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OPENING NIGHT: OCTOBER 15, 1987

LUNT-FONTANNE THEATRE

UNDER THE DIRECTION OF THE MESSRS. NEDERLANDER



BILL GRAHAM PRESENTS

JERRY GARCIA

Acoustic and Electric

MUSICIANS

Acoustic

JOHN KAHN

DAVID NELSON

SANDY ROTHMAN

Electric

JOHN KAHN

DAVE KEMPER

MELVIN SEALS

GLORIA JONES

JACKIE LaBRANCH

Sound Engineer

JOHN CUTLER

Lighting Director

CANDACE BRIGHTMAN

Monitor Mix

MIKE BRADY

Production Manager

PETER BARSOTTI

Equipment

BILLY GRILLO

Concert Manager

BOB BARSOTTI

Artist Management

STEVE PARISH

The Producers wish to express their appreciation to the Theatre Development Fund
for its support of this production.

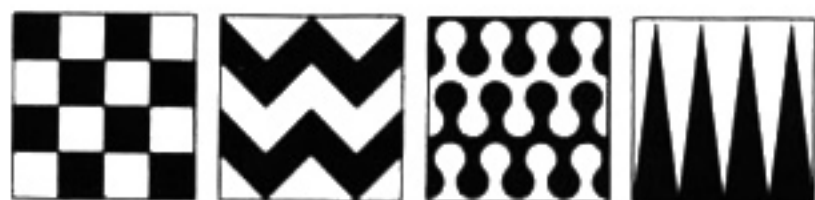
JERRY GARCIA BAND



KEN FRIEDMAN

Melvin Seals, Gloria Jones, Jackie LaBranch, David Kemper, John Kahn and Jerry Garcia at the Greek Theatre, Berkeley, California, August 30, 1987.

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Just the word "Broadway" tells us why we're here—to close your eyes and say the word to yourself is to confront the apex of American entertainment, all lit up and looking great. The journey from the idea to the reality has been long and complex but, we hope, well worth the effort. It has required sacrifice and compromise; but we have a genuine respect and love for the incredible history of the Lunt-Fontanne

Theatre. Now the Jerry Garcia Band joins the likes of Marlene Dietrich, Sid Caesar, John Gielgud and Richard Burton's *Hamlet* as part of this extraordinary theatre's legacy. We'd like to thank the entire staff and crew that helped to make these events possible. But most of all, we wish to honor you—the audience; without you, this dream could not have come true.

Steve Parish/Jerry Garcia Band

MUSICIANS

JERRY GARCIA (*guitars, vocals*) is the son of San Francisco reed player and swing band leader Jose Garcia, and is named after Broadway writer Jerome Kern. His love affair with the guitar began in 1957, copping licks from Freddy King and Chuck Berry, then moved into acoustic guitar and bluegrass banjo in the early '60s. He began his professional career playing bluegrass banjo with various Bay Area groups such as the Wildwood Boys and the Black Mountain Boys. Since 1965, he has been chiefly associated with the Grateful Dead, recording many albums, including *American Beauty*, *Workingman's Dead* and the current *In the Dark*. His solo records include *Garcia* and *Cats Under the Stars*, among many others. His dedication and taste have earned him the rare (for rock musicians) distinction of being listed in "Who's Who."

JOHN KAHN (*acoustic and electric bass*) dropped into one of San Francisco's his-

toric nightclubs, The Matrix, to jam with Jerry Garcia one night in 1970, and has continued as Garcia's powerful "second set of hands" ever since. He was a member of the Butterfield Blues Band and has produced many records, including work with Michael Bloomfield, Maria Muldaur and *Cats Under the Stars*.

DAVID NELSON (*guitar, vocals*) first performed in public with Jerry Garcia in 1962 with the Wildwood Boys in San Francisco. Later a member of the Black Mountain Boys, the New Delhi River Band and the proto-Dead Mother MacCree's Uptown Jug Champions, he is best known for his work with the New Riders of the Purple Sage.

SANDY ROTHMAN (*mandolin, dobro*) was a member of the Black Mountain Boys in 1964 when he accompanied Garcia on a bluegrass odyssey across the United States. Garcia returned home and shortly thereafter found himself playing electric guitar, at which time Rothman became

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banjo player in the "Valhalla of bluegrass," the Bill Monroe Band.

MELVIN SEALS (*keyboards*) first connection with Broadway was his work with Jon Hendrix' *Evolution of the Blues*. He has worked with Oscar Brown, Buddy Miles, Elvin Bishop, Maria Muldaur, Chuck Berry and the Hawkins Family. He is a record producer in the Bay Area, and worked on the Martin Luther King, Jr. TV special.

DAVID KEMPER (*drums*) has played with a remarkable spectrum of American musicians, including the Platters, the Coasters, Sam and Dave, Chuck Berry, the Average White Band, Peter Frampton, Linda Ronstadt, Joan Armatrading and T-Bone Burnett.

JACKIE LaBRANCH (*vocals*) sings with several Bay Area gospel groups, including the San Francisco Inspirational Choir, and has worked with Maria Muldaur.

GLORIA JONES (*vocals*) sings with a number of Bay Area gospel groups.

JERRY GARCIA BAND STAFF includes longtime Dead equipment crew member Steve Parish (manager/coordinator), who started with Garcia and Kahn in 1970 when they played for tiny crowds on Monday nights in a small San Francisco club. Tonight's sound will be mixed by John Cutler, best known as producer of the recent Grateful Dead album *In the Dark*. Bill Grillo has worked on equipment for the Garcia Band for the past five years. Lighting designer is Can-

dace Brightman, who has been with the Grateful Dead since 1972. Mike Brady has worked with Ultrasound since 1984 and has been mixing monitors for the Garcia Band for the past year. The Garcia Band office staff includes Sue Stephens (accounting) and Dennis McNally (publicity).

BILL GRAHAM PRESENTS STAFF

Bob Barsotti (concert manager) has been with BGP for over 16 years, managing operations for BGP concerts and projects including *The Last Waltz*, the first US Festival and, most recently, the Moscow Peace Concert. **Peter Barsotti** (production manager) began working with BGP in 1976, and has handled production for BGP concerts and worked on projects such as the Rolling Stones 1981 Tour, Live Aid, Amnesty International and this year's Moscow Peace Concert. The Barsotti brothers respectively book, run and handle all production aspects of BGP's Grateful Dead and Jerry Garcia concerts.

BILL GRAHAM (*Producer*) produced his first concert, a benefit for the San Francisco Mime Troupe, in 1965. Since then, he has presented thousands of concerts, and conducted tours for CSN&Y, George Harrison, Bob Dylan and the Rolling Stones. As proprietor of the now legendary Fillmore rock emporiums in San Francisco and New York, he established himself as a perfectionist in his profession, setting standards of ethics and excellence that have earned him the respect of the entire entertainment industry. Early on,



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CONTINENTAL

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he began presenting performers outside the rock idiom that he thought the youthful audiences might enjoy, including Miles Davis with the Grateful Dead, Lenny Bruce with The Mothers of Invention and Woody Herman's Herd with The Who. From the start, he has devoted much time and energy to a wide range of benefit events, including 1985's Live Aid concert in Philadelphia and the 1986 Amnesty International tour. On July 4th of this year, he staged a free, outdoor rock concert in

Moscow to commemorate the completion of the Soviet-American Peace Walk. At present BILL GRAHAM PRESENTS produces over 500 shows per year, including music, theatre, dance, comedy and special events; while BILL GRAHAM PRODUCTIONS provides career management for artists including Santana, Eddie Money, The Neville Brothers, The Outfield, Bourgeois Tagg and Dan Reed Network.

JERRY GARCIA DISCOGRAPHY*

11/3/65	"The Emergency Crew" (Warlocks demo)	Autumn Records
66	"Don't Ease/Stealin'" (single)	Scorpio
67	"Golden Road"/"Creampuff War" (single)	Warner Bros.
3/17/67	<i>The Grateful Dead</i> ("Album One")	Warner Bros.
	"Dark Star"/"Born Cross-Eyed" (single)	Warner Bros.
7/18/68	<i>Anthem of the Sun</i>	Warner Bros.
69	"Cosmic Charlie"/"Dupree's Diamond Blues" (single)	Warner Bros.
6/20/69	<i>Aoxomoxoa</i>	Warner Bros.
12/69	<i>Live/Dead</i> (double album)	Warner Bros.
70	"Uncle John's Band"/"New Speedway Boogie" (single)	Warner Bros.
6/70	<i>Workingman's Dead</i>	Warner Bros.
70	"Truckin'"/"Ripple" (single)	Warner Bros.
11/70	<i>American Beauty</i>	Warner Bros.
70	<i>Zabriske Point</i> soundtrack	MGM
70	<i>Vintage Dead</i>	Sunflower
71	<i>Historic Dead</i>	Sunflower
71	<i>History of the Grateful Dead</i>	Pride
8/71	<i>Grateful Dead "Skull and Roses"</i> (double album)	Warner Bros.
71	<i>Hooteroll?</i> (Garcia Wales)	Douglas
1/72	<i>Garcia</i> ("The '72 Garcia")	Warner Bros.
72	<i>Heavy Turbulence</i> (Garcia, Saunders)	Fantasy
72	<i>Glastonbury Rayre</i> (triple album)	Revelation
11/72	<i>Europe '72</i> (triple album)	Warner Bros.
	"Sugar Magnolia"/"Mr. Charlie" (single)	Warner Bros.
2/73	<i>Fire Up!</i> (Garcia, Saunders)	Fantasy
6/73	<i>Bear's Choice: History GD Vol. 1</i>	Warner Bros.
73	"Let Me Sing Your"/"Here Comes Sunshine" (single)	G.D. Records
73	"Eyes of the World"/"Weather Report Suite" (single)	G.D. Records
10/73	<i>Wake of the Flood</i>	G.D. Records
73	<i>Live at Keystone</i> (Garcia, Saunders) (double album)	Fantasy
2/74	<i>Skeletons from the Closet</i>	Warner Bros.
5/74	<i>Garcia</i> ("The '74 Garcia")	Round Records
6/74	<i>Ugly Rumors from the Mars Hotel</i>	G.D. Records
3/75	<i>Old and In the Way</i> (now on Sugar Hill Records)	Round Records
75	"The Music Never Stopped"/"Terrapin Station" (single)	Round Records
8/75	<i>Blues for Allah</i>	G.D. Records
3/76	<i>Reflections</i> (Garcia)	Round Records
3/76	<i>Pistol-Packin' Mama</i> (The Good Old Boys)	Round Records
6/76	<i>Steal Your Face</i>	G.D. Records
76	<i>Silver</i>	Arista
77	"Dancin' in the Streets"/"Terrapin Station" (single)	Arista
7/77	<i>Terrapin Station</i>	Arista
9/77	<i>What a Long, Strange Trip It's Been</i> (double album)	Warner Bros.
2/78	<i>Cats Under the Stars</i> (Garcia)	Arista
11/78	<i>Shakedown Street</i>	Arista
4/80	<i>Go to Heaven</i>	Arista
4/81	<i>Reckoning</i> (double album acoustic)	Arista
8/81	<i>Dead Set</i> (double album electric)	Arista
10/82	<i>Run for the Roses</i> (Garcia)	Arista
7/87	<i>In the Dark</i>	Arista

*does not include NRPS releases

JERRY GARCIA QUIZ

1. Who played keyboards with Jerry Garcia from 1971 through 1975?
2. What was the name of Jerry Garcia's and Merle Saunders' band in 1974 and 1975?
3. Name the musicians in Legion of Mary.
4. In 1975, the Jerry Garcia Band was formed. Who was the first keyboard player for Jerry Garcia Band?
5. Who is the current Jerry Garcia Band keyboard player and when did he join the band?
6. Have any members of the Grateful Dead ever played in the Jerry Garcia Band?
7. What other female vocalist, in addition to Donna Godchaux, sang with the Jerry Garcia Band in 1978?
8. What was the name of the Jerry Garcia Band during the time period January through September 1979?
9. Who played in Reconstruction?
10. For what band did Jerry Garcia play pedal steel guitar during the years 1969 through 1971?
11. In what group did Jerry Garcia play banjo in 1973?
12. In what group did Jerry Garcia play banjo in 1974?
13. Jerry Garcia Band has performed many Bob Dylan songs. What are they?
14. The Jerry Garcia Band has performed three Beatles songs. What are they?
15. The Jerry Garcia Band has performed many Motown songs. What are they?
16. Name the reggae songs the Jerry Garcia Band has performed.
17. On which movie soundtracks has Jerry Garcia alone added his musical talents?

1. Merle Saunders; 2. Legion of Mary (before that they were called Garcia/Saunders Band); 3. Jerry Garcia on guitar, Merle Saunders on keyboards, John Kahn on bass, Martin Fierro on sax, Paul Humphrey on drums and Ron Tutt on drums beginning February 1975; 4. Nicky Hopkins; 5. Melvin Seals, 1981; 6. Yes—Bill Kreutzmann, Keith Godchaux, Donna Godchaux and Phil Lesh; 7. Maria Muldaur; 8. Reconstruction; 9. John Kahn on bass, Gaylord Birch on drums, Ron Stallings on tenor sax and Ed Neumaier on trombone; 10. New Riders of the Purple Sage; 11. Old and in the Way; 12. The Great American String Band; 13. "Forever Young," "I Shall Be Released," "It Takes a Lot to Laugh, It Takes a Train to Cry," "Knockin' on Heaven's Door," "When I Paint My Masterpiece," "Positively 4th Street," "Simple Twist of Fate," "Tangled Up in Blue" and "Tough Mama"; 14. "Dear Prudence," "Eleanor Rigby" and "I Want to Tell You"; 15. "How Sweet It Is," "I Second That Emotion," "Roadrunner," "The Way You Do the Things You Do"; 16. "The Harder They Come," "Sitting in Limbo," "Stir It Up" and "Stop That Train"; 17. *Hell's Angels, Heart Beeps, Invasion of the Body Snatchers* (remake), *One More Saturday Night* and *Zabriske Point*.

ANSWERS

JERRY GARCIA QUIZ PROVIDED BY
STU NIXON AND CORRY ARNOLD

SOME QUOTES BY JERRY GARCIA

"You have to get past the idea that music has to be any one thing. To be alive in America is to hear all kinds of music constantly—radio, records, churches, cats on the street—everywhere music, man. And with records, the whole history of music is open to anyone who wants to hear it."

"Maybe Chuck Berry was the first rock musician because he was one of the first blues cats to listen to records, so he wasn't locked into the blues idiom. Nobody has to fool around with musty old scores, wierd notation and scholarship bullshit. You can just go into a record store and pick a country, pick *anything* and dig it, make it a part of you, add to it the stuff you carry around, and see that it's all music."

"When I was 15 I got a good old Dan-electro guitar with a kind of coffin-shaped case, and I got a little teeny-weeny Fender amplifier. . . . My step-father tuned the guitar to this weird, bogus tune—or maybe he tuned it right and I evolved it to a wrong tuning."

"I wanted to play like Chuck Berry more than anything else in the world. I learned some of the songs that were going around then, but I had no idea how to play really. I worked out stuff that sounded good, figured out chords, and played along, but with absolutely no direction, in this silly open tuning that sounded good to my ear. I didn't know anybody who played guitar, and I was too arrogant to take lessons."

"Then I met a guy in high school who showed me the right way to tune it and taught me four or five chords. I had to unlearn somewhere between six months and a year's worth of self-teaching."

"Later on, I got interested in folk music—finger-style guitar playing—and then I devoted all my energy to five-string banjo for about three years. I came back to the guitar when we formed the band."

"I didn't really get into the guitar with any kind of depth at all until the Grateful Dead started. . . ."

At the acid tests, "Anything was okay. We had no reputation and nobody was paying to see us or anything like that. We weren't the headliners, the *event* was. . . . There was always the option to *not* play. Sometimes we'd play for five minutes and then freak out—'*I can't play anymore! It's too weird!*'—for an hour or two, then filter back to the instruments and play for hours. The freedom was what I loved about it."

"The standard show-biz formula that says you have to repeat your most successful gesture seems to eat up performers very fast. Musicians buy that and they burn out, lose interest in music—and it's understandable. It's very hard to play exactly the same thing night after night without getting terribly bored."

"It's definitely truly and authentically a new experience every time . . . and because of that, it can't be duplicated. There's no way to will that experience into being, no matter what kind of good vibes you have."

"Everything that we've done is culminated in the last note we played. If it was a bad gig, it's like the only reasonable thing to do is end it all. But the hope that there'll be a better one is an ever-present possibility."

"I've been influenced by Coltrane but I never copped his licks or sat down and listened to records and tried to play his stuff. I've been impressed with that *flow* of making statements that to my ears sound like paragraphs. He'll play along with a certain kind of tone in a certain kind of syntax, for *x* amount of time, then he'll like change the subject and play along with this other personality. . . . It changes in a holistic way, where the tone of his axe and everything changes. It'll narrow down to a point, then it'll open up again."

"Golden Gate Park is another example of that kind of work. . . . To walk from one end of Golden Gate Park to another, you go through all these different worlds. It changes seamlessly from one thing to another."

"It's not enough just to be good at your instrument. You also have to be able to

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get along with other musicians. You can't be entirely dogmatic; you can't expect other musicians to play only your music. You have to be flexible. Music stores are full of guys that play really well but can't get along with other musicians. . . ."

Quotes excerpted from *Playing in the Band: An Oral and Visual Portrait of the Grateful Dead* by David Gans and Peter Simon, St. Martin's Press, 1985. Special thanks to Blair Jackson.

OPENING NIGHT: OCTOBER 15, 1987

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Concert Manager Bob Barsotti
Administration Stan Feig
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Sound Engineer John Cutler
Equipment Billy Grillo
Lighting Designer Candace Brightman
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