful Dead appeared in old Blighty. Yes it was. What ever happened to the young brave soul, rebellious and determined to change

receding faster than the Conservative Party's popularity. As I sat gently massaging Sun Block onto my scalp with a well worn rubber glove I thought was it really nine years

the world in the sixties. In those days I had long hair flowing right down my back, unfortunately none on my head, just down my back. I was still as fervent a Grateful Dead fan as ever but the reality of grown up life meant there were more and more bills to pay. It would have made such a difference to receive a Tom, Dick or Harry, but all the time those bloody bills.

Apart from the magnificent In The Dark we really had been in the dark. In hindsight I now realise that it was a foolish move at the Rainbow in 1981 ➤





Wembley Arena, 1990.

Credit: Phil Woods.

to say to my friend Harry from Southend "See you the next time they're over". Harry was now retired and the biggest buzz he got these days was collecting his pension and sucking on a tablespoon of Sanatogen through a straw.

Good and bad Grateful Dead news for 1990 swept into the UK shores. The good news - after a long long time the Dead had found their lost passports and decided to tour Europe. The bad news filtered through about the loss of Brent - tragic because his playing, writing and singing was just getting better all the time - and he had been replaced by Vince Welnick. Little known about Vince, except that he had the statutory beard and his name had the feel of him being extremely tough. Weir shouts, "Look out everyone, here comes big Vinnie!!!" "Jeesuss Chrissst, not Big Vinnie!!!" screams a shaking Garcia "I'm doing a runner". It was rumoured that accompanying the boys would be Bruce Hornsby, as he was in Europe at the time with his other band, something to do with an open fired oven, oh yes, The Range!!!

At first one night at Wembley was announced - hoorah!! - then it filtered through that another two nights were added including a Halloween chance to hear the hairiest of monsters, well it would be either Werewolves of London or Garcia. Things were less frantic than the good old days of the seventies and eighties when the Dead were on tour. No longer were the pages of the NME or Melody Maker scoured for

news but gig information was revealed on Ceefax - at last the Dead on TV.

A prompt phone call and a long, deep breath before handing out my Access number and the damage was done. The concerts were booked. The next monumental decision to be arrived at was going to be how to get to London and where to stay.

Certainly the advancement of years had taken their whack out of me and there was no way I could spend three nights coiled up like an arthritic python suffering cruciate ligament damage on a friends bean bag.

Decision one taken. Book a bed and breakfast somewhere quite near to Wembley.

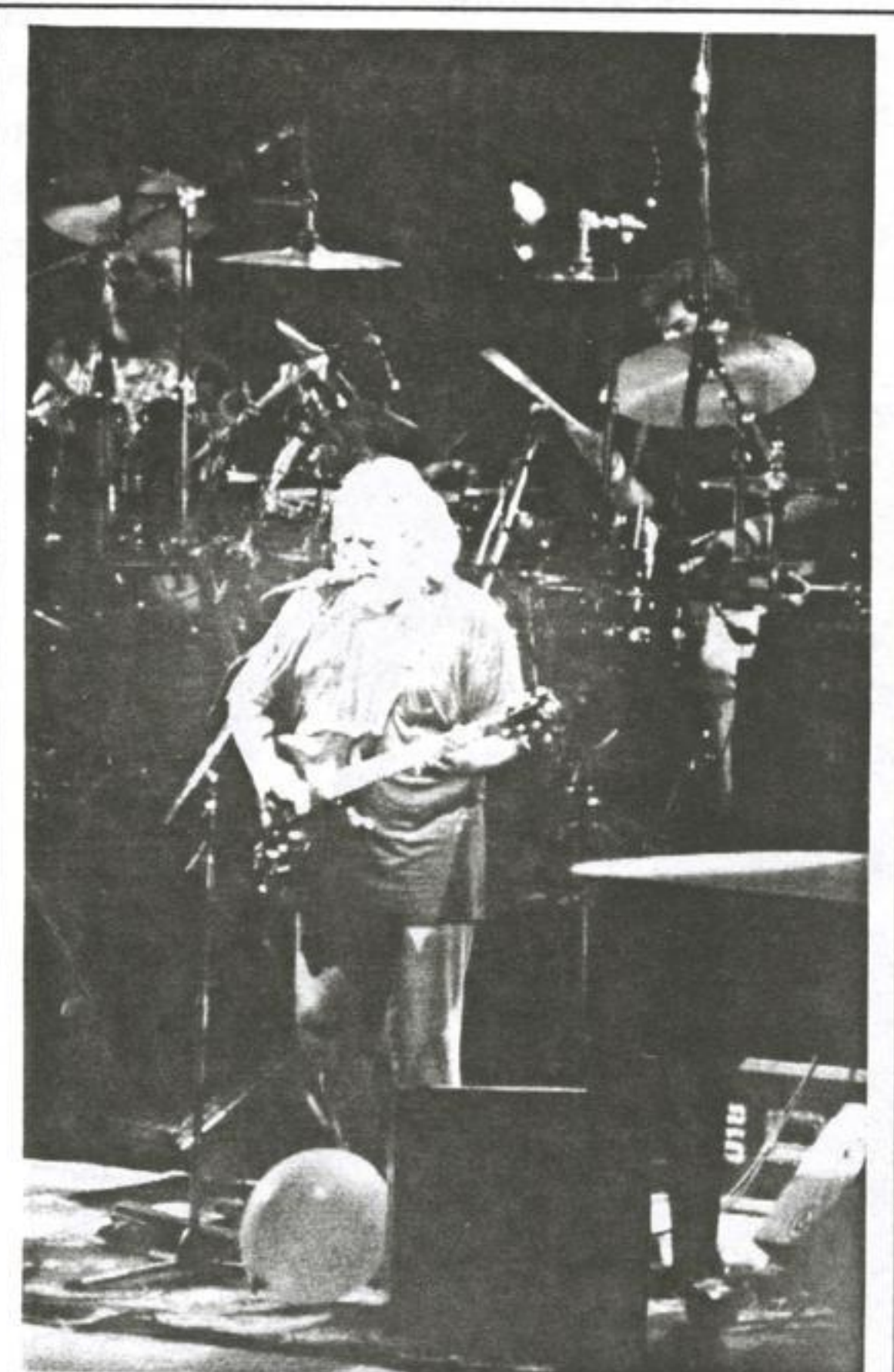
As readers will have noted from previous ramblings in these pages, most of my trips to see The Dead were made via two methods. Firstly, journeys were taken in a rusty old banger that was so bad that on one dark wet night in Liverpool it was stolen from outside my house. It was returned the next day with a sympathetic note from the thief - 'Sorry about taking your car, but it's of no use to me. I've re-sprayed it and done a full service on it. I can get you something better if you want. The second method was all down to prayer and singing "I need a miracle" !!!

Time elapsed and October 30 came ever and ever closer. I had taken my tickets into the office for photocopying to keep for my Dead scrapbook. This was a big, big mistake. On the night of November 29th before leaving for London I searched my Jason King suit pockets for my tickets, no sign of them whatsoever. Suddenly the world began to spin. Bloody Hell!!!!

Locked up in a darkened office, close to an unused filofax, a packed cigarette tray, work which should have been done, were a set of Grateful Dead tickets. No doubt about it, if they could, those tickets would be grinning at me, sticking two fingers up in a defiant gesture. Sucker!!!! It would not appear so bad if I was not going to catch the earliest train to London the following day, well before any sign of life would be seen in the office. This was undoubtedly not a time for panic to take hold of me. I panicked.

With flailing arms and sweat pouring out of my forehead like a scene from The Dambusters, I sat down quickly. No so much sat as collapsed if truth be known. Smelling salts administered and the brain functioning to 25%, the bright idea was to phone Wembley and explain in humble, creeping, apologetic terms my unfortunate predicament.

What lovely understanding people they were at the ticket office. There was no problem a set if replacements would be waiting for me at the Hall. I even forgave them for wasting the first five minutes of our telephone conversation as the staff collapsed in laughter with cries of, "Northern dipstick!!!" ➤



Wembley Arena, 1990. Credit: Phil Woods.

Problem solved, the early morning mist woke me (yes, my bedroom is a bit damp!!) and I quickly dressed and made my dishevelled way towards Lime Street Station. At this time of the day the rail station was quiet and only the echoed screams of early morning commuters could be heard as piping hot tea cartons removed layers of skin from innocent lips.

Train boarded, away I went towards my latest date with destiny. I had booked myself into a small bed and breakfast only about 10 minutes walk from Wembley Arena and little did I know how small this hotel was when I originally booked it. It looked somewhat like a Wendy House and I half expected to find the landlord to be Jimmy Clitheroe.

I knocked on the door with trepidation. A slow creaking whine emanated and the sound of keys unlocking doors were to be heard. By this time trepidation had left - probably gone to the pub. "Hello man" a voice said, "come on in, are you here to see The Dead?" My expectations were raised, this was an American guy who looked fairly together and not what I anticipated in the House of Horrors. It became even more promising as I was told that the hotel was jam packed to the rafters with our trans-Atlantic cousins who had been following the band around Europe.

Refreshed, washed and raring to go I sat around with a group of Americans



Wembley Arena. 1990. Credit: Phil Woods.

*Bold as brass and  
exuding confidence  
I approached the  
young lady with a  
casual strut and  
asked in all  
innocence, "Excuse  
me, but are you  
randy?"*

from Boston who regaled me with tales of their journey and the people they had met. This put paid to the excitement of my adventures on the 6.10 Liverpool to Euston, slowly but surely I slumped backwards and melted into the background.

With confidence drained and shoulders hunched I stooped my way out of the hotels front door and made my way towards the arena. It had been 18 years since my first Wembley dates to see The Dead way back in 1972, I was curious to try and relive those moments and to what had happened since. A lot had happened since. The area around Wembley had changed beyond all recognition. Where once acres of vacant land once stood there was a multi-storey hotel, conference centre, car parks and Fred's Mobile Hot Dog Stand.

This part of my history had long been overlaid with the hotel, for on that very spot Weir raced past me out of the old Empire Pool and into the distance. Wise man. Eighteen years ago I was the only person around the arena until quite near door opening time, in 1990 the place was awash with tie-dye sellers, bongo orchestras and what looked like the whole of the Woodstock generation. It was indeed a rare thing to actually hear an English accent amongst the hordes of Americans which had descended on London. I was approached by a tall American recognised from my hotel who asked me if I had spotted the girl from New York he was with. She

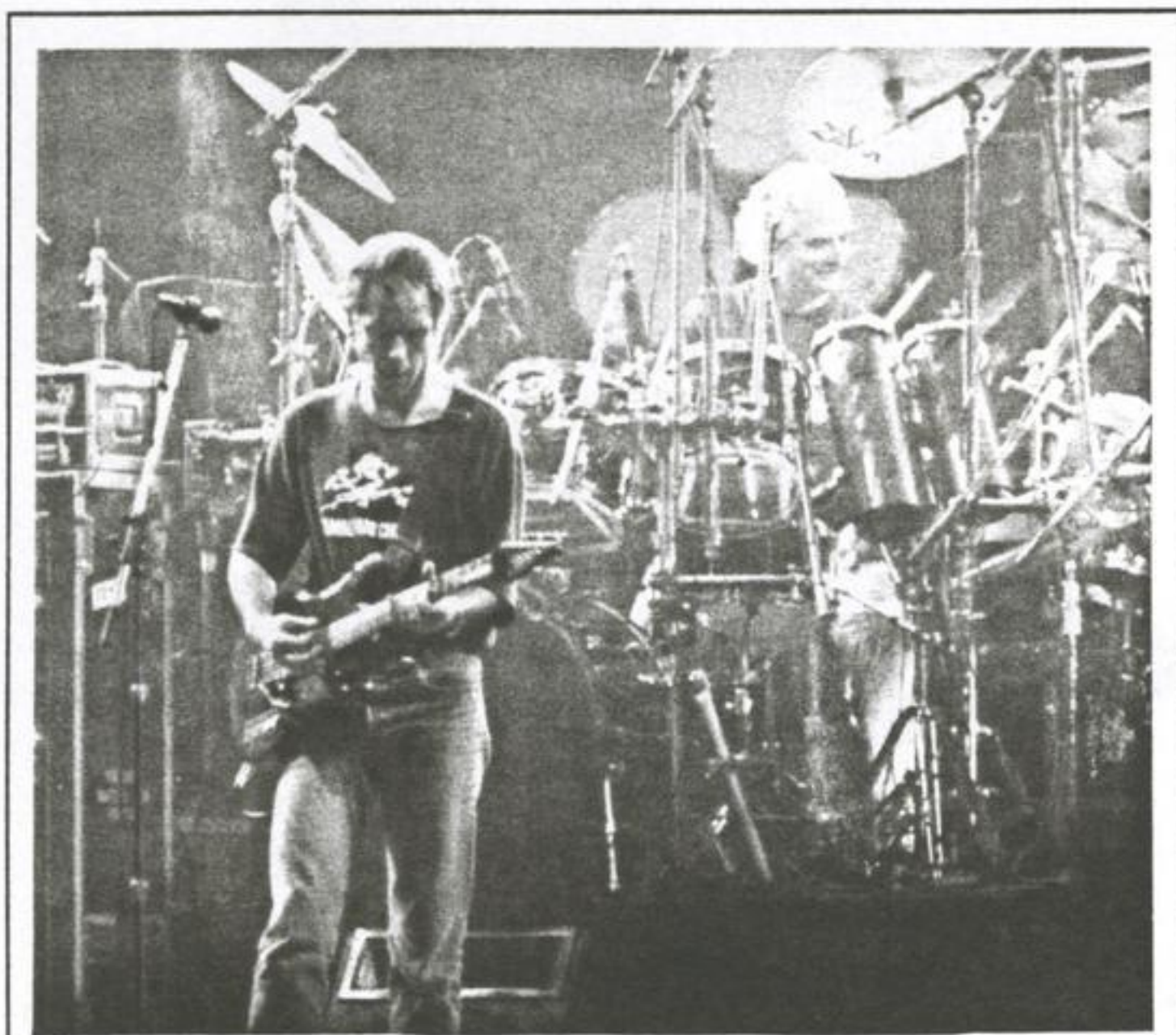
was wearing a green tee-shirt and tie-dye pants. "What was her name?", I enquired, "If I spot her I'll let you know". "Her name is Randy," came the polite reply.

As fate would have it, a few minutes later a young girl resembling the said description walked towards me. Bold as brass and exuding confidence I approached the young lady with a casual strut and asked in all innocence, "Excuse me, but are you Randy?" The girl screamed, sprayed me in the face with some sort of chemical deterrent spray and called out for someone to fetch the police. "Even if I was randy, it wouldn't be with you!! she growled through gritted teeth. This night was going from bad to bloody worse.

Sheepishly I retreated into the safety of the crowd. I would have felt safer wearing an Irish football scarf on the England Supporters Club coach in Dublin.

Before I went to the arena I had to get my replacement tickets from the Box Office. As soon as I walked into the place I knew that they knew that I knew that I was the "northern dipstick" who locked his tickets away in work. Immediate identification and shot down in flames, these good hearted citizens were obviously the type who phoned Crimewatch as they recognised me straight away. To the faint sounds of muffled guffaws I left the Box Office red faced and embarrassed and made my way to the entrance of the arena. Despite my mishaps I was pleasantly surprised to learn that my seat for the opening night was slap bang in the front of the stage, six rows back, only a eye test distance from the band. The stage was comparatively stark and it seemed a shame that the full Dead light show would not be on view to us Dead starved fans.

As the hall filled up the twang of American accents became more and more evident. They were everywhere, I felt like an extra in the remake of Invasion of the Body Snatchers. After a few moments even I found myself adopting an accent and ending everything in "y'all" and "have a nice day". ➤



Wembley Arena. 1990.

Credit: Phil Woods.

There was no spectacular entrance for the arrival of the band on stage, they just ambled on, barely acknowledging the crowd which was now at fever pitch. It was a rare cross section of fans which were around me. From the sublime to the ridiculous, young Dead Heads to old buggers like me. The Americans were going wild crying out immediately for Dark Star. I cried out "Let's have some more tuning first!!!"

By this time I was extremely concerned with dodging a fleet of potential UFO's in the shape of several Frisbee's which had taken to the air. From a distance it must have looked like I was either dancing to the band's tuning or fighting the Invisible Man. The band started up, the Americans went wild, from their reaction I guess that a similar affect would occur even if they were watching Songs of Praise. Everybody seemed to be enjoying themselves. One thing struck me - ouch!!!, a Frisbee!!!, a second thing struck me that despite the great seating position I was in I could not clearly hear the tinkle of Vince's keyboard, still he looked the part. Weir's playing had also changed, he was not as subtle as he used to be in days gone past and seemed perfectly content on playing major chords these days.

The band played loud, so much so that I noticed The Dead's roadies putting fingers to their ears as Weir powered his way through the opening songs. The playing seemed rather subdued which was probably down to it being

opening night and that Big Vinnie had not fully settled into his new role. However, the opening strains of Let It Grow seemed to catapult the band into orbit and away they went merrily chopping and changing rhythms for 10 minutes or so.. Then followed a Bruce Hornsby piece and then what appeared to be total confusion. Between Garcia and Hornsby, the two players had a piano/guitar jam so much so that it left improvisational masters like Weir, Lesh and the drummers completely lost. Time for a break!!!

The tapers section in the central part of the hall was having a field day. Microphone booms were raised high into the Wembley air like elongated necks on anorexic dinosaurs.

The boys returned for a second half of the show, and this time they treated the massed hordes to a Terrapin and excellent Drums/Space sequence. While not what I would call a great show it was still pretty good and the promise of more to come on the following two nights.

Making my way out into the cold Wembley air the mood was one of excitement and contentment. I admitted to myself that the show was not a patch on those witnessed 18 years ago but things change - particularly an old bugger like me!!! I satisfied myself that those young fans who were there that night would eventually suffer the same fate as a lot of us veterans.

By the time the Grateful Dead return to England next the young fans will also be losing their hair and applying for bus passes, Gazza will be making a comeback, a pint of bitter will be at least £3, Tony Blair will still be preparing for power, Eric Cantona will have introduced Kick Ballet as an art/sport, Dierdre Barlow will be divorced and a new album is expected from the Grateful Dead.

In the cool fresh air of a London night with Wembley Arena trailing far behind me I slowly walked up the road towards the House of Horrors hotel. My mind raced trying to think how I could inject some excitement into my great tales of boring train journeys. From out of the dark and within a few yards of the hotel I was approached by a beautiful, blonde and tanned young lady. She stopped me and spoke softly, "Hello there, I'm Randy".

As I stroked the throbbing bump on my head received from a rogue Frisbee I turned towards this vision of beauty and my heart slumped. I verbally surrounded as I weakly whined, "And I can't be bothered!!!!"

Dedicated to Chris, Ros, Dave and Gillian - thanks for 1994. □

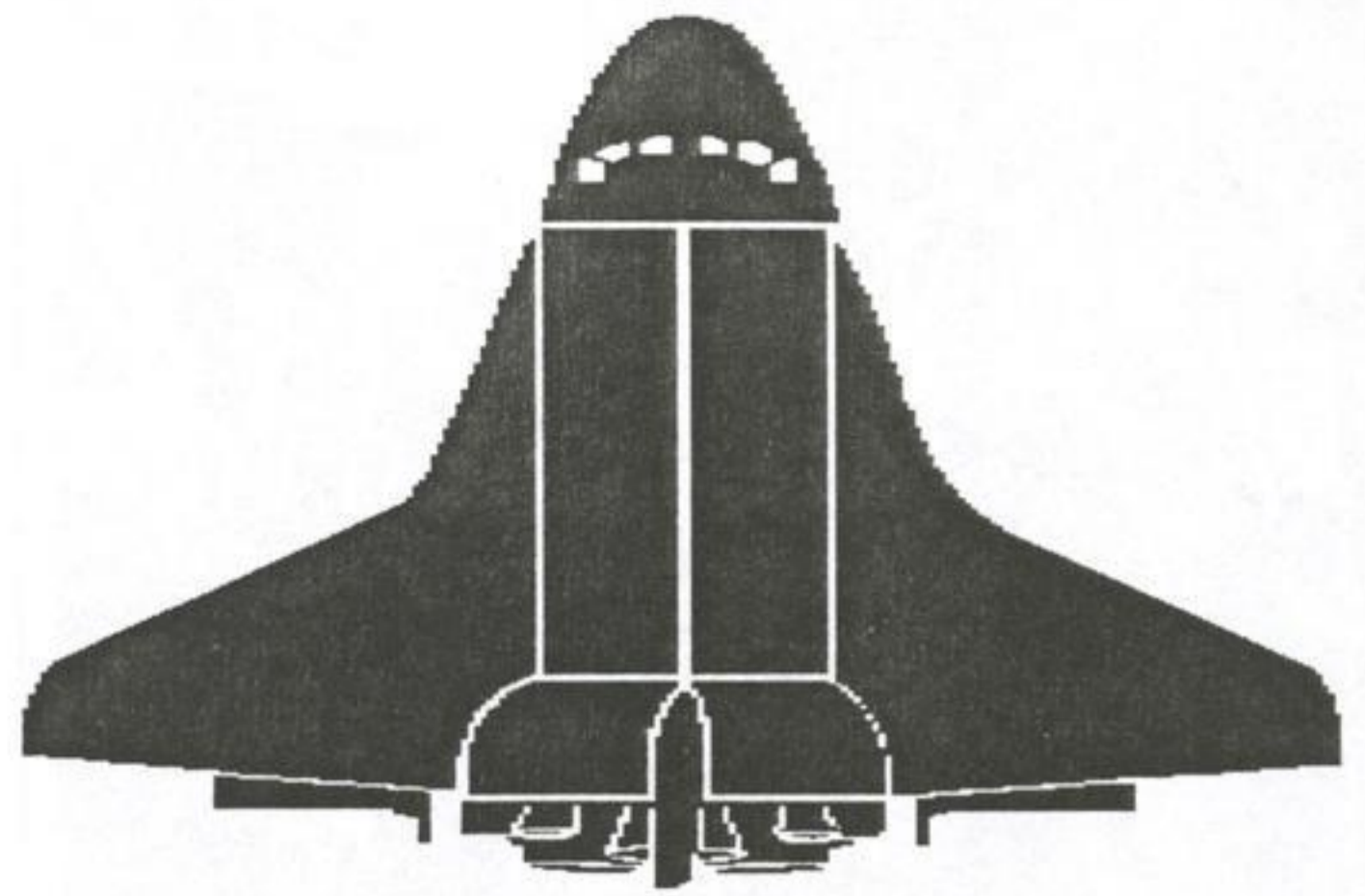
**Continued from Page 57.**

book paints you pictures and gives you ultimately as accurate a portrayal of the "big picture" as you will get anywhere without going on tour for a time.

One rewarding feature is the list of personnel who contributed information to the authors. Each entry comes with a quote which, collectively, sums up the culture, the music and the philosophy in words that you always wanted to use but could never find. An example: "There is no place on earth where the feeling of hope, happiness, community and family spirit is higher than it is than at a Dead concert", and again "This goes way beyond being a fan. I'm part of something. It's the closest thing I have to an ethnic group".

So, only an opinion but if you need a show and are 5000 miles away, put on a tape and dip into this, early 400 pages of cultural gold. You will maybe need show more than ever but it's as near as you'll get without being there. It will let you know that you are still a part of the far-flung extended kinship family that is the family Dead. Hugely recommended.

**GRAHAM WALKER.**



.....with the further extended rites of a retired tape columnist. **TOYNE NEWTON** warps through sub-space to file another report from the dark side.

**T**here is one big question that I am currently having to ask myself. Can I successfully bring to you yet another brim-filled feature beamed straight from the Dark Side without succumbing to the terrible temptation of using a complex web of underground communications which are threatening to engulf our very existence?

Of course, I'm referring to the fact that Nynex, which had first set root in our neck of the woods some time ago, has now begun to spread its subterranean network right across town. No one is safe. Many of the old die-hards who at first resisted have now been converted by offers of multi-channel cable TV and free telephones.

The portents for this household are indeed ominous. But I can assure everyone that, for the moment, this bulletin is coming direct to you via the usual channels - whatever they may be.

**W**hilst sorting through some of the shows that go to commemorate the 30th year of the G.D. experience, I stumbled across a few which for reasons that I simply cannot recall, failed to be included in the tape column at the time.

Top of the list is 20.3.86. Coliseum, Hampton, VA. - a show of the highest calibre evincing majestic playing coupled with trenchant vocals. This is perfectly illustrated by a momentous 1st set which features wonderful versions of **Friend Of The Devil**, **It's All Over Now** and what I believe to be the best ever **Row Jimmy**. An already memorable set is then assured of its place in history by the recall of **Box Of Rain** which sends the crowd into a state of uncontrolled euphoria after Phil delivers each line.

The 2nd set is master-blasted too featuring a potent **Iko Iko**, a bruising **Estimated Prophet** and fine finishing renditions of

**Wharf Rat > Throwing Stones > Not Fade Away**, an otherwise all too familiar closing sequence from this particular period in time. I've yet to hear a soundboard copy of this show - but the audience dubs are good enough. The same is also true of 26.6.74. Civic Center, Providence RI. This is an audience recording probably made on a reel to reel Revox and boasts what is the longest and probably one of the greatest ever **China Cat Sunflower > I Know You Riders** as just one of its highlights. If you wanted to cite examples of an audience response to any live band, then this tape would surely be one of them.

Many people rate the Spring '87 tour as one of the best. I have already featured their excellent 4-4 Worcester and 6-4 Brendan Byrne concerts from Spring '87 in my tape column but the truly tremendous trio from Philadelphia 29-30-31 March are also a must for inclusion here. The 2nd set of 29-3 is, in places quite awesome. Take for instance, the **Sugar Magnolia** that closes this opening night. It's a fast and furious delivery that's right up there. energy wise, with the best from '72. In fact this one night just be the definitive one. Anyone who doesn't concede that the Dead are still capable of reaching the soaring heights of yesteryear should give this tape a listen.

The following night 30-3 provides us with a 1st Set containing **Shakedown Street**, **It's All Over Now** and a great **Cassidy**. The 2nd set starts with **Iko Iko > Saint of Circumstance** and **He's Gone**. The post **Drums** segment features a combination of **Trucking > The Other One > Wharf Rat > Throwing Stones > Not Fade Away** all played with a redoubtable intensity.

The final nights 31-3 concert was broadcast on a local FM radio station and displays a less than adequate sound quality AUD/FM mix by Healy which was a shame because it was yet another great show. 1st set kicks off at breakneck speed with a rip roaring **Jack Straw** and **Franklin's Tower** and the pace barely relents from then until the **Turn On Your>**

**Lovelight** finish at the end of the 2nd Set. One of the great runs and definitely not for the faint hearted.

**D**uring the course of checking through some old album reviews I came across one on 'Dead Set' by Phil McNeill who was deputy editor of the NME, at that time. In fact his review says more about the band's performance on the final night, 6-10, of their Autumn '81 Rainbow run that it does about 'Dead Set'.

McNeill highlights **High Time** as providing an exquisite moment that night which convinced him once again that Garcia is, "if not the greatest, certainly the most humane of rocks seven geniuses". My soundboard copy of 6-10-81 certainly confirms that, for it's undoubtedly the finest, most moving version of **High Time** that I've yet heard.

Also noteworthy from this final show of the Euro '81 Tour is the unusual after Drums sequence consisting of a **Blues For Allah** type jam which evolves into a mysterious and evocative **Wheel** followed by **Sugar Magnolia** on its own and **Stella Blue** that almost grinds into a complete stand-still before regenerating into **Good Lovin'** which closes the set. A double encore of **Sunshine Daydream** and **Brokedown Palace** finally brings matters to an end for another nine years as it turned out.

**J**ust recently I played some G.D. material to a couple of friends each on separate occasions. Not having heard that much of the band's music previously and knowing my interest - my two friends expressed a wish to hear them. They both possess extensive record collections by numerous artists so I thought that initially a safe bet would be to try them first by putting on 'Without A Net'.

After a lukewarm response in both instances I decided that my next move was to reach for the trusty tape drawer and the 20-9-91 Boston Garden 2nd Set. Immediately they seized upon this as having a completely different feel to it - both singling out **Morning Dew** as a favourite and subsequently requesting to hear more. Consequently they both now have their own compilations taken from selected tapes rather than whole shows.

So you see it can be done; it is possible to bypass today's record -oriented market and introduce new people to the magical world of live 'Dead'. For the record if anyone else wants to try the same thing with friends or acquaintances, these are the choice cuts which my friends both made each independently from the other:-

- 24.4.78. Horton Field House, Normal IL. - Scarlet > Fire.
- 30.12.78. U.C.L.A. - Drums > Olin Araged.
- 14.6.84. Red Rocks Amp' - Dear Mr. Fantasy.
- 13.7.84. Greek Theatre - Dark Star.
- 1.11.85. Richmond - Gloria.
- 30.12.85. Oakland - Crazy Fingers.
- 20.3.86. Hampton - It's All Over Now > Row Jimmy.
- 4.4.87. Worcester - Cassidy.
- 9.10.89. Hampton - Death Don't Have No Mercy.
- 28.3.90 Nassau Coliseum - Foolish Heart.
- 18.8.91. Shoreline - entire 2nd set.
- 20.9.91. Boston - entire 2nd set.
- 22.9.91 Boston - Heaven's Door.
- 31.5.92. Las Vegas - Baba O'Reilly > Tomorrow Never Knows.
- 27.3.93. Albany - Days Between.

**T**he Star Ship is moving away now into deep Space. The teleport - transporter is out of range. I am stranded here. Soon emissaries from the Quatermass Cable Company will begin to encroach and creep along our drive. I must be strong and repel all the free telephones that are thrust in my face but what if they were to offer me U.S. telecasts of G.D. live concerts? Should I refuse? Dare I refuse? These are the horns of the dilemma upon which I shall remain precariously perched for the next six months. Till then, Toodle-Oo!! □

## **SPIRAL LIGHT MEDICINES** **Presents for the first time in the UK**

# **P H I L      L E S H**

## **HAIR RESTORER GEL**

### **YES MEN, IT CAN BE DONE !!! YEARS OF RESEARCH HAS FINALLY PAID OFF FOR THE GRATEFUL DEAD**

#### **WEEK 1**



"Yes folks it's true, for all those years at the Avalon, Fillmore and all the other places The Dead played I suffered from moving hair. My wig would just not stay in place. That is until I discovered Phil Lesh's Hair Restorer.

Two good rubs a day and within three weeks I had a full head of blond hair again.

So if you are embarrassed at the office or shopping or on stage why don't you try Phil Lesh Hair Restorer Gel.

#### **WEEK 3**



It really does work!!!

**A column of Grateful Dead anecdotes is long overdue in Spiral Light. A kind of Nigel Dempster column for this rock aristocracy and its incestuous family. RICHARD HARVEY relates a tale or two for those long Summer evenings when there's nothing much to do but while away the hours reading these anecdotes between sides of Live Dead or even Grayfolded. So, in the words of the poet, "in another time's forgotten space...."**

.... first off is the tale of how John "Marmaduke" Dawson gave an avante-garde, academically trained ex-music student and trumpet-player called Phil Lesh his first bass guitar lesson.

When Phil was called down to Guitars Unlimited in Menlo Park, a shop where the Warlocks were practising, John Dawson was there. As a friend of Garcia's and David Nelson's, both working guitar teachers in local music stores, Dawson hung out around the Palo Alto music scene of the mid-60's. Dana Morgan had proved an inadequate bass-player for the prototype Dead. They had done a couple of gigs and a new bass-player was needed and Jerry knew Phil. But Phil had never played a bass guitar before. Enter John Dawson, the future founder of the New Riders of the Purple Sage, with some advice. According to John, he pointed out which string was tuned to which note and Phil took it from there. Dave

**AN EVENING\* OF ANECDOTES  
WITH THE GRATEFUL DEAD  
featuring the New Riders of the Purple Sage  
and..... er, Bob Dylan.  
(\* Read 'em slowly.)**

Nelson goes way back with Garcia. Jerry borrowed Nelson's 5-string banjo to learn on. In spite of playing together and hanging out Nelson confesses to being in awe of Garcia whose ability to study and retain knowledge may reflect his extraordinary musicianship. Apparently when Nelson questioned Jerry about the esoteric cabbalah he launched into a treatise that stretched back to the Dark Ages. He also recalls Jerry's repertoire of intrusive and unrecorded folk songs. Nelson has described Garcia as "that kind of legendary figure". They have played together in many configurations, including the New Riders and Garcia's Acoustic Band. It is interesting that someone so close to Garcia should experience him that way.

Buddy Cage recalls playing Sacramento with the Dead (8.3.73) the day Pigpen passed away in his apartment in Corte Madera, California. He learned of it in the morning after the gig from the San Francisco Chronicle and apparently whoever knew about it the day before spared the musicians the news before the performance. He also recalls playing a borrowed pedal steel guitar, following the theft of the NRPS' uninsured equipment truck in Houston, at Oakland Auditorium. It was the last occasion the New Riders played New Years (1981-1982) with the Dead and Jerry and Mountain Girl got married there.

Mickey Hart, in last November's Spiral Light (No.32), not only contrasted the Grateful Dead and New Riders respective styles when he said, "Being in the Dead was like being in a space suit and being in the New Riders was like wearing a pair of jeans", but also acknowledged the innate talent of master drummer/percussionist Spencer Dryden when he remarked, "Spencer Dry-

den did it for me at the Fillmore once", which is high praise from Mickey. Dryden, who joined the New Riders after his period on the drum stool with Jefferson Airplane, (for such classic albums as Surrealistic Pillow which also featured Garcia), now plays with Bay Area luminaries like the Dinosaurs and others. Following a period of retirement from drumming when, changing roles, he moved into the field of management (of the NRPS, from 1977).

Talking of changing roles, Dave Nelson tells the story of Garcia meeting the NRPS in a different capacity. This time as producer of their 1974 live album, "Home, Home On The Road". CBS had supplied a sixteen-track remote recording truck for a run of twelve dates starting at Colgate University. Garcia, who recorded the entire tour, had duplicate tape copies passed to each of the five members of the group and along with them the intensive homework of listening and choosing their favourite takes for the album. Jerry may not be a perfectionist but he is a thorough-ist?

Contrast this tale with the Dylan anecdote where Jerry turns up at Bob's home in Malibu armed with a mass of taped concert material from their recent performances (in summer 1987). Apparently Dylan's in this huge room with a gigantic fireplace and no furniture except a big table on which is a cheap ghetto-blaster and, slipping a tape in it, Dylan makes his comments and criticises Jerry's mix and this is the basis for the selection as Dylan and the Dead .... but that's another story. □

**One or two new anecdotes appear in the first issue of the New Riders Fanzine Instant Armadillo News now available from Richard Harvey, 35, The Markers, Exmouth, EX8 4NE**

# DESERT ISLAND DEAD.



**D**esert Island Discs may not be required listening for Deadheads but I guess its something we've all toyed with at sometime over the years and if we have we know just how difficult it is to make a choice and then actually stick with it. What may on one day seem the most natural choice in the world will the following day be relegated to the also-rans. Sometimes it's merely a matter of how the mood takes you, so in great admiration of this issues castaways who seem to have the courage of their convictions we bring you the first of our D.I.D collections. Kicking us off are **DAVE BONNIE** and **NICK LEWIS** who make a giant leap forward onto the virgin white sands and with the sound of a gently rolling sea in the background.....

## D.I.D #1 DAVE BONNIE.

**The island?** The first thing to know is, will Joanna Lumley be living on my island too? (see T.V. programme). If she is please don't tell my Wife.

**The loneliness?** Won't worry me and if you can't talk to (Joanna or) yourself and have a sensible conversation you may as well stop talking altogether. The peace would be like heaven, just to walk along a desolate beach (hand in hand with Joanna) thinking of the memories of past days spent with good friends.

**My Survival Ability?** Always loved camping and if my bad back can hold up I'll be O.K.

**The Cooking?** Yes my fry-ups are not so bad that I'll starve.

**Hunting for useful things?** I like to look around corners to see what I can find, and I'm just plain nosy.

**What Would I Miss the Most?** My ten cups or more a day of strong black coffee.

**What Would I NOT Miss?** Any motor way traffic. Cars driving in a

hurry past the nameless, it could make us all insane by 2001.

**My Eight CD's** Looking through my own albums and after a long discussion with (Joanna on the phone and) myself I've picked out the following to take to the island.

**1. Wheels On Fire 1968 The Cream.** The first group to blow my mind when I saw them play live in 1967. This album I think shows each member playing at their best. →

2. **American Beauty 1971.**  
I've never tired of playing this album, it's timeless and it's by the best in the universe. (also Joanna loves it too).

3. **Live Adventures 1969 Al Kooper and Mike Bloomfield.**

A great Fillmore jam at Bill's. The album never sold well but sod it I love it. If you can find a copy around try it your find it has a Mr. Fantasy and The Weight too.

4. **Terrapin Station 1977.**  
Of all the Dead's numbers this is the one I worship. Best song ever written by Robert Hunter and played and sung by Jerry and the Boys.

5. **Decade (Best of) 1977 Neil Young.**  
By the troubadour from the 60's. His words will help me through the nights by painting pictures in my mind.

6. **Les Miserables 1988 The complete symphonic with international cast (please).**  
Odd album to pick? The story of one man who has the world against him but he always makes it through to the other side. I'll need this album as a pick me up if I felt low, and I'm also a bit of a romantic (and I know Joanna just loves a romantic man too).

7. **Without A Net 1990.**  
Has Brent on, Mr. Fantasy himself. How I miss that man's songs and his playing. Memories of a friend I'll never forget.

8. **Jerry Garcia Band 1991.**  
You can feel the love of life in each of it's songs. It's an album that always makes me happy. Way You Do, Simple Twist and Dear Prudence to name but three.

**The Bible.**  
I take this to be "Deadbase" the Deadheads own bible. Would be lost without mine.

**Book to Read.**  
"Captain Trips" by Sandy Troy and if you don't know why then it's because you've never read it.

**William Shakespeare Book.**  
Just leave it back in the dust on the shelf of my old schoolroom. A book of literature (for my mind) with reference

to life today I'll pick "The Collected Poems of John Betjeman" Poet, ad eccentric and a lover of life and of people that shone from him words and from within his eyes for all to see.

**My Luxury.**  
A Guitar - never had the patience to learn when young or the time when older. Still have an original Bert Weedon "Play in a Day" the 1962 guide to the modern guitar. (also Joanna loves Bert's guitar playing and owns all his L.P.'s).

**If I Took Just One C.D.**  
It would have to be "American Beauty" it's wonderful timeless numbers which I've lived with for over twenty three years makes this the album I would hate to leave behind anywhere.

**The very last question (thank the Gods above).**

If I could take just one thing from my list what would it be?  
"What kind of fool question is that?"  
"I'll take Joanna Lumley and a packet of cheese and onion crisps and don't tell the wife that Joanna is with me".

**Postscript.**  
Message found in a bottle on Lumley Beach.

Dear Ex Husband,  
With Joanna Lumley and your bloody bad back you'll be dead in less than two weeks. I've given the kids your tape collection to tape over with "Take That" I'm now off to see how to spend your life insurance.

Your Ex Wife.  
P.P.S. If you have read all of this article written by a fool then you must be more of a fool than I.

**D.I.D # 2 NICK LEWIS.**

- Book** - A Glastonbury Romance.  
**Luxury** - Chocolate.  
**Records** -  
1. **Live Dead - Grateful Dead.**  
2 **Reckoning - Dead.**  
3. **Say It Ain't So - Murray Head.**  
4. **Lammers Choice - Art Pepper.**  
5. **Be Good To Yourself At Least Once A Day - Man.**

6. **Death Chants Breakdowns & Military Waltzes - John Baldrey.**  
7. **Smiling Men With Bad Reputations - Mike Heron.**  
8. **The Future - Leonard Cohen.**

If I could only take one of the above it would be **The Future by Leonard Cohen.**

Why have I chosen these items - well simply they have all acted as drawings into new spaces for me opening up understanding or insights which to a large extent have made me what I am today!

A romantic, chocolate eating Deadhead, who tries to be good to himself while appreciating other choices and nightmares and who comes up smiling at the future - say it ain't so!

\* \* \* \* \*

OK, so what would you take to S.L's Desert Island? Our special island has all the trappings of pre-historic luxury, running streams for fresh water, abundant and bountiful fruit trees and an exquisite climate plus as a reminder of the world you've left behind a record or CD player and a power supply to run same.

You have a choice of eight records or CD's (Not necessarily GD recordings), one book of your choice and one luxury. You also have up to 400 words to illustrate your options. Are they inspirational, reflections of mood or simply just memories? What can you bear never to hear again? If you can take only one of your musical preferences which would it be and why?

Could you cope with the solitude and what of civilisation would you miss most?

We'll continue to run the replies as they come in so start thinking about what you'd take to S.L's island.  
**Replies to Rob and Maggie Please.**





# COSMIC CHARLIE CORNER

**THE COSMIC CHARLIES: TUNNEL  
HOUSE INN, COATES,  
CIRENCESTER, GLOS. 31.12.94.**

1. Feel Like A Stranger, That's What Love Will Do, Bertha, Dear Prudence, Bird Song, Loose Lucy, Wang Dang Doodle, Dancing In The Street.

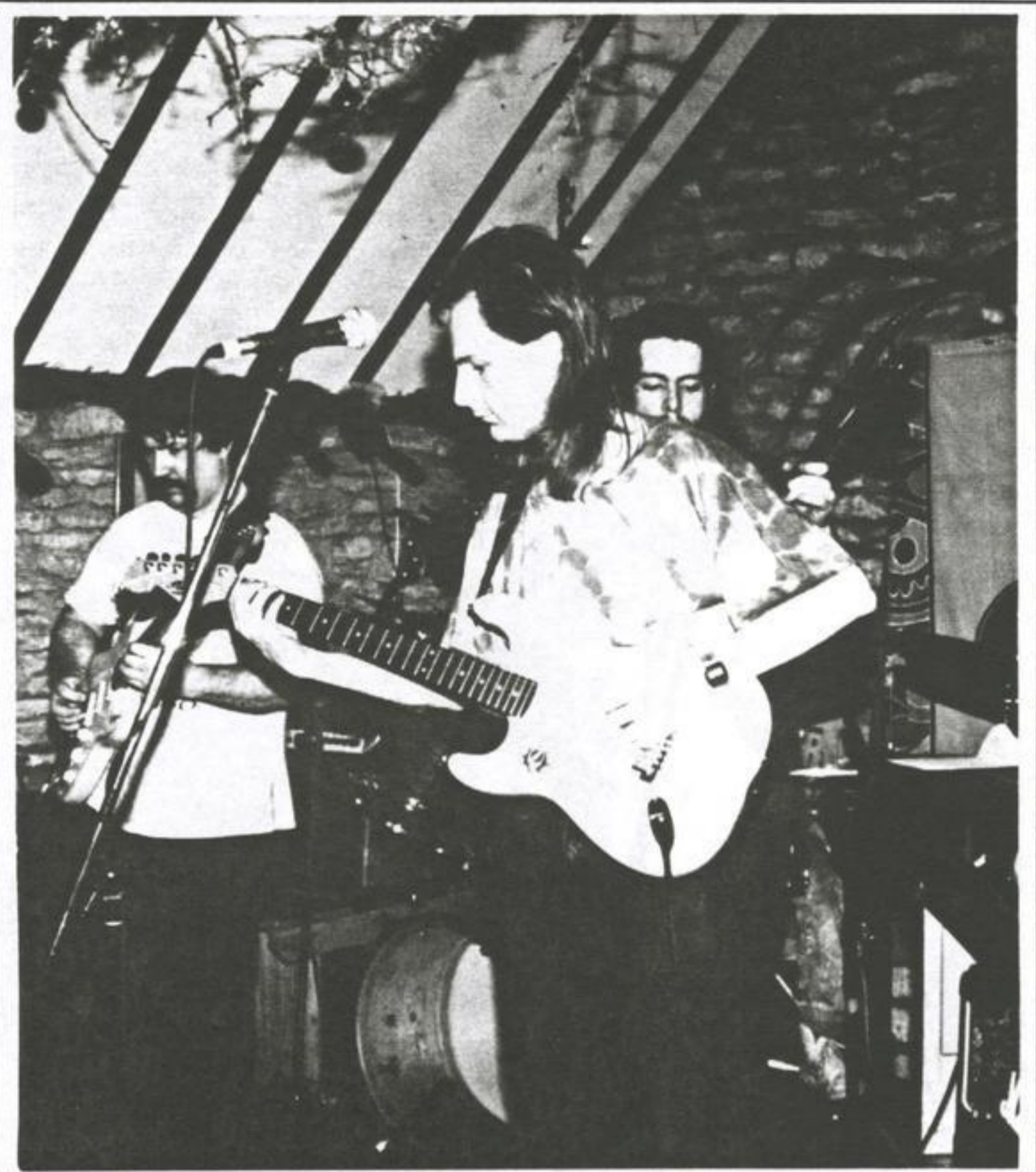
2. Cold Rain and Snow, China Cat Sunflower > I Know You Rider, Loser, Scarlet Begonias > Fire On The Mountain > Jam > Truckin > The Other One > Terrapin > The Other One > Playing In The Band, Not Fade Away.

E. Casey Jones > GDTRFB > Shakedown Street > Deal.

## THE FLAME FROM YOUR STAGE.....

**H**ere we go again, New Years Eve with the Cosmics, or at least the latest incarnation of the band, which apparently these days is Brian plus members of Moom. I didn't ask at the time as I was there to listen to the music with a hope of being impressed following my last disastrous outing to see them. Alright, that was a totally different band (we're talking February '94) so let's keep our fingers crossed. Actually I have a real good feeling about tonight and I want the band to have a good time.

There's maybe 80 or so people in the room (barn), including a sprinkling of Spiral Lighters, as the band kick off with **Stranger**, Brian on acoustic guitar. This is a little bit special from the word go and the band jam it out while Brian switches to electric guitar. Hey, this is something, great sound, vocals nice and clear and it's at a good volume - loud but not distorted. The boys wind it up at the end for a climax that the Dead would be pleased with. Excellent start. **That's What Love Will Do** is laid back and then a rolling **Bertha** before the gorgeous **Dear Prudence** - boy, are they cooking now - this promises to be a real hot gig.



Cirencester. 31.12.94.

Credit: Mike Lawlor.

**Bird Song** is VERY spacey and I almost get lost for a while, there's so much going on. The band are playing as a solid unit and every instrument is as clear as a bell in the excellent mix, although I think the drums were a little under-represented. **Lucy** gets a good response from the enthusiastic crowd and **Wang Dang Doodle** boogies along just fine thank you. A lengthy '78 style **Dancing** closes out the first set and even I feel obligated to shuffle around the floor. (Ed: Do you really expect us to believe that?!!) I don't know how long the set was (60-75 minutes??) but it was a model of perfection - the boys done good. ➤



Cirencester. 31.12.94.

Credit: Mike Lawlor.

The long second set kicked off with a great **Cold Rain** before the only real low of the night (for me at least,) a **China > Rider** that promised so much but fizzled out with a whimper, the vocals on the **Rider** seeming to consist of about one verse. This was soon put at the back of the mind as next up was a slow moody **Loser** (yes, Jake, I know I wrote down **Candyman** but that's just my way of doing things) that set us up perfectly for the maelstrom that was **Scarlet > Fire**. Unbelievably good, this twisted and turned every which way but loose and wasn't a minute too long, however long it was. A short jam at the end of **Fire** erupted into a totally perfect **Truckin** which lifted the evening into another gear. Things were cooking now and I was wondering if they could get > any hotter when, pow, there it was, the atomic blast that ushered in **The Other One**. This was reminiscent of a full blown '69 version and huge smiles spread all around when the band cooled things down and slid into a majestic **Terrapin**.



Cirencester. 31.12.94.

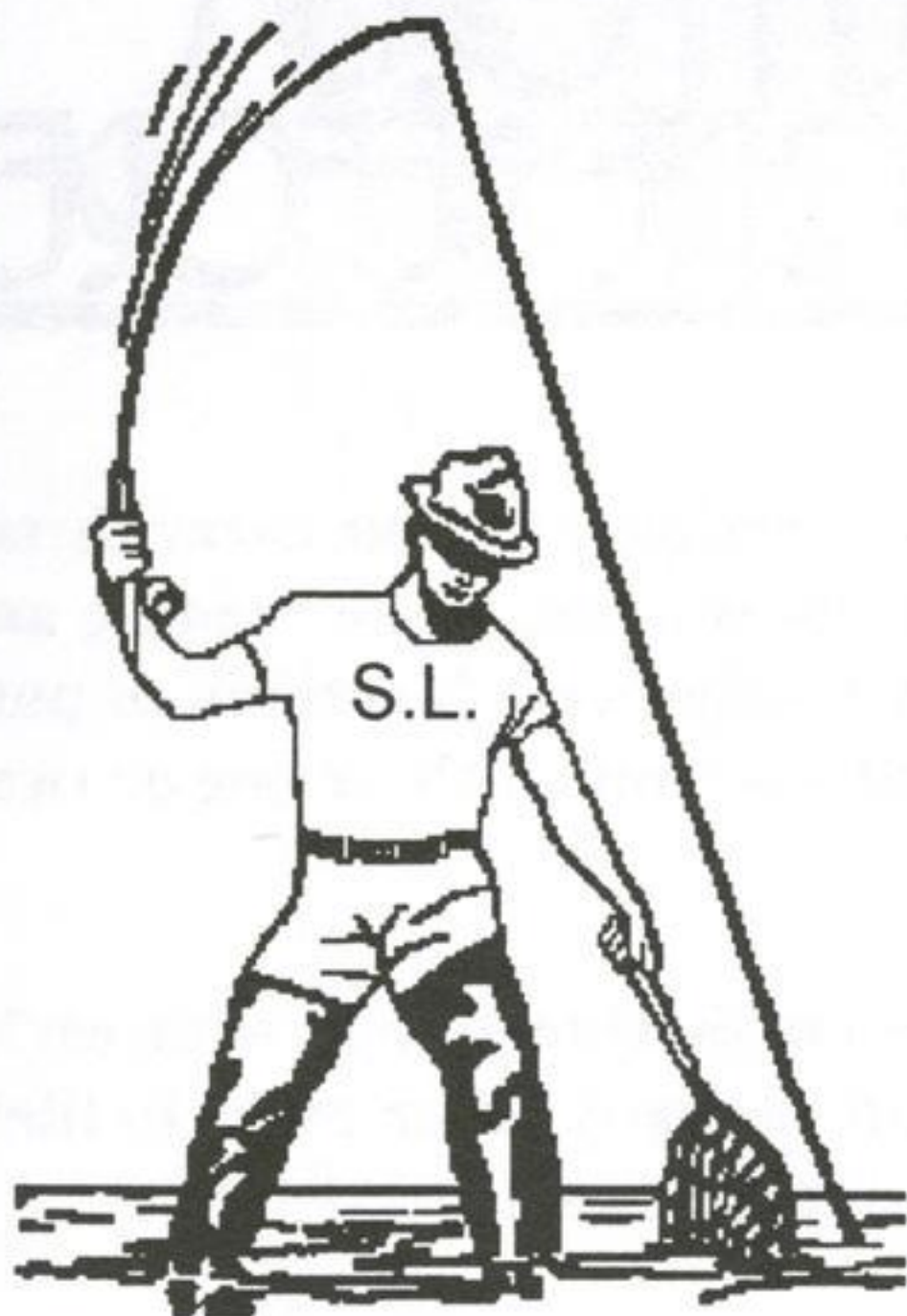
Credit: Mike Lawlor.

I'd heard that the band were featuring this and I have to admit that I had reservations as to whether they could pull it off. Mike, who was with us was seeing the band for the first time since '92 and is a **Terrapin** fanatic pronounced it as a monster and I can add little to that, It astounded me and I'm sorry that I had doubts. The jam at the end segued back into verse two of **The Other One** and wound down into **Playing**. Now I've seen the Cosmics do this song a couple of times at the back end of a second set and I've always found it a little lost there but tonight they did it proud, a good long jam that did everything it should before slipping into **Not Fade Away**, which rounded the set off in fine style. By this time I was feeling drained of energy so God knows how the boys in the band felt.

They obviously gathered energy from somewhere (one likes to think it was from the audience response) because they came back for a powerhouse encore of **Casey Jones** and I thought that would be that but no, hey listen, it's New Year and it's the Cosmics, the best band in the world at this moment in time, so we get the bonus tracks, the icing on the cake - **GDTRFB > Shakedown > Deal**. What a way to finish. **Shakedown** was a stormer and **Deal** burned as brightly as the opening **Stranger** a few lifetimes ago.

What a night, what a band, and what a pleasure to have been there and shared it with them. It was the Cosmics night, they were magic and let no one tell you any different. If you're reading this Brian, I'd love to see your views of this show - how about a letter to the letters page? A band beyond description indeed. ■

**DAVE SMITH.**



# GONE

# PHISHING!!!

**I**t always amazes me that in the parking lot before or after a Dead show almost everybody is wearing a Dead T-shirt but you rarely see the same shirt twice. What is also interesting is to see the other band names which are worn by Deadheads or Dead-show attendees. Mostly these are Dead-related H.O.R.D.E. bands (Horizons of Rock Daily Expanding) who prioritise improvisation rather than the delivery of formula-pop or rock, such as Widespread Panic and Blues Traveller. And talk to an American Deadhead and sooner or later you will hear the word "Phish", a band who are a very close Dead relative indeed!

No, I never heard their stuff myself until a US-based trader sent some tapes over, but the Phish-tour phenomenon is big. At a Phish gig you will find Deadheads by the busload, tie-dyes everywhere, tourheads, miracle-seekers, and crucially, a tapers section, and the other familiar wondrous trappings of the counter-cultural west.

I mention this in Spiral Light because it does seem like Phish are closely following in the footsteps of the Grateful Dead. They have been touring since 1983, building from a small New England base, and like the Dead are rated as a live band rather than recording artists. The music is not necessarily immediately accessible,

you maybe don't 'get it' straight off (but we all know about this, how many of

your friends could never get in to the Dead?) but as some Chinese geezer used to say .... 'perseverance brings success'

Make no mistake though, this is not a Dead cover band and, to my knowledge, they do not now cover any Dead tunes. Their music is unique, the jamming frequently inspired, the harmonies are good, and they are fast gaining an army of aficionados - primarily from the younger end of the Deadhead community.

Influences? Various. A very Grateful Dead orientation to the music, a lot of Zappa in there, country, jazz blues and rock. They were playing clubs until around July '92, since then they have had to move on to arenas. They played MSG on 30.12.94 and Boston Garden on New Year's Eve and sold out both venues very quickly. They are that good - and that relevant if you like your music played in the Dead spirit of democracy, adventure and experimentation. Their repertoire is enormous. Music to suit your ears and your philosophy. found interesting?

These guys are very, very good. I gather they occasionally deliver a tune whilst bouncing on trampolines (follow that, Jerry!), Much of their material used to be from a fantasy-style adventure called 'Gamehenge' (the ac-

ceptable face of Rock Opera!) from which they still put out some songs and

sometimes the entire story. They often throw in a cover version as well, done in their own inimitable style - sometimes straight ('Whipping Post', 'Highway to Hell', a Doors and I have even heard a 'Crackling' Rosie' and sometimes not (for example the vocal-only rendition of Skynyrd's 'Freebird', complete with jam!! Hilarious, unique and very very good).

A recent issue of Dupree's posed the following question in a revue of a recent Phish CD: "What is electrically acoustic, acoustically electric, eclectically quirky, obtusely direct, impeccably weird, hotly mellow, PHUNDamentally demented and way theoretically Phishy?" Yeah, you get the picture, this is not Aerosmith!!

Interested? Unfortunately, Dead-like again, a rumoured European tour has just been called off. I am only just getting in to them myself but I recommend you check them out - risk a tape from a trader connection or send me a couple of blanks and I'll give you a sample. It seems that the next bus in the fleet has got "Phyrther - with Phish" written on the front. The bus had just come by and I've just got on. Invest in a ticket!!

■  
**GRAHAM WALKER.**

# FEEDBACK - SPIRAL LIGHTS OPEN FORUM. YOUR REACTIONS TO WHAT'S GONE BEFORE

Feedback was started to encourage people to continue ideas brought up in articles; to thus carry them over from issue to issue, like an ongoing conversation. How many times do we find, when reading an article that we have one or two comments to make? Quite often? But we often wouldn't think to put them on paper and send them as a letter. So nothing gets said, and we all miss out on those one or two possibly precious and stimulating insights.

We thought that Feedback would be a great idea for focusing people on sharing things with each other, Deadhead style, we really don't like the way many magazines (and so many other areas in life) divide into clever bugger writers and readers. We believe everyone has things of value to share.

So, if you have any single paragraphs (or even larger responses) to:

✓ Any of the articles in this issue.

✓ Any of the articles in the last couple of issues, or

✓ Any of the previous Feedbacks please send them in on a separate piece of paper addressed to: Spiral Light Feedback, C/O 20, Hulbert End, Bedgrove, Aylesbury, Bucks. HP21 9DF.

## TOPIC THEMES

**Topic 1.** The Best of Brent: putting together a compilation tape of Brent's songs.

**Topic 2.** Alan Cox: replies to S.L.'s resident agitator.

**Topic 3.** Song Cheers: why and where Deadheads cheer certain song lines.

**Topic 4.** Devils/Space/Infra Red Roses: comments on the G.D.'s unstructured section.

**Topic 5.** D.C.C. versus D.A.T: which system wins.

**Topic 6.** Donna Jean Godchaux: for or against?

**Topic 7.** Vince Welnick: how is the G.D.'s latest acquisition progressing?

**Topic 8.** The New Songs: Part I. comments on So Many Roads/Long Way To Go/Wave To The Wind/Corina.

**Topic 9.** II From The Vaults: and suggestions for III.

**Topic 10.** Deadhead Parents: come on kids, this is your slot.

**Topic 11.** Hunter/Barlow Roots: a look at the G.D.'s 7th and 8th members.

**Topic 12.** Dead Media: how the press portray the G.D.

**Topic 13.** Money Money: The G.D. finances.

**Topic 14.** Tour reviews: what you think of our tour & show coverage.

**Topic 15.** Grateful Dead Comix: comments on Kitchen Sinks' output.

**Topic 16.** Loosening the Slipknot: feedback on Mike Oldfield's article in # 27.

**Topic 17.** Classic Shows/Tape Columns: are we reviewing the right shows?

**Topic 18.** Black Peter: Replies to our resident mysterion.

**Topic 19.** Polished like a Golden Bowl. The New Songs Part II: covering Broken Arrow/Days Between/Eternity/Lazy River Road/Liberty/Wave To The

Wind (Reworking of)/Easy Answers/I Fought The Law/Lucy In The Sky/Rain/Baba O'Reilly > Tomorrow Never Knows.

**Topic 20.** American Deadheads: As opposed to their European counterparts.

**Topic 21.** The Cosmic Charlies: Negative & Positive vibes.

**Topic 22.** When I Had No Wings to Fly. Feedback on Adam Gotley's 1974 retro.

**Topic 23.** Desert Island Disks; Comments Oliver Sacks articles.

**Topic 24.** You can't ignore the writing on the Wall: Comments on the latest batch of new songs. Samba, Shoe Fits, Childhood's End.

**Topic 25.** Phil Lesh.

**Topic 26.** Greyfolded: Transitive Axis.

**Topic 27.** Traffic as support to the Dead.

**Topic 28.** Whatever you want it to be. >

**TOPIC 4: DEVILS/SPACE,  
INFRA RED ROSES.  
COMMENTS ON THE  
DEAD'S UNSTRUCTURED  
SECTIONS.**

**R**ichard Lee: Informative interview with Bruce in last fall's Duprees Diamond News. A few interesting examples here: on the **Dark Star** at Wembley in 1990. "That's on 'Infrared Roses'. Garcia asked me to do that during the set break". "Hey, why don't you play variations on the theme of **Dark Star**?" "So that's what I did. There was not a lot spoken to me on that level. It was pretty much, just play. Which was great." On **Space**: "Space to me was a situation that sometimes was really amazing, and lots of times, was not. It was real hit or miss proposition. I think the Dead would say the same thing. I'm all for the space concert; but totally improvised music is a hard thing to make work. I know a lot of players in the jazz world who play freely, and a lot of them tell me. "More times than not we're up there scuffling to find something to play together". This was no different. If there's no structure it makes it much harder for the music to be coherent and have meaning."

**M**ike Hennessy: My wife can't stand really unstructured Dead. Out of sympathy, I often skip **Drums/Space** or at least turn the volume down until the opening chords of **The Wheel**, **GDTRFB**, or whatever. I've therefore fairly rarely had the opportunity to pay so much attention to this part of the Dead's shows as I would have liked to.

On a night when my wife was unaccountably absent, I decided to play two Second sets from two shows - both high quality SBD's - one after another. I had just received them both a day or two earlier and was understandably excited. The first show as Rosemont, Chicago, 10th March 1993. Looking at the track listing, I was fairly

cautious about the pre **D/S** segment as once **Eyes** had closed, three new songs followed, one after another, none of which I had before heard.

Anyway, a lovely **Eyes** - as expected - soon gave way to **Long Way To Go**, **Lazy River Road** and **Corina** and then, via a jam, to **D/S**. I'd enjoyed the show so far, and had been particularly pleased by the latter two new songs, but, as I listened to **Drums** giving way to **Space**, I knew that something special was happening. The excitement just began to mount and mount. **Space** was a boiling and seething crescendo of sound, and the second half of the set just erupted from it in volcanic turmoil! By the time the band began playing the opening chords of the encore - the beautiful **Baby Blue** I could barely contain myself!!

With great anticipation, I next put on the second set of Chapel Hill (24th March 1993), in which the set listing was much more attractive to my eyes - and ears - upon inspection than that for Chicago had been - **PITB**, **Crazy Fingers**, **Box Of Rain**.... Yet, like Chicago, while the pre **D/S** segment was pleasing, it failed to ignite, it was even hesitant, uncertain - half hearted! I prepared myself for the thrill of **D/S**.

And nothing happened. I was unmoved. I lay on the floor after the encore (I can't even remember what it was) and wondered. It was obvious that something had happened in **D/S** at Chicago that hadn't happened in **D/S** at Chapel Hill. We all know that the Dead don't play like gods every night - and both of these shows were unusual in not having fierce pre **D/S** segments. But nonetheless, during an average Second Set in Chicago, the band struck some incredible vein of energy that lit up a coruscating post-**Space** performance. At Chapel Hill, nothing seemed to 'click' like that. They searched in vain for that vein (sorry), but only succeeded in tiring themselves out more.

**Drums/Space** can recharge, re-orient, re-invigorate, re-inspire the band like nothing else: inevitably, it can also slow things down, kill off momentum. But without it, the Dead would clearly find less energy and less inspiration. It

is as though, as they wind down, they hurl themselves into this maelstrom in the hope that it will hurl them out again twenty - odd minutes later. When it clicks (whatever it is) the band play so far above themselves that all meandering lapses and occasional half-hours of aimless noise when things don't click can go forgiven and forgotten!

**TOPIC 8 & 19: THE NEW  
SONGS.**

**M**ike Hennessy: I think I may be in a different position to many other SL readers. Being fairly new to the Dead (my Road to Damascus was April-May 1992), these are really the first new songs I've heard from them. I'm unable to cast my mind back to the 70's - or even the 80's - in an attempt to compare how I felt about what were their new songs then to know how I feel about their new songs now. While in one sense this leaves me at a disadvantage, perhaps it also gives me a certain edge. After all, can anyone now with absolute accuracy recall how they first felt when hearing **Here Comes Sunshine** or **Eyes Of The World**? To what extent is a persons recall coloured by the subsequent enjoyment of innumerable listening? Give **Eternity** twenty years or so, and you may think differently about how you first felt about it!

Memory plays tricks. I first heard **Lost Sailor** > **Saint of Circumstance** in summer '93, less than two years ago. A year before that I heard **Throwing Stones** and **Standing On The Moon** for the first time. Some of the Dead's older songs are newer to me than those on **Built To Last**. I thus lack the accumulated vestiges of listening that many readers have - and can still recall (about) how I first felt about **Playing In The Band** as I can about my first **Corina**.

Anyway! I cannot understand the downer that so many people seem to have on **Wave To The Wind**. I've only got the one version of it (Cal. Expo. 27th May 1993) and perhaps >

it's the best version there is. Nonetheless, you can't have such a good version of a bad song. There may be bad versions aplenty, but that shouldn't condemn the song outright. Putting aside the obvious uncertainty in the band's playing - inevitable with a new and fairly tricky number - I believe WTTW was well on the way to becoming an **Eyes** for the next millennium. It's a very great pity that they appear to have dropped it from their set lists, especially since they are continuing to play the truly lamentable **Easy Answers** (which perhaps, after all, I have a downer on).

I'm fairly ambivalent about Vince's **Long Way To Go** and Phil's **If The Shoe Fits**: both don't sound very Dead-ish, but are reasonable songs on their own merits. **Eternity** will be a minor classic (I have only a murky version - LA Sports Arena, 10/12/93. - but the quality still shines through, especially the **Slipknot** - style central jam). **Corina** fails when played limply, and sadly it often is: but when well played, powerfully attacked, and given space for jamming, it can become a powerful asset in the second set up to **Drums/Space**. **Lazy River Road** and **So Many Roads** are both in familiar Jerry-mould, but absolutely none the worse for that. **Days Between** I have only heard once, but a dew days ago (from the Eugene 22/08/93 show); and I'm still getting over how much it moved me, especially for a first listening. A true classic. Well done, all those concerned. **Childhood's End** I have only heard, tantalisingly, from the BCT acoustic benefit show, but I'm very much looking forward to hearing it in a full electric Dead show.

C'mon lads! Resurrect WTTW and drop the execrable **Easy Answers**!



## TOPIC 10: DEADHEAD PARENTS.

**Jerry & Jayne Bonnie aged 13 1/2.** My sister and I would like to moan about our Dad. He is forever taping parts of his collection for his fellow Deadheads leaving us no time to play out wonderful "Take That" CDs. Sometimes we can't play any CDs for as long as three weeks (which is torture!) Once he even wore out his tape deck so we couldn't play our Take That CDs for ages then! We would like to hear from some other poor young people with Grateful (we are not Grateful!) fanatical parents. We are setting up a group to help these young people, to slowly ease their parents off the Dead, (which may take some time!) they won't turn back into normal human beings over night you know! Help us as we will help you.

## TOPIC 23: DESERT ISLAND DISKS.

**Chris Westmoreland:** Just a few lines on the Oliver Sacks / Desert Island Disks article. I'm 90% certain that the original broadcast was on 9th January 1994; my other 10% says it was on the 16th. I was driving into Leeds at the time, and remember it well, it was the first of his eight records.

I think that Martin's being a bit hard on both the program and Dr. Sacks. **The Golden Road** maybe an atypical Grateful Dead choice for a Spiral Light reader to take to a Desert Island, but the editorial constraints of a program that plays selections from 8 music choices, but is mainly interview, precludes a 20 minute **Dark Star**, or even a 5 minute **Bertha** being played in it's entirety. Actually, I think that the "atypical" reference was to his choice of the Grateful Dead not to **The Golden Road** (his other 7 choices were all classical). On the program, he didn't specify a particular piece, he was faded, and the choice may well have

been made by the program's producer. Thinking about it, if the Dead thought that a song called **The Golden Road (To Unlimited Devotion)** was an apt title to be the first song on their first LP, it may be the correct song to take; that's where it started, and the title says it all.

If Dr. Sacks did specify this song, the reason may be found in an article that recently appeared in the Sunday Times. It fills in more details of this sad yet strangely uplifting story. Surely, the reference to **Tobacco Road** as Greg's favourite song is a mistake and should be **The Golden Road**. It also states that the concert took place at Madison Square Garden in 1991 (the September run), and further explains the remark about first set 60's music and second set new music.

The guy is blind and has no memory retention to speak of. What he does perceive seems to be totally in the context of his life 25 years ago. I was moved when I heard the broadcast, and I'll be buying the book when it's published.

P.S. which 1992 MSG concerts did Martin have in mind?

## TOPIC 24: YOU CAN'T IGNORE THE WRITING ON THE WALL.

**Richard Lee: Samba In The Rain.** Well, six months later, I still think its dreadful. Kudos to them for trying something like that. Its a long, long, long way from **Dark Star** to **Samba**, for which I suppose any band in its 30th year should be praised for, for variety if nothing else. I've played to this non-Deadhead friend's and their reaction is one of bemusement at why a band they've heard so much of is playing such banal rubbish. If, like Dylan, the Dead want to set about 'destroying the myth' then this is definitely the way to go (home). So, after further repeated hearings I still think that its the worst thing they've ever played. Not a reflection on Vince, just the song. Between >

this and the cover of **Lucy** there's little to choose and the pair represent the nadir of a thirty year career.

### Childhood's End.

If you want a good Phil song, as opposed to a great vehicle for the Dead to play i.e. **WTTW** then this is probably it. As close to another **Box of Rain** as we're likely to get now. All Phil's lyrics too. I prefer it to **If the Shoe Fits**. A warm song, if you see what I mean. It also seems to be a song that can be played at various places in the set. Can you see it coming out of **Space**? A slightly melancholy feel to it we should note. Like Tony said last issue, in a way, a look back over a lifetime with the reflection of a mature age. Love the varied '*River run .....*' chorus. I think this song is in for the long haul, till the day it's 'goodnight folks' for the last time.

**Graham Walker: Samba In The Rain.** When the Dead are playing a show that is no more than average these days they can sound like a lounge band, safe with familiar material, hitting a comfortable rhythm and, I'll say it, sounding rather bland like an OLD band will.

Never more so than when they pull out a **Samba**. This is an "old band" song. The verses are a toneless non-event and whilst it is nice to see all bar the drummers harmonising on the chorus, it would not feel out of place as muzak in a supermarket. It is one of those songs you turn down on the stereo when stopped at traffic lights so passers-by won't think "What the fuck is HE listening to". There is no real future for this song other than to provide the band with a comfortable breather between the more demanding songs they include in the rotation. I guess it is a fact of life that they need these kinds of breathers these days!

I hear that Vince's popularity is somewhat on the wane in the US due to the number of times **Way To Go Home** and **Samba** have been inflicted on the audience. This is unfair as Vince has contributed as much as

anyone to the successful development of the band in the 90's, and his keyboards will continue to do so. I have no real complaints against **WTGH** which is OK in it's place (arguably in the first set), but **Samba** I am afraid is not going to look right anywhere. Sorry.

And just to prove that Vince doesn't just deliver bland excrement, check out his **Man's World**, the old James Brown number, which he roared out at the Valentine's gig at the Fillmore in February. It is unbelievably hot, spirited and impressive. More of the same please Vince. Go for it, you are still a young(ish) man, you still have the energy.

### If The Shoe Fits.

Whatever you think of this song, and with nearly all Phil songs, I do have to pause and think about it, it is worth mentioning that when you see him deliver it, your spirits are lifted. Never have I seen a man enjoy singing a song so much. It is difficult to hear it on tape and imagine a grinning Phil giving it his all and being so into singing, but every time I play a version of this I see his face and the body language he employs and that helps me to overcome any reservations I may have.

## TOPIC 25: PHIL LESH.

**Richard Lee:** The February issue of Mojo magazine had a feature called Tales of the Deep, about 'great bass parts in history', a dream C90, included were Paul McCartney, the Byrds, Can, REM, Jack Casady (Greasy Heart) and our man Mr. Lesh. Quote: The Grateful Dead [Bass, Phil Lesh] Stella Blue: "Ah, the Lesh. What problem's he caused. How to whittle his booming oeuvre down to the pocket-sized? Try this lovely Dead ballad. Lesh's input, not so much a bass line as a series of oblique, cunning, observations, includes most of his trademarks; an actual chord after only seven seconds; notes in absurd places, a unique way of looking at octaves; and glissandi so low they

sound like the sighs of an old house. Perfect". Nice to see how the straight media talk about something so familiar, if not always quantifiable.

## TOPIC 26: GREYFOLDED: TRANSITIVE AXIS

**Richard Lee:** This came out just too late for me to comment in last issue, so here's my 3p's worth. Isn't it wonderful!! Not as radical a re-working as I'd been expecting, however. Maybe they should have thrown some 'hip-hop' breaks in there! Also, kind of an extension of Bralove's work on 'Infrared Roses'. It's surprisingly easy to pick out the different periods throughout, although in many places there are multi-layers of different periods happening simultaneously.

We start out around late '90 it seems, with Hornsby, before hopping aboard the space-shuttle back to 69/70. **The Other One** rears it's head briefly in 'Revolving Ash Light', probably as part of a late '60's Star. Jerry's Dark vocal extends into the piece 'Clouds Cast' culminating with a wave-like 'Star crashes' into a **Wharf Rat** flavoured '73 section before a quick transition into '74 with Keith's dense electric piano touching some familiar bases - **Stella**? A jazzy early seventies Miles Davis type of sound i.e. Agharta or Pangea. 'Through' seems to have some '68/91 at the same time. I can also hear what seems to be an acoustic guitar in there, but it's difficult to know just where that comes from! Phil's '80/90's bass sound seems so deep and luxuriously soothing, at least I think I think that's the right word for it. A chunk of '89 **Space** flows by late in 'Through'. 'Fault Forces' suggests mid '80's with some circa '70 guitar and a little Jerry vocal, 'reason tatters', before heading into total sonic maelstrom with the band way out there at/on the edge. Bang into some prime '69 vintage which could be a type of post-**Lovelight** jam. This latter section sounds quite amazing in it's isolation!! Has anyone ever played like this!? It>

feels like it could have gone anywhere from here. **Space** is the place indeed. The Phil Zone is a logical progression, into "the mothership that calls for you and me". Mostly '74 type of stuff here I think. Shades of Phil and Ned / Seastones, with a little '90, or late '80's **Space** in to the mix, I think I hear some MIDI sound and Brent's touch. This swoops into 'La Estrella Obscura' (Spanish Jam) from the same period I would say, with a Jerry 'trumpet' and touch of harpsichord. Phil seems to be coming, briefly, from something that could be '72. then back into some more '74 with Keith's piano again and back further again to the late '60's/ Finally, this merges into 'Recedes (while we can), a closing burst of torrid '69/70 vintage.

Wonderful, lovely stuff. Here's looking forward to disc two. This has to be one of the great items of the Dead catalogue. I hope those of you who don't like this write in and tell us why you don't, I'll be interested to hear. Quintessential Dead, if that's possible in this format. Interesting point; Vince's first two appearances on official Dead releases are this and 'Infrared Roses', which makes **Samba** even more bizarre.

**Mike Hennessy:** It is with some trepidation that I put pen to paper concerning Mr Oswald's exercise in Dead "Plunderphonics". Both reviews in SL 32 were intelligent and favourable, and by giving vent to one or two anxieties and dislikes I may accidentally cast myself in the mould of a dead "traditionalist" - to use a word from Tony Willis' review - an epithet I hesitate to place upon myself at the best of times!

When I first played the disc I was rapt. I listened as intently as I could, and thoroughly enjoyed noting a guitar note change from Ca.1968 to Ca.1992 on the space of a beat or two. I recognised a few bits here, a few there; the odd drift of another song caught me at times almost unawares. The odd vocals sounded spectral and the discordant Phil Zone and Fault Forces sechoro was incredibly powerful. But

with increased plays, it has left me increasingly unmoved. There is something cold and distant to it, obviously artificial, in one sense, but also overdone, overblown, overlong, and not a little aimless. Of course, the Dead can be aimless, but this **Star** seems to attempt to make a virtue out of not getting anywhere very quickly - just as the **Spanish Jam** sequence barely gets going, as Tony Willis noted in his review. The immediately attractive elements of **Dark Star** quickly pall as they are repeated with too little variety. The more discordant elements work better because they are kept more concise and at least have the merit of working in crescendo.

Upon reflection, I don't know whether I would welcome this treatment to any further Dead songs (although I'll probably still get the second disc of this from curiosity). A lot of the excitement and interest I glean from the Dead is from hearing how they sounded on a particular night, with all its highs and lows, following it through, track by track to its conclusion. As I listen to "Greyfolded", it all rolls into one (to coin a phrase), but all emphasis is lost - by merging shows, the tracks impact is, I think, lessened not heightened. Out of context, there is little to contrast it to. A disappointment.

**Richard Lee:** John Oswald, creator of the Plunderphonics method, and this disc, gave a number of interviews around the time of its release, a few segments of which bear repeating here. "I got some criticism from the Dead" says Oswald. "Lesh says it's too long. Tom Constanten says it's too short. I'd like to make a two second CD for Phil".

"What I discovered gathering the material is that they started out in '68 playing the song very fast, and it seems like each time they played it, they played it a little slower than the last time. At the point Keith joined the band it was the slowest version they did".

"There were a couple of multi-tracks from Europe '72 that had been mixed

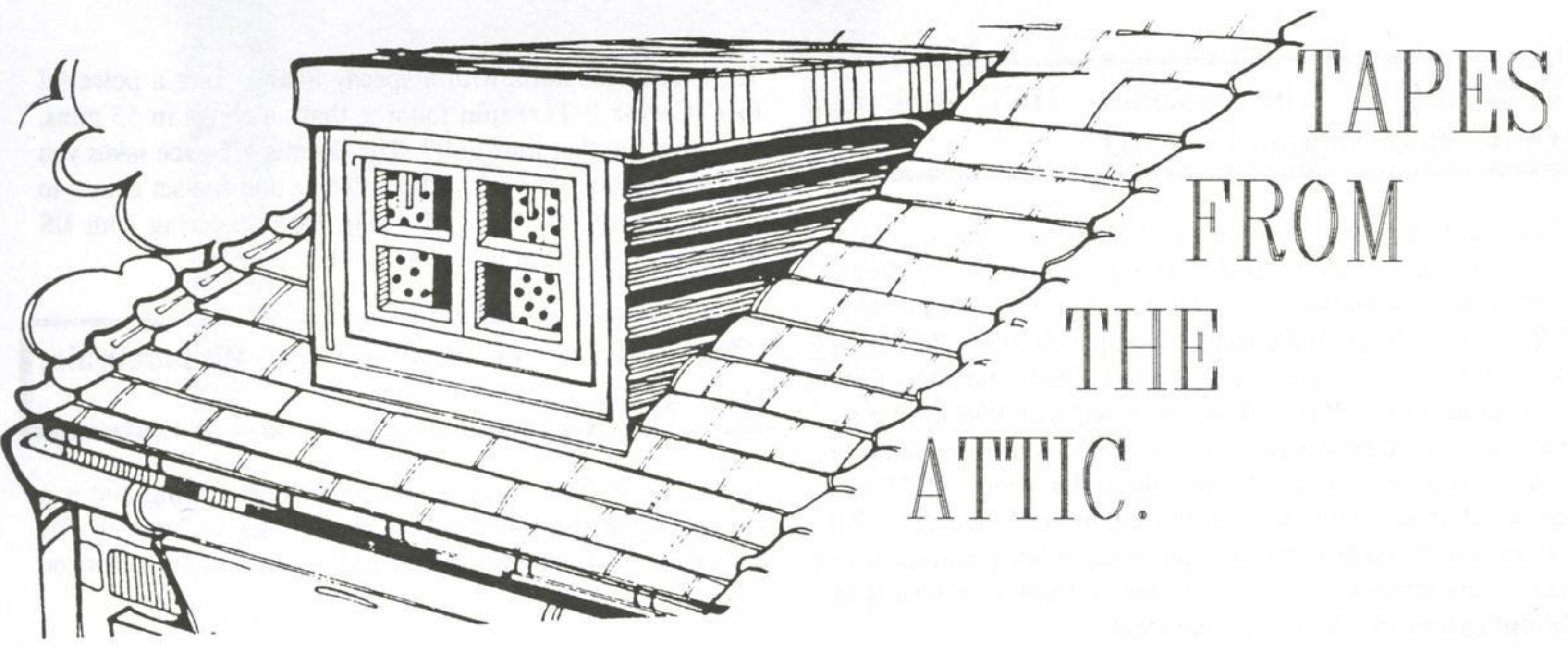
down but hadn't been used before. One of the things I noticed that really changed the dynamics of the band was the reduction to one drummer in the early '70's. There was a tendency to turn corners a lot faster as a result of that. The return of two drummers takes it back in time somewhat". "I think he (Phil) was looking for something even stranger and quirkier than what I've done. The second disc is called Mirror Ashes. On the list I have 'Ascent, Through, Diamonds, Jazz, Drums, Live Evil, He had to die....". When the Dead got into distorted piano in the '70's there was one performance in particular where I thought "Oh boy, this is just like Miles Davis 'Live Evil'. So the list is just little references to areas I want to get into the next disc". At the time of writing Mirror Ashes hasn't been released, although is apparently complete. John's latest project is working with another Bay Area group, the Kronos Quartet, which I'll be looking forward to hearing also. Interview excerpts from The Toronto Eye, Canada (Aug. '94) and Unbroken Chain (Nov. '94).

## TOPIC 27: TRAFFIC.

**Graham Walker:** I don't normally challenge a Jean Gribbin observation, but just have to say that Traffic, as support to the Dead on some of the Summer '94 shows, were wonderful. Very accomplished, they were lifted by the appreciation of the Deadhead crowd and performed to their best. They were very popular with a lot of Heads I spoke to then and have heard from since. Popularly, Traffic have been the most popular support act the Dead haven taken on tour.

However, on a more negative note, I did see that tickets for Traffic's London shows later in the year were around £25. plus booking fee. Well, I got a full set from Traffic plus 2 1/2 hours of the Grateful Dead in Vegas for \$30 (near enough £20.). Rip-off? Greed? Whatever, I don't want to hear any more complaints about the price of tickets for Dead shows!!! Know who your friends are. ■



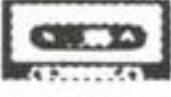


G'day Y'all. Yeah, the Candyman's back with another batch of MEGA sounds from the best tape collection this side of the Rockies. Now I hear on the grapevine that one or two of you out there have had the Goddamn nerve to criticise my column and what's more you don't even subscribe to the best GD publication in the world. I deign to share my collection with you and all you can do is be ungrateful. Well, if you don't F\*\*\*\*\*g like it, don't F\*\*\*\*\*g read it.


Since SL32 I've acquired loadsmoretapes and in my extreme generosity, and although you Plebs, Wimps and Pinkos out there don't really deserve it I've decided yet again share just a few of them with you. I'll bet you're already jealous that you don't have MY collection, eh!

These are tapes for REAL Deadheads, not for you Dippy, Trippy, Hippy Types who just spend your time sitting around on your fat asses getting stoned, waiting for the good ol' boys to come over here just to play for YOU. No chance Brother, if you wanna see shows and get the tapes you gotta get offa your lazy butts!

Ah well. On with the Candyman's picks!


 21.8.68 Fillmore West, San Francisco, CA. 2nd Set SBD.

Excellent quality from this period, great stereo separation. Lots of crisp top end to show off all the percussion. Starts with a tight **Dark Star**, Jerry is well up front for this version with some nice organ from Pigpen (which stands out nicely in the mix). Next up is a cracking' **St. Stephen > Death Don't** with again some hot organ from Pigpen, he even gets it to growl in parts! The set ends with one of those long Lovelights. The encore is missing from my tape the rest of which is filled up with the end of the next night. 22.8.68. **Alligator > Drums > Alligator > Caution > We bid you Goodnight**. All in all, a good tape, one to search out for the quality alone.

 24.3.73. The Spectrum, Philadelphia, PA. SBD.


Quality on this one is crisp. The first tape starts at the end of the 1st set with **Me & Bobby McGee, Loser and Playing**. Phil dominates the jam in the break with some wonderful jazz sequences and excellent piano from Keith. Everyone's on form on this version.

The 2nd sets starts with a chunky **Promised Land** then a cruising **China > Rider**, the **Big River** which follows has some stunning piano from Keith, he's really on form tonight! The meat from this set comes when they start linking the songs together. **He's Gone > Trucking > Spanish Jam > Dark Star > Sing me Back Home > Sugar Mag's**. The jam between the **Trucking** and the **Spanish Jam** is outstanding The encore's a cooking **Johnny B Goode**. Great show! ➤

 **30.10.77 The Assembly Hall, Indiana, Univ, Bloomington, IN. SBD.**


Very high quality recording on this show. This is one of those shows where everybody has a great time. Lots of chat from Bobby including one of those awful jokes with shouts of "He's got balls" from the band, at the punch line. The 1st set kicks off with a rocking **Minglewood**. Other standouts from this set include a HOT(!) **Tennessee Jed** with Phil having all sorts of fun. **Candyman** is just beautiful with some delicate guitar from Jerry even if he gets the lyrics wrong. "If I had me a dollar(sic), I'd blow you straight to hell" indeed!!! The set ends with a majestic **Lazy Lightning > Supplication** with some very strange sound coming out of Keith's keyboards in **Supplication** and then a rocking **Deal**.

The 2nd set starts with an up **Samson** and the set really catches fire when they hit **Playing** which slips into a different sort of **Other One**. The set ends with **The Wheel > Playing > Wharf Rat > Playing**, encoring with a stomping **Johnny B. Goode**. Nice one!

 **18.4.82. Civic Centre, Hartford, CT. AUD.**

I Had to dub this for someone the other day and hadn't heard it for ages. I've only got the second set but it has all sorts of interesting stuff on it. It starts with a strong **Cold, Rain and Snow** into a thundering **Samson** then they pause for breath on **Ship of Fools**. The **Playing** that follows is just heaven, lots of wah-wah from Jerry and some nice piano from Brent. It gets very intense in the break with some frightening moments before they slip into **Eyes** which skips along nicely with Jerry picking notes out of the air like multi-coloured raindrops. **Drums** has Billy and Mickey beating as one and as **Space** drifts in on various duck calls, suddenly Phil appears rapping on about the 1906 San Francisco earthquake and the band respond with a musical version of said quake. Next up is **The Other One** hitting all sorts of peaks before another pause for breath in **Black Peter**. The show ends with **Sugar Magnolia > Playing > Sunshine Daydream**. Hot or What?!!

They encore with a cruising **Don't Ease Me In**. I really enjoyed listening to this again - excellent show! Get It!!!!

 **13.6.94. Memorial Stadium, Seattle, WA. AUD.**

Quality on this is, to say the least C\*R\*I\*S\*P, one of those audience recordings which makes you feel you're actually there. 1st set gets going with a good **Bucket**, other standouts being **Tennessee Jed**, a magic **Bird Song** with a monster jam in the break, ending the set with a bopping **Promised Land**.

The second set starts with a speedy **Scarlet** into a powerful **Fire**. **Corina > Terrapin** follows, that's 4 songs in 55 mins, now were did that time go!!? The **Drums > Space** takes you into some weird corners of the universe and the set comes to a climax at the end with **Morning Dew**, encoring with **US Blues**. This is one of my fav's from last year.

 **5.10.94. The Spectrum, Philadelphia, PA. AUD.**

The 1st set is from an analogue audience recording and is a bit lacking in the Phil Zone. The 2nd set is from an FM broadcast of a DAT audience recording which really puts you in there.

1st set starts with a good **Jack Straw** but the standouts for me are at the end of the set with a beautiful **Eternity**, Jerry gets a very delicate guitar sound on this one and the break mid way through hits some hidden areas. This is fast becoming Bobby's answer to Bird Song. **Deal** follows at a skippy tempo until Jerry decides to take you into the stratosphere, he then lets Vince have a go with some excellent rock piano then its back to Jerry hitting peak after peak.

The 2nd set starts with, of all things, **Midnight Hour**, then into one of my old fav's **Cumberland**; they are all having fun on this version, with Phil pumping that bass thang, Jerry pickin' his heart out and Vince and Bobby filling in the gaps. From there on in the show really takes off with **Playing > Uncle John's**. The break in **Playing** starts innocently enough, but soon puts you into a dark evil forest, lost and all alone with the slightest noise making you jump out of your skin. You start to run but you just get deeper and deeper into the forest until drifting into the still and clear glades of **Uncle Johns Band**. The end jam has some great MIDI sounds from Jerry before thundering into **Drums** where all hell breaks loose. Frightening stuff this. **Drums** starts proper with some interesting percussion sound from Billy and Mickey and after a short while Jerry comes in to jam it along before it drifts into **Space** leaving Bobby and Vince to play around for awhile.

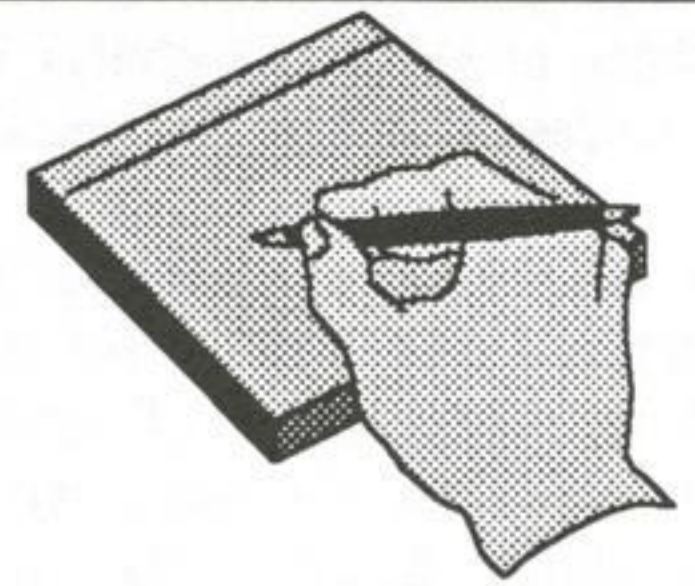
They all return for a stomping **Miracle** and the set ends with **Standing On The Moon > Sugar Magnolia**, which draws the show to a real nice close. The encore is **Mighty Quinn**, not one of my fav's but played well enough.

A good strong show.

**OK, Punks. That's yer lot for this issue. If I'm feeling good I'll be back with more in SL 34. If not, tough, find your own! They're all out there somewhere.**

□

# DEAD LETTER OFFICE.



**EDITOR: DAVE SMITH.**

## Dear All,

The cold days of February are still here and I feel the need to share some current Dead thoughts and see if they rattle any bones.

### Bootleg CDs

Thanks to Thomas for his reviews which are really useful. If you're thinking of buying CDs do take Thomas's views with a pinch of salt, specially if they fall into the "curio" bracket. Why anyone would want to listen to Dead at Night twice is beyond me - dreadful versions of **Esau**, **Kansas City** etc., but then Bay Area Boogie ("Don't touch with a barge pole") has a terrific **Star** and **Franklin's** on it, even if the mislabelling is pretty naff. As ever I guess it's down to personal taste and what kind of quality your tapes are. The real point is why the band are so incredibly slow at releasing the Vaults material themselves? Where's Vaults 3, Dicks Picks 2? Why not out bootleg the bootleggers?

### Female Singers

For me late seventies Dead is unbeatable, and Donna was an integral part of that. Why no permanent Donna replacement? I still can't fathom why a band that puts so much effort into its music puts so little effort into singing. Why not hire Christine McVie if Fleetwood Mac are defunct!! Go on guys, get a classy backing singer or two.

### Rehearsal Tapes

I heard my first rehearsal tapes recently, the Jazz for Allah and Unsurpassed Demos CDs. On some tracks you feel like a privileged listener eavesdropping in the studio and hearing creativity at work - it's really exciting, on others needless to say you realise how much unlistenable drudge precedes the polished album versions. Loved the slower version of **Money Money** on Demos, even if it's at least an octave too high its got a great feel; that gets lost on the studio version. Great **Unbroken Chain** too. So come on Dead, let's hear some of the alternative takes - why let the bootleggers make all the dough?

Hope the above stirs up some disagreement, and lets hope Vaults 3 is released before SL33.

Cheerio!

**Andy Allwood.**



## Dear Dead Letter Office,

I write in response to the most stimulating editorial in the last issue, as it raises some valuable points we can all consider.

1. Undoubtedly the Editors have a point about some of the show reviews that are printed. However, there are some interesting questions which emerge from their comments.

2. I don't know, but I've heard it said; 'it's hard to write when you're out of your head'. This sage said it all. We do have to print what we get, by and large, and have a much smaller pool of people to call on than the Yanks do. And yes, Stella, some of what's written reflects that over excitement about Being There etc.,

3. But as a reader of the 2 or 3 US GD mags, as well as the on-line conversations on the Internet, I feel our reviews are absolutely no less 'accurate' than theirs. They ALL leave something to be desired. The Deadbase ones come closest to really excellent stuff, but then they have months to write them, usually with the tapes at hand!!

4. Let's go to the fascinating e.g of RFK 25.6.93 that was given, since I was there near the Gibbens. Regarding their inability to hear Hornsby, that was indeed the case at the time, but has a simple cause, namely the old GD curse that if you stand on the left, you can't hear the keyboards, or in this case, the squeeze box. The music was also incredibly quiet for much of that night.... the Curse of Latter Day Healy, poor sod.

5. However, even I noticed at the time that this was the best Uncle John's I'd ever heard live ....! But then we all have shows where we somehow 'miss' a song's brilliance, as the editors point out.

6. However, there are two other reasons for writing all this. One is that the size limit placed on each show review can negatively affect what's written. Rob and Jean talked a great tour when they met me, naming all sorts of songs that were being performed better or worse than usual etc. etc., Yet none of this information really appeared in their writing. A tour/run summary ought to be allowed for in order to catch this. And it may also be that one writes a lot about a hot show and little about a naff one, which also should be allowed for.

7. It's hard work producing quality inside tight constraints. I do hope the editorial did not frighten off future reviewers! I for one am grateful for any kind of feedback on any show - I wouldn't ask or expect that those so kind as to take the time should meet literary standard, or be daunted by the thought of having to do so. I wonder what other readers feel?

8. Lastly, the most important point. Since Spiral Light is only six monthly, there will be a loss in immediacy for the

reviews. On top of this, there's huge numbers of them (hopefully) which unbalances the magazine somewhat.

This can be compensated for if the editors and others who have worked hard to access tapes of recent-ish shows (let's say 90 onwards) could write about them!! The time-lag could be made to work in Spiral Light's favour.

Ever since S/L got down on the 92 shows, it has lacked further attempts to gain perspective. Are our boys in decline? Or are they playing well, but more introvertedly, doing something else that we might be missing? Or, was any tour of 93 or 94 especially good or bad?

Likewise, of the tapes that have come through, how do they stack up against the reviews we all gave them at the time. No bumbiting, just extra feedback for the rest of us to chew on.

Those who went to shows in the US feel fortunate in being able to do so. That's why they write their reviews for the most part. (I don't think it's for glory, though they might enjoy the process of writing them). They also write them because it was through reading other SL reviews that inspired them to sell their houses, cats, husbands and make the big jump. By writing in their turn, they keep the chain unbroken.

Thus I would respectfully ask of the editors and those who hear lots of 93-94-95 tapes, that they consider adopting a similar philosophy. I am sure many of us would value their opinions, which again would not need to appear erudite. Coming from the heart, I feel, is enough. Yours in cricket, war and peace.

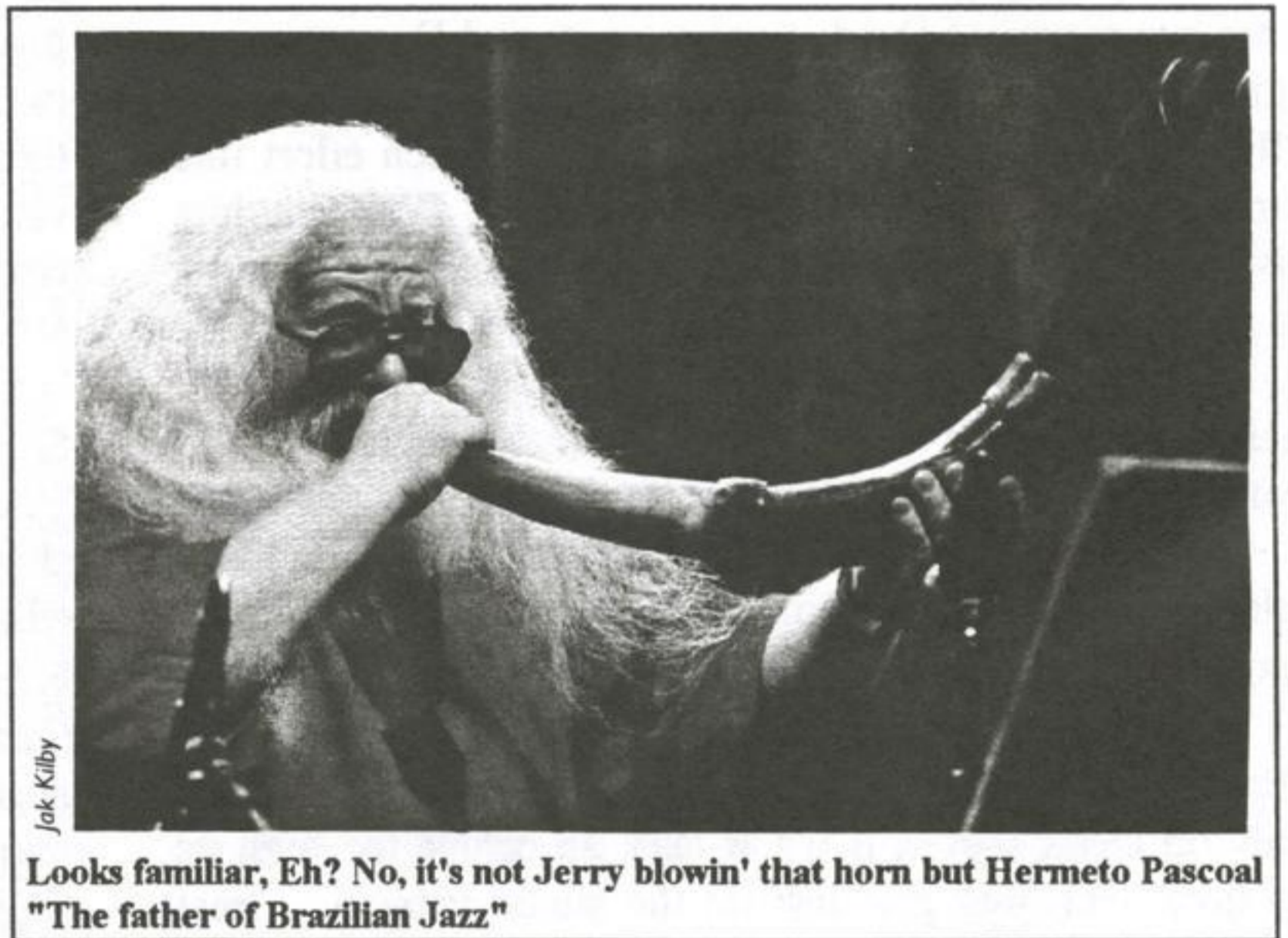
**WG Tolstoy.**

**Spiral Light Records**  
presents the new dance craze sweeping America  
The artistes formerly known as The Warlocks with their new  
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## What's Become Of The Baby

C/W Barbed Wire Whipping Party

"It's 1995's answer to The Birdie Song" - New Musical Exxpress  
"It'll make you boogie all night long" - Q Magazine  
"The hit record for this summer" - British Rail Timetable



Wimbledon V. Leeds Soccer Programme 4.2.95.

# BLACK PETER



## MUTTERING SMALL TALK AT THE WALL.

There's a wonderful computer game on the market called 'SimEarth' and basically what happens is that you get the chance to design (or rather to re-design) your home planet, which in most cases I suppose will be Earth. You feed in various bits of information regarding the atmosphere, amount of water, mixture of gasses, length of ice age etc. etc., and sit back and watch what happens to the world over the next few million years. Sounds fascinating, yeah? Oh well, never mind. The thing is that it is very interesting, if only to see what difference a 1% change in the oxygen levels has on the environment - believe me, it's drastic.

All this is very interesting I hear you say but where's the usual tape reviews? Bear with me for a moment and you'll get some, but for a second or two I'd like to offer a few thoughts on the current state of the Dead. With the above in mind we have established the principal that even very minor changes can have a huge effect some years later, so those of you who expected the band to continue as before following the demise of Brent should be asking yourselves at this moment in time, just what's happening?

Blindly reviewing shows with comments such as "great Sugaree followed by an alright Wang Dang Doodle" just doesn't give people much of an idea as to what the band are doing. Of prime concern is the intensity of the playing, and I find that comments on that are sadly lacking in a lot of the reviews that get published in Spiral Light. Simply describing the songs played as 'hot' or 'OK-ish' tells

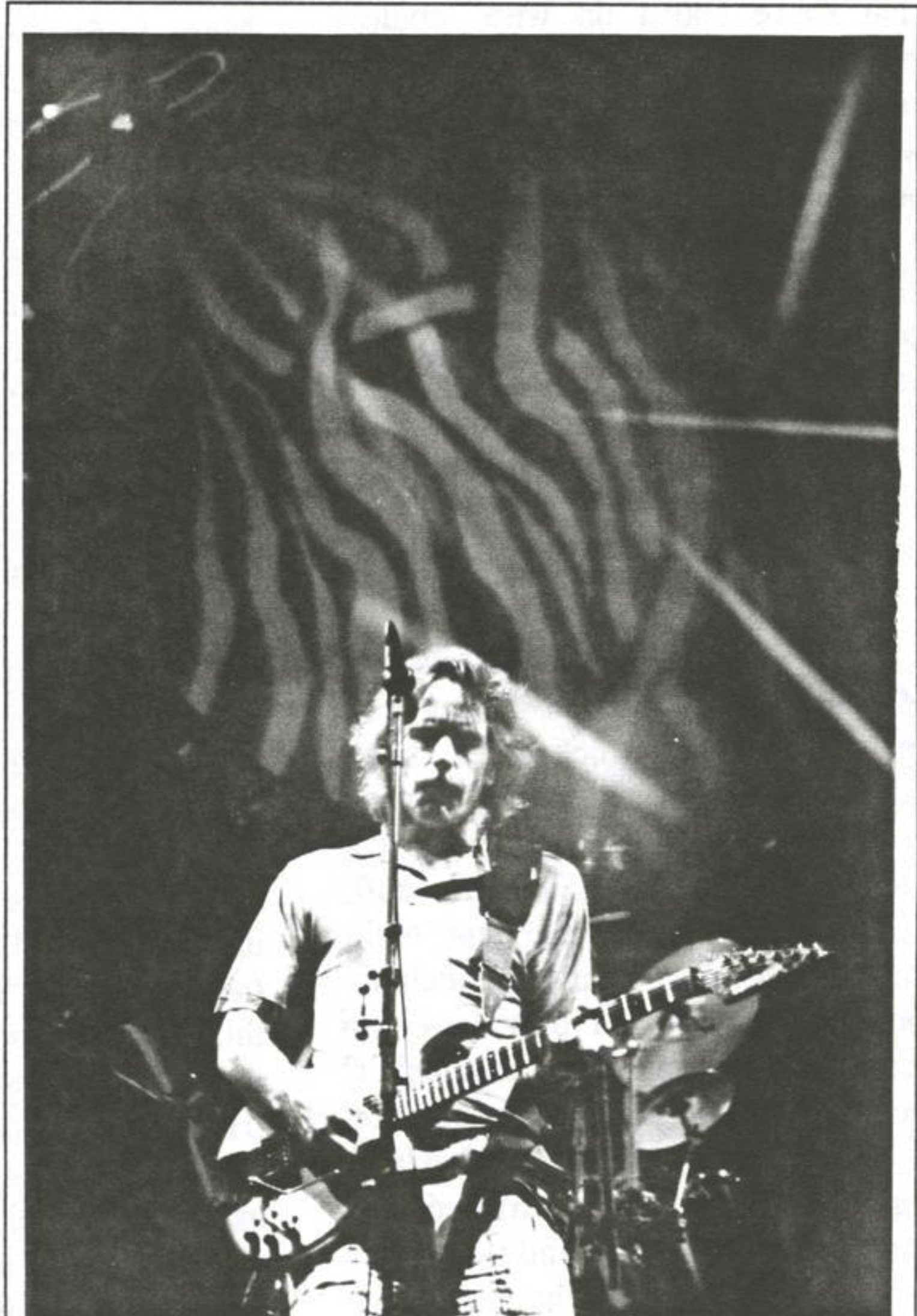
us very little, especially when at a later date tapes turn up with said songs sounding insipid or uninspired. If the reviewer has had his/her mind altered by whatever means then they should say so - such judgements are not always the best. I've probably mentioned it before in this column but the reviews of a lot of the Spring and Summer Tour shows from 1992 raved about them while I (and more than a few others) found them to be particularly flat. Yes, I know some of you are going to say that part of the fun is in actually being at the show but I'm talking about the music that's produced and not the party atmosphere found at some shows.

There are times when I feel that the band are just going through the motions, and if that's the result of playing so many shows, well, I suggest that they tour less and do a few more low key gigs such as the 24.9.94 Berkeley semi-acoustic gig. Now, that was INTERESTING.

The band sounded both fresh and committed. A real pleasure to make its acquaintance.

Compare this with the vastly over-rated 22.9.93 Madison gig that a lot of people raved over. The **Bird Song** and **Estimated** are both full of ideas and build to glorious peaks of excitement whilst the rest of the show is sadly lacking. I think a lot

of the reason for this is that Jerry just doesn't seem to play any solos - maybe he was bored, who knows. Whatever the reasons it makes for dull listening. Rob hit on the truth of this in his comments in the editorial of SL32, and I agree with him, the **Uncle Johns** from 25.6.93 is BIG, but then again Bob and Jean did mention that the volume at this show was real low - maybe a case of the tape being better than the event? ➤



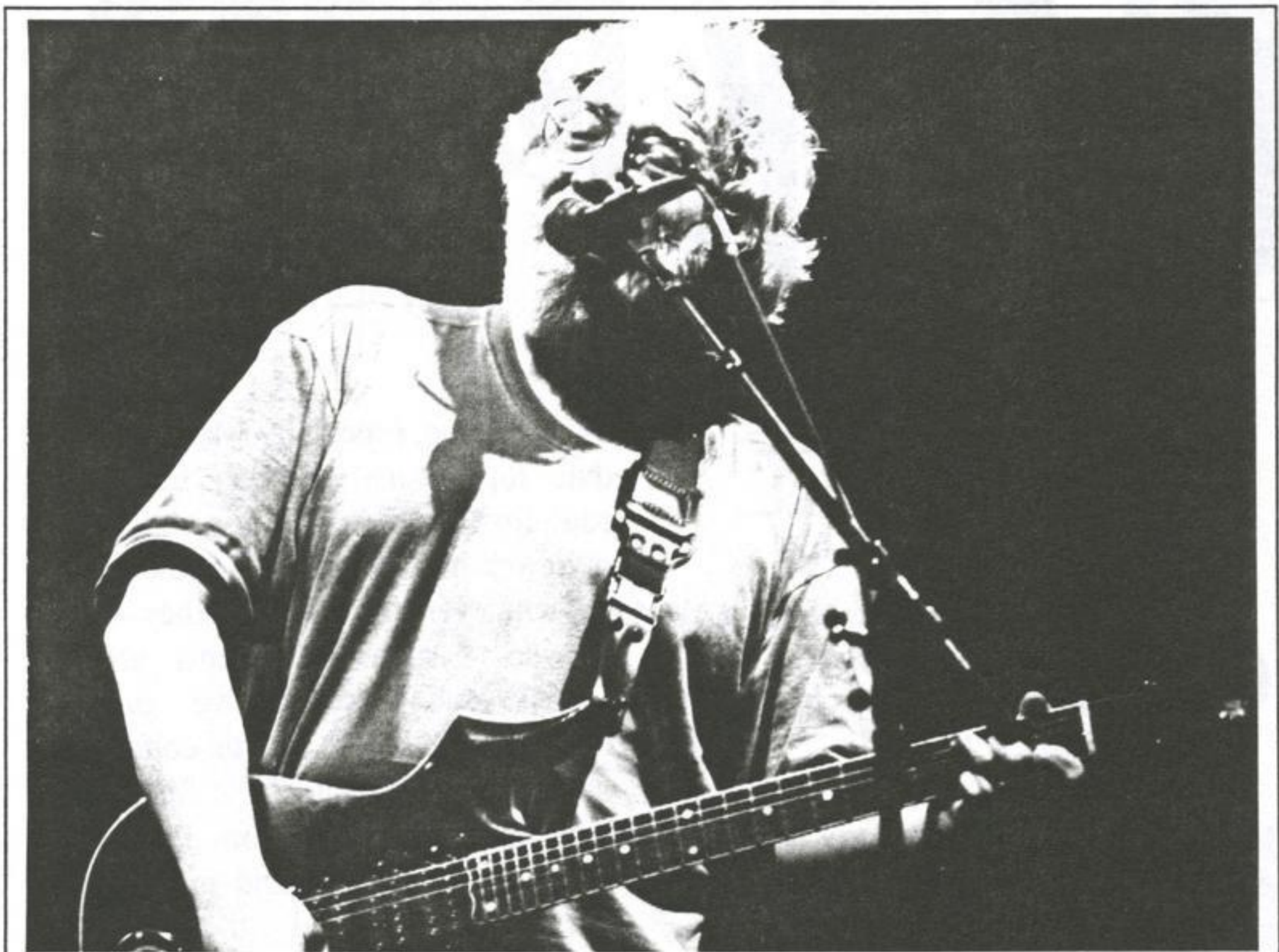
Philadelphia Spectrum. 7.10.94.  
Credit: Lisa C. Arcoleo.

Up until recently I was rather concerned about the sound that the band were getting. Quite often it was thin and weak, with Jerry especially having his guitar sound like a banjo. Maybe that's what he wanted, in which case why not play a banjo? I'm reminded of an interview that I read ages ago - the two guys who left 10CC to pursue their own thing had invented a device that enabled the guitar to sound like other instruments (the gizmo, if you must know) and were recording an album to demonstrate the various sounds that they could achieve with it. One of them was describing how they'd just spent three days in the studio trying to get the guitar to replicate the sound of a saxophone and had almost got it right. The thought crossed my mind - why the hell bother, why not just use a saxophone? Am I missing something here?

On another level, the new songs strike me as 'let's throw everything against the wall and see what sticks', which is not a bad idea if you sift the wheat from the chaff fairly quickly, but see what we've ended up with - endless versions of the dire **Samba In The Rain** and **Easy Answers** (to name just two) and the loss of the song with the most potential, I guess all we can do is to wait and see what this years shows bring us. At least we've got **Visions of Johanna** back. Hooray for small mercies.

## IT'S SHOWTIME FOLKS.

This column is usually dedicated to letting you know which older shows are worth getting hold of, so just for once let's give a listen to some more recent stuff, starting out with an excellent night from October last year, Philadelphia Spectrum. 5.10.94. I only have the second set but it's a real little belter, opening with the unusual combination of **Midnight Hour > Cumberland Blues**. Both are well constructed and, most importantly, tightly played, resulting in a hot duo that should be heard far more often. The following **Playing In The Band** gets to all the right places and **Uncle Johns** has a



Philadelphia Spectrum. 7.10.94.

Credit: Lisa C. Arcoleo.

jam at the end that is just pure heaven. The ensemble playing on all these songs is never less than excellent, and the FM recording enables us to hear what everyone is doing. The post-**Space Miracle > Moon > Sugar Mags** is fine by me and the **Quinn** encore is enough to send everyone home with a smile on their face.

From a week or so earlier, Boston Garden on the night of the 28th September provides yet another polished performance, with Bobby in fantastic form on the first set highlight **Eternity**. The second set opens with a wonderful triplet of great tunes, **Victim > Foolish Heart** and **Looks Like Rain**, all superbly played and full of playful energy. The post **Drums** selection is a little lacking in energy and tightness (something all too common these days I'm afraid) but all in all another good strong show.

Landover on the 10th October throws up another good 'un, with a lively **Iko** (or even **Aiko** if you like) to kick things off followed by strong versions of **Althea** and **Desolation Row** (Hooray!!). Another fine rendition of **Eternity** rounds off Set 1, and the band come out all guns blazing for the second set with a mighty **Helpknot > Franklin's**, a real monster, rolling full steam ahead into an **Estimated** that you never want to end. The opening bars of **Terrapin** take you by surprise

because they usually crop up at the end as the reprise, although whether it's a mistake or deliberate I don't know, and I must say, I don't care because it sounds just fine. **Stella Blue** isn't the best I've heard but then again it isn't the worse (don't ask, please), so this is another one to get hold of.

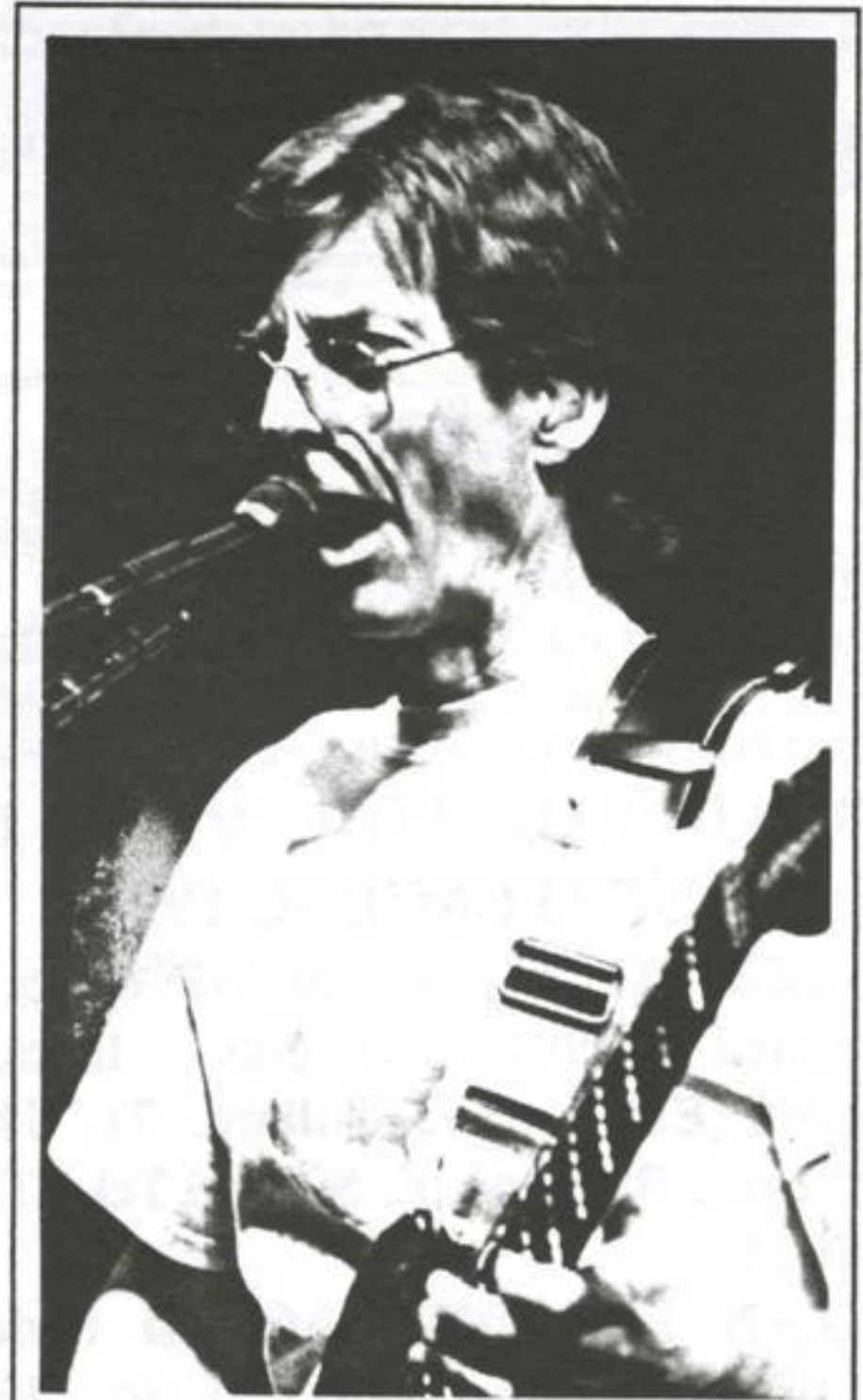
14.10.94. Madison Square I've only heard the once so far but it's memorable if only for the gigantic **Scarlet > Fire** that opens the second set, full of exquisite jams that have the whole band working as a machine, twisting and turning in unison and constantly climbing to new heights. This is a good one, no mistake.

Other stuff that I've come across is, I'm afraid, of the older variety, but well worth having: Starting out with a show from Philadelphia on the 21st September 1972. Not the complete show for some reason but the real meat is here, a strong drifting **Playing** and a deep **Star > Morning Dew**. The 27th July 1982 Red Rocks show features a really nice **Playing > Terrapin** section that takes you to a lot of places you probably didn't know existed, as does the show from Winterland 20th October 1978, an old favourite that I've just re-discovered. This show is very strong throughout, from the opening swagger of **Minglewood** to the set closing (and sadly missed) **Lazy Lightning**. The pre-**Drums Half >**



Philadelphia Spectrum. 7.10.94.

Credit: Lisa C. Arcoleo.



Unbroken Chain 19.3.95.

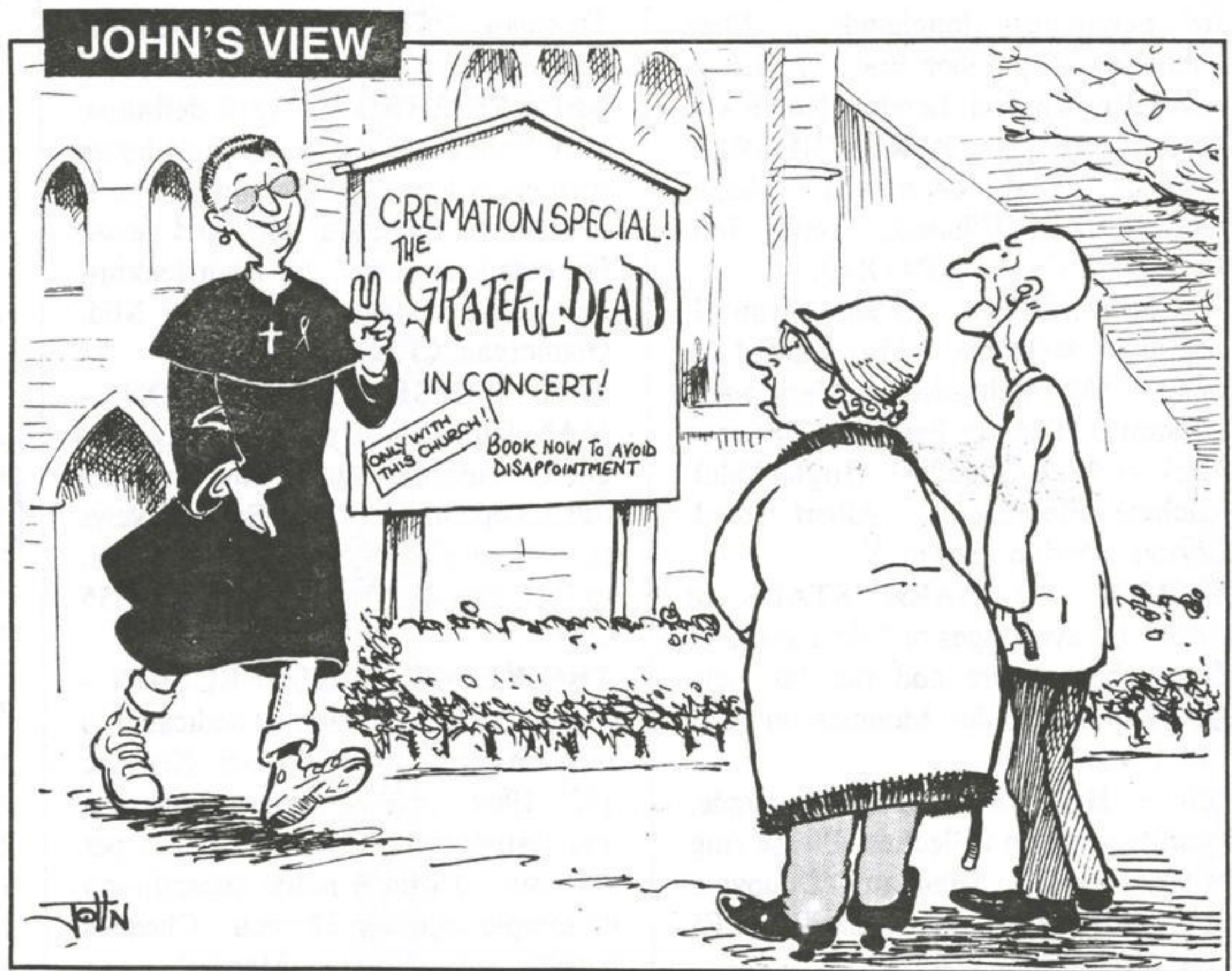
Credit: Allen Sklar.

**Step > Franklin's > Dancing** is a mammoth construction that bears repeated listening, and for those of you who dismissed '78 era **Dancing** as disco-Dead should listen again. Maybe it doesn't scale the heights of the tremendous Santa Barbara version but it sure gets you up and hopping. Search it out.

Last, but by no means least, is the companion show to the 22nd February Dream Bowl concert that I wrote about in SL30. Yes it's got a **Star > Stephen > Eleven > Lovelight > Morning Dew** run that lasts 75 minutes, and if you think that I'm going to start describing that for you this late in the day you can think again. Go do it yourself. It's big, 'nuff said.

Speaking of **St. Stephen**, the show from Winterland 30th December 1977 (I almost hate to mention '77, I can already hear the comments...) has an earth shatteringly splendid **Estimated > Eyes > Stephen > Sugar Mags** that you really should try and hear at some time or other, it has all the menace of being locked in a phone booth with a king cobra, Wow.

That's it for this issue, so long and thanks for the fish, Oh, by the way, just in case any of you are sill wondering, the song with the most potential is (or rather was), you guessed it, **Wave To The Wind**. ■



**“Classical concerts are one thing vicar, but aren't we in danger of becoming a little too populist?”**

The Barnet Advertiser 1.12.94.

# CLASSIFIEDS

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# SOUNDBITES. LOOK WHO'S TALKING JIVE!!!

Though a lot of dinosaur rock bands seem as if they are never going to go away, the Dead is the only one that looks as if it might drop on any given night. The band hardly moves or talks on-stage and Mr. Garcia makes opening his mouth an effort.

**New York City Times Review Giants Stadium Show August '94.**

Grateful Dead songs are alive. Like other living things, they grow and metamorphose over time. Their music changes a little every time they're played. The words, avidly interpreted and re-interpreted by generations of Deadheads, become accretions of meaning and cultural flavour rather than static intentions of meaning.

**John Barlow - World Wide Web Computer Network. Dec. '94.**

Tell us a joke

Q: What do Deadheads say when they run out of weed?

A: This band stinks!!

**Keith Richard's mirthful repartee in Q magazine Dec. '94.**

"The Grateful Dead?"

"YUK!!!!"

**Madonna asked about her musical proclivities(!) in Q Magazine. Dec. '94.**

**What better endorsement could one ask for!!**

Guys in stripy pants in a circle around me, and my mother telling me to act like Spring. Then to be Summer and Fall. Interpretative dancing. People dancing. People in tents with wild eyes. I remember a really big house in San Francisco and all my father's exotic girlfriends. We'd drive down Lombard Street in a Porsche my father borrowed from the Dead.

**Courtney Love, widow of Kurt Cobain (Nirvana frontman) and daughter of Hank Harrison (early Dead management type and author) recalls her earliest memories Observer Life Magazine. Jan. '95.**

One of the few bands to enjoy soundchecks, they noodle for a while, Grateful Dead style, tackling "Honky Tonk Women" as an instrumental.

**Q Magazine on Paul Weller in Japan. Dec. '94.**