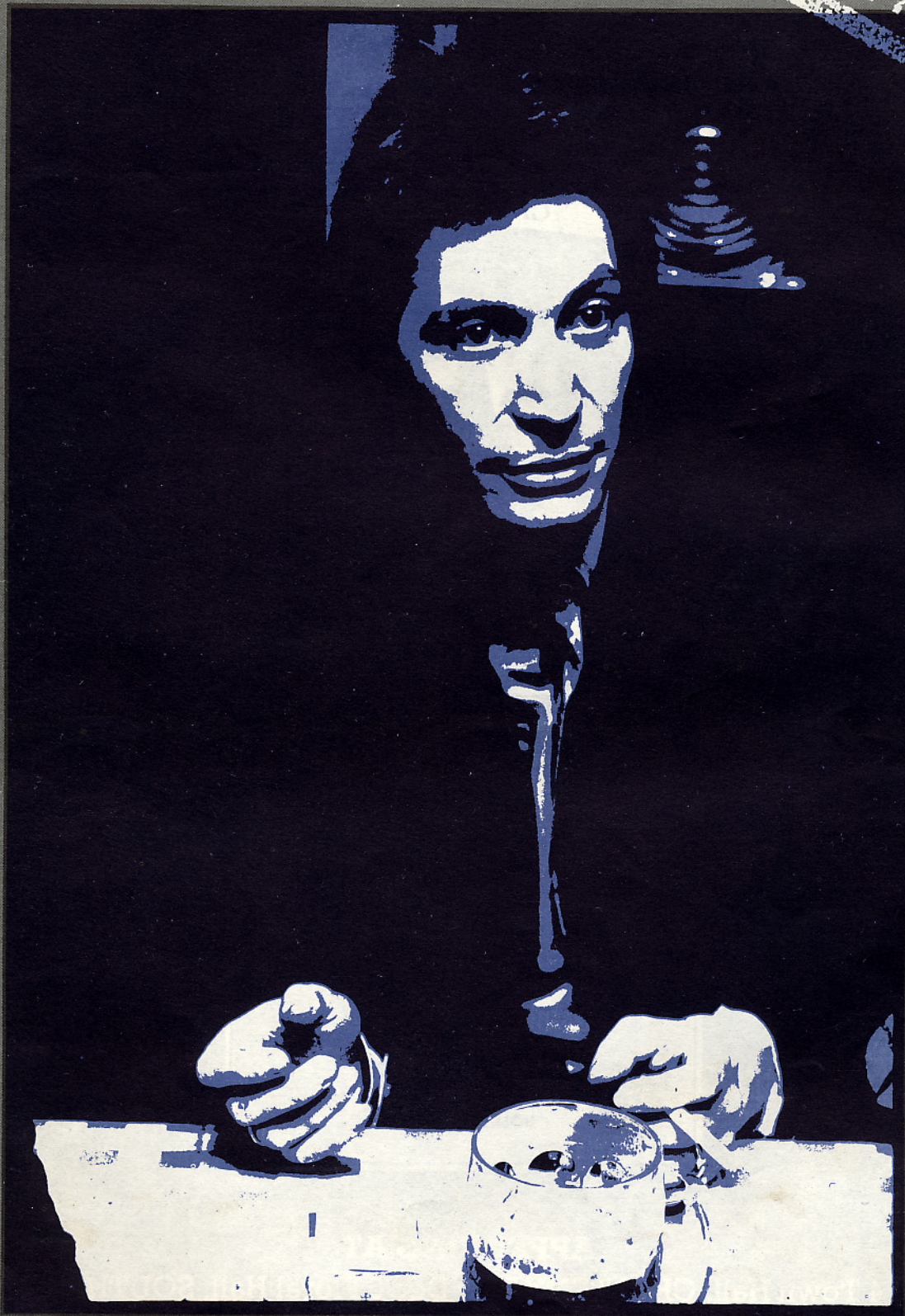


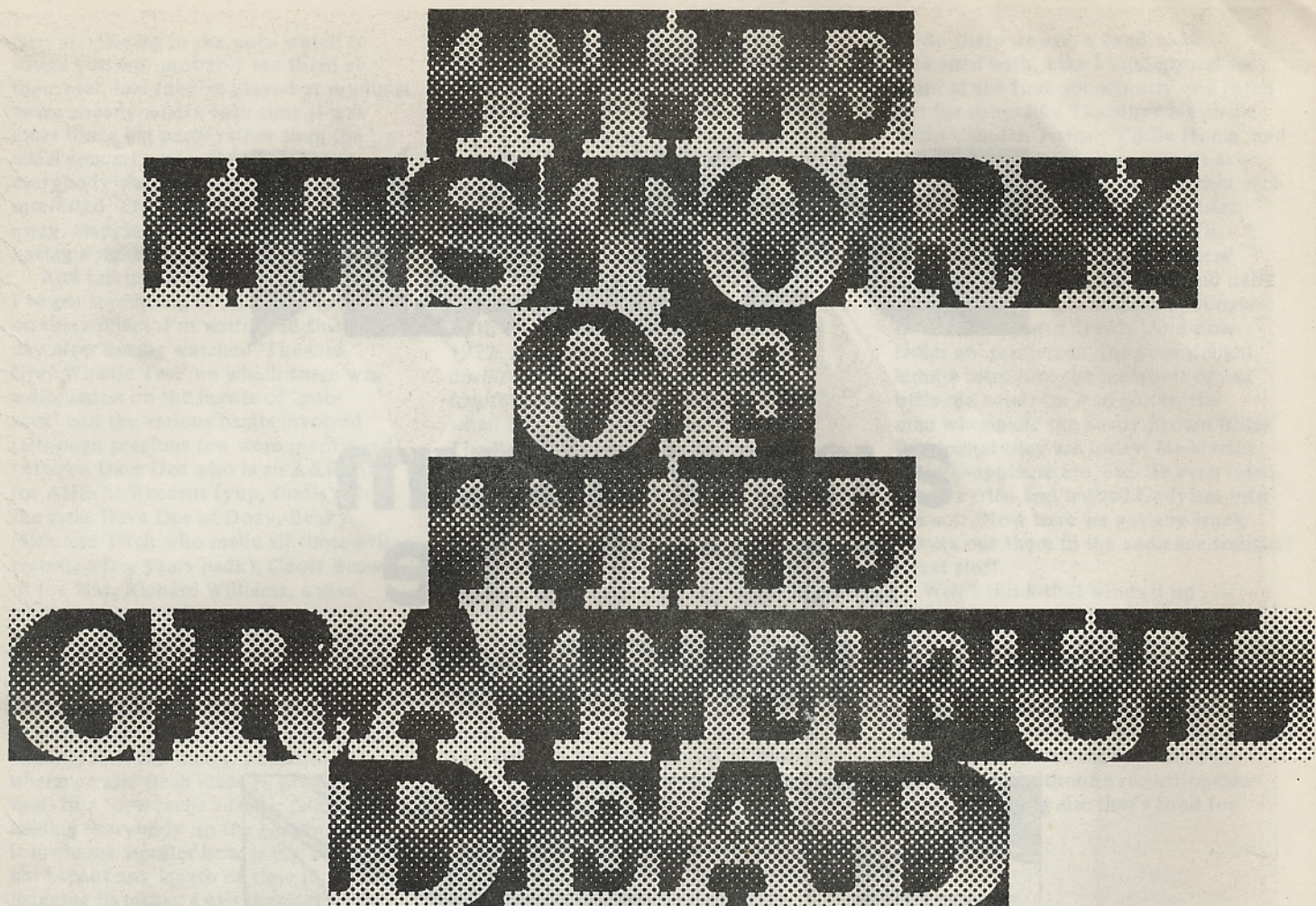
zigzag 37
15p Vol4 No1

SPECIAL
ALBUM
OFFER



CHARLIE WATTS

NILS LOFGRIN GRATEFUL DEAD COUNTRY JOE + MORE



PART 3

If you read the first two parts of this never-ending opus you'll probably be aware of the multitude of incidental projects and side trips that form an important part of the Dead's history and make the whole thing so diverse and interesting. It's these activities that I want to talk about in this final chapter, and right away let me apologise for the fact that it may appear disjointed and out of order. But rather than labour my way through every point in chronological order I've decided to give everything a subject heading and discuss the relevant facts thereafter. I think it's by far the easiest way to assimilate all the information, as John Tobler's articles on Don Nix and The Dillards undoubtedly prove. So get your paper and pencil ready to make a note of all the records you'll have to go out and get in order to supplement the complete set of Grateful Dead albums that you've acquired over the last two months.

BOOTLEG ALBUMS

Not an easy subject to keep track of, as you can well imagine. In fact all of the records mentioned in this section are now extremely difficult to get hold of although three in particular were at one

time quite widely available, and considering the quality of two of them, you will possibly find them kicking about in the second-hand shops if you're that keen to take the trouble to look. The best Dead bootleg for choice of material and good sound quality that I possess is a double album called 'Grateful Dead: Live' and was put out in the States by Record Revolution, a group of people about whom I know absolutely nothing. Unlike most bootlegs which are sold in plain white covers, this album boasts a sleeve which is worth a brief description. On the front and back of the fold-out cover is a picture of a great sea of heads with ugly, terrified expressions on their faces rather like the faces that appear at the beginning of that TV programme 'Night Gallery'. It looks like somebody's impression of hell and it's all in varying shades of red making it quite a distinctive piece of art-work in all. The inside consists of just two flaps with pictures of the band lifted from 'Workingman's Dead' and as per usual there is no information except on the outside where the song titles (some of which are wrong), are listed along with a simple statement saying that the album was recorded from a live-stereo FM broadcast of 'The Last Days At The Fillmore West'. It is notable

for a number of beautiful versions of songs only otherwise available on official studio albums and other bootlegs. 'Casey Jones', 'Uncle John's Band', and the first part of 'That's It For The Other One' (called 'He Had To Die' here), are three very good examples, and there are stirring renditions of 'You Lied, Cheated For So Long', 'Playing In The Band' and 'Sing Me Back Home' as well. The sound quality is extremely good, certainly much better than the average bootleg and comparable with a lot of officially released 'live' records that I've heard. Unfortunately the same cannot be said of a disgusting thing called 'Live Dead Spring Tour 1971' (Magic Bus Records) that I unwittingly bought. It contains seven songs, the titles of which are rendered totally meaningless and insignificant by the deplorable surface noise on the record which at best only distracts your attention and at worst makes it possible to hear sod all. The band sound as if they're playing about ten miles away and the tapes have obviously been cut and edited by a psychotic orang-utan armed with a pair of garden shears. After several painful listenings I've come to hate this LP as much as I love the Grateful Dead so that might give you some idea of what a thoroughly useless piece of garbage it



is. Another one that isn't much better is 'Ain't It Crazy' which I didn't bother to investigate much further after listening to it once and deciding that it wasn't worth the £3 asking price. The most recent and certainly one of the best, however, is another, double, 'The Grateful Dead Live' which was recorded on the European Tour of 1972, most of it in Germany. You're not actually told that on the sleeve, but after 'One More Saturday Night' Bob Weir announces in both English and German to enthusiastic applause that Germany have just beaten England 3-1 at Wembley, and as a lot of the album appears to be unedited I assumed the rest myself. Sides three and four are extra-special containing a frequently ponderous but intricate 27 minute version of the ever-changing 'Dark Star', plus another very good take of 'Uncle John's Band' and to round it all off, 'Sugar Magnolia'. Doubtless there are many other Grateful Dead bootlegs in existence and there are at least two more that I know of but which I haven't obtained; one a legendary recording made at the Hollywood Festival, and the other a thing called 'A Bunch Of Noise' that was advertised in IT once upon a time. But quite frankly, the duff bootlegs far outnumber those that are worth

investing in, so if you do come across one, make sure you hear it first before you make up your mind whether to buy it or not.

VINTAGE AND HISTORIC DEAD

Not that I'd wholeheartedly recommend them, but these two albums have provoked a great deal of interest and controversy. Both consist of old material recorded I believe at the Avalon Ballroom in 1966. The tapes were originally owned by a guy called Bob Cohen who was once part-owner of the Family Dog and he was approached by a company called Together Records, owned by Gary Usher who ZigZaggers will know as a producer for the Byrds and Firesign Theatre, to sell them his tapes. The idea was to compile an anthology 3-LP set of early San Francisco music with material by Big Brother, Moby Grape, Steve Miller, Quicksilver, Great Society, Daily Flash, and the Dead to be included. The Dead agreed to sign away the rights for the tapes, but no sooner had they done this than Together Records folded up, sold the tapes to MGM who released them as two separate, ill-timed LPs on the Sunflower label. 'Vintage Dead' was issued just after 'Working-

man's Dead' and has five tracks, 'Midnight Hour' (stretched to 18 minutes), 'It's All Over Now Baby Blue', 'I Know You Rider', 'It Hurts Me Too', and 'Dancing In The Streets'. Dick Lawson in *Frenzy* said that 'despite the usual imperfections of live recordings, the album stands up strongly against its contemporaries, showing traces of things to come, particularly with the Pig's chopping organ and Garcia's loose, winding guitar, and that 'it would have been a far stronger and more representative set to release than the first Warners album'. That's probably true but it is still definitely only a collector's item. Comparisons between 'I Know You Rider' on this LP and the latter day versions prove interesting and revealing, and 'Dancing In The Streets' is a very acceptable piece of Dead-type 'freaked-out' R&B.

'Historic Dead' on the other hand contains just four tracks, 'Good Morning Little School Girl', 'Lindy', 'Stealin'', and 'The Same Thing', and lasts for a miserable 29 minutes. There is absolutely no information on the sleeve but I presume it was recorded at the same time as 'Vintage Dead' although quite honestly I don't think it's nearly as good.

Both of these albums have since been issued by Polydor over here, and depending on your loyalties as far as the Grateful Dead are concerned, and your opinion of record companies who see fit to release obscure, often misleading material, these albums are either a valuable part of the Dead's recorded history, or a particularly nasty rip-off.

SOLO ALBUMS

It seems inevitable that one day every member of the Grateful Dead will have a solo album out, but so far only Jerry Garcia and Bob Weir have managed it. Ex-drummer Mickey Hart of course has the excellent 'Rolling Thunder' to his credit, Phil Lesh is getting material ready for his electronic masterpiece, and Pigpen was part-way through recording a blues album before he died, but for the time being there's only 'Garcia' (K 46139) (Jan 72), and 'Ace' (K 46165) (July 72).

'Garcia' is very nearly a true solo album as Jerry plays all the instruments except drums, which Bill Kreutzmann handles. All the compositions are the work of himself and lyricist Robert Hunter, and the album is a strange mixture of country stuff sounding, predictably, very much like the Dead, and weird, atmospheric electronic pieces with equally strange titles like 'Supergawd' and 'Eep Hour'. Garcia says of the then projected album (Rolling Stone); 'What I'm going to do is what I would do if I had a 16-track at home, I'm just going to goof around with it. And I don't want anyone to think that it's me being serious or anything like that—it's really me goofing around'. Well all I can say is that for a 'goof' it's a pretty fine album . . . perfect production by Bob and Betty with Ramrod (a Dead 'kwipment-krew' member) and Bill Kreutzmann, and a superb showcase for Garcia's ability as an incredibly versatile musician.

Bob Weir's album 'Ace', though, is only a solo work in the sense that he wrote all the music and sings all the songs, because every member of the Dead plays on it and they all apparently had a hand in producing it too. Besides five really good songs co-written by Weir and an old friend of his, John Barlow, the album contains the best ever version of 'Playing In The Band' which is definitely one of the most accomplished pieces of music the band have ever recorded. Indeed another version even appears on Mickey Hart's album 'Rolling Thunder' (K 46182) under the title of 'The Main Ten', and if there is one album mentioned in this chapter that I would unreservedly recommend above all others, it's 'Rolling Thunder'. Just browse through the list of musicians who take part in it when you next see the cover and you'll get a fair indication of the quality of musicianship that graces it. On 'The Main Ten' for instance there's Bob Weir and one of the great ZigZag heroes of all time, John Cippolina on guitars, Stephen Stills on bass, the Tower Of Power horn section, and Mickey on drums. And on the other tracks Barry Melton, David

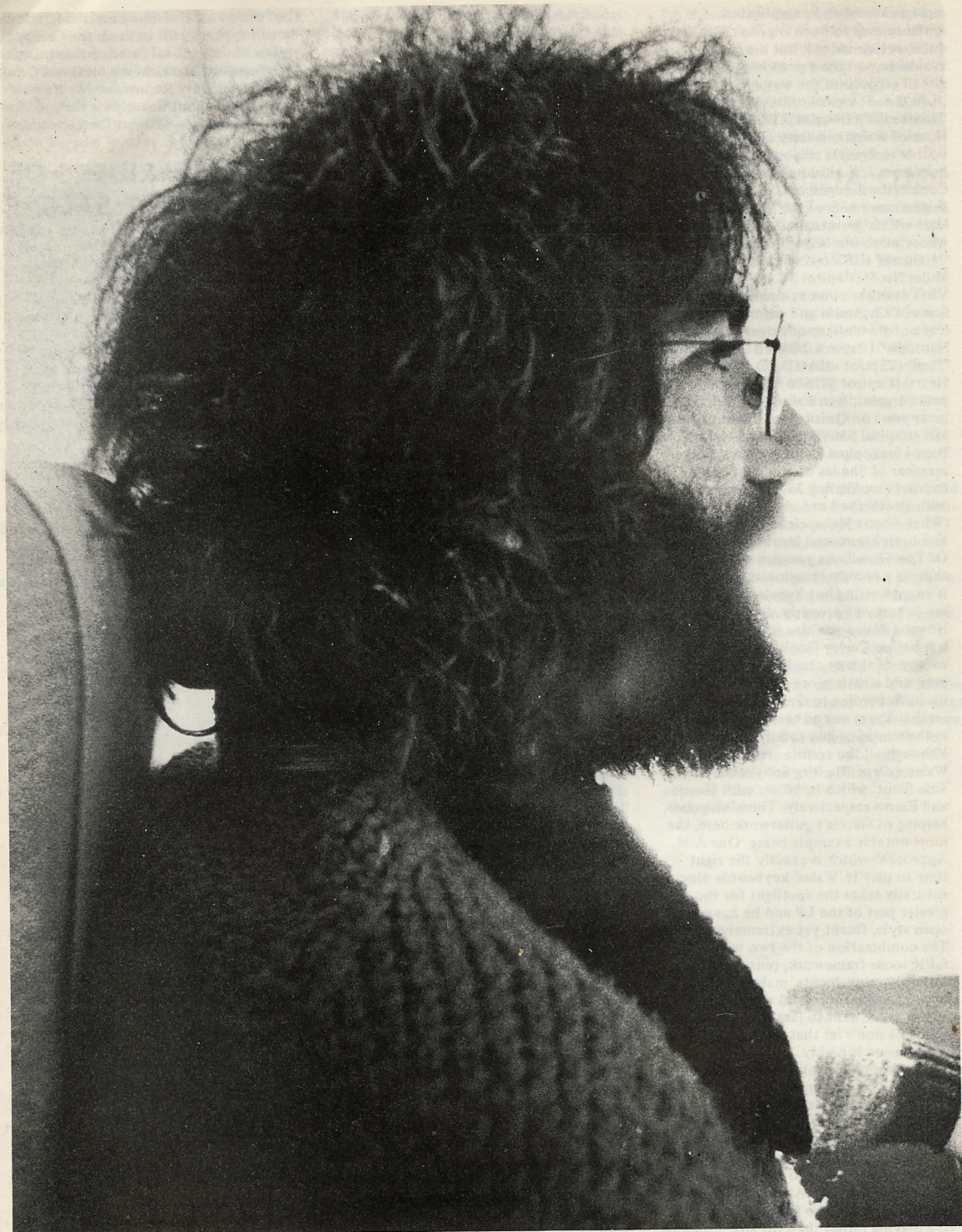
Freiberg, Bill Champlin, and Grace Slick all contribute as well as a whole legion of other San Franciscan musicians. Go to your nearest good record shop and take a look for yourself, and then splash out and buy it because it's so very good. But a few more illuminating words about the album are needed I think. It was recorded at Mickey's own studio that he built in his barn in Novato, California which proved a nice place for all these musicians that I've mentioned to hang out, and it takes its name from a Shoshone Indian medicine man who is heard at the beginning of the album delivering the Shoshone Invocation chant. That's followed by marimbas, the sound of torrential rain, and fast rhythmic tabla playing that sounds quite amazing on a very loud stereo system. Then comes 'The Main Ten' which falls into the same sort of category as a song on side two called 'The Pump Song' which is also another re-working of a previous Dead number; this time it's 'Greatest Story Ever Told' which can be found on Bob Weir's album, and here, rather ingeniously, it's set to the beat of the electric water pump in Mickey's backyard. Further on there are two very loose, exploratory tracks called 'The Chase' and 'Granma's Cookies' consisting of just Garcia on guitar, Mickey on drums, and tabla player Zakir Husin, and three very brash, confident and exciting songs for which Mickey wrote all the music—'Fletcher Carnaby' (words by the irrepressible Robert Hunter), 'Young Man' (words by Peter Monk), and 'Deep Wide & Frequent'. I find that one of the most pleasing features of this album is the performance of the Tower Of Power horn section. T of P are a 10-piece rock'n'soul band who have two of their own decidedly non-spectacular LPs out on Warner Bros, and here they are on all but three tracks and do exactly the right sort of job that a horn section in this context should do. They add considerable substance to the music but always remain firmly in the background, never encroaching into the limelight long enough to invite adverse reaction, but always definitely there. And that's only one feature of an album that again I thoroughly recommend you to go out and purchase.

To bring things further up to date, Mickey Hart is currently involved in experimenting with electronic music as part of yet another spin-off group consisting of himself, Phil Lesh who it seems to me must be the brains behind the whole thing as you'll remember he has an extensive knowledge of formal electronic music, and an MIT music student named Ned Lagin who played piano on 'Candyman' on 'American Beauty'. Mickey calls it 'bio-feedback music', whatever that's supposed to mean, and they've been working long hours in his studio to perfect it and had to build special equipment to play it. But they reckon that the results should be out pretty soon on record, and like all future Dead projects, it will be released on their own label. Future plans for

Grateful Dead Records also include releases by lyricist Robert Hunter, more stuff from both Garcia and Weir, possibly Merl Saunders, and Garcia's bluegrass band, Old And In Way, the latter two of which we will talk about now.

OLD AND IN THE WAY, MERLE SAUNDERS & RELATED TOPICS

If, like me, you are the proud owner of an LP called 'The Great American Eagle Tragedy' by Earth Opera (Elektra EKS 74038), you will recognise the names of Peter Rowan and David Grisman. Rowan plays guitars and tenor sax on that album and wrote all except one of the songs, including the title tract which is a timeless and masterful piece of music. He also has two kid brothers, Chris and Loren, the Rowan Brothers, about whom I'm not totally awestruck but who Jerry Garcia says in a well-worn quote 'could be like the Beatles. They're that good, their music is that good'. (Rolling Stone) David Grisman, a mandolin, mandocello, piano and alto sax player, is one of the Rowan Brothers' managers, produced them under the name of David Diadem, has known Garcia and the rest of the Dead since the early bluegrass days, and he graced 'Friend Of The Devil' and 'Ripple' on 'American Beauty' with his fabulous mandolin playing. But getting down to the point, both Rowan and Grisman are now part of Old And In The Way which also features Garcia of course on banjo, John Kahn (bass), and Vassar Clements (fiddle). When Earth Opera broke up, Rowan went off and joined Sea Train and was on 'Sea Train' (Capitol EA ST 659), and 'Marblehead Messenger' (Capitol EA ST 829), and apart from Grisman, where the other two members of Earth Opera, Paul Dillon and John Nagy have vanished to is a mystery to me. Bassist John Kahn is a name that sounds familiar but I can't for the life of me place it. I asked John and Pete, and between them they told me that he's apparently a mate of Nick Gravenites, played on 'The Live Adventures Of Mike Bloomfield And Al Kooper' and the first two Brewer & Shipley albums. He also appears on five albums, more relevant to us at the moment, 3 by Merl Saunders and Garcia, Tom Fogerty's solo, and 'Hooteroll?' all of which I'll mention in more detail in a minute. As for the remaining and most recent member of Old And In The Way, Vassar Clements, he plays fiddle on 'Wake Of The Flood' and was a Nashville session musician having appeared on Toni Brown and Terry Garthwaite's 'Cross Country' LP (Capitol E ST 11137), the last J.J. Cale album, a couple of John Hartford albums, and the Nitty Gritty Dirt Band triple album 'Will The Circle Be Unbroken' (UAS 9801). Clements in fact took the place of ex-Sea Train violinist Richard Greene who



played with the band on and off for a short while before he went and formed his own group. Mainly because of the Grateful Dead's heavy work schedule, Old And In The Way have been restricted to playing around The Bay area at clubs like the Keystone where Jerry Garcia

seems to spend half of his time. If it's not Old And In The Way, then he's either playing with Merl Saunders, Tom Fogerty, David Bromberg, or Howard Wales, or maybe even two or three of them together with help from John Kahn, and drummer Bill Vitt. Not

surprisingly, combinations of most of the above are to be found on all of the albums that any of them make, and at the moment there are five such records to be considered.

In dealing with the first of these, the following waffle is probably the longest,

most awkward and complicated sentence ever to be in *ZigZag* . . . a very dubious title indeed, but it's hardly avoidable, so take a deep breath and try not to get lost on the way.

In chronological order of release there's 'Hooteroll?' (Douglas 5 DGL 69013) by Howard Wales and Jerry Garcia on keyboards and guitar respectively, with help from John Kahn (bass), and Curley Cooke (rhythm guitar) . . . one of the original members of the Steve Miller Band, later with a group called A.B. Skhy, and whose work can be found on Boz Scaggs' 'Moments' (CBS 64248), and 'Steve Miller No. 5' (Capitol SKAO 436), Bill Vitt (drums) . . . an ex-member of The Sons Of Champlin and who appears on three of their albums, 'Loosen Up Naturally' (Capitol 2 SWBB 200), 'Sons' (Capitol SKAO 332), 'Follow Your Heart' (Capitol ST 675), Michael Marinelli (drums), Ken Balzall (trumpet) . . . he appears on Quicksilver's 'What About Me' (Capitol SMAS 630), and Martin Fierro (saxophone, flute) who was a member of Shades of Joy, and El Quintet (see *ZigZag* 33), played briefly with Quicksilver and also appears on 'What About Me' as does Frank Morin, and both Fierro and Morin are on 'Wake Of The Flood'. As you can see the whole thing is a bloody incestuous mess which is an interesting but hopeless task trying to sort out properly. Oh yes, and Howard Wales was also in A.B. Skhy but left before Curley Cooke joined. But enough of this or else I'll ramble on for ever, and a little more about 'Hooteroll?' itself. According to Garcia, everything on the album was either worked out in the studio or just totally improvised, although all the credits are given to Wales except 'Da Birg Song' and 'South Side Strüt' which he wrote with Garcia and Fierro respectively. There's a good helping of Garcia's guitarwork here, the most notable example being 'One A.M. Approach' which is exactly the right time to play it. Wales' keyboards playing naturally takes the spotlight for the greater part of the LP and he has a very open style, fluent yet extremely versatile. The combination of the two within a fairly loose framework, plus some very tasteful arrangements, make an unusual but musically successful album that is in fact more akin to jazz than anything else. But don't let that put you off. I recommend it highly.

Further combinations of some of the above people appear on Merl Saunders' first two albums for Fantasy 'Heavy Turbulence' (FT 8421) and 'Fire Up' (FT 514), the latter also featuring Tom Fogerty and Bill Kreutzmann, and also on Tom Fogerty's solo album, 'Excalibur' (Fantasy FT 9413). All three albums are worth hearing, more for the quality of the playing rather than for any outstanding compositions, and staunch Jerry Garcia freak that I may be, I honestly feel that there is an excessive amount of material being released from all branches of the Grateful Dead tree, so much so that their fans and people like yourselves who take an active interest, are in the ludi-

crously dangerous position of not being able to afford to keep up with them. No sooner having said that though, than I've got to mention yet another album, this one a double, available only on import at the time of writing. It's called 'Live At The Keystone' (Fantasy F-79002) by Merl Saunders, Jerry Garcia, John Kahn, and Bill Vitt, and features the mandolin work of David Grisman on one track, 'Positively Fourth Street'. Generally a little disappointing, the album does however have its moments. The opening cut, 'Finders Keepers Losers Weepers' is very nice, and sets a pace that the rest of the material struggles to match. In fact most of the songs are quite long, three of them interminably so, and how they can stretch the Rogers and Hart song 'My Funny Valentine' to 18 minutes with any justification is something I'd dearly like to know. It was probably great fun to play, but it sure makes it hard work for the listener, which brings up a point that is relevant to all this stuff I think. By and large it's music that is best suited to small, packed, sweaty clubs with excitement and a lot of atmosphere, whereas on record, which is how everyone living outside of San Francisco will only get to hear them, it appears to be lacking some feeling and inspiration, even on this, a 'live' album.

Unless they release anything between the time I'm typing this and the time you read it, that just about covers everything in this section. So now we'll dive head-long into the next bit which is thankfully not quite so confusing.

SESSION WORK

The most prolific session musician in the Dead is of course Jerry Garcia, and I make no excuse for the fact that this section will mainly be a list of records. There seems little point in discussing any of them . . . on some he only plays on one track whereas on others you can hear him all the way through. Whatever his contribution though, you could never fail to miss his distinctive sound be it on guitar, pedal steel, or banjo. So these are the albums, besides those I've already mentioned, that Jerry Garcia has played on. 'Surrealistic Pillow' and 'Volunteers' by the Jefferson Airplane, 'Blows Against The Empire', 'Sunfighter', 'Baron Von Tollbooth And The Chrome Nun', 'N.R.P.S.' and 'Powerglide' by The New Riders Of The Purple Sage, 'Daja Vu' by CSN&Y, 'Graham Nash/David Crosby', 'Songs For Beginners'—Graham Nash, 'If I Could Only Remember My Name'—David Crosby, 'Papa John Creach', Steve Stills' second solo album, Brewer and Shipley's first, Lamb's first album, and 'Marrying Maiden' by It's A Beautiful Day. That's a list that will obviously need up-dating every few months but even now it's long enough to substantiate his considerable reputation. In contrast, the other members and ex-members of the band have only appeared on a handful of albums between them. Mickey Hart is on 'Baron Von Tollbooth' and 'N.R.P.S.', and Bill Kreutzmann is on 'Powerglide', and both of them are

on 'Blows Against The Empire'. Kreutzmann appears with Lesh on the Crosby/Nash album, and all three of them, Lesh, Hart and Kreutzmann are on David Crosby's 'If I Could Only Remember My Name'. And that's about the sum of their session work to date, so without further elaboration on to . . .

THE NEW RIDERS OF THE PURPLE SAGE

who aren't really connected with the Dead any more, musically, but who are well worth a mention just the same. Their history is adequately documented in the San Francisco chart in *ZigZag* 26, but the basic facts are as follows. The band first started up in the spring of 1970 as an off-shoot band from the Dead, and featured Bob Matthews on bass, John Dawson on guitar and vocals, both of whom you'll remember as part of Mother McCree's Uptown Jug Champions, Mickey Hart on drums, David Nelson on guitar, and Jerry Garcia (pedal steel guitar). The line-up chopped and changed for about a year until they finally settled on the present one . . . Bob Matthews left to concentrate on working in the studio and Phil Lesh took his place temporarily before Dave Torbert returned from a long holiday in Hawaii to take up the bass position permanently. Mickey Hart eventually left the band to be replaced by ex-Airplane drummer Spencer Dryden, and by the time that the New Riders had built themselves a reputation and began to play a lot more gigs independently of the Dead, Garcia found that life got to be a bit too hectic even for him, and so to be fair to both sides he left and Buddy Cage, from Ian and Sylvia's Great Speckled Bird, joined them. That line-up came to England last year with the Dead and played on those memorable nights at the Lyceum that I garbled on about last month. They are a fine band . . . nice and tight, very good vocally, and so easy to enjoy. And their albums just seem to get better and better as well. They've got four out at the moment, the latest, 'The Adventures Of Panama Red' only available on import as yet, but you should definitely have heard, if not bought at least one of their first three, 'N.R.P.S.' (CBS 64657), 'Powerglide' (CBS 64843), and 'Gypsy Cowboy' (CBS 65008).

MISCELLANEOUS

Just a few lines to round things off and mention a few topics that could be studied much more closely. First, Robert Hunter, the Dead's immaculate lyricist and supposedly the great-great grandson of Robert Burns, has got a solo album coming out soon. He's written all the material on the album himself and recorded it with a Bay Area band called Liberty. Hunter's a guy that someone should really get to the bottom of and do a really good interview with. His lyrics ought to be the subject of a thesis by some intellectual twaddle-merchant so's then we could all slip the old 'Workingman's Dead' on the turntable

and sit back and smile, because everybody who's a Dead head knows the importance of Hunter's lyrics, and I for one consider him as much a part of the group as anyone else.

Then what about Grateful Dead Records, and the So What Papers, and Good Humor Trucks, and Fly By Night

Alembic, which we desperately need information about, but who seem to stay quietly in the background just content to turn out this unbelievable equipment (like Phil Lesh's bass for instance which Garcia describes as 'a modern technological achievement. It's really quite remarkable. I couldn't begin to explain

the chances are that you are already a converted follower, but if the idea of becoming more actively involved with the Grateful Dead appeals to you in any way, then you ought to write to Dead Heads, P.O. Box 1065, San Rafael, California 94901, USA. To quote from one of their newsletters: 'This whole Dead Heads Unite idea started with hopes of being able to bring you people together but as it stands we are able to do little more than enjoy your letters, keep your name and address on file and occasionally send you a newsletter, circular, or an itinerary of the Dead's tour plans.

'Since we can't provide any way for you people to get together and since we haven't got any money to do that, everybody ought to think of ways to get together with other Dead freaks. Don't hold your breath waiting for replies . . . that's the whole thing in this matter . . . don't hold your breath. At any rate, we know where you all are, we have all your addresses, and we have your name.'

—Garcia.

If you really feel that this is *your* band then we must get some form of communication going, so that people who are really and truly interested can help out on this side of the Atlantic with the record company and Dead Head projects. The time is just right, the music has hardly ever been better, and what's more the band are coming over next spring. They're a magic band, they always have been and they always will be. And if another one of those miserable shit-kicking leftovers from the Summer of Love comes up to me again and says that the Dead are on the way out, I shall smile quietly to myself for a moment or two, and then I'll flatten the bastard with my spare copy of 'Europe 72'.

Andy Childs



Travel Agency, Out Of Town Booking Agency? They are all subjects that are much more business orientated, but nevertheless an important part of the Dead's existence, and as such it's probably just as well that most of this ground has very recently been covered in Rolling Stone by a person who is on the spot, so to speak, and can view the whole situation first-hand. And then there's

it except that it's quadrasonic and has a separate pick-up for each string. It has a huge coaxial cable and it's got its own amplifier inside it and variable filters.'). Alembic should be investigated right away.

Which nearly brings me to the end, and a mention for Dead Heads everywhere. If you've managed to plough your way right through this three-part history,