

DEAD
Vol. 11
No. 3
\$2.00
65463

Relix

music for the mind

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JANIS JOPLIN
DAVID CROSBY
ROGER McGUINN

COUNTRY JOE
McDONALD

BARRY MELTON

THUNDER
& LIGHTNING

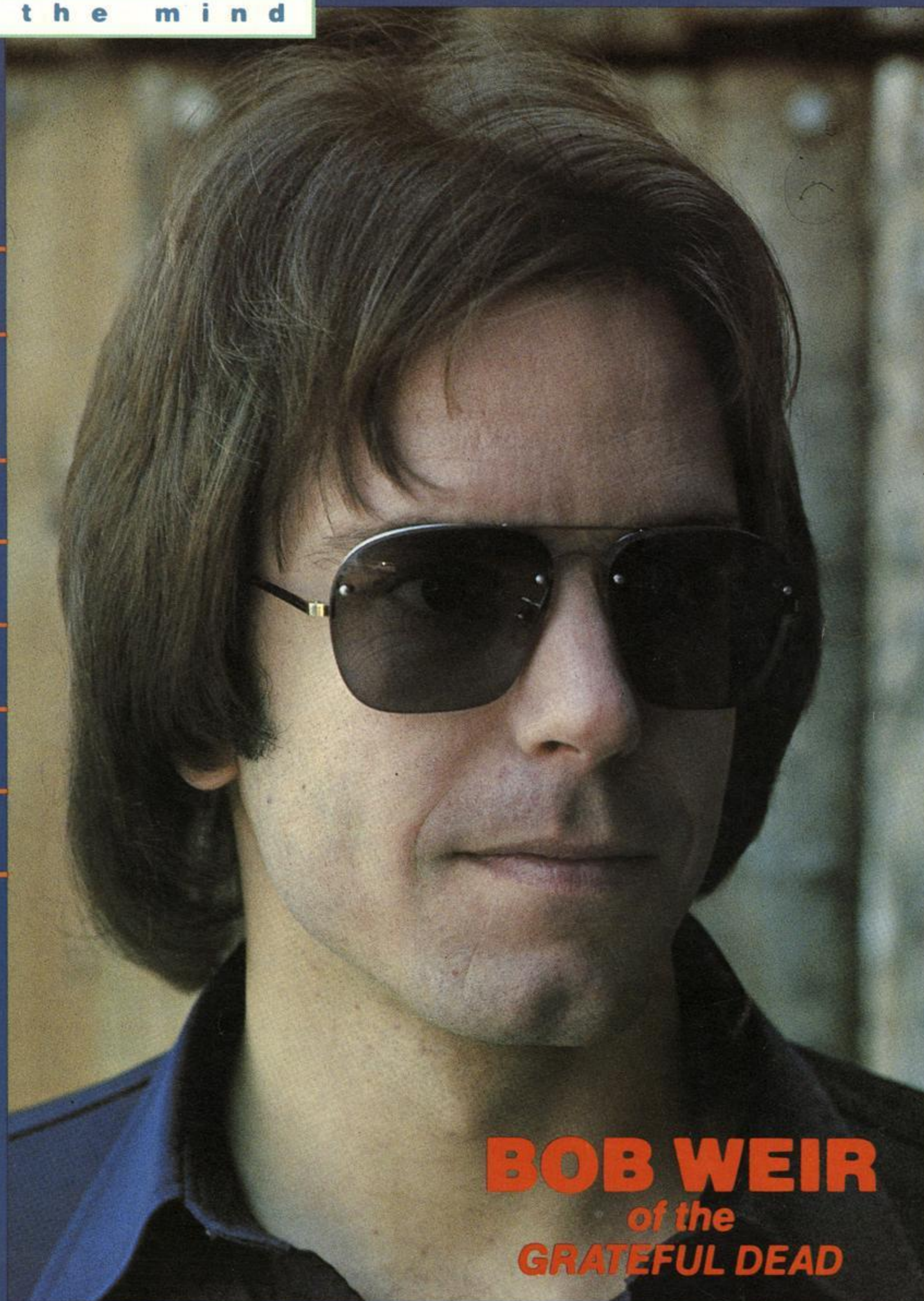
DIRE STRAITS

POCO

KING CRIMSON

DAVID GILMOUR

and more!



BOB WEIR
of the
GRATEFUL DEAD

THE GRATEFUL DEAD

—FROM THE NORTHWEST CORNER



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With a subscription to Relix, you get 6 issues filled with the Grateful Dead, Springsteen, Doors, Stones and *all* of our favorite groups.



REGULAR SUBSCRIPTION Value 1—Save \$7.50

5 issues \$2.00 × 5	10.00
The photo special	\$2.50
And a 20 word classified ad	\$5.00
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RELIX MAGAZINE, Subscription Dept.,
Box 94, Brooklyn, NY 11229

Send me 5 issues and the Photo Album.
I have enclosed:

U.S.A. _____ \$10.00 enclosed. _____ 2 year subscription \$20.00
Canada _____ \$12.50. Europe & S. America _____ \$16.75 enclosed.
Other foreign _____ \$18.75 enclosed
Start my subscription with _____ This issue
_____ Next issue

Name _____

Address _____

Zip _____

RELIX MAGAZINE, Subscription Dept.,
Box 94, Brooklyn, NY 11229

Send Me:

☐ Value 2

U.S.A. _____ \$15.50 (1 year)

Canada _____ \$16.50 (1 year)

U.S.A. _____ \$25.50 (2 years)

T-shirt size: S M L XL

Back issues desired _____

Start my subscription with _____ This issue _____ Next issue

Name _____

Address _____

Zip _____

* Please note all prices above include postage and handling. All items subject to availability and we reserve the right of substitution based upon supply. All free ads must be supplied with subscription. If no ad is provided, we will assume you do not wish an ad. All ads will be placed in the most available issue of Relix. **Please allow 4 to 6 weeks for your checks to clear and processing of your subscription!**

RELIX

MUSIC FOR THE MIND

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RELIX MAGAZINE (USPS 401850 is published bi-monthly by Relix Magazine, Inc. P.O. Box 94, Brooklyn, NY 11229, with offices at 1734 Coney Island Ave., Brooklyn, NY. Printed in the USA. ©Copyright 1982 by RELIX MAGAZINE, Inc.

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Second class postage paid at Brooklyn, N.Y. Additional entry fee paid for mailing in New York, N.Y. POSTMASTER please send form 3576 to P.O. 94, Brooklyn, NY 11229

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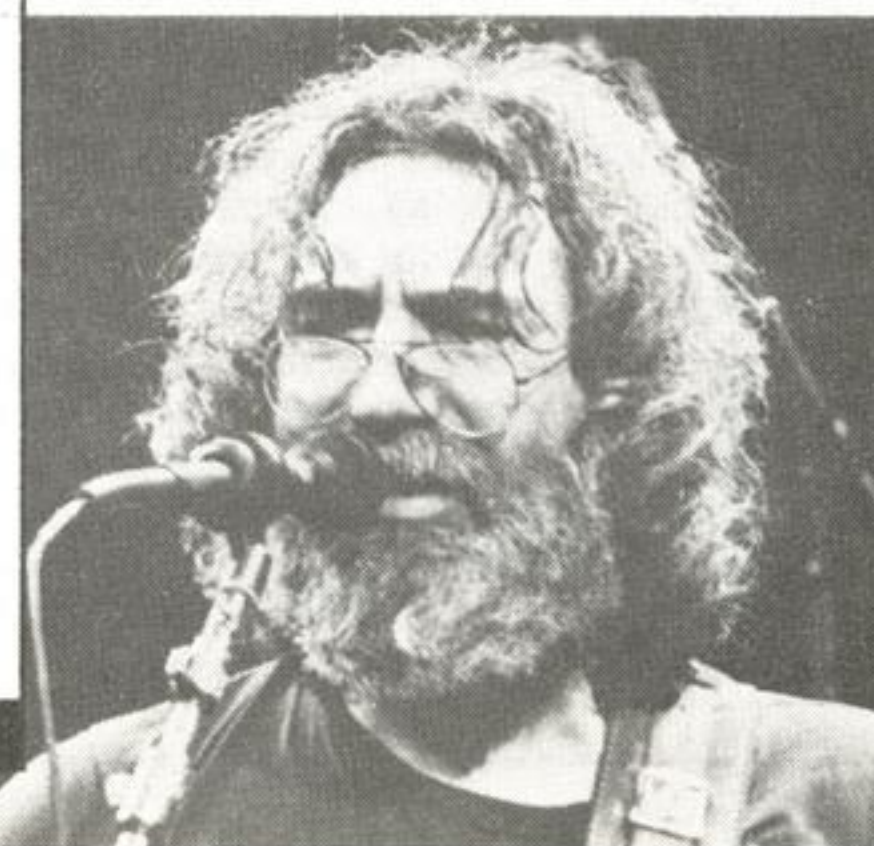
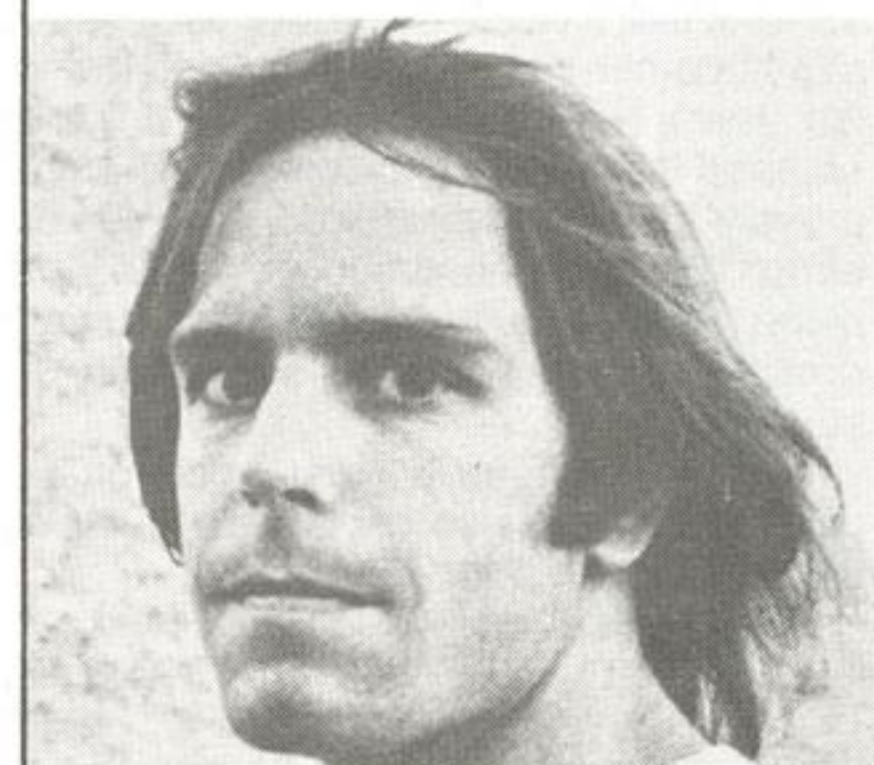
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LETTERS

Write On Relix!

Reading the article in April's issue on Stevie Ray Vaughan by Toni Brown really made me smile. Thanks. I was fortunate to have talked with Stevie when he played in Washington D.C. this past Christmas. I was so impressed with his warmth and sincerity that for days afterward I was still wearing a smile. Stevie Ray's mid-night show that I attended was the finest Electric Blues that I've witnessed in a long time. Then to be able to sit down and talk with him about dreams, music influences, and sounds, made 1983 a year to remember. I was amazed at his modesty concerning his ability and sound. I'll never forget him saying, "If I could only get that sound." Stevie has got the sound, that's for sure. As a rock and roll fan from the 60's I've been a bit worried by some of what I have heard these past few years. But the blues are coming back stronger than ever with Stevie Ray on the scene. Not since I saw Jimi in 1968 have my ears heard such sounds. Health and happiness to you, Stevie Ray Vaughan.

Thanks,
Poot
Hume, VA

Dear Relix Staff:

I received the latest issue of your magazine (Vol. II, No. 1) in the mail last week, and I'd have to say that this is the best issue yet, and do you know why? Because of your article on Hot Tuna and Jorma Kaukonen. When I saw the cover I figured that this was a reprint of an interview from a past issue and thought, "Gee, this is great. Another interview with Jorma to read." I didn't know anything about the reformation of Hot Tuna until I read it in RELIX. The really strange thing about all this is that only a couple of weeks ago I was listening to some Hot Tuna and Jefferson Airplane albums and thinking that it would be great if Jack and Jorma play together again at least once. Having only last year's Relix interview (Vol. 10 #1) to go on, I figured this was an impossibility. But now, my prayers have been answered, so to speak. Talk about "Psychic Phenomenon." In 1974 the Airplane called in quits. In 1983 Hot Tuna was a group once more. Life is certainly full of surprises.

Thanks again, for a great article on a really great group and also my favorite guitarist. I've learned a lot of "licks" from Jorma.

Keep on truckin'!!

LOVE AND PEACE
Tom Best,
Chicago, Illinois

Dear Tom,

I hate to be the one to break the news to you, but as of 1/1/84, Hot Tuna are no longer a team. They attempted the reunion, but felt it was better to part as friends than to drag something out just for old times sake. The audiences did not accept their new musical styles with the enthusiasm the band deserved. Instead, the audiences were hooked more on the nostalgia of it all. But Jack and Jorma have come some distance since the old Hot Tuna days, and their individual musical directions brought them to different levels of consistency in their performances together.

—Toni

Dear Relix:

I just picked up the issue of Relix (Vol. II, #1) containing your rather acidic commentary concerning Sting of the Police. I was rather intrigued to find a magazine who neither excused his arrogance nor tried to smear his personal life. Unique!

Kathleen De Groat
Williamstown, MA.

Dear Relix Staff:

In Vol. II #1, page 4, you write "If we had another 2,000 subscribers, you would only see Grateful Dead in the magazine." I'm glad you cleared the air about this. It shows that you understand that Dead and Punk do *not* go together. The Dead represent everything that is beautiful about the world; the Punks represent everything that is disgusting about the world.

The enclosed chart shows that the roots of RELIX is Dead Relix.

Sincerely,
Henry Rosenblum

Relix Covers:

Year	# Issues	Dead/SF Sound Liverpool Sound	Punk/New Etc.
1974	1	1	0
1975	6	6	0
1976	6	6	0
1977	5	5	0
1978	6	5	0
1979	6	3	3
1980	6	3	3
1981	6	4	2
1982	6	3	3
1983	5	3	2
1984	1	0	1
Totals	54	39	15



Dear Relix:

I just want to thank you for bringing such fantastic coverage of such GREAT MUSIC. The Dead have proven to me that commercialism is not found in every aspect of the music business. I would also like to say that the Dead exemplify endurance, originality and class that is rarely found in music acts these days. Yet, the Dead still continue after 19 years together. I wish them luck on this tour and MANY MORE. Please thank them for me for creating such enjoyable music. I am forever hooked. Thanx much.

Peter Schloss

Dear Relix,

Thanks for the great article (a bit brief, but at this point, I'll take anything) on one of the best groups ever, The Band! Often overlooked, The Band and their reunion deserve more coverage, and hopefully Relix might be the magazine to pick up on the idea.

I would like to compliment you on your interesting and unpretentious magazine. Rolling Stone, Trouser Press and even Musician are getting to be a bit much these days, and it's a joy to read something like Relix that thinks of its readers before its bank account.

Christina Pazzanese
Cambridge, MA

Since you mention Trouser Press, I thought you'd be interested to know that after 10 years, they have closed their doors and quit the publishing game. And some three years ago, Musician was bought by Billboard, thus commercializing that once fine magazine to death. That leaves Rolling Stone (for what?) and us.

—Toni

Dear Relix People and Dead Heads:

I was reading one issue of RELIX (Vol. 10 #6) and I love "The Letters to the Editor" section, all of those people telling their stories, so I'd like to tell mine.

One day my friends and I were playing baseball. My best friend Bob told me to listen to a tape he had (*Skeletons From the Closet*). While the game was going on, he kept telling me to listen to every song carefully. I thought it was o.k., until I heard "St. Stephen." After that I was hooked. After the game, Bob and I went out and got some tapes and records.

Keep on writing all those great Grateful Dead articles, especially from all those Dead Heads.

TOM HARRIS
Pittsburgh, PA. 15221

RELIX:

I've been an avid fan of the Grateful Dead for four years (or so) now. During this period, I've met many people (even turned a few on!), and had countless good times in the presence of the Dead, or with a Dead tape playing. "The Music Never Stopped."

I'm a relatively new reader of your excellent publication, and I'd like to send my sincere thanks for a job well done. Keep up the good work.

Today is my 29th birthday. In light of my belief that it's better to give than to receive, I'd like to share with you my latest attempt to put down on paper, a description of my favorite music.

Effervescent, and
endlessly enchanting
Basically bluesy
Majestically musical,
maybe mystical
Defying all bounds
Separate swirling sounds,
expertly entwined
Old, perhaps, but
always unparalleled
This intriguing
all encompassing
ever enduring
fine familiar friend
Good old Grateful Dead

Lost sailor,
Joe McGraw

Dear Relix:

It was just another draggy Monday morning when the sound of construction woke me from

my deep sleep. I headed for the window to see what the hell was going on. A construction crew was out there hard at work ripping up the sidewalks. I went back to the turntable and played DJ for those poor, hardworking guys. My first song: "Cats Under the Stars." With the volume at a blast, the workers all turned their heads. I guess they knew the tune because they started bopping and shuffling around to the music. I never saw a Dead Head work crew before, but believe me, they were really dancin' in the streets. What a way to start the day.

Well, Relix, keep doing what you're doing. And, enjoy the Spring East Coast Tour!!

Kenny Sider

Dear Relix,

I am incensed by the number of ads in the "Want Pages" from people who want to buy or sell tapes of live music—Grateful Dead as well as other musicians. I realize that Relix is not responsible for the content of these advertisements.

It is exactly this type of profiteering that every musician, writer, manager, promoter, and record company objects to. We are searched for recording equipment as we enter an auditorium because the "band" fears that a bootleg of its music will be sold for another's profit.

Trading tapes is the correct and equitable method. Exchange tapes for your pleasure, not for your income. The Grateful Dead deserve the capital proceeds from the music they make.

By printing advertisements to buy or sell tapes, Relix promotes this profiteering.

Lisa Shaftel
NYC

Dear Lisa,

Back at the beginning of taping time, there were a few people who traded and recorded Grateful Dead shows, and they were very secretive about it. A few people started to bring taping of concerts out of the closet around 1969 or so. There was the "legendary Marty," who we went to see at midnight, in the middle of a thunderstorm. Marty lived way up in the Bronx, and we had to carry our heavy reel to reel machines up to his apartment to get a few hours of what we considered to be "gems!"

However, a few of us got together, and decided that there had to be a better way. Myself, Art, and a few other folks got together, and formed "The First Free Underground Grateful Dead Tape Exchange." We actively persued the taping of concerts, and promoted the FREE exchange of tapes.

We also assisted other people to form their own tape exchanges. Exchanges with names like "Hells Honkies," "New Riders Tape Exchange," and many others became commonplace, springing up all over the place.

Relix Magazine was born as a result of the tape exchanges! The first issue was dedicated to the "sneakiest taper of all times—Richard Nixon!!" We printed a statement on every issue that stated that Relix (then Dead Relix) was against selling tapes.

After the first few issues, folks got the idea, and only once in a while did we print the notice.

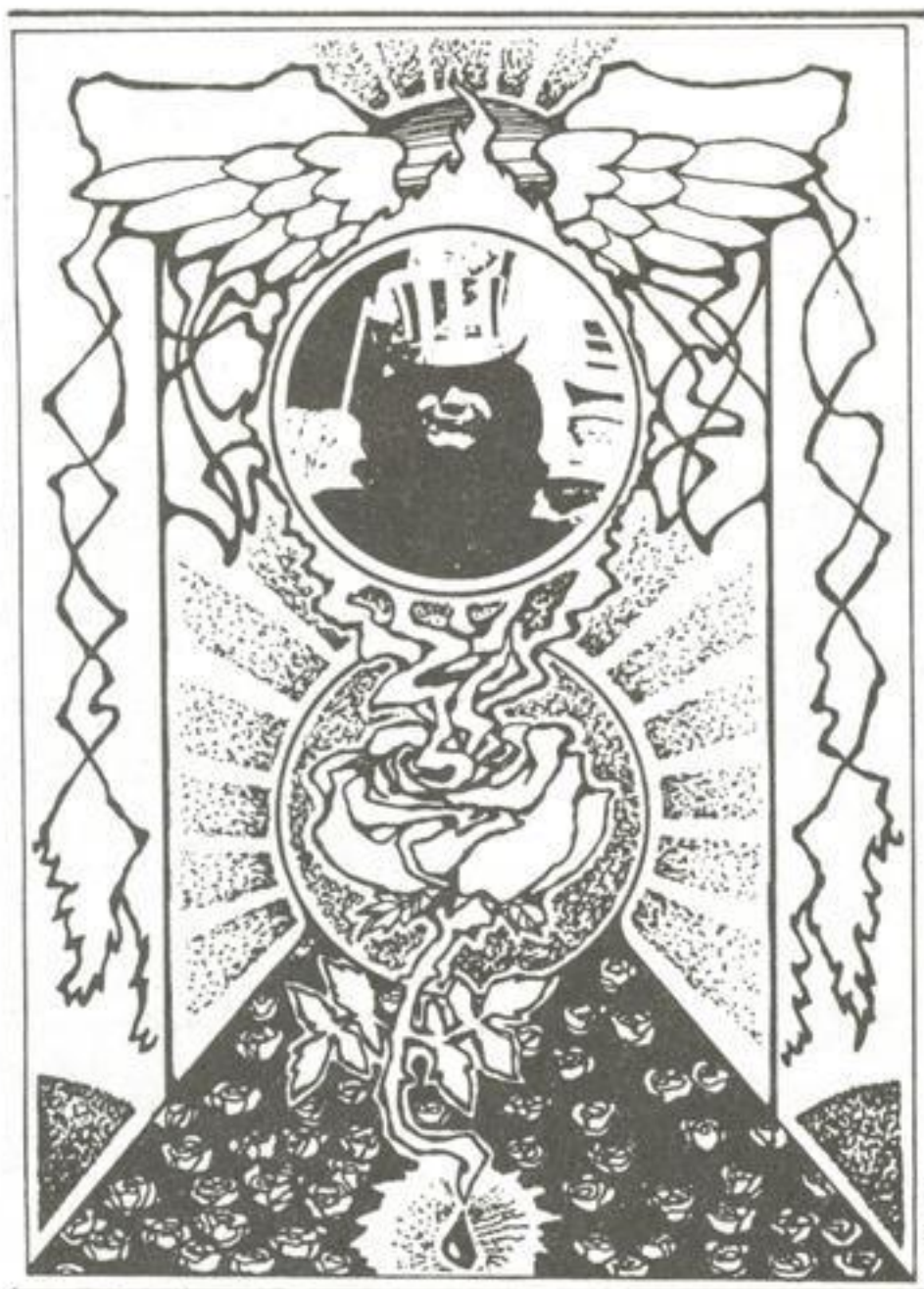
However, even though we haven't printed a notice in quite some time, I think it is pretty safe to say, that you will never find an ad in Relix that is SELLING tapes!! You will find ads for people looking to BUY tapes, however.

Most of those people who say that they want to buy tapes, are doing so for several reasons. Some of those reasons are stated in the ads

themselves. You will find comments like: "Help, my tape collection was stolen," or "I am just starting out, help me." What about the Relix Reader who was stationed in GUAM, what does he have to trade? He wanted to record a G.D. show, and trade with someone, but the G.D. never played GUAM!!!! So how could he trade a tape???

Please do note, however, that Relix Magazine does NOT approve of the selling of tapes for profit!

—L.D. Kippel



What A Long Strange Trip It's Been by Marsha J. Sakol

Did you know that Sugar Magnolia was Goin' Down The Road Feeling' Bad cause she didn't have any Good Lovin' and she couldn't stand One More Saturday Night at home by herself, so she decided that it was High Time that she got rid of Tennessee Jed and hooked up with Cosmic Charlie because They Love Each Other. While the Brokendown Palace was undergoing renovations, she decided to go Truckin' down to El Paso.

There she got a case of the Mexicali Blues and decided that she Might As Well change to an Alabama Getaway and spend some time with Loose Lucy on her Ship of Fools. She waited Till The Morning Comes because The Weather Report Suite said that there might be some Cold Rain And Snow. At Sunrise she was On The Road Again. She drove down Shakedown Street to Terrapin Station listening to Bird Song on the radio. There she met the Candyman. He told her not to worry, that Women Are Smarter but all she said was Aiko, Aiko as she drove away. The Scarlet Begonias and the China Cat Sunflowers were in bloom, so she stopped to pick some, but it Looks Like Rain, so in haste her Crazy Fingers picked them all.

For Stealin' the flowers she was arrested, but she knew that there was Help On The Way. Her Friend Of The Devil, Bertha, would come down with her Money, Money and bail her out.

After this she would go to Franklin's Tower and rest for awhile and run Around And Around the fields in the Morning Dew and swim in the Big River where her friend Row Jimmy would be Throwing Stones.

As for Loose Lucy it turns out that she took up with Jack-A-Row, but the Big Boss Man didn't like it, and well, to make a long story short, It's All Over Now Baby Blue cause Death Don't Have No Mercy.

After learning about this her friends Cassidy and Jack Straw asked her to Let Me Sing Your Blues Away. You see they were Playin' In The Band, Uncle John's Band, that is. But she decided to Refrain 'cause if The Music Never Stopped she would never get to France to cure herself of the U.S. BLues. She knew that St. Stephen was the only one who could help her since she's Been All Around This World and still hasn't seen The Promised Land. As she walked along The Golden Road she saw Rosemary, the daughter of Casey Jones, Dancin' In The Streets with her China Doll in her arms.

She asked Rosemary where she could find the Mystery Train that would take her to The Promised Land. She told her that to get to it she would have to pass New Minglewood where the Dire Wolf lived in the Dark Hollow—and that she should proceed with Caution because if she ran into him he would be Hard To Handle. As she walked, an Easy Wind blew and she couldn't help but think I Need A Miracle. She never ran into the Dire Wolf but she did see an Alligator that was Born Cross Eyed and a Little Red Rooster. As she approached the Mystery Train she asked its Operator if she could be a Passenger. He told her that first she would have to see the Lady With A Fan. She made a Deal with her and got a window seat over The Wheel. It Must Have Been The Roses because as soon as she awoke she knew she must have reached The Promised Land and she knew she must have gone to heaven 'cause Heaven Help the Fool—the band was warming up for the first set and she hadn't missed a single note. As the first notes began she knew right away that it was gonna be St. Stephen and that he would take her away, and as everyone knows—there is no turning back from The Promised Land of a Grateful Dead concert.

The End

GRATEFUL DEAD Summer-1984 Tour Dates

June 9, 10	Cal Expo Amphitheatre, Sacramento, CA
12, 13, 14	Red Rocks Amphitheatre Morrison, CO
21	Kingswood Music Theatre, Toronto, Canada (with The Band; Benefit for Seva)
23	City Island, Harrisburg; PA (TENTATIVE)
24	Saratoga Performing Arts Center Saratoga Springs, NY
26, 27	Merriweather Post Pavilion, Washington, D.C.
29	Ohio (Venue TBA)
30	Indianapolis Sports Center, Indianapolis, IN
July 1	Pine Knob Theatre, Detroit, MI
3	Starlite Theatre, Five Seasons Center, Cedar Rapids, IA
4	Civic Center, Peoria, IL
6	Alpine, Valley, East Troy, WI
7, 8	Greek Theatre, Berkeley, CA
13, 14, 15	County Fairgrounds, Ventura, CA
21, 22	

More Goodies from the
folks at Rockin' Relix

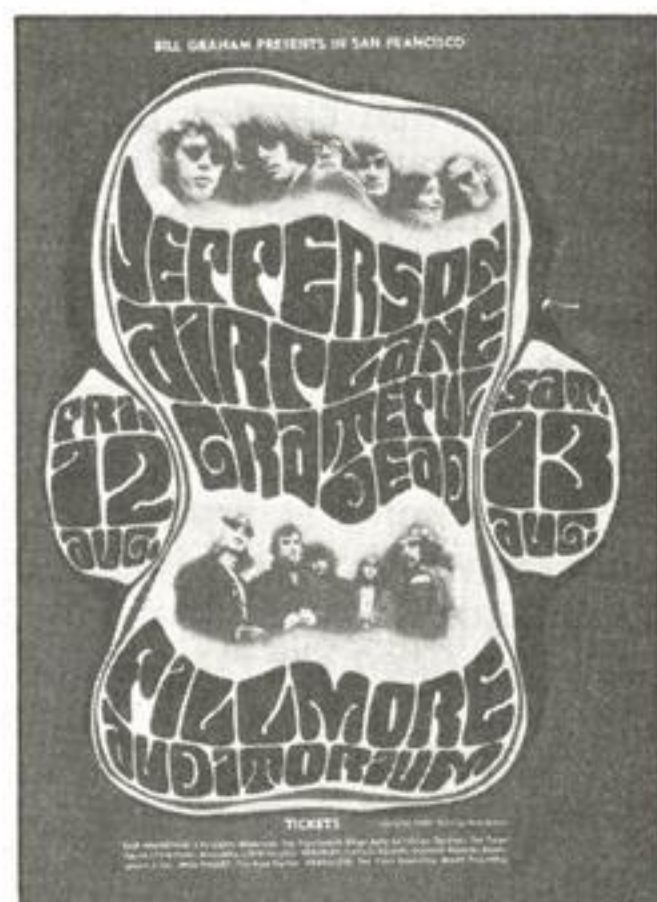
Posters, Stickers & Key Chains



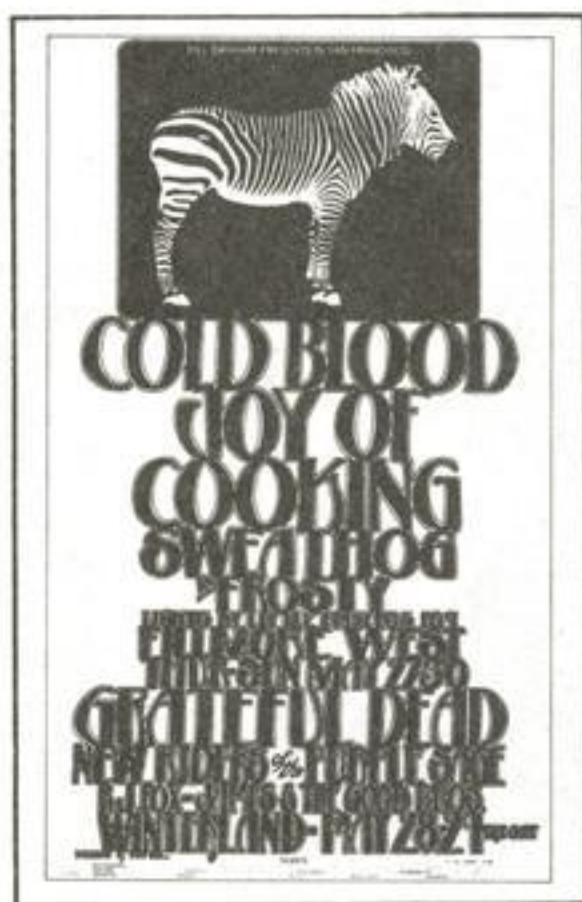
Grateful Dead
100 song title poster
\$5.00



From the Centerfold of
our Anniversary issue!
only \$5.00



Aug. 12 & 13, 1966
Jefferson Airplane
Grateful Dead
\$8.00



May 28, 1970
Winterland—Cold Blood,
Grateful Dead, New Riders & others.
\$8.00



March 20-23, 1969
Janis Joplin
Fillmore West
\$8.00



"A Dance Concert"
Jefferson Airplane/Grateful Dead
July 15, 16, 17, 1966
\$8.00



New Years 1970-1971
Winterland
Grateful Dead/New Riders
\$10.00



Snack Sunday
March 23, 1975
with Jerry Garcia
\$8.00



Skull & Roses
Concert poster used
for 1981 tour
\$10.00

Grateful Dead RECORD



\$10.00

Baseball Cap

Skull
& Roses



Hi Quality
American Made

\$6.00 each

Key Chains



\$3.00 each

* All posters are originals

Send your orders to:

Rockin' Relix
P. O. Box 92
Brooklyn, NY 11229

RELIX READER SURVEY

Dear Relix Readers,

Here it is! Your chance to speak out and tell us just what you want out of RELIX. You'll also be giving us a chance to know a little bit more about you—so let's get together!

Please feel free to check more than one response, if it applies. Any additional comments can be included on a separate sheet of paper, and will be greatly appreciated. We are counting on you to help us make Relix what you want it to be!

(Deadline for survey is August 15, 1984)

Thanks, The Relix Staff

1. How long have you been a reader of Relix?

- This is my first issue ()
 Less than 6 months ()
 1 to 3 years ()
 3 to 6 years ()
 6 or more years ()

2. How do you usually obtain your issues of Relix?

- At a newsstand ()
 At a record store ()
 Through the mail/subscription ()
 From a friend/relative ()
 Other (specify) ()

3. How long do you keep each issue of Relix?

- Up to 2 months ()
 2 to 6 months ()
 More than 1 year ()
 Are you a Relix collector? ()

4. Not counting yourself, how many other people read or look through your copy of Relix—we mean the average number per issue?

5. Besides Relix, what other magazines do you read?

- Rolling Stone ()
 Creem ()
 Billboard ()
 High Times ()
 Heavy Metal ()
 National Lampoon ()
 Musician ()
 Soldier of Fortune ()
 Easy Rider ()
 Time ()
 Penthouse ()
 Others ()

6. What types of music would you like to see more of in Relix?

- Blues (R&B) ()
 Country ()
 Bluegrass ()
 Folk ()
 Reggae ()
 Rock & Roll ()
 Heavy Metal ()
 New Wave ()
 Jazz ()
 Easy Listening ()
 MOR (specify) ()
 Synthesized ()
 San Francisco Sound ()
 Other (specify) ()

7. What bands and artists do you want to read about most in Relix?

- Grateful Dead ()
 Jefferson Starship ()
 Journey ()
 Jorma Kaukonen ()
 Bruce Springsteen ()
 Yes ()

- The Doors ()
 Jimi Hendrix ()
 Rolling Stones ()
 Beatles ()
 Pink Floyd ()
 Talking Heads ()
 X ()
 Thomas Dolby ()
 Bowie ()
 Bob Marley ()
 Peter Tosh ()
 Iron Maiden ()
 Motley Crue ()
 BOC ()
 Van Halen ()
 Dire Straits ()
 Queen ()
 Police ()
 Scorpions ()
 Others ()

8. Do you subscribe to MTV? Yes () No ()

9. How do you feel about the quality and material presented by MTV?

- Lacking ()
 Some features are good ()
 Overrated ()
 Don't present enough to suit my interests ()
 I don't care ()
 Other comments ()

10. What made you buy your first issue of Relix?

- The photo on the cover () specify issue if you remember ()
 Word of mouth ()
 Gift ()
 Grateful Dead ()
 Other ()

11. Approximately how many concerts do you attend a year?

12. Do you travel over 500 miles to any concerts? Yes () No ()

13. How many hours of recorded tapes do you own?

What brand do you usually prefer? ()

14. How many of the following items have you purchased? (Please circle the quantity of each item purchased)

Records and tapes in the past month:

LP record albums

. 0 1 2 3 4 5 6 7 8 9 X = 10 or more

Blank tapes (8 track or cassette)

. 0 1 2 3 4 5 6 7 8 9 X = 10 or more

Prerecorded tapes

(8-track or cassette)

. 0 1 2 3 4 5 6 7 8 9 X = 10 or more

Rock T Shirts

. 0 1 2 3 4 5 6 7 8 9 X = 10 or more

Patches

. 0 1 2 3 4 5 6 7 8 9 X = 10 or more

Buttons

. 0 1 2 3 4 5 6 7 8 9 X = 10 or more

Posters

. 0 1 2 3 4 5 6 7 8 9 X = 10 or more

15. Are there any features you especially enjoyed in past issues of Relix and want to see more of?

- Fragments ()

RELIX 07

- Letters ()
 New News ()
 Want Pages ()
 Contests ()
 Art Work ()
 Tape Reviews ()
 Reader Participation ()
 Major Interviews ()
 Profiles ()
 Discographies ()
 Concert Reviews ()
 Record Reviews ()
 Others ()

a) Did you enjoy the year end anniversary issue (Vol. 10 #6)? Yes () No ()

Comments ()

16. Are you happy with Relix's direction?

Yes () No ()

17. Your Sex:

- Male ()
 Female ()

Your age

- Under 16 ()
 16-17 ()
 18-20 ()
 21-24 ()
 25-29 ()
 30-34 ()
 35-39 ()
 40 & over ()

18. The last grade of schooling you have completed.

- 8th grade or less ()
 Some high school ()
 High school graduate ()
 1-2 years college ()
 3-4 years college ()
 College graduate ()
 Some graduate school ()
 Graduate degree ()

19. Are you still in school?

Yes () No ()

20. Are you currently employed?

- Full time ()
 Part-time ()
 Not employed ()

21. If you are employed, what is your occupation?

22. Do you own your own business?

Yes () No ()

23. What is the total average yearly income for your household, including all members?

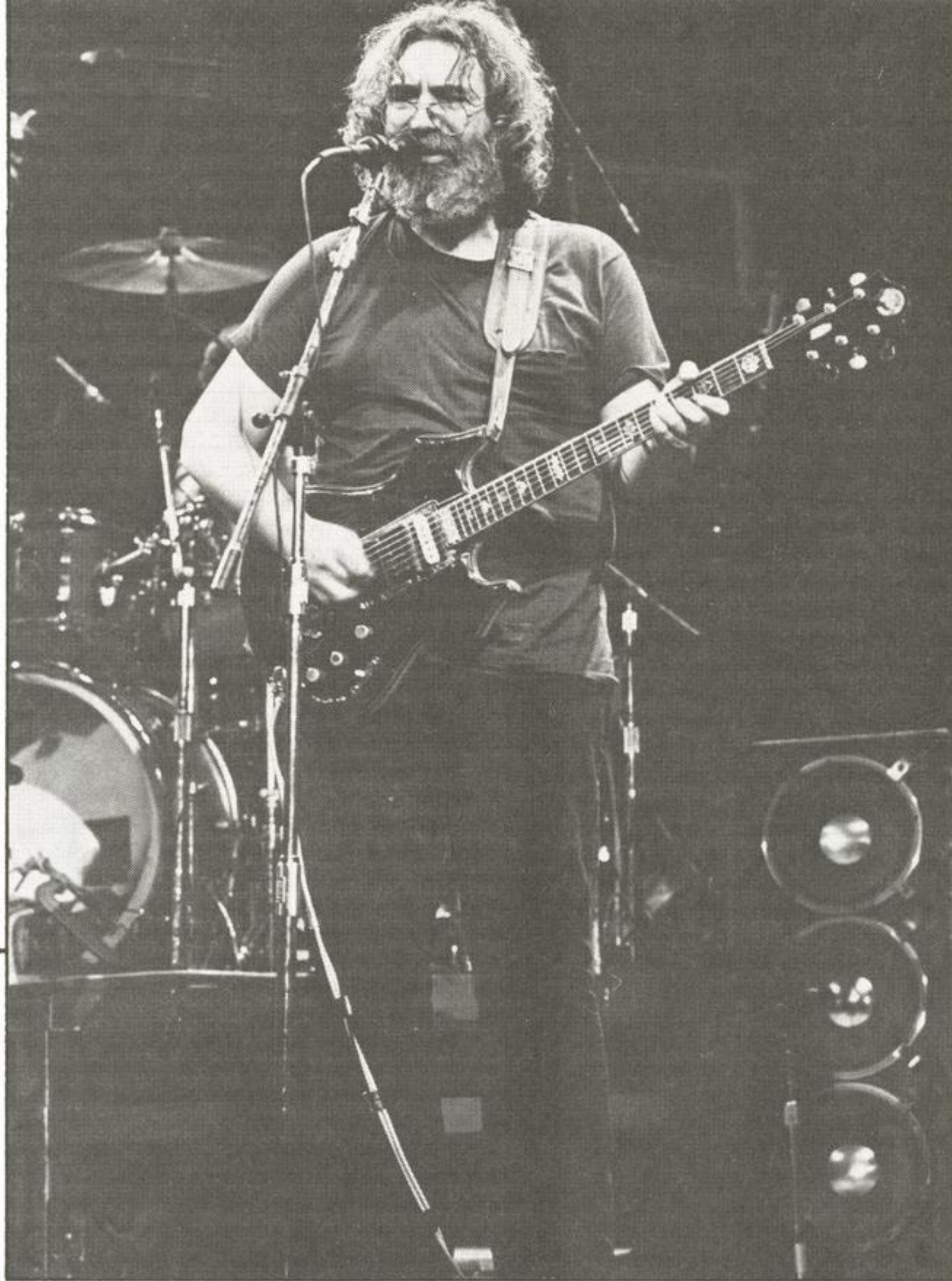
- Less than \$3,000 ()
 \$3,000-\$5,000 ()
 \$5,000-\$7,500 ()
 \$7,500-\$10,000 ()
 \$10,000-\$15,000 ()
 \$15,000-\$20,000 ()
 \$20,000-\$25,000 ()
 \$25,000 or more ()

24. Name and Address (optional)

Please send your completed replies to:

RELIX MAGAZINE
P.O. BOX 94,
Brooklyn, NY 11229.

You'll be glad you did.



Dan Dunn

From The Northwest Corner

by Chris Forshay

With the opening of the 1984 Dead season upon us, perhaps it's a good time to look back on 1983 to see if anything happened that might illuminate the gigs & tours to come. Or maybe it's just a good excuse to share some reminiscences, along the lines of "How I Spent My Summer Vacation."

Portland, Oregon, 8/26/83

The first thing I noticed was how empty the Portland Memorial Coliseum was—maybe only half-full. The second thing I noticed was how *sloppy* the Dead played! My gut feeling, then & now, was that the band had a case of studioitis. The new songs were well-played. The competence displayed during "West L.A. Fade-away" only highlighted the disjointed struggling that was painfully evident during such classes as "Let It Grow," "Truckin'" and even (the first of many) "U.S. Blues." This was especially disappointing to me, as I had traveled 3,000 miles & managed to parlay an upper-level ticket into a fifth-row floor seat. The ushers were also a problem. They had this ridiculous notion that the aisles should be kept clear at all times. Fortunately, after enduring a set-full of this nonsense, a human wave peacefully obliterated all opposition when the lights went down after halftime.

The band gave the impression that they'd been concentrating on the new stuff at the

expense of their standards. They had trouble with nearly every song they attempted. After the show, I took part in a debate about the virtues of "spontaneity," which my opponent/friend thought had characterized the show. I patiently tried to explain the difference between being spontaneous and being inadequately rehearsed. It's one thing to forget lyrics (on a good night, they don't matter all that much), but forgetting chord changes, tempo shifts, etc. makes for lousy music. Of course, this is a risk inherent in the live Grateful Dead experience—on any given night, they might fall on their faces. My logic fell on deaf ears. Several months later, a neutral party described Portland as a "cowboy show."

On the plus side, "Scarlet Begonias"/"Fire on the Mountain" was error-free. The transition jam was one of the highlights of the show. Jerry took on an admonitory look & tone while singing "Fire on the Mountain." He sang the words as if to rebuke the long-distance runner in all of us. Later, during the transition into "The Other One" (also done well), a white-robed woman climbed onto the stage, carrying a basket of roses. She scattered some around the stage & threw the rest out into the audience. Bobby picked up a rose & dramatically flung it up in the air as Phil cranked out the opening bass riff. It was a nice bit of unplanned choreography.

So much for the good news. "Truckin',"

"Sugar Magnolia" and "U.S. Blues" were ragged, to put it mildly. The band was not helped by the Coliseum's horrendous acoustics, which made for an uneven sound mix. Vocals were the main casualty. Overall, the concert resembled an on-stage rehearsal.

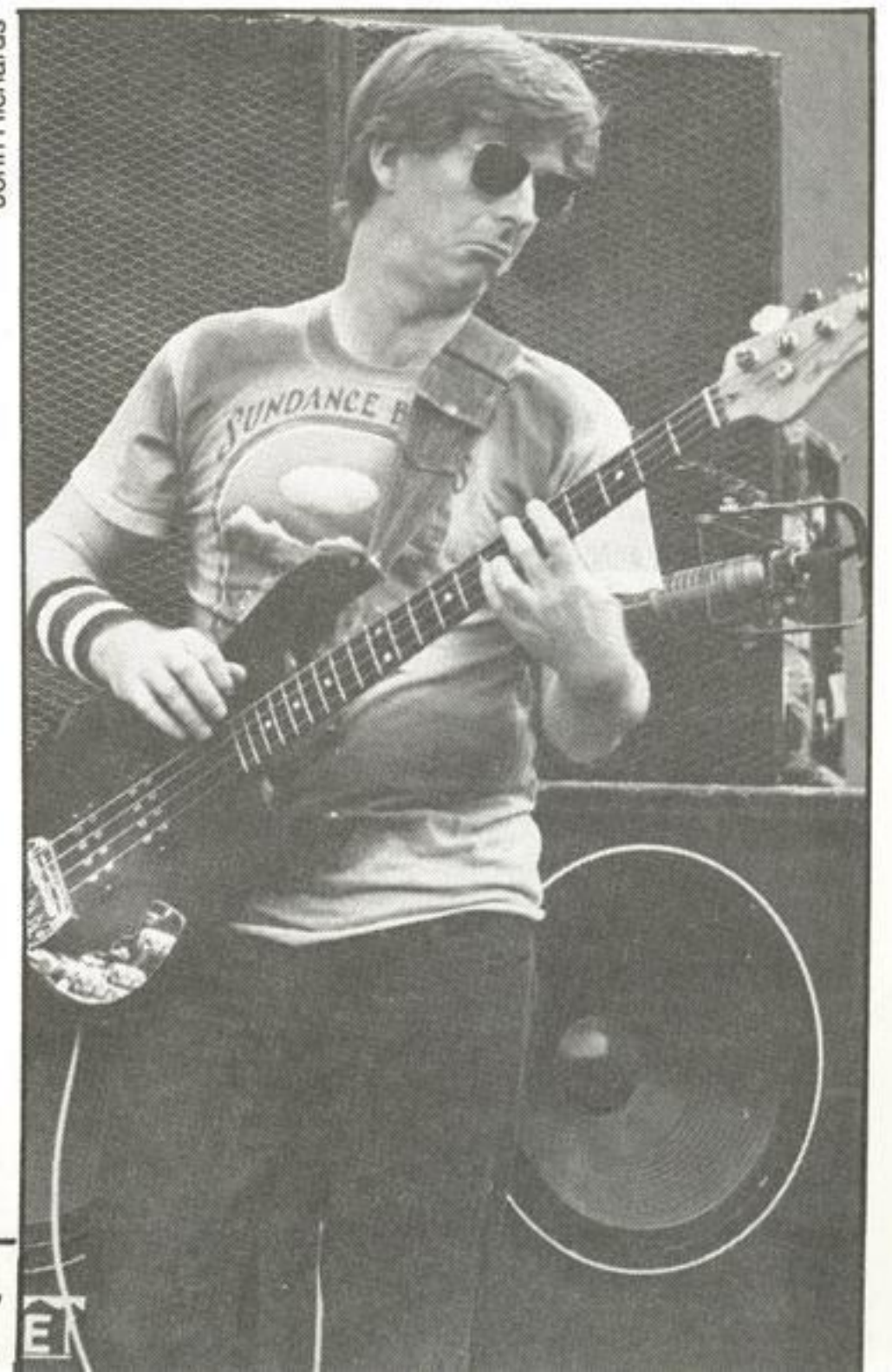
Who else but the Dead would premiere a new tune at an on-stage rehearsal? After "Truckin'," Bob hit the familiar "Smokestack Lightnin'" riff. How nice, I thought. The boys are having fun before Jerry's last number. Maybe we'll get "Spoonful." Suddenly, things got very organized. Bob advanced cautiously to the micropone, Phil gesticulated as if to disavow what was about to happen, and out came . . . a new song! The vocals were utterly unintelligible, something about "We gonna pitch a wang dang doodle all night long." I later learned that the song, popularly known as "Wang Dang Doodle," was written by Willie Dixon & has been covered by Savoy Brown, among others.

The low point of the show was reached early in the second set. After "Scarlet Begonias"/"Fire on the Mountain," the group proffered a version of "Man Smart, Woman Smarter" that was so tame it was lame. It was *so slow*, as if some malicious FM programmer had force-fed Seconal to the Dead so they'd be "more accessible" to Journey fans. Fortunately, the song reappeared a few shows later, sounding considerably livelier.

Seattle Center, 8/27/83

The concert at the Seattle Center coincided, for good or ill, with the local rally for Jobs, Peace & Freedom. The two events took place in adjacent sections of a large complex. This meant that the crowd waiting to get into the (general admission) Dead show absorbed the (much smaller) crowd attending the rally. The temptation is to write something along these lines: "The scene resembled a 1960's-style demonstration, as marijuana mingled with radical rhetoric." To a certain extent, that was the case. (Inspirational banner: "U.S. OUT OF NORTH AMERICA!") But there were important differences. For one, about 90% of the crowd were Dead Heads with absolutely no interest in politics, radical or otherwise. For another, the speechmakers weren't particularly interesting.

John Richards

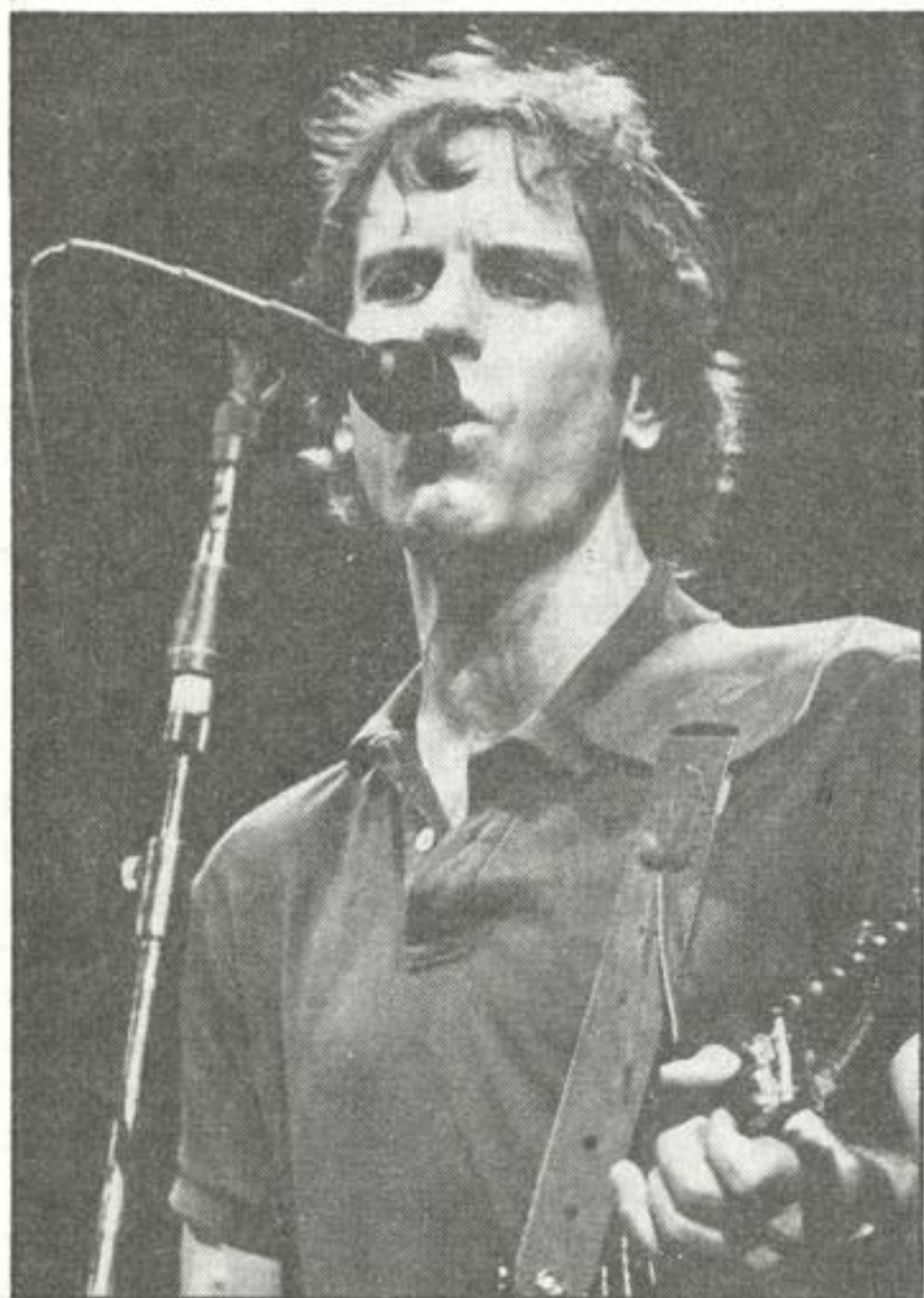


PHIL LESH—FROST AMPHITHEATER, STANFORD, CA

The police milled about looking vaguely confused, as if they were having trouble telling the radicals from the Dead Heads.

The last time I saw the Dead under similar conditions (also on a Saturday) was in Baltimore in 1979. Brent was making his maiden East Coast voyage, and a huge antinuclear demonstration was slated for nearby Washington, D.C., the next day. Many demonstrators arrived a day early to catch the show. They gave the audience a touch of 60's-style political consciousness. The Dead responded with one of their best shows on that tour.

And that's just how it was in Seattle! The band was as tight here as it had been sloppy in Portland. After a ripsnorting "Jack Straw" (all sound problems vanquished), the Dead revived "Deep Elem Blues" with electric authority. Things progressed nicely until "Looks Like Rain." Phil, resplendent in a tie-dyed T-shirt, started twitching, then leering, then changing facial expressions like a stroboscope and



Dan Dunn

BOB WEIR

playing a mile a minute. If you ask me, he'd been dosed & was just beginning to feel the effects. He took the group to new heights during a relatively routine song, and the show took off from there. For whatever reason (Phil's condition?), they ended the set with "Deal" after "Looks Like Rain," making the first set one of the shortest of the tour.

The second set opened with a letter-perfect "Touch of Gray." With barely a moment's pause, they blazed into "Playin' in the Band," and memories came flowing back from 52 Saturdays before . . . the Field Trip! An outdoor concert in Kesey country, the 10th anniversary of the legendary Springfield Creamery benefit. Phil & Jerry even look the same tonight, indoors at Seattle, as they did almost exactly a year ago, outdoors at Veneta. They face each other, behind Bob's back. Two soloists, playing as they please, and playing, and playing . . .

There comes a pause, the din dies down. It's transition time, but to what? Bob smiles, then lays down an oddly familiar rhythm riff, the same chords, over and over. One by one, the band members smile & pick up on the riff. The audience is rapt; I am amazed. Could it be . . . after all these years . . . "The Golden Road"?

Not tonight, Dead Heads. By tinkering with the riff, Garcia steers the boys into "Uncle

John's Band." He & Phil are at it again. That six-string bass makes Lesh look more & more like a lead guitarist. (He's always *played* like one.) The drum solo follows, complete with bird calls and other sound effects. After the drums, Jerry and Bob emerge for a duet, which sounds spacier than usual, thanks to the bird calls. One by one, the rest return, Phil (as always) last, and they build the jam into a roaring intro to "Throwin' Stones." Another new song, it sounds like it came straight from the studio. I particularly like the phase shifter (or whatever) that Garcia is using. Apparently he does, too, because he plays a faster, longer, more intricate opening solo than I've been used to hearing. The band plays flawlessly. "Black Peter" and "One More Saturday Night" (both reminiscent of the Field Trip) close the second set. The encore, "It's All Over Now, Baby Blue," sends everyone home happy.

Well, *almost* everyone. Outside the Seattle Center, there's this art-for-art's sake sculpture, or statue. I couldn't tell you what it's supposed to be, it's just this . . . huge object. A ritual has evolved in which, after a Dead concert, people go outside and bang on the statue with hands, feet, rocks, whatever. From a distance, this all sounds like a typically frenetic Rhythm Devils session. Up close it sounds like all hell breaking loose. The police, having overcome their confusion (the radicals have long since departed), eventually move in and restore order, or at least quiet.

The Hult Center, Eugene, Ore., 8/29, 30 & 31/83

A Dead Head's wet dream: the boys play a 2500-seat acoustically perfect hall in the heart of Kesey country for three nights. One show has to be a gem, right? Well . . . not exactly. All the shows were solid, true enough. Each had its moments. But, to paraphrase Mr. Kesey, the dead always seem to fall a little short when they play up here. Considering the setting, the ambience & the legends, one could almost be excused for expecting miracles. However, in light of the shows immediately before this run (Seattle) & immediately after (Boise), the shows at the Hult were a tad flat.

No doubt about it—the Hult Center is gorgeous. The concert program referred to it as "the Incredible Hult." Spanking new, with flawless acoustics, the Hult reminded me of a modernist college theatre—off-putting from without, it's warm & inviting from within. To give you an idea: at least 90% of the audience obeyed the "No Smoking" rule. Perhaps this was partially in deference to the man who "laid down the law" before each show.

Ken Kesey served as master of ceremonies. He proudly informed the audience that the Hult cost \$27 million & was financed entirely by Eugene taxpayers & private donors. ("We didn't float a loan; no Federal money.") He passed along a request from the fire marshal to keep the aisles clear ("it looks neat to see everybody boogeyin' in their seats—kinda like the space shuttle"). For those who wondered what the Dead were doing here, he offered an ulterior motive: "If we can book the Dead in here regularly (applause), then those of us with higher senses of entertainment can enjoy the New York Philharmonic. You people are paying for our culture." A fair trade, I'd say.

I'm sure the Dead relished the opportunity to play a room that doesn't double as a basketball/hockey arena. They were competent, but not adventurous. The first night featured relatively ho-hum stuff like "China Cat Sunflower"/"I Know You Rider" & "Estimated

Prophet"/"Eyes of the World." This show, along with the other two, found its niche somewhere between the heights of Seattle & the depths of Portland. Perhaps the Dead were relieved to be on solid ground.

The second show was my favorite. A welcome flash of chance-taking came with the somewhat-rare "Lazy Lightnin'" at the close of the first set. The second set opened with "Touch of Gray" & featured the most amazing "Terrapin" I've ever heard. After the final refrain, a lovely keyboard-dominated jam developed. Instead of going into the drums or another song, the jam led back into a reprise of the closing refrain of "Terrapin." It blew everyone away and, to my knowledge, it hasn't been done like that since. After the best drums/jam of the three nights, "Throwin' Stones" reappeared. The second show came close to greatness but, given the ethos, I wanted *more*.

The third show was highlighted by Kesey accompanying the drummers on harmonica during the drums. Also noteworthy was the fact that they played two encores, "U.S. Blues" & "Satisfaction." The latter was fun, even if it sounded like they hadn't played it lately.

From Eugene, the Dead & their fans moved on to Boise, Salt Lake City, Red Rocks, Santa Fe, Austin & beyond. At least one band member likes the Hult—the Garcia Band played there in early January. What can we deduce from all of this? Well, you never know how a show will be, or, "once in a while you can get shown the light in the strangest of places, if you look at it right."

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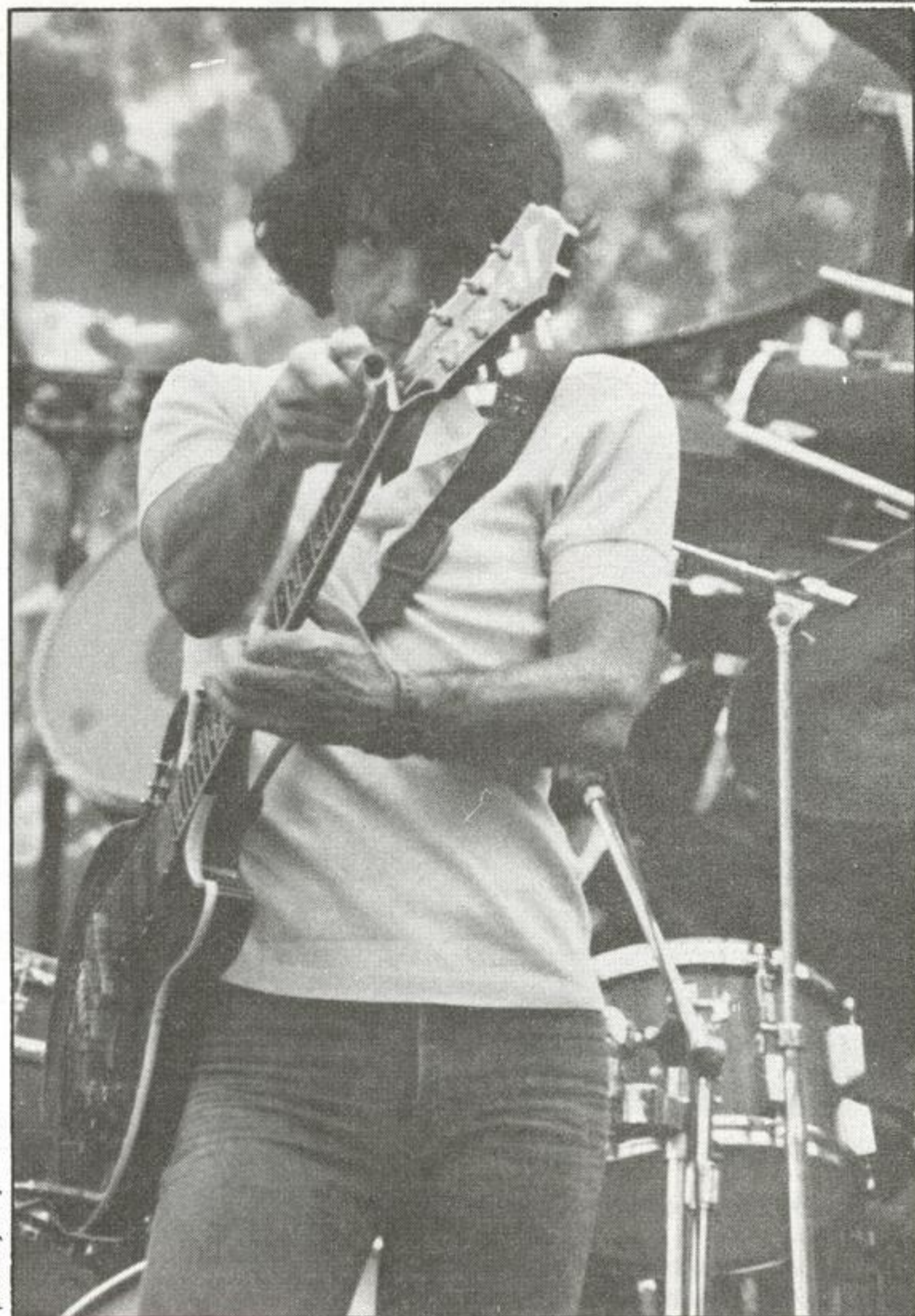
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Q: The Dead are unusual in that they play such long sets.

A: It takes us a while to warm up, and it takes us a while to cover the ground we need to cover to sort of introduce our musical vocabulary to the audience. We draw from that vocabulary and it all makes sense and we have the pieces of the puzzle all fitting together and making sense; and we enjoy playing. It is what we do. To play for an hour and a half would leave us feeling short changed, and I'm sure it would leave everyone else feeling the same. But if someone only has an hour and a half of material to present, well, that's fine I guess, but they shouldn't charge very much for it.

photo by Amy Bursten



Greek Theatre—5/83

Q: Do you enjoy playing large stadiums as opposed to smaller theatres?

A: Actually, I prefer hockey rinks. I like the sound of them. I am sort of atypical in that regard. A lot of the guys in the band like the smaller venues, but some like the large venues as well. Most of the fans like the smaller venues.

Q: It is much more intimate . . .

A: Yes, but on the other hand it is really wonderful when we play Madison Square Garden (NYC), and there is something like 20,000 people in there and the sound is really good. It is suspended by these giant arches, so when the place really gets rocking it all goes up and down, not just a little, but by several inches.

Q: It sounds frightening!

A: Well, the first time that it happened to me I thought it was time to hit the dirt. I thought the place was coming down, but we realized the whole place was like that. When we do really driving numbers it goes up and down by several inches and it's a little difficult to play slide guitar and at the same time stay on your feet. The management tells us that we're the only ones that do that.

Gold Gate Park—S.F. 1975

Q: What actually happened to your own record label, Round Records?

A: It got too much like work. We all started carrying briefcases. We are not cut out for that kind of stuff. We are musicians, and we found ourselves spending several hours a day attending to the task of making a record company work, and that is not what we are best at.

photo by Bruce Polonsky



photo by Bob Minkin



photo by J.P. Niehuser

Amsterdam, Holland—The Milkweg—
10/16/81

Q: You write songs with other people, usually John Barlow . . .

A: I have written with Robert Hunter on occasion. I actually have a couple of pages of lyrics of his that I am trying to put some work into. But I write with John Barlow because we are old friends and we understand each other really well, and I like the things that he writes.

Q: Does he literally write the words and you write the music?

A: Actually, we write in any conceivable manner, but a standard procedure will be that something will occur to me, a melodic line with a phrase attached; and I'll develop the music and he will flush out the lyric.

Warfield Theatre 10/13/80

Q: What happens to studio outtakes from the Dead albums?

A: We file them away in our vaults. At this point we have a lot of studio outtakes, some of them are pretty bizarre. There is stuff that we do in the studio that is not fit for human ears, not that it is not well rendered, but it is just that it is way too strange.

10/23/80—Radio City, NYC

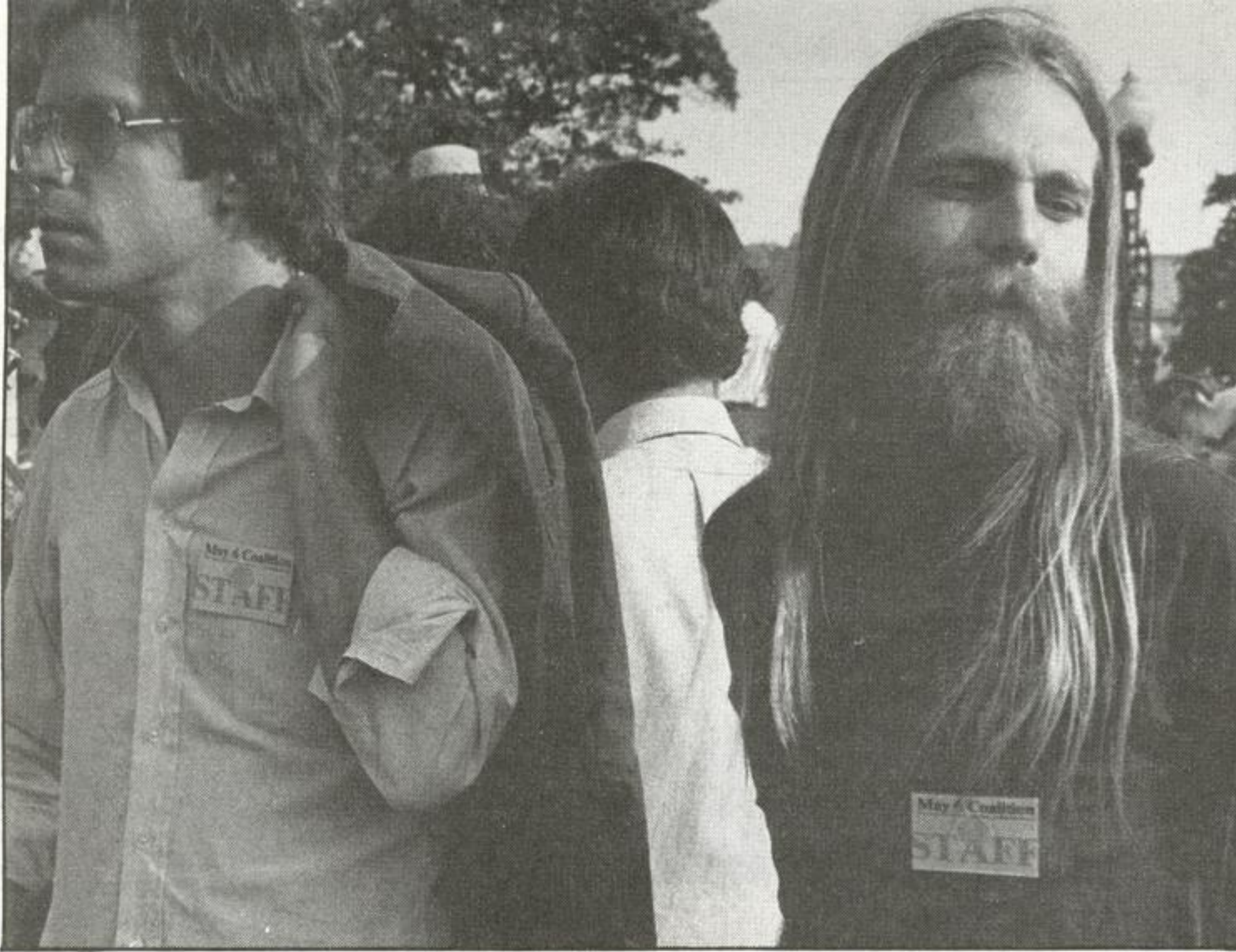
Q: What actually prompted you to add an acoustic set to the live shows you recorded and released as Reckoning?

A: It occurred to us that we had the time and place to do it, in so far as we were doing lengthy runs; one in San Francisco and one in New York, and we were in a given theatre for a number of consecutive nights. So, we could do whatever kind of show we wanted. We thought we'd try an acoustic show and see how it worked out, and it worked out fine.

The *Reckoning* and *Dead Set* live albums have no studio work on them at all. The way we recorded them was fairly unique. We suspended several stereo microphone clusters in the hall (on the West Coast—The Warfield Theatre and on the East Coast—Radio City Music Hall), and then aligned them to the tape, so we got the natural ambience of the hall along with the sound that was happening onstage, and we used that in place of echo or reverb, but given that procedure you can't overdub.



photo by Peter Simon



No Nukes Concert 5/5/79

Q: How did you get Brent Mydland as a replacement for Keith Godcheaux?

A: I found him through a drummer friend of mine, John Mauceri in Los Angeles. They had worked there together and were putting together a band. Mauceri was introduced to me by David Lindley. They started working with the Bob Weir Band, which was the tour band for the *Heaven Help the Fool* album, and at one time we played a show with the Jerry Garcia Band and Garcia was most impressed by Brent. And at that time it wasn't working out with Keith. It was a clear case of divergent musical directions. So, we were thinking "Are we going to carry on as essentially a quintet, or are we going to get a keyboard player?" Garcia suggested that Brent was an ideal man for the spot.

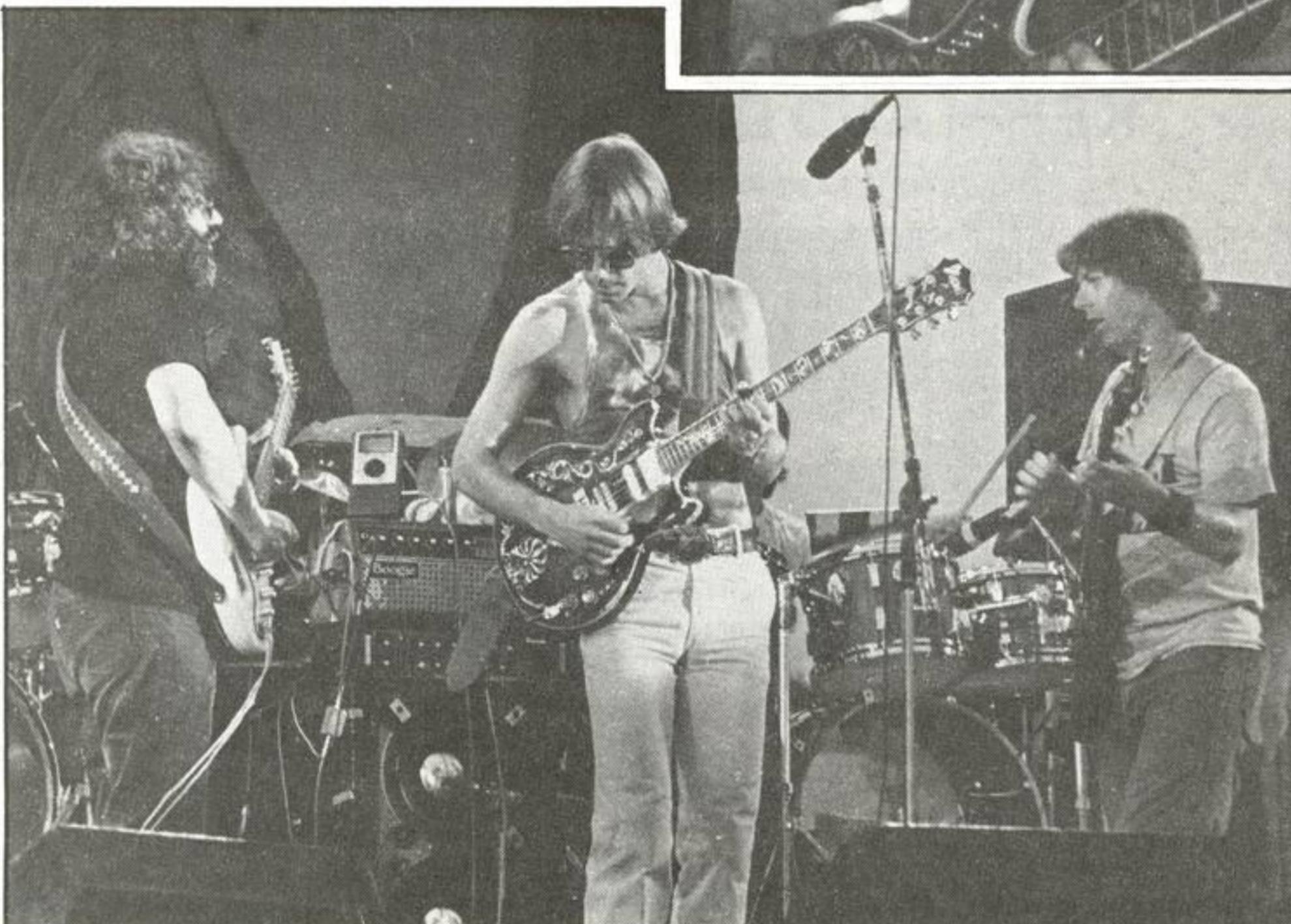
photo by Jay Blakesburg

Bob Weir & Bobby Cochran—
Bobby & the Midnites—11/13/82

Q: Do you think that the sideline projects that you are all involved in have helped you keep the band together for so long?

A: Yes, definitely. It gives us a way to follow our own notions without having to belabor the rest of the group with it.

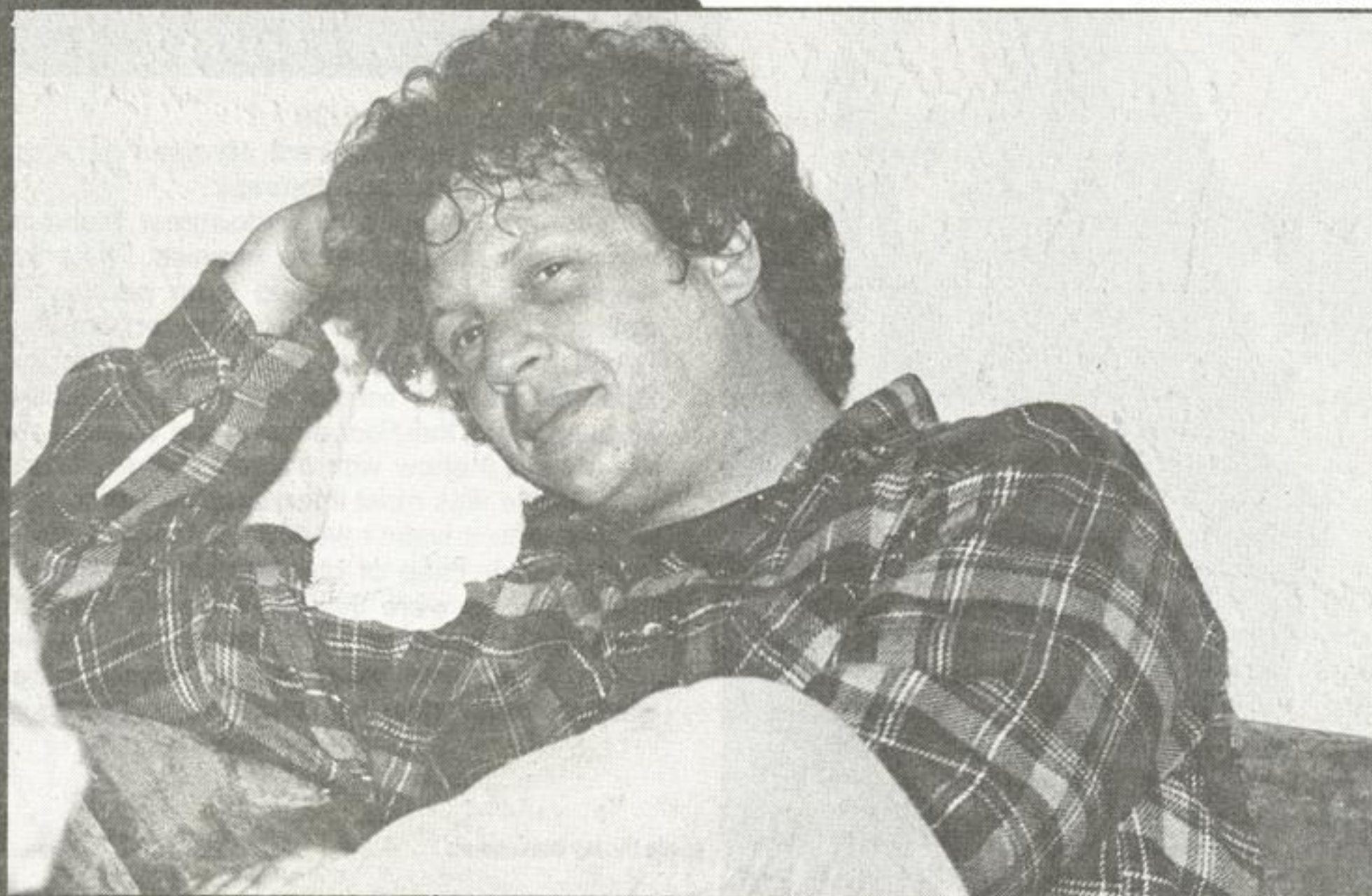
photo by J.P. Niehuser



Q: Do you envision the Grateful Dead continuing for many years to come?

A: Well, it would be silly to throw away 19 years of experience. We have learned to play with each other and to intuit each other, and that is valuable.

photo by Neil Shulman



Amy Bursten

The Roots of Rock The Beginning of the Modern Anarchist Movement

by Barry Melton
(© 1984 Seaford Music)

SÉBASTIEN Faure said "whoever denies authority and fights against it is an anarchist." By that definition, I've never met anyone in rock music who wasn't an anarchist.

When asked by the illustrious editor of this periodical to write a short literary piece of my choosing, I was in somewhat of a quandry: Interviews are easy; the interviewer provides the outline of discussion and the interviewee merely fills in the spaces. But what to do with no direction whatever??? DENY AUTHORITY AND FIGHT AGAINST IT!!!

The roots of anarchism can be traced to the earliest yearnings of mankind and its traces found in the works of Lao-Tse, Aristipus and Zeno, including entire religious movements like the Anabaptists, Hussites, Doukhobors and Essenes. And who could forget Rabelais, who said "DO WHAT YOU WILL."

Yet these roots of the anarchist *idea* are not the roots of the anarchist *movement* and it is the earliest chapter of the movement, a movement that I would assert every rock musician and fan is a part of, that I seek to explore more fully in this article.

So, return with me now to those thrilling days of yesteryear, when civil war was raging in England during the middle 17th century. From the struggle that arose within Cromwell's ranks, two radical movements emerged: The Levellers and the Diggers.

The Levellers will not be dealt with here; in brief, the Levellers were not unlike the Democrats of today and in their time espoused a doctrine of universal suffrage and political equality with the officers in the New Model Army who commanded them.

It is the Diggers, whose movement was given voice by Gerrard Winstanley, who formed the basis, heart and soul of the modern anarchist movement and are the historical antecedents of all who pride themselves as being part of any movement which denies authority and fights against it.

The Diggers began in 1648 and their movement of ideas soon became an example. In April, 1649, the thirty or forty people who comprised the Diggers claimed St. George's Hill near Walton-on-Thames. They espoused a doctrine of community that among its features included no leaders, sharing of resources and non-violence. They dug the hill and planted wheat and vegetables; and although they predicted their movement would grow, they were beaten by paid thugs, fined by the courts, their houses were burned and their crops destroyed.

They were taken in front of General Fairfax and refused to be intimidated when troops were sent out to investigate them and through it all, they maintained their non-violent philosophy.

We have very little left of the Diggers—their movement was all but destroyed within three years after it began. We do have some of the pamphlets by Gerrard Winstanley that they published during their short existence, most notably the "New Law of Righteousness," first published in January, 1649. Here are a few examples of passages from the pamphlet:

"Every one that gets an authority into his hands tyrannizes over others; as many husbands, parents, masters, magistrates, that live after the flesh do carry themselves like oppressing lords over such as are under them, not knowing that their wives, children, servants, subjects are their fellow creatures, and hath an equal privilege to share them in the blessings of liberty."

"The influence over government must be shared among the people. If every individual which comprises their mass participates in the ultimate authority, the government will be safe."

"And let all men say what they will, so long as such are rulers as call the land theirs, upholding this particular property of mine and thine, the common people shall never have their liberty, nor the land be freed from troubles, oppressions and complainings."

My mind is on these thoughts in this 1984 election year. I don't think the Diggers would do much better in America today than they did in 17th century England.

Paine and Jefferson had good ideas when this country began—they probably read Winstanley, but Winstanley caved in to pressure, Jefferson was made a chief executive and Paine died of terminal disappointment.

I'm disappointed, too, and pray that it's not terminal. The Diggers failed to change the 17th century much, and rock music may not change the 20th century, but it falls on us to keep the idea alive that change is possible and preserve the tradition so that it may become reality in the future.

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VITAL VINYL

SPIRIT

The Thirteenth Dream (Mercury [import])

FINALLY, some 13 years after the original Spirit broke up, we have a new album from them. The record was recorded at their December 1982 reunion at the A&M soundstage in Hollywood. It appears that the record has undergone some additional studio work at a later date, but nonetheless it retains a very "live" sound.

Basically, it is a mixture of old classics and new songs. Of the three new numbers, the two Jay Ferguson rockers, "Black Satin Nights" and the ferociously paced "Pick it Up" are the most impressive. The highlight of side one is a powerful version of "mechanical world." It is not very different from the original version except in terms of dynamics. The arrangement is close to the original, but having said that, it is hard to believe that this song is over 16 years old, as it doesn't sound dated at all.

Side two opens with "1984" followed by a great version of "Uncle Jack" and a nice poignant rendition of "Nature's Way," perhaps their most famous song. Of the old songs, "Fresh Garbage" and the album's closer "I Got A Line On You" are the most interesting, because they both differ somewhat from the studio versions. "Fresh Garbage" features a nice speeded-up synthesizer break in place of the original piano solo, while "I Got A Line On You" is the version that Ed Cassidy spoke so enthusiastically about. It features a whole host of guest musicians with three or four lead guitar players trading licks off of one another. It ends the album on a particularly high note. Throughout the record the musicianship is beyond reproach and the sound quality of the recording is impeccable. The only minor complaints are that perhaps a double album with even more new material would have been appropriate. They even left off one of the best numbers from the reunion, the instrumental "Elijah," but you can get that on the flip side of the 12 inch single.

Overall this is a fine album and should serve as a good introduction to the unconverted as well as being a welcome addition to devotees' collections. Let's hope we don't have to wait another 13 years for another album.

—Mick Skidmore

(see the next issue of Relix for a Spirit feature article by Mick Skidmore)

POCO

Inamorata (Atlantic)

THE last couple of albums by Poco have veered rather dangerously close towards a middle-of-the-road rock sound. That spark of originality that once made them the finest country-rock band seemed to be sadly missing. Well, their new album, *Inamorata*, finds them in their most inventive mood in a number of years. Consequently, it turns out to be a fine record.

Initially it may take you a little by surprise, as the country influences are hardly noticable. There are no steel guitars or banjos in sight. Instead there is much more of an emphasis on keyboards. The songs are still in a familiar vein to that which we have come to expect from Poco, but the arrangements are fresher sounding than they have been in a long time.

Rusty Young and Paul Cotton are joined by former Poco members Timmy Schmitt, George Grantham and Richie Furay on vocals, making this something of a reunion album, even though Schmitt, Furay and Grantham do not contribute any songs. They just add some outstanding vocal harmonies.

The album opens with a mid-paced Cotton rocker "Days Gone By," and it is immediately evident that the sound is fuller, almost grandiose, with layers of guitars and synthesizers. There are several ballads of exceptional quality, most notably "This Old Flame," the only non-original song, and Young's evocative "When You Love Someone."

"Daylight," "Odd Man Out" and "Standing In The Fire" find the band sounding really tight and utilizing some more contemporary rhythms. The most impressive is "Standing In The Fire," with its catchy hook. It could conceivably do well as a single. There really isn't a bad song on the album. Musically the most interesting number is the album's closer, "The Storm," which again features layers of guitars and tasteful uses of synthesizers. Poco hasn't abandoned their familiar sound in favor of a trendy synthesizer sound. They have just presented their music in a slightly different fashion with surprisingly good results.

Who knows, maybe we'll see a real reunion for the next album.

—Mick Skidmore

ROGER DALTREY

Parting Should Be Painless (Atlanta)

PARTING *Should Be Painless* has all the makings of a fine record: moving music, involving lyrics, an exacting band. Only Roger Daltrey is terribly mismatched to his material.

Daltrey does not tell a story very well. He would rather pound away at your senses with a discipline and range of voice matched by few in rock. But ask him to express a subtle sentiment and he is lost. Roger Daltrey can sing, but he can not interpret, and the songs on this album demand an interpreter. His pain is contrived, his anger affected. He fails to convey a sense of involvement with his material. He stands aloof, unable to move us.

Daltrey's backing band has no such problems. Studio veterans Chris Spedding (guitar), Michael Brecker (sax), and Alan Schwartzberg (drums) lead the ten-man unit through flawless performances. Strings, synthesizers, harmonica, and sax decorate the arrangements with a grand orchestral sound.

The rich textures spotlight Daltrey's inadequacies. Only once, on the single, "Walking in My sleep," do the singer and the band harmonize. In this mid-tempo rocker, Daltrey finds his proper element. Pulsating rhythms set a tension relieved only by a sultry sax snaking its way through the melody. The sound value matters more than the message, and Daltrey touches just the right nerve. A small triumph on an album of wasted opportunity.

—Marshall Schwartzman

THE CARS

Heartbeat City (Elektra)

AS this album fades out with Ric Ocasek mumbling something about heartbeat city being a way of life, all a listener can add is amen. The carefully precisioned heartbeat that's driven the Cars since their inception is still very much at the center of their sound; any changes made this time around are minor in nature.

One of 'em is that Elliot Easton has been concentrating on his guitar synthesizer of late; his always-impressive textural ear aids him in coming up with some interesting sounds here, helping move the band in an ever-more-electronic direction. Unfortunately, Easton's conventional guitar solos sound forced and uninspired, as if his heart just wasn't in 'em.

It turns out that Ocasek's come up with a couple of conventional AOR hard rock progressions here as well—"Magic" is the prime offender—so it makes one wonder if the Cars' new producer, "Mutt" Lange of Foreigner and Def Leppard fame, had an effect on some of the songwriting. At the other extreme, the ballads specialize in pick-up parlor pathos, not the sort of stuff to get one's heart-strings humming.

So what's left? The catchy, frothy pop-rock that's kept the band in hub-caps from the beginning. "You Might Think" is a strong first single and there are several possible followups: the opening "Hello Again," "Stranger Eyes," with its electronic hook and the sanitized Velvet Underground stylings of "Looking For Love."

So *Heartbeat City* should have its usual allotment of hits but in between 'em, things get a little thin. The Cars still offer a smooth ride but on this trip, you might not get quite as far as you'd planned.

—Michael Davis

DIRE STRAITS

Alchemy (Warner Bros.)

ALCHEMY sets us right down in the middle of a responsive audience at a Dire Straits concert where we can hear everything clearly—the band and the audience. A mixed blessing, to be sure.

Musically, Dire Straits still revolves around singer-songwriter-guitarist-producer Mark Knopfler; bassist John Illsley is the only other original member left now that ex-Rockpile drummer Terry Williams has replaced Pick Withers. Knopfler's gruff growl is an effective storytelling medium but it's his guitar that really rings out. He favors a clean sound with a minimum of distortion so his piercing tones come from his fingers, not a bunch of boxes. Since many of the tunes have expanded arrangements, there's plenty of room for Mark to let loose and he makes good use of it, stretching and stinging his strings with both energy and clarity.

And the audience responds. Does it ever. The several outbreaks of clapping are surprisingly in time and it's delightful to hear the give-and-take between band and fans. On the other hand, several songs have extended mood-setting sections featuring the keyboards which are marred by the usual whoops and whistles you always hear at concerts when the volume level drops. These tend to change the intended mood into one of desiring to silence certain loud-mouthed yahoos for good.

Be that as it may, the music is powerfully performed and it concentrates on material from

the *Making Movies* album onward; there's only one tune each from the first two Lp's included here. As a result, it does a good job of showing us Knopfler's growth as a writer and arranger but at the same time, it makes me hunger for a legit live disc from the lean, hungry foursome who blew everybody away six years ago with "Sultans of Swing."

—Michael Davis

DAVID GILMOUR About Face (Columbia)

ONE listen to this album leaves no doubt as to what band David Gilmour has played with the past 16 years, and why he wanted out as well. Gilmour takes the Pink Floyd sound, strips it of self-indulgent excess, and finds musical sanity.

Gilmour drapes his dreamy compositions in classic Pink Floyd trappings: lyric abstraction and psychedelic melodies that serpentine between the British folk tradition and progressive art-rock. But he incorporates some diverse rock elements along the way. "Blue Light" features a horn motif and funky beat that threaten to break into a dance number. "All Lovers Are Deranged" strikes back with a raw garage-band sound. "You Know I'm Right" lightens the mood with airy string arrangements and Gilmour's fragile falsetto, while "Cruise" throws in a tasteful reggae flavor. To close the album, "Near The End" erupts with martial horns that toll the coming of an apocalypse that always seems to be on the brink of any Pink Floyd derived music.

Amidst this tremendous synthesis of sound cry out Gilmour's lyrics. His Pink Floyd bred tendency toward mystic imagery is strong, but reality creeps in often enough to keep the message intelligible. Pete Townshend contributed the lyrics to two of Gilmour's melodies, and Townshend's lyric precision appears to have rubbed off a bit on the others. Gilmour's writing also displays an optimism rarely found in the usual Pink Floyd bitterness and doom. Perhaps the influence of Townshend is showing again, or maybe Gilmour never shared in Pink Floyd lyricist Roger Water's troubled visions.

—Marshall Schwartzman

JOHNNY COPELAND Texas Twister (Rounder)

TEXAS is a big place, as you may have heard, and its musical forms cover a lot of territory as well. Musicians from blues, rock, country and jazz idioms borrow ideas from each other frequently so at its best, Texas music has a wider frame of reference than most.

The music of Johnny Copeland is a good example of this. Copeland's been a regional favorite for some time now but it's only been with his recent Rounder releases that he's attracted national attention. His guitar playing has a sinewy strength to it and his singing is direct and effectively emotional. But it's his writing and bandleading talents that set him apart from the pack.

Aside from Louis Jordan's "Early In The Morning," all the tunes here are Copeland originals but he doesn't come close to falling into a rut. With the help of his pianist Ken Vangel, who's credited with arrangements, he shakes up rhythms, shifts tempos, and keeps the horn parts snappy and satisfying. These guys twist the tale of any cliché they run across; this al-

bum's title turns out to be punnier than first expected.

The band ain't too shabby either. Copeland's regulars execute their parts with verve and veracity but there are a few guest stars as well. New music giant George Lewis is sitting in the trombone chair and who's that taking a tenor sax solo on the otherwise-Allmans-like "North Carolina" but jazz great Archie Shepp. Plus, none other than steamin' Stevie Ray Vaughan stops by to let his fingers do the talkin' on "When The Rain Starts Fallin'" and "Don't Stop By The Creek, Son."

The thing is, these guest artists simply add to the music; there's no grand-standing or hogging the spotlight involved, just mutual respect and the unspoken acknowledgement that the music is the most important thing. That Copeland can generate such respect from a wide-ranging group of musicians ought to clue us in that he's a heavyweight. He may have spent much of his life as a Southwest secret but if he keeps putting out records this good, he'll go down as one of the major bluesmen of the '80's, no question about it.

—Michael Davis

MADNESS Keep Moving (Geffen)

AT once accessible and a bit eccentric, *Keep Moving's* twelve songs offer hooks so subtle as to require repeated listenings in order to discern a recognizable melody. Vocalists Carl Smyth and Graham McPherson sing with a light, easygoing touch, their respective low-key deliveries perfectly suiting their unassuming stance and the simple directness of the material.

With their clever hooks, ingenuous imagery and lively piano/drum/sax setting, "One Better Day," "Keep Moving" and "Victoria Gardens," the latter featuring the distinctive vocals of ex-English Beat and current General Public frontmen Dave Wakeling and Ranking Roger, would be hits were there any justice. But then, the same could easily be said of nearly every tune here.

Madness includes just enough odd little touches—check out the lively church choir on the bouncy "Wings Of A Dove (A Celebratory Song)" and the somewhat dopey "Michael Caine" featuring the actor's own voice-over—to keep their tunes from being labeled merely ordinary (albeit enjoyable) pop. When it comes to producing consistently quality material, Madness keeps moving all right—and always in the right direction.

—Tierney Smith

KING CRIMSON Three Of A Perfect Pair (EG Records)

KING Crimson has always seemed to be synonymous with extreme, and their latest effort, *Three of a Perfect Pair*, is no exception.

On the one hand are tightly arranged and melodic songs built on some of the best chops in rock. On the other claw, however, lurk nasty, unconscionable sounds set in time signatures only a Berkeley Ph.D. could appreciate.

The title track, "Model Man," "Sleepless," and "Man with an Open Heart" are the fantastic first four cuts, all blessed with pop sensibilities, subtle humor and mature instrumentation. Bill

Bruford finally agrees to play the same beat for more than two bars, and guitarist Robert Fripp is similarly restrained in a thoughtful and articulate manner. Adrian Belew gives his best vocal performance to date while bassist Tony Levin is deceptively solid, as usual.

But the album goes straight downhill starting with "Nuages," the last piece on side one. To be fair, the quasi-nostalgic jam session of "Larks' Tongues in Aspic Part III" ends the disc on an upbeat, but everything else on side two is like "Nuages": frustrating and no fun at all in its abrasive atonality.

Impaled by this disappointing dichotomy, the new Crimson is only half an album offering a false alternative of either state-of-the-art progressive rock or ultra-modern mumbo jumbo. Compounded by characteristic Crimson extremities, this approach leaves no room in between.

Crimson reformed with brilliance in 1981 under the slogan, "Discipline is never an end in itself, only a means to an end." It is precisely this wisdom that the band forgets in their worst moments on *Three of a Perfect Pair*. The basically instrumental side two falls under its own weight, a victim of technique for technique's sake. It's discipline, or rather dissonance as an end in itself. In a word, it goes nowhere, and alas nothing is more disheartening than hearing truly talented musicians produce pointless noise.

—Bob Mack

MISSING PERSONS Rhyme & Reason (Rounder)

CERTAINLY Missing Persons have proven themselves capable of producing pop tunes in the past. "Destination Unknown," "Walking in L.A." and "Words" all made for pleasing radio fare, but here the band has gone for the high-tech approach and the results are, to put it kindly, less than inspiring. Indeed, all machine and no passion might be a good way of describing *Rhyme & Reason's* brand of sterile, mechanical pop.

Excepting an occasional blustery guitar solo tossed in for effect, *Rhyme & Reason* lacks the variety needed to keep things interesting. Listening to the incessant clank of a drum machine combined with the numbing repetition of keyboard-as-central-instrument tends to wear awfully thin after awhile.

Singer Dale Bozzio has a warm, likable personality and God knows she's lovely to look at—but a singer she ain't. Though she's all but dispensed with her trademark girlish squeak, Bozzio's voice lacks both range and depth—enough to make you wish the band had employed vocal overdubs. The weak material here doesn't exactly give Bozzio & Company much to work with either.

Rhyme & Reason's finest moments occur when the band tones down the hardware, thus allowing the melodies to come shining through, as on the LP's two lush 'n lovely ballads, "Surrender Your Heart" and "Waiting For A Million Years." Though there's nothing strikingly original about the material here, what really sets the group apart from their peers may be their expressed desire to steer clear of sleazier topics as an obligation to their younger audience. Pop with a conscience. Now that's a good one.

—Tierney Smith

FAIRPORT-MANIA!

THE Grateful Dead aren't the only band with a devoted international following and set of fanclubs and the like. Several industrious Fairport Convention fans have taken it upon themselves to unite us and created two organizations to serve devotees of the pioneering English folk rock band.

The first of these is "Friends of Fairport," based in Bristol, England. Martyn Kenney's the founder and reports that it all started with an ad he placed in an English record collector's magazine for Fairport material. He was deluged with responses and decided that all those folks should stay in touch.

Thus, Friends of Fairport, which has now published two issues of the world's first Fairport Convention fanzine "The Ledge." The first issue featured an extensive Fairport discography as well as a report of a solo Richard Thompson gig last November. The second issue, with a nice Sandy Denny cover photo included an interview with Dave Swarbrick, Bruce Rowlands, and Dave Pegg, as well as part two of the discography. The latter dealt with the Fairport spin-off bands, odd singles, and Fairport tracks that turned up on various samplers. If "The Ledge" hasn't listed it by now, it probably doesn't exist.

All this inspired T.J. McGrath of Fairfield, Connecticut to give it a go over 'ere and thus "Fairport Fanatics" was born. McGrath has

published two issues of his fanzine and plans to do at least six a year. Features planned for upcoming issues include album reviews, information on the Fairport festival videos, interviews, and tour news.

Richard Thompson has a fan club of his very own. It publishes a newsletter called "Flypaper" and the principals were spotted at last October's Richard Thompson Big Band show in Philadelphia selling "Hand of Kindness" t-shirts.

Those who'd like a first hand look at what caused all this should check out the package tours put together by Festival Tours International, 3101 Pico Blvd., Santa Monica, Cal. 90405 (213) 828-8037 and Rock Apple Tours, P.O. Box Lexington, Mass. 02173. Both have tours including the 1984 Fairport Convention reunion festival and all have special features.

By the way, I hope East coast fans caught Dave Swarbrick and Simon Nicol on their recent tour. They put on two great shows at Adam's in Washington, D.C. Watch for Steel-eye span's west coast and midwest tour this coming August!

Here are the addresses for the fan clubs:

1. Friends of Fairport, c/o Martyn Kenney, 85 Woodland Way, Kingswood, Bristol, Avon., England
2. Fairport Fanatics. T.J. McGrath, 124 Quaker Lane, Fairfield, Conn. 06430. A year's subscription is \$3.00, make out checks to "T.J. McGrath."
3. Richard Thompson Fan club. Send a S.A.S.E. to: FlyPaper, c/o Frank Kornelussen, P.O. Box 516, Middle Village, New York 11379.

—Ken Roseman

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GRATEFUL DEAD PHOTOS

COLOR PHOTOS

RED ROCKS, COLORADO
July 27, 28, 29 1982
C601 - Group Shot
*C602 - Lesh
*C603 - Garcia, Weir, Hart
C604 - View of Red Rocks

NY HILTON HOTEL
January 1979 (Candid)
*C820 - Garcia lighting up
*C821 - Phil laughing
*C822 - Bob smiling
C824 - Garcia smiling

KEYSTONE, BERKELEY
August 1981
C701 - Garcia, Full body
C702 - Garcia, Close up

WINTERLAND, SAN FRANCISCO
December 29, 30, 31, 1977
C002 - Garcia & Weir
*C003 - Lesh singing
C004 - Garcia & Weir
with balloons
C005 - Weir
*C006 - Garcia, Weir, Lesh

GARCIA BAND FAIRFAX, CALIFORNIA
August 22, 1981
Lesh as Special Guest
C801 - Garcia
C802 - Lesh (Close up)
C803 - Garcia & Lesh
C804 - Lesh (Full body)

JERRY BAND
Tower Theater, Philadelphia
C875 - Garcia with Red Shirt

AMSTERDAM, HOLLAND MELKWEG
October 15, 16, 1981
C120 - Garcia
C121 - Weir
C122 - Lesh
C123 - Lesh & Weir
*C124 - Kreutzman
*C125 - Garcia, Weir, Lesh

GARCIA BAND ROSELAND
May 31, 1983
C920 - Garcia
C921 - Whole Band

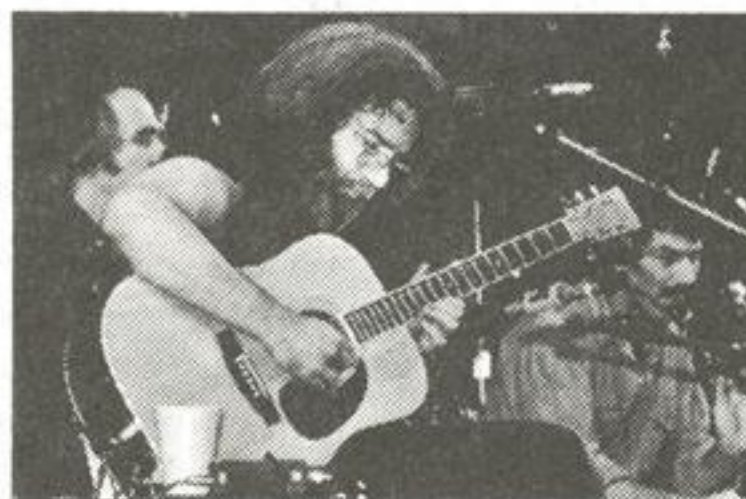
RADIO CITY MUSIC HALL
New York City, October 1980
C110 - Whole Band (Acoustic)
C111 - Garcia & Lesh (Acou)
C112 - Weir (Acoustic)

SOLO ACOUSTIC
NYC April 1982
*C950 - Garcia

THE SPECTRUM, PHILADELPHIA
April 25, 1983
C350 - Lesh
C351 - Weir & Kreutzman
C352 - Brent

NASSAU COLISEUM
October 31, 1979
*C200 - Garcia, Weir, Lesh
C201 - Garcia
*C203 - Brent & Lesh

HOT TUNA, 1983
C102 - Jorma & Jack



BW10



C802

GARCIA BAND MUSIC MOUNTAIN, NY
June 16, 1982
C750 - Garcia
C751 - Kreutzman
C752 - Garcia & Kahn

GARCIA BAND ROSELAND, NYC
May 31, 1983
BW38 - Garcia
BW39 - Whole Band

BLACK & WHITE PHOTOS

MADISON SQUARE GARDEN
October 11, 1983
BW40 - Lesh & Weir (singing together during St. Stephen)
BW41 - Lesh
BW42 - Lesh & Weir jamming
BW44 - Group Shot

WILLIAM & MARY UNIVERSITY, VIRGINIA
April 16, 1978
BW35 - Garcia, Donna, Weir (Unique double exposure)
*BW36 - Lesh (Candid)

GARCIA BAND FAIRFAX, CALIFORNIA
August 1981
Lesh as Special Guest
BW21 - Garcia
BW22 - Lesh
BW23 - Garcia & Lesh

HOLLYWOOD, FLORIDA
November, 1980
BW5 - Weir
*BW29 - Garcia (Smiling)

SAVE THE WHALES BENEFIT SAN FRANCISCO
August 12, 1977 (Outdoors)
BW12 - Garcia
BW27 - Garcia & Kahn

BINGHAMPTON, NY
November 6, 1977
BW47 - Garcia, Weir & Lesh

RED ROCKS AMPHITHEATER, COLORADO
August, 1979
BW1 - Whole Band
BW2 - Lesh
BW3 - Entire Stage
BW4 - Lesh & Weir
*BW30 - Lesh & Brent
*BW31 - Garcia

RADIO CITY MUSIC HALL 1980
BW8 - Group Acoustic
BW9 - Group Electric
BW10 - Garcia acoustic
BW01 - Garcia & Lesh acoustic
BW61 - Garcia & Lesh electric
BW13 - Weir & Lesh electric

WINTERLAND, SAN FRANCISCO
December, 1977
BW7 - Garcia & Weir
*BW14 - Garcia
BW15 - Group Shot
BW46 - Garcia & Weir (Unique Double Exposure)

THE MELKWEG, AMSTERDAM
October 1981
BW16 - Weir
BW18 - Garcia
*BW34 - Garcia acoustic

PHILLY CMC CENTER
April 20, 21, 1984
BW48 - Group Shot

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April 30, 1984
BW60 - Group Shot

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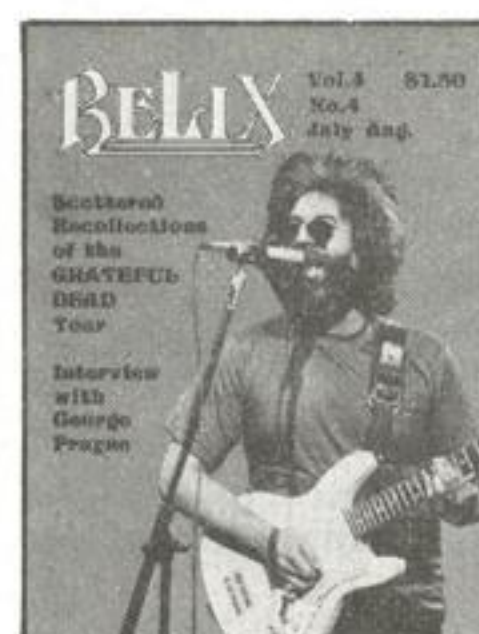
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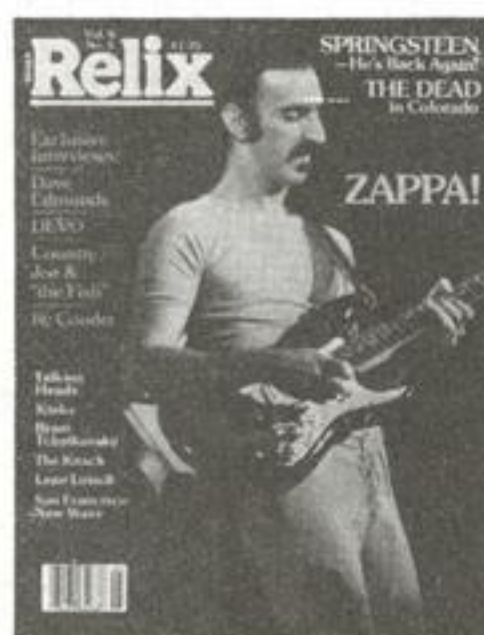
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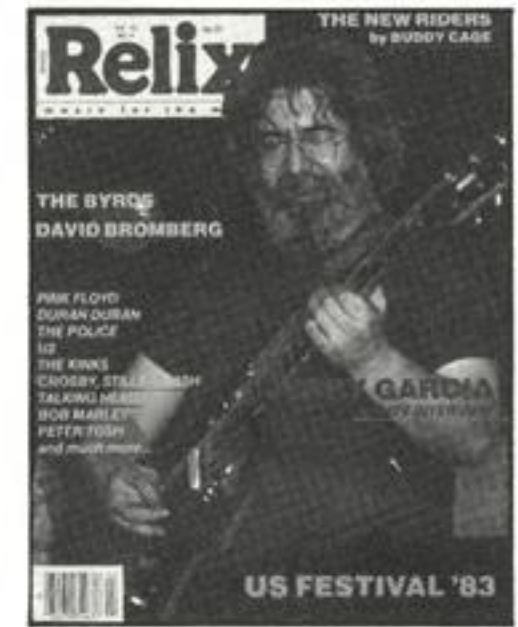
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