

RELIX™

THE ORIGINAL CLASSIC ROCK SOURCE

MUSIC FOR THE MIND™

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EDITORIAL

In celebration of our 20th anniversary, we will be featuring articles from the earliest issues of Relix. These stories will provide an informative perspective of those times. We hope you enjoy the surprises we hold in store for each issue in 1993. We look forward to sharing this special year with you.

—Toni A. Brown



In 1974, The First Free Underground Tape Exchange gave way to a tape trader newsletter. *Dead Relix* magazine was born out of the need for the growing taper audience to realize a broader reach than was possible through word of mouth. As publisher Les Kippel and editor Jerry Moore set off on an enterprising adventure that helped bind a culture together, it became possible for Deadheads to correspond on a national level.

In 1978, Jeff Tamarkin took over as editor, bringing with him an appreciation for the new musical trends (such as New Wave, and "the British Wave"). Such acts as Blondie, The Cars, The Stones and the Blues Brothers graced the covers of what was now referred to as *Relix* magazine ("Dead" was dropped in an attempt to reach a more diverse audience). However, the Grateful Dead were never abandoned. Every issue included news on the band. Still, the readership of *Relix* magazine was intent on getting the publication back into focus. Jeff Tamarkin moved on to become editor of *Goldmine* magazine, and Toni Brown became the new editor of *Relix*.

Toni brought *Relix* magazine back to its original focus, and has maintained her position as editor and publisher for fourteen years.

Here we are, 20 years after the first issue hit the streets. Some things have changed, yet our vision remains clear. Thank you readers for giving us light.

Special thanks go to Les Kippel, the Grateful Dead organization, editor Elizabeth Heeden, editorial assistant Robert Bromberg, Fran Palley, John Lucchese, Gary Kroman, Steve Kraye, Rick Spanier/Brooklyn Bridge Publications, Bob Minkin, Danielle Weaver, Florence & Philip Kippel, Gary & Ronnie Kippel, Mick Skidmore, J.C. Juanis, Jym Fahey, Tierney Smith, Chris Fallo, David Kopel, Dick Wilson, Enis Moran, Cary Krosinsky, Jeff Tamarkin and Barbara Brown. Also, thanks to the many talented people that have contributed to *Relix* over the years. But especially, thanks to all of the musicians who have inspired us to continue the trip. Thank you all for a real good time!



We usually run a number of letters regarding **Scenes From The Front**. The letters column was omitted from the last issue, our year end special (Vol. 19-6), and resulted in a backlog of letters from the front. In consideration of the time the band has spent off the road and the angst over Jerry Garcia's illness, it is with great optimism that I dismiss all the previous letters criticizing garbage left at shows, gate crashing, security, et cetera. Now that the boys are back on the road, let's all start off on the best note—leave only footprints...don't go to shows without tickets...don't gatecrash...be aware of your brothers and sisters...exercise moderation...be careful...and have FUN! The Dead have asked this of you often. You've had a small but bitter taste of what life would be like without them. It's up to you. — Toni

FROM YOUR BROTHERS & SISTERS

I was camping at Corning Preserve for the JGB (11/20/91). One night I came back to my orange VW bus and saw that Jerry's encore of "What A Wonderful World" didn't hold true that night. My case of 60 tapes had been stolen.

In rehabilitating my tape collection I've made some new friends, so it's not the shows that I miss, but...along with some Kerouac poetry readings and some Joseph Campbell lectures, what I need to have back is a tape of my grandfather playing the fiddle. He's 75-years-old and since age has eaten away at his hand muscles, he can't play anymore. I held the only recording of his fiddling. You should have seen his face light up when I played it back for him (he couldn't quite grasp the concept of magnetic technology).

If anyone finds a mediocre recording of some awesome fiddle playing, I am waiting for a miracle to arrive at my mom's place.

Sebastian Isler
321 Pinetree Cr.
Beaconsfield, Quebec
H9W 5E2 Canada

Today I ran into a friend I hadn't seen in a couple of years and I asked if he was going to the upcoming Landover shows. He said he hadn't been in years because he couldn't justify the cost. I had always considered this a cop out. I have always been able to dig up a few bucks to see the boys.

When I got home, I looked at the stub from my first show (Baltimore Civic Center 4/19/82). The price was \$12.50. The Landover ticket

price, on the other hand, was \$25, not including service charges. That means in just over ten years the ticket price has shot up 100%. This far exceeds the inflationary rate. I realize the boys have upgraded their equipment and sound system, but this does not justify a 100% price hike?

Crazy Ed
Baltimore, MD

I'm a younger generation Deadhead and I wanted to say a great big "thanks" to the other heads who have accepted us with open arms. I had one to thank in particular—my father. He takes me to shows and we listen to the music together. I consider myself lucky to be raised by a Deadhead. I hope for other kids' sakes that there are lots of parents like mine. I love you, Deady!

Jennifer Kelley
Pelham, AL

I am writing in response to Steve Devereaux' (Vol. 19-5) outrage about Deadheads at the Starlake shows (6/22-23/92). I sympathize with him because the Dead are no longer allowed in my hometown due to "Deadheads" trashing the city. However, in all reality, it was mostly the locals who are responsible.

Due to the popularity of the band over the last five or six years, it has become harder for the true Deadheads to get tickets. Therefore, we have to disregard the "Don't come to the show without a ticket" policy. After driving or hitchhiking thousands of miles, I'm going to go to any lengths to get into a show.

My primary purpose of being at a show is to get in, not to party, like most of the locals. Just as Steve Devereaux is sick of most people showing up without tickets, most Deadheads are sick of the locals ruining the scene. The locals who trash the cities and come to the shows just to get wasted make Deadheads look bad.

Many of us have been seeing the band for a

number of years and have never had to worry about getting a ticket—until the many locals started showing up. So just as Devereaux is angry about Deadheads ripping down fences to get into a show, I am angry at the locals buying up all the tickets before the Deadheads get a chance and for coming to the shows for the party, therefore, giving true Deadheads a bad reputation. This is something that has been bothering me for some time and I'm glad I finally had the chance and courage to speak my mind.

An angry and outraged Deadhead

I know I'm gonna hear from you readers on this one!—Toni

GET UP, STAND UP, STAND UP FOR YOUR RIGHTS!

Once again the Dead have been banned from a venue. This time, however, the amphitheater hasn't even been built yet.

Fred Simmons, whose firm designed Deer Creek Music Center in Noblesville, IN, has proposed a plan to construct an amphitheater in Grove City, OH (20 minutes southeast of Columbus). The 20,000-seat amphitheater would sit on 55 acres of land and be constructed in the same vein as Deer Creek. The City Council and residents of Grove City are anxious for construction to begin immediately. And it will be under one condition—that the Grateful Dead are never booked at Beulah Park Music Amphitheater.

Grove City mayor R. L. "Ike" Stage told the City Council he would not support the amphitheater if he knew the Grateful Dead would be booked. He said, "Deadheads will converge onto Grove City" and bring with them "drugs and violence. It amounts to an issue of health, welfare and safety" and he "has the power under state law to prohibit acts that would provoke violence." Stage also stated that he could foresee an exchange of words between himself and the band.

We need to pull together and shake the bad rap and that can happen by being given a chance to prove Mayor Stage wrong. Let's take our fellow man by the hand, try to help him understand.

Address letters to:
Mayor R. L. Stage
4035 Broadway
Grove City, OH 43123

HEADS BEHIND BARS

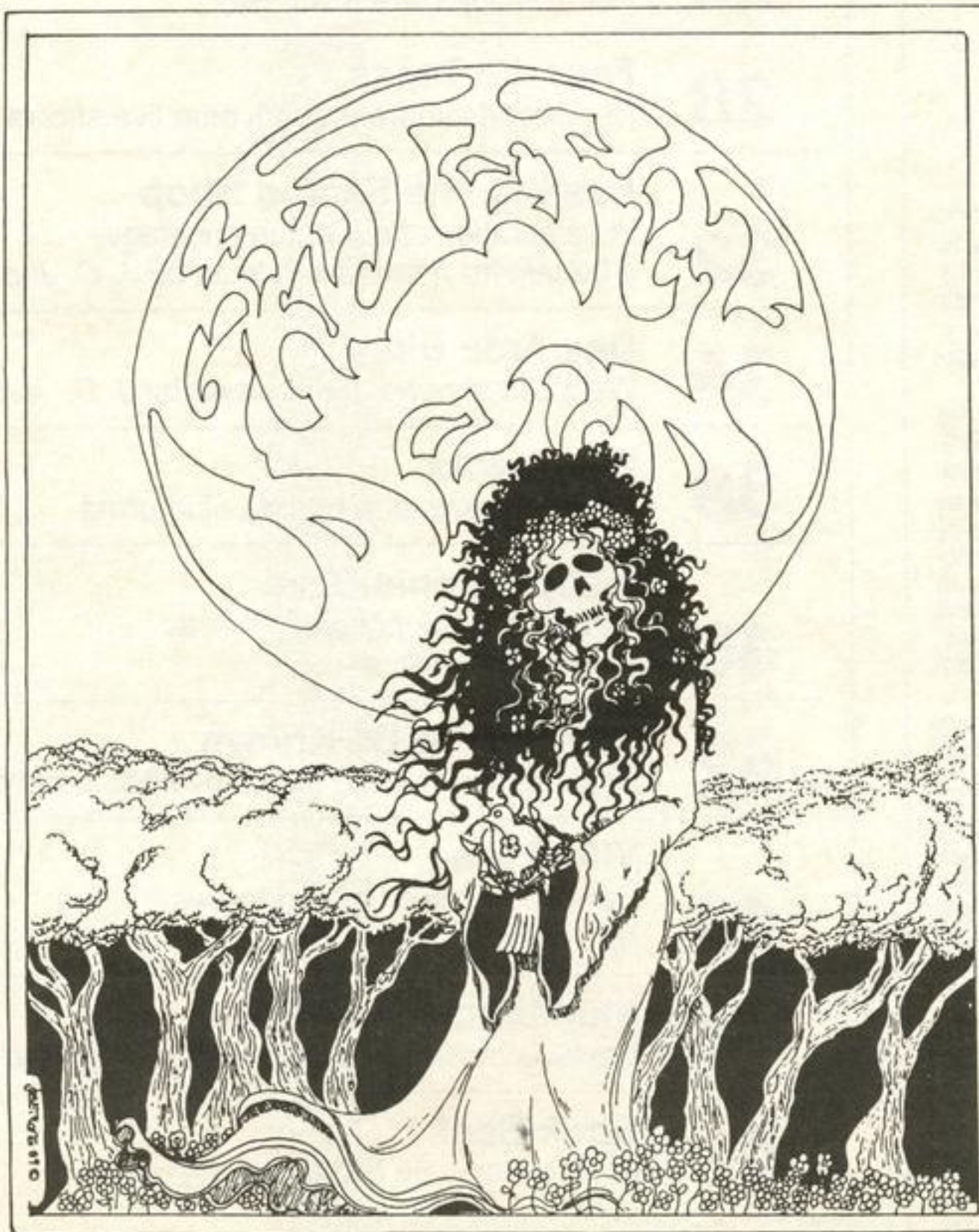
The pain I feel from missing the shows burns inside like no one should know.

It stabs like a cold, piercing dart that hits me square in my imprisoned heart.

I miss my brothers & sisters & the music I love so dear, & it hurts all the more knowing the band is so near!

I'm separated from the family I love so much, there's always that place in my soul they've touched.

I can't relate my feelings to the ones around, my words fall on deaf ears in



Joe Vetrone

here, so I've found.

I can remember the laughter & fun, & the band I LOVE so much playing in the warm summer sun.

The excitement of being on the road to the next venue, trying to guess what's on the band's menu.

Now all that's gone & I'm trapped inside this cage, & the beautiful memories are all I have left of those colorful days.

So remember, brothers & sisters, to watch each card you play & play it slow, because one just never knows which way the cards may go!

So please take heed in what I say, because otherwise this may be you in here thinking of the band getting ready to play!

& this is no place for anyone to be, so take my advice & learn from me.

I love you all more than words can tell, that's why I wrote this—so you may not experience this living HELL!

Patrick T.
Indiana

Today my fiancée was sentenced to 20 years in prison and fined \$5,000. He's been in the county jail for over seven months already. His crime? Well, he was convicted of selling LSD. Here in DuPage County, IL that is a Super Class X Felony.

There are serious consequences for those who choose to sell LSD. The penalties are much scarier and harsher than the worst freak-out possible. Think of yourself, a kind, dedicated Head, all of a sudden dressed in an orange suit and surrounded by gang members, rapists and murderers. Try to envision your lover, your children, or your parents visiting you from the other side of a piece of glass, not just once or twice, but for years. Or having to eat meat because that's all they feed you—and you're a vegetarian! Not to mention no music and all the other little comforts that you may be taking for granted.

Our government has declared war and they're taking prisoners! If you're like me and think the War on Drugs is unfair, unconstitutional, discriminatory, futile and so on, then stand up and fight about it! Nonviolently, of course. We must regain everyone's basic rights to live peacefully and privately in our society.

Elizabeth Field
Elmhurst, IL

Billy from Virginia (Vol. 19-3) claimed that he was wrongfully charged with possession of drugs because a traffic violation led to the subsequent search of his car. He also said he was asked to do a sobriety test. However, he did not tell us the result. Furthermore, he said he did not use his signal when pulling into a parking lot. Why not? Wouldn't the whole unfortunate situation have been avoided if he had performed a simple act of courtesy?

Geoff Ketcham
Georgetown, MA

HOT F'IN TUNA, JANIS AND CARLOS

I don't feel that there is enough coverage on the old Hot Tuna ('69 to '77) and on Jefferson Airplane ('65 to '72). A group does not have to be active or even alive to be important. I frequently look for people to trade with in the want pages of *Relix*, but advertisers are mostly interested in the Dead. Where are all the Tuna and J.A. heads? If you study Jack's intricate and tasty style with the Airplane ('67 to '69)

you'll notice the notes and chords he played were amazing.

I saw Hot Tuna (11/22/75) at the Academy of Music in NYC. They played from 12:15 a.m. to 5:45 a.m. I was in the second row center. The Dead around this time period rocked, but Tuna just blew you away. I've never seen a trio as charged as Tuna was during that period. The energy was absolutely amazing!

I know there are 16mm and 8mm films of Tuna during their '75 and '76 tours—I saw individuals with movie cameras at many shows. The question is who's got 'em?

Jerry Lento
8701 Shore Rd Apt 639
Brooklyn, NY

You haven't been reading Relix very closely. We have continued to cover all of Hot Tuna's and the Airplane/Jefferson Starship activities that have occurred since 1975 and have frequently chronicled their history! For the past several issues, we've been running the Jefferson Airplane Chronicles, parts one through six. This is an extensive series of in-depth interviews with the former members of the Airplane. Additionally, we have been covering Kantner's activities as well as Jorma and Jack's whereabouts in almost minute detail. The latest and greatest news is Hot Tuna's return to the Relix Records label with their 1992 recording, Live From Sweetwater. This release features guest appearances by such friends as Pete Sears, Bob Weir and Maria Muldaur. A Jorma solo album is in production, and part two of the Sweetwater recordings is slated for future release. There are lots of Tuna heads out there. Have you tried placing a classified? You might be surprised!—Toni

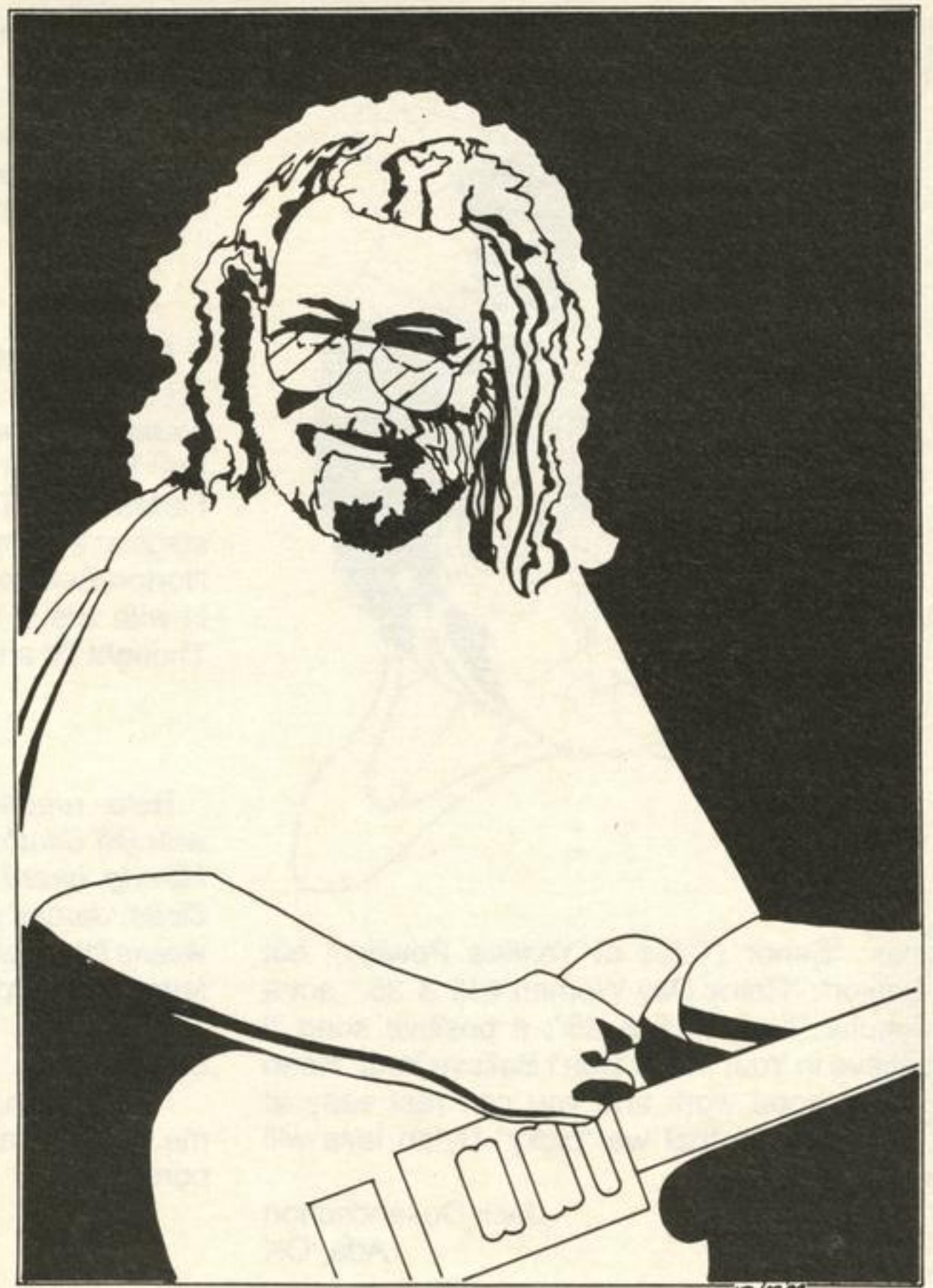
Thanks for the interview with Jack Casady in the October issue (Vol. 19-5). It's too bad he doesn't get more credit as one of the truly great bassists in rock'n'roll.

I was very disappointed that no questions were asked about his playing with Jimi Hendrix on *Electric Ladyland*. As I recall, both Jack and Stevie Winwood were guest musicians on one of the versions of "Voodoo Chile." Also, it would have been nice to hear more about SVT. Those of us who got to see the band remember them as truly innovative. It's too bad there is so little recorded music left. Most people don't realize what a hot band they were.

As someone who remembers the *Relix* of the mid-70s, it's great to see how far the magazine has come. As an easterner living in Oklahoma, I was stunned to find it on the newsstand in my local supermarket.

Larry Petrillo
Tulsa, OK

Jack will return to our pages to discuss the topics you have mentioned. Watch for more later this year.—Toni



Jim Wilson

I had to write to tell you how psyched I was the first time I saw the beautiful Janis Joplin cover (Vol. 19-5) of *Relix*. It must be more than 20 years since I've seen Janis gracing the cover of a magazine.

I can't tell you how much Janis' music has meant to my life. Laura Joplin's biography *Love, Janis* is the finest of the many that have been written. It avoids the usual sensationalized accounts of sex and drugs and focuses on the person behind the image. It also gives a unique view of the origins of our scene as well as the Beat scene that preceded it.

Also, your ongoing Jefferson Airplane Chronicles is great. The new *Jefferson Airplane Loves You* box set is outstanding and packed with rarities. Well, thanks again for the Janis and Big Brother articles.

Wayne Rannell
Livingston, NJ

Thank you for your article in issue 19-4 on Carlos Santana. The information was informative and positively enlightening. It was reassuring to read about Carlos' views on record companies pressuring for commercialism. There aren't enough signed musicians these days who ignore the pleas of executives who want them to spew forth radio hits that will soon be forgotten after they drop off the charts. Music is something to be savored, not bought and sold like stock. Long live Mr. Santana and musicians like him who put their musical creativity first before thinking about their potential paycheck.

Reis Baron
Pembroke Pines, FL

CORRECTIONS AND CORRESPONDENCE

Man, I love your magazine. However, J. C. Juanis needs some help with Bob Dylan's song



R. Smith

titles: "Senor (Tales of Yankee Power)," not "Senior"; "Rainy Day Women #12 & 35," not a singular "Lady #15 & 35"; a positive song "I Believe in You," not "I Don't Believe You." Keep up the good work and you can rest easy at night knowing that we "picky" Dylan fans will keep you in line!

Jack Dusendschon
Ada, OK

I enjoyed your August (Vol. 19-4) editorial on music helping handicap memory responses. I've worked with the handicapped for four years and I enjoy it. Most of the people are really intelligent. Music has been an essential ingredient in their work behavior. There's a girl who's paralyzed from the neck down. Her dreams seem hopeless, but when music blares from her radio, she would say things like, "Turn it up" or "I like this song." I give my best wishes of healing to the handicapped and I give thanks to your comments. *Relix* truly is "Music For The Mind."

Eldred Millard
Winterhaven, CA

I agree wholeheartedly with Matthew Thomas' comments regarding *Two From the Vault*. I've carried the memory of the Saturday night show with me for over two decades now and I was very pleased to hear the recordings prove me right. It truly was the greatest Dead show I've ever seen!

I have only one small point to quibble about, that being the venue. It seems to be forgotten now, but the Grateful Dead never played the Shrine Auditorium in the '60s. All of their landmark L.A. shows were held around the corner at the adjacent Shrine Exposition Hall. Then, as now, the Shrine Auditorium was as elegant and ornate as the Expo was plain and funky. A virtual "Who's who" of '60s rock played the venerable old hall, including the Mothers, Cream, the Doors, Traffic, the Who and all of the psychedelic bands from San Francisco.

The Dead did play a number of spectacular shows at the Auditorium in the '70s (1/10/78 shines in particular), but this was after rock'n'roll had become big business and somehow "more respectable."

The Shrine Expo featured festival seating and a full upstairs mezzanine where it was not unusual to run into musicians who were be-

tween sets. I can remember running into such luminaries as Frank Zappa, Buddy Miles, Taj Mahal and a trash talking, whiskey sipping Pigen while hanging out up there.

Anyway, my congratulations to Healy. The sound and performances are truly wonderful.

Peter Marquard
West Hills, CA

I was browsing through *Relix* 19-5 and noticed that the Buckeye Music Center set lists credited Steve Miller with being onstage with the Dead for "Midnight Hour," "West L.A. Fadeaway," "Truckin'" and "Spoonful." Also on stage at that time was Miller's harmonica player, Norton Buffalo. Also of note, Vince Welnick sat in with Steve Miller's band for a song or two. Thought I'd share that with you.

Tom Hudson
Piqua, OH

Relix reader James Thomason caught up with Bill Clinton on his bus tour through Texas. Having heard that Clinton was a fan of the Dead, James gave him a tape of a show. Two weeks later James received the following signed letter on Clinton-Gore stationery:

Dear James:

I want to thank you for the tapes you gave me. Al Gore and I are "grateful" for your support!

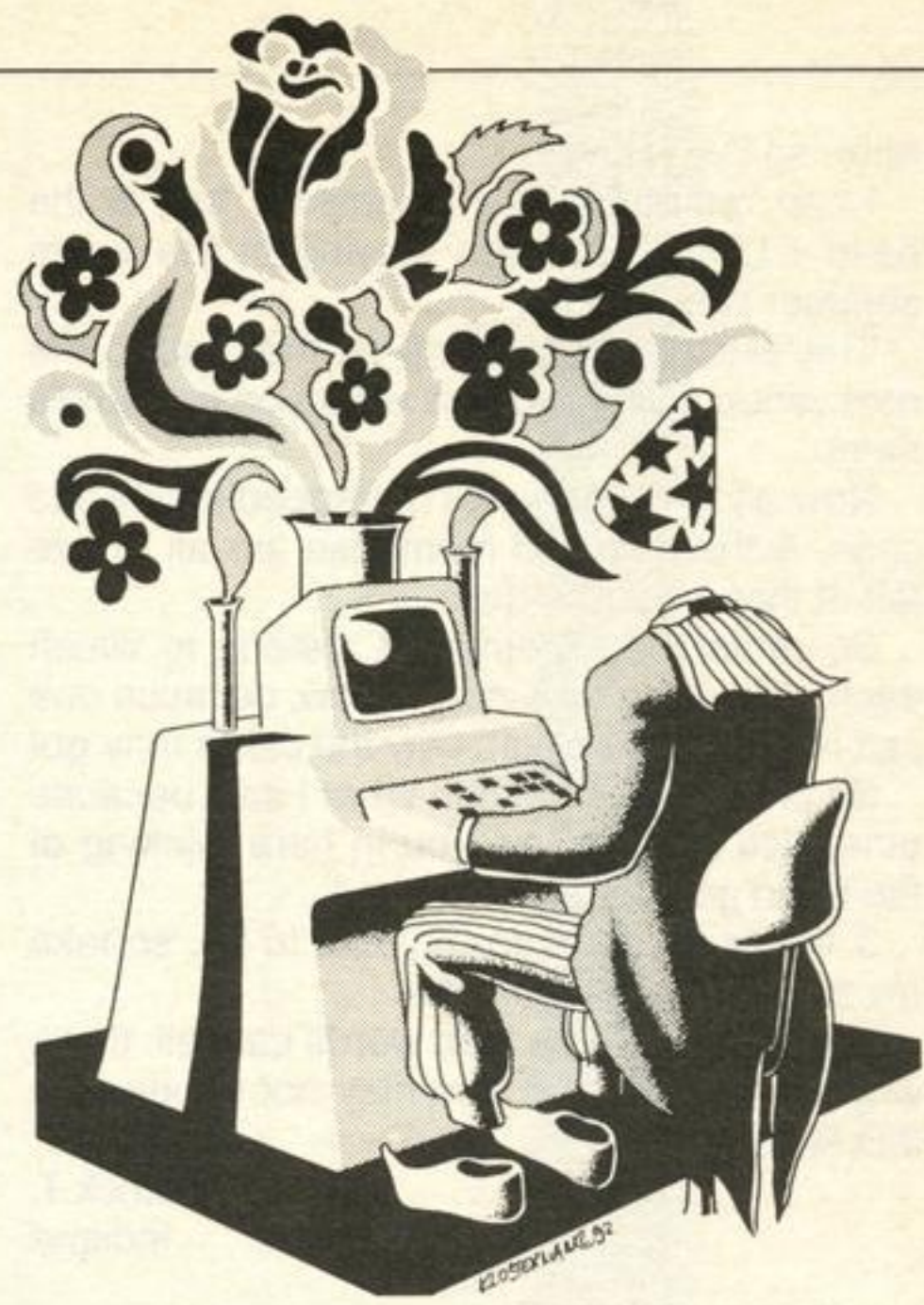
Sincerely,
Bill Clinton

On 10/28/92 the small island community of Key West, FL was given a real big treat. The Dead Ringers gave an excellent show on the beach of one of the local hotels. The band was great and Tom Constanten is definitely Mr. Wizard on the keyboards. There are a lot of Deadheads in Key West and we want to say please come back and "thank you for a real good time."

Deadheads in Paradise
Key West, FL

I am writing this letter in response to a letter from Dan Friedman in *Relix* 19-5. He stated that Deadheads should dress normally so we can "blend in" and not be hassled by police and security. I was incredibly angered by this letter. I refuse to be so scared that I won't allow myself to wear my clothes and my hair the way I like. Nothing was ever accomplished by rolling over and playing dead (excuse the pun)! Deadheads are a strange and wonderful minority with a culture that deserves the right to be expressed and respected, like any other culture. Instead of repressing our culture, we should modify our behavior. Use alcohol and drugs responsibly, don't go to shows without a ticket, and treat the people and place with the respect you'd give your family and home.

Cassandra Schaefer
St Paul, MN



A. R. Klosterman

I am writing this letter just to get something off my chest. I know numerous heads within my community (and outside) who are turned on not only by the vibes of the boys, but by the new, up and coming bands like as Phish and the Spin Doctors.

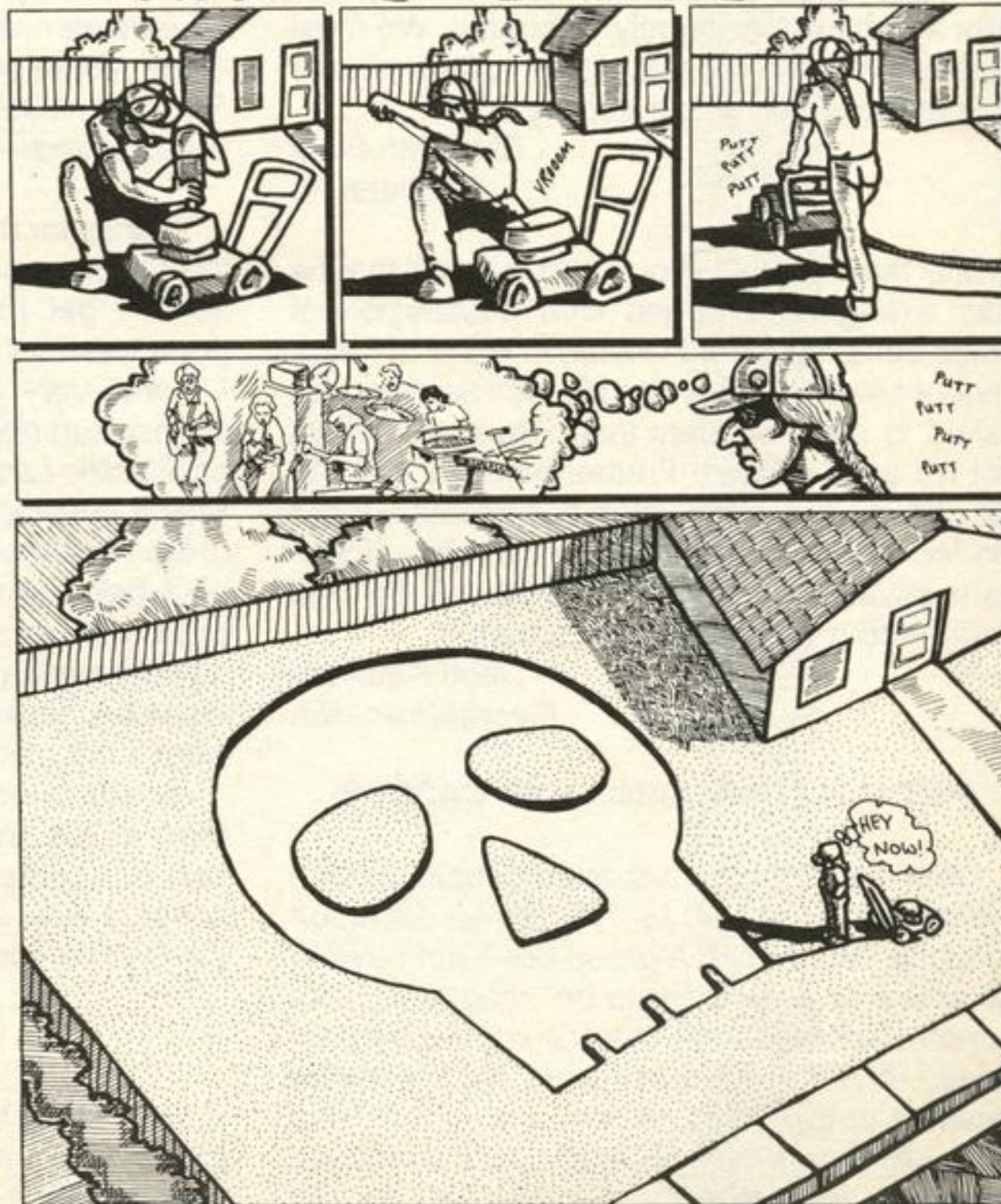
Speaking as a Deadhead and a Spinhead, I am sick of the Spin Doctors being so closely associated with the Dead. Yes, it is true that these bands do attract a large number of heads, but I really see no close comparison. If anything, the only trait that the Spin Doctors and Phish hold in common with the Dead is that they both love to jam. However, it's a totally different type of jamming for each.

Another thing that bugs me is that the Spin Doctors and Phish alike have been described by many magazines as "psychedelic" or "straight

THE WANDERINGS OF THE...

BY: BRONZ 12-91

HIPPIE GARDENER



Bronz



out of the '60s." I think not. If anything, they fall under "funkadelic" or "rhythmidelic," but in no way "psychedelic." Thanks for listening.

Matt "JenDog" Jennings
Wellesley, MA

EYES OF THE WORLD

As a subscriber to *Relix*, I know the deep concern you have for the environment and I have gotten involved with local schools to help raise awareness. I started working with elementary school children and we began by using Bob and Wendy Weir's storybook, *Panther*

Dream. The children were mesmerized by the story. After learning about the rainforests with the help of the storybook, we began an art project making a ceramic tile mural of the African Rainforest. We are planning a great Earthday celebration at which the children will have the unveiling of their mural. The mural will then travel to Harrisburg, PA for the Earthday celebration by the Chesapeake Bay Foundation. Everyone is very excited about the project and I am happy to have the opportunity to help children other than my own learn about the rainforests. I will also be using music like Merl Saunders' *Blues From the Rainforest*

and Bob's *Panther Dance* during creation time as inspiration to the children and myself. I'm also planning other benefits to raise money for the children's environmental group and Rainforest Action Network.

Tami Galusha
Biglerville, PA

I was given a copy of *Relix* 19-2 by a friend. After reading "Eyes of the World" by David Kopel, I felt inclined to write and say thanks for a great article. I am a Deadhead and I'm also a hunter. I have long known about the importance of legal hunting and the role it plays in our environment. Responsible hunters, such as myself and millions more in this country, have done more for wildlife and habitat than all of the anti-hunters who just shoot off their mouths, trying to force their beliefs down everyone else's throats.

Bill
Gardnerville, NV

Relix reserves the right to edit letters due to space limitations. If your letter does not appear in our pages, please know that we read every one and they each contribute to the spiritual production of the magazine. Thanks and keep on writing!—Toni

We want to hear from you.
Please send your correspondence to:

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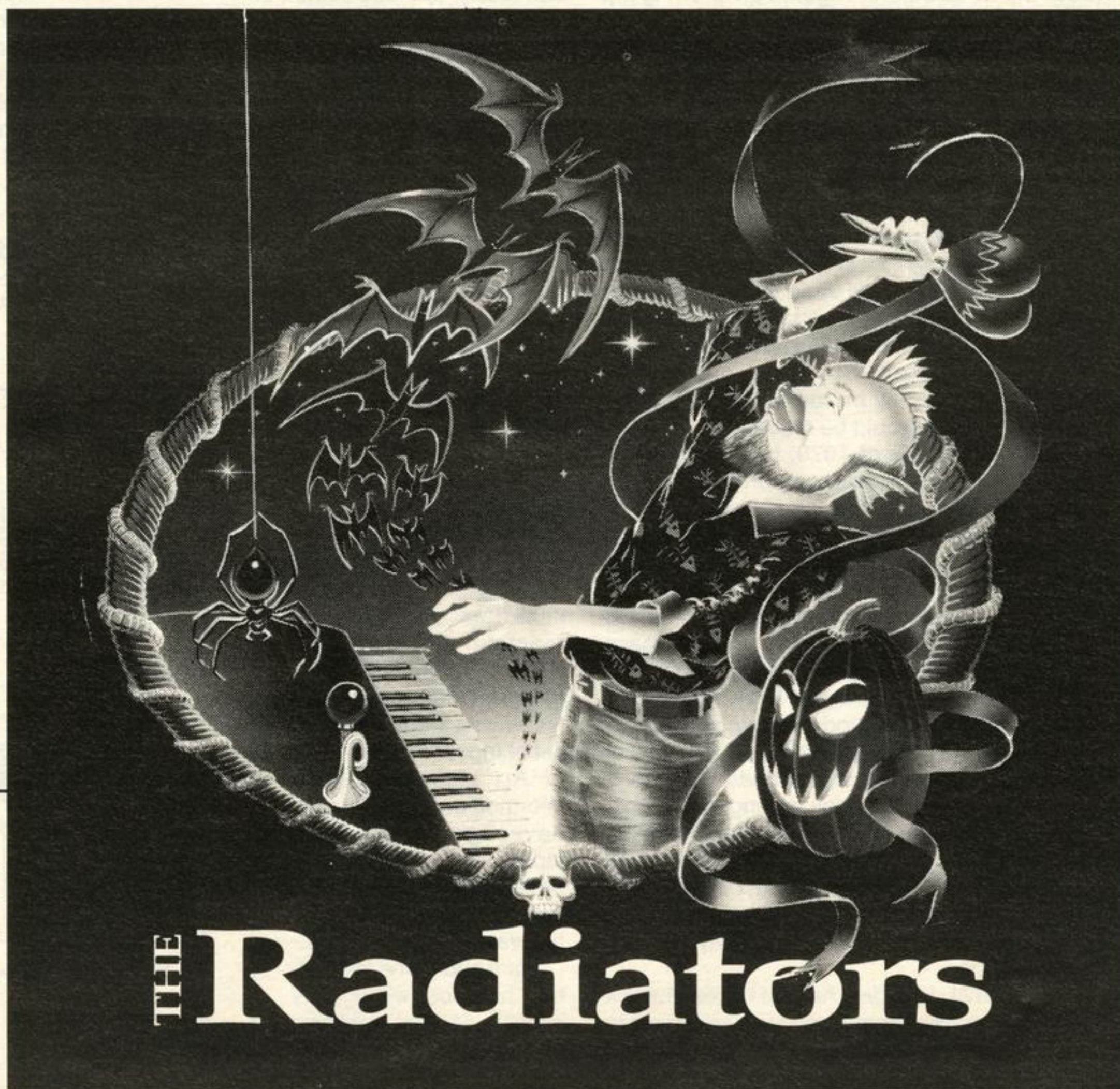
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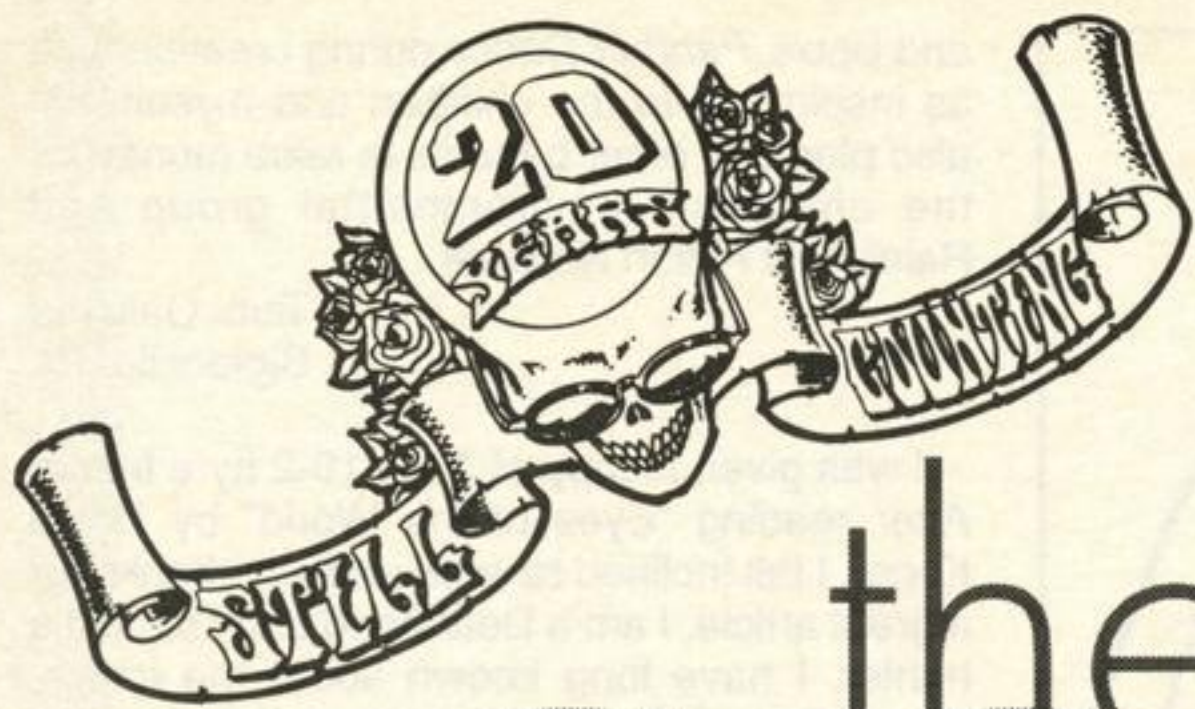
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This article was written in 1975, the second year Dead Relix was in publication. Not only does it delve into our roots, it also says something about the times and serves as a fitting historical recollection. We share it with you now...after 20 years, we thought you'd enjoy some of the early perspectives held by the people that inspired Dead Relix magazine.

the GOLDEN road to unlimited devotion

BY STEVE KRAYE

For all intents and purposes, practical or impractical, this whole tape trip started the first time I asked Les Kippel, founder of *Relix* and President of Relix Records, "Hey, man, you want to see the Grateful Dead?" Getting an affirmative answer, I went ahead and picked up a couple of tickets for the Fillmore East show—midnight, May 15, 1970. Having seen the Dead before, I figured on showing my pal a good time. I was wrong. It was so much more than just another pleasant evening that we were both hopelessly hooked. The first mellow acoustic tune floored us and we remained plastered to the Fillmore's greasy tiles right through the New Riders and a pull-out-all-the-stops electric set.

The night ended, as all magic moments eventually must, and we stumbled forth to meet the rising sun and the light of a new day on Second Avenue. On the lonely road back home, the echoes of "Saint Stephen" and "Good Lovin'" fading away, we swore that the next concert would be more than just a happy memory. By hook or by crook, by murder if necessary, our next Dead show would be recorded.

We tried. In July of 1970, Les smuggled a small portable cassette machine into the Fillmore and gave it to a friend in the first row who recorded the show. I'd like to be able to say it was a great tape, but, in all honesty, it was pretty bad. It sounded like the show was held in somebody's garbage can and consisted mostly of comments like, "Hey, Bobby...pass the Kool-aid." Bad as it was, it was a beginning.

Les taped a few more shows by himself and was just knocking around, waiting for the next show, when Art Carlyle introduced him to Jim Watson. It turned out that Jim had also taped some shows and so they arranged a trade, bringing both collections up to twenty hours or so. This was a taste of what was to come. As one Dead freak can only do just so much, it gradually became clear that the solution to the problem of how to get more tapes lay in cooperative effort.

In late 1971, Les, Jim, Art and Harris Mulnick were sitting down, taping concerts and trying to decide the next step when they realized that

there must be other people out there who were recording shows and that there had to be a way for everybody to get together. Everybody should have access to any existing tapes and exchanges should be free to avoid the stigma of bootlegging. These discussions resulted in the *First Original Underground Grateful Dead Tape Exchange*. As today's tapers and concert-goers can testify, the idea caught on.

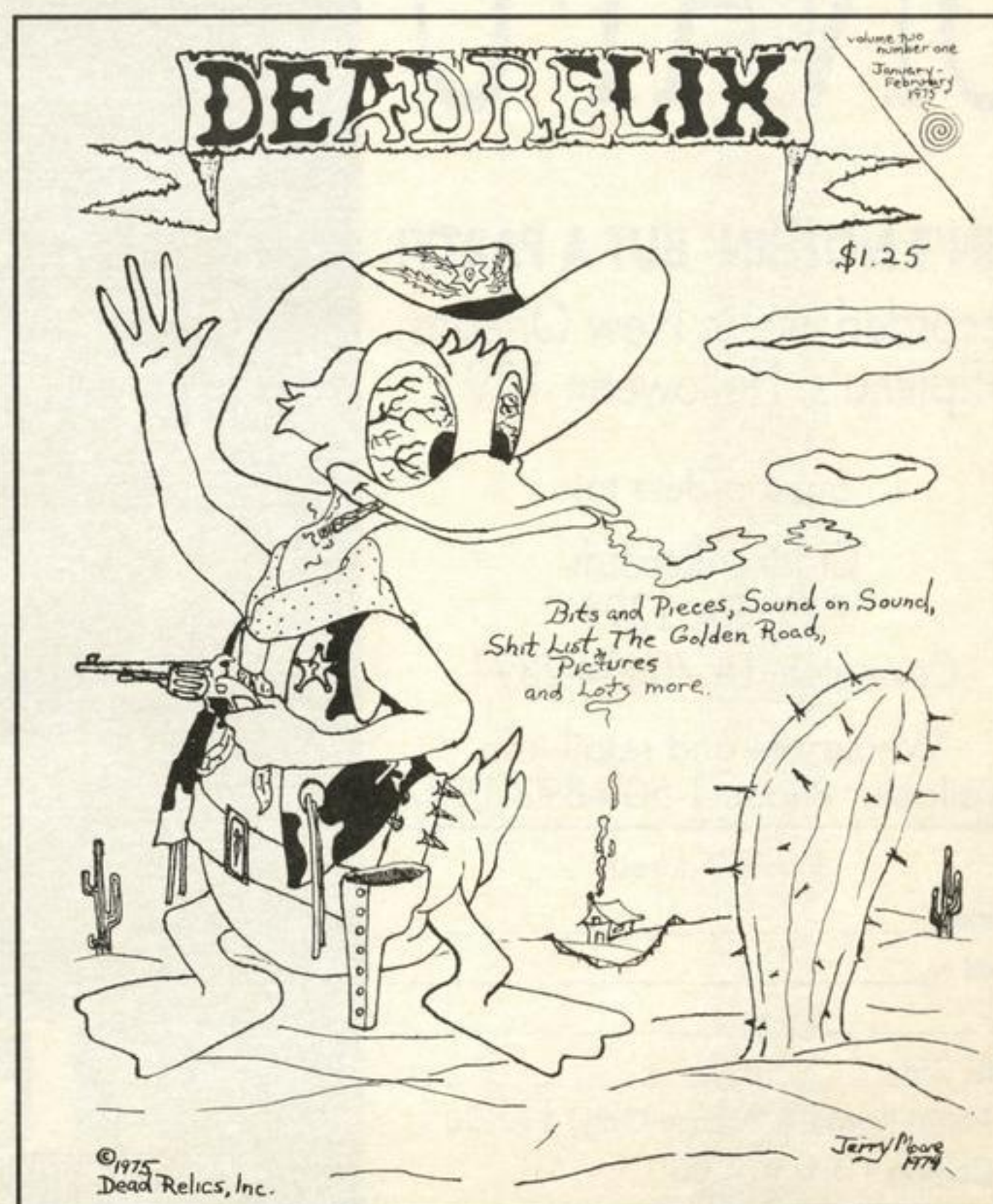
The idea caught on everywhere, that is, but with the Grateful Dead family. Initially, we were treated rather coldly; letters went unanswered and discussions with their business people proved to be fruitless. The concert halls and sports arenas of the nation became battlefields.

The Dead's roadies, men of *much* muscle, enjoyed themselves—cracking skulls, stealing tapes, cutting microphone cables and so on. The nonsense reached its peak in Waterbury, CT in September, 1972. We were hanging out in our room at the local Holiday Inn. The Dead were also staying there. We were listening, of course, to Dead tapes. Acid king Augustus Owsley Stanley III, commonly known as "Z. Bear," was roaming down the hall when he heard the strains of music. He steamrolled his way in, made off with a set of tapes (including one of Art playing guitar), informed us that we would never get away with taping, told us that we'd be stopped and let us know that our tapes were shit anyway compared to his.

For a short time thereafter, hassles were truly intense. Still, for everyone of us caught, there were

twenty others who had never been bothered. Maybe the roadies got tired of fighting us, or maybe the Bear just liked Art's guitar work, but the war reached a neutral zone and hassles are rare. Our equipment has gotten much better, we've learned more and our tapes have gotten to be quite excellent.

Now, since the Bear was so proud of his tapes, we'd like to hear them. All that older stuff is in the can someplace. We'd like to be able to listen to a Dead concert at home without having to record it ourselves and we'd like to be free to attend concerts without being nailed to our seats by a tape recorder. Is anyone listening out there?



The following article is from Dead Relix Vol. 2-4 (August, 1975). This article documents the telepathic dream experiments held in 1971 at the Capitol Theatre in Portchester, NY.

ain't IT CRAZY!

BY BILL EISLER

I assume that by now we all know the Grateful Dead are musicians, but how many of us know that their concerts have also been the scene of a scientific experiment? The Dead as scientists?!? In February of 1971, the Dead played six consecutive nights at the Capitol Theatre, Portchester, NY. Aside from being musical events, the concerts were also part of a dream telepathy experiment being run 45 miles away at the Maimonides Dream Laboratory in Brooklyn, NY.

Experiments on telepathic dreams began at Maimonides in 1964. The general procedure calls for a "sender," or "agent," to try to send an art print he is looking at to a distant sleeping "percipient" who is being monitored at Maimonides. Previous experiments had used one agent at a time; for this series the experimenters were interested in examining the effect of many agents. The use of a Grateful Dead concert provided an ideal setting. Not only were there 2,000 people present each night to serve as telepathic agents, but there was also an emotional intensity, a probable factor in many cases of spontaneous telepathy and something which is very difficult to reproduce in a more artificial experimental situation. Also of interest was the fact that many people in the audience were in altered states of consciousness, another factor which is believed to facilitate telepathic communication.

Each night the audience at the concert was shown a slide of a randomly selected art print after having been instructed to try to "send" the picture to Malcomb Bessent, the sleeping percipient at Maimonides. The slide was different each night and was shown for fifteen minutes, during which time the Dead continued to play. At the dream lab, Malcomb Bessent was asleep. His eye movements and EEG (brain activity) were monitored physiologically for rapid eye movements (REMs), a sign associated with dreaming. At the cessation of a REM period, Malcomb was awakened and asked to give a report of what he was dreaming. After giving the dream report, he was allowed to go back to sleep (until the end of the next REM period). Unknown to the agents at the concert, there was a second dreamer, Felicia Parise, sleeping at her apartment, who served as a "control," a person for whom no telepathic message was intended. She was phoned approximately every 90 minutes for a dream report. Actually, this

was a second aspect of the experiment; would Malcomb, who the audience had been told about and who was the intended percipient, do better than Felicia, who had not been mentioned? Both Felicia and Malcomb had previously demonstrated psychic abilities and had

correct matches, a statistically significant result. Only one of the judges' transcript-target pairs were correct for Felicia's dreams, which is what would be expected by chance.

As an example, one of Malcomb's dream reports, which had some correspondence with the target picture, occurred on the night the picture "The Seven Spinal Chakras" by Scralian was the target. The painting shows a man meditating in the lotus posture. The seven chakras (spinal energy centers) are vividly colored, and form a halo around the man. Malcomb's dream reports for the night included the following excerpts: "I was very interested in...using natural energy...I was talking to this guy who said he'd invented a way of using solar energy and he showed me this box...to catch the light from the sun which was all we needed to generate and store the energy...I was discussing with this other guy a number of other areas of communication and we were exchanging ideas on the whole thing...He was suspended in mid-air or something...I was thinking about rocket ships...I'm remembering a dream I had...about an energy box and...a spinal column."

Even without knowing the target picture, it can be seen that the dream report is not a direct hit. However, there are some similar elements—the mention of energy, a spinal column—which do relate to the picture and more to the particular target than the pictures used as targets on other nights. This transcript was correctly matched with the

target print by the judges.

It thus does appear that there was telepathic communication between Malcomb Bessent and the audience at the Grateful Dead concert, and because the known dreamer, Malcomb, had better results than these of Felicia, the unintended "control," this suggests that the orientation of the sender is a factor in communication of this type. However, it is hard to say whether or not 2,000 agents are more effective than one, since the results are about equally successful both ways.

By the way, this experiment was supposedly suggested by none other than that famous man of letters himself, Jerry Garcia. ■



served as successful subjects in other telepathy experiments at Maimonides.

At the end of the experimental series, the dream transcripts for each of the six nights were rated for their correspondence to the six target pictures by two "blind" judges who didn't know which picture was the target for a given transcript. It is very rare in these experiments for a subject to get an obvious "hit" on a picture, rather, in these ratings the dreams are judged for elements common to both a night's dreams and the target, such as corresponding details, similar theme or mood, or common settings.

On the ratings of Malcomb's dreams, four (out of six possible) transcript-target pairs were

Eyes of the World

In an effort to improve life on the planet as we know it, we have devoted this space to environmental issues. We welcome your correspondence.

"The future's here, we are it, we are on our own." —Bob Weir

HEMP

by David Kopel

This article uses the term "hemp" rather than "marijuana" since hemp is the historical American term for the cannabis sativa plant. "Marijuana" did not come into popular usage until the 1930s, when the Hearst newspapers, spearheading a hysterical campaign to outlaw hemp, successfully associated it with Mexican immigrants by using the Mexican slang "marijuana."

When the plant is cultivated for smoking, all nutrients are directed to the flowers (buds). Care is taken to harvest the plant just prior to full seed. Meticulous clipping can result in smaller plant growth, and higher THC content. But, in cultivation for use as paper and fiber, care is taken to focus on the stalk of the plant, as opposed to the leaf. Hemp plants are known to grow as tall as twelve feet, so the stalk and seeds become the main focus for commercial use. The hemp fiber contains no THC, so don't try to smoke your friend's hemp shirt.

Today, hemp fiber is again available commercially, and being used in clothes. Unfortunately, the federal government's campaign against marijuana makes anything associated with the plant into a counter-cultural item. Accordingly, you can probably buy a hemp shirt at your local tie-dye store, but the folks who shop at J.C. Penney are offered only cotton clothing. As a result, cotton clothing far outsells hemp clothing, and thousands of tons of additional poisons are dumped on the earth every year in order to cultivate cotton.

Because cotton is a natural fiber, many folks think that wearing cotton clothes is environmentally benign. Far from it. Cotton production requires huge amounts of pesticides, as well as massive doses of fertilizer, since cotton wears out the soil so fast.

Hemp, in contrast, is much sturdier, has fewer natural enemies, and hence requires far fewer chemical inputs. Until the 1820s, most American clothing was made from hemp. The Continental Army wore hemp uniforms; the covered

wagons that opened up the West were covered with hemp. And when young George Bush bailed out of a fighter airplane during World War II, his parachute was made from hemp.

Hemp can also be used to make paper and indeed was the major paper source until the late 19th century. The first two drafts of the Declaration of Independence were written on hemp paper (the final version was on parchment, which is made from animal skin). Hemp paper is extremely durable, and while hemp is not suitable for replacing all types of wood-derived paper currently in use, increased use of hemp paper could significantly cut the demand for wood paper, especially for uses such as corrugated cardboard boxes, green and white computer paper and paper bags.

In addition, hemp can be substituted for numerous construction contexts, such as production of particle board. An acre of hemp produces as much cellulose fiber pulp as 4.1 acres of wood, according to a United States of Agriculture study.

Using hemp as a wood substitute would significantly reduce the pollution associated with wood processing. For the creation of products from either wood or hemp, it is usually necessary to use sulfur to help separate the valuable cellulose pulp from the lignin which binds the cellulose fibers together; the hemp separation process uses at least 75% less sulfur than the wood process.

When wood is processed into paper, it is bleached with chlorine and results in the production of highly toxic dioxins, which are then discharged into the rivers near paper mills. In contrast, paper made from hemp can be bleached with hydrogen peroxide, which produces no dioxins.

Hemp makes good carpet backing, too. Unlike currently-used synthetic backing, hemp doesn't emit dangerous gasses that cause some people to become ill in the presence of brand-new carpets. And in case of fire, the hemp carpet backing, unlike its synthetic counterpart, doesn't create poisonous fumes when burned.

Many environmentalists are urging that we reduce our dependence on fossil fuels (such as oil and coal), and begin using greater quantities of biomass fuels, such as corn. For example, under the new Clean Air Act, the federal government requires that the gasoline in most cities

include certain percentages of ethanol or methanol. These two fuels are currently made from corn, but hemp can also be used to produce ethanol. Indeed, hemp is considerably higher in potential energy value than is corn. Hemp seed is 30% oil by volume and has successfully been used to make diesel fuel oil, aircraft engine oil and precision machine oil.

Some environmental experts, such as Jonathan Alter of the Competitive Enterprises Institute, argue that the benefits of biomass fuel (such as corn-derived ethanol) are vastly overstated. Even so, since we live in a country where the government is already requiring increased use of ethanol, it makes environmental sense to make the ethanol from the best source available, namely hemp.

Many societies believe that the increasing rate of burning fossil fuels like coal may, over the long run, increase carbon dioxide levels in the atmosphere which would in turn slow the rate at which heat escapes from the earth, thus causing a "greenhouse effect" and global warming. While there is great scientific debate over the rate at which the greenhouse effect could be occurring, if it is occurring at all, it seems prudent to take steps which could reduce the rate of carbon dioxide emissions.

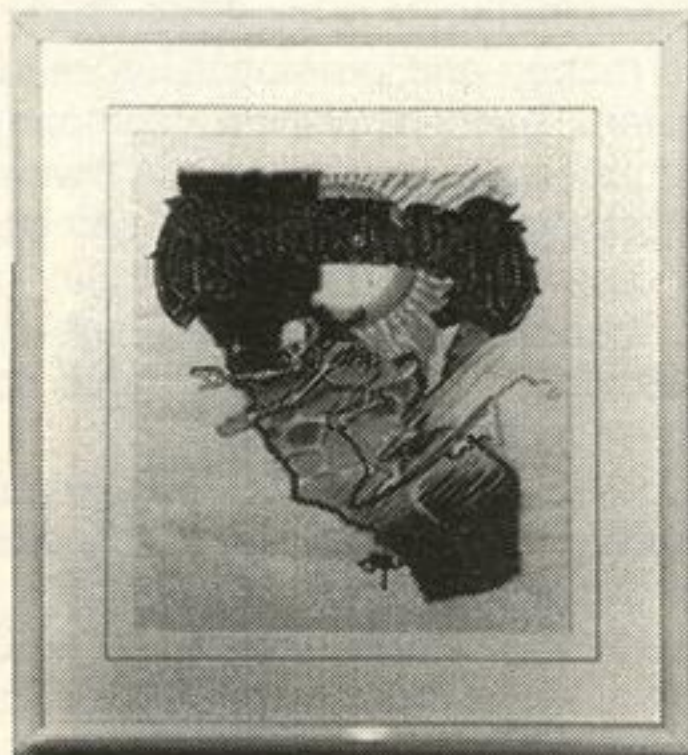
The United States Department of Agriculture has a research team dedicated to reversing global warming. In meetings with hemp activists, the researchers agreed the increased cultivation of hemp could have a dramatic effect on global warming. Most importantly, hemp-based fuels could reduce use of fossil fuels. In addition, greater use of hemp might result in less use of wood and less deforestation. (The deforestation benefits would be relatively small, since most wood which hemp could replace is grown in tree farms where new trees are planted as mature ones are harvested.)

The activists asked the USDA researchers if the researchers would propose to their agency greater use of hemp, which everyone agreed would help reduce global warming. The researchers said no; proposing more use of hemp could ruin their careers, since hemp was marijuana and marijuana is illegal. "You cannot use something illegal," one researcher said. "Not even to save the world. Period."

Much of the information for this article came from Jack Herer's book, *The Emperor Wears No Clothes* (HEMP/Queen of Clubs Publishing). Herer's organization, Help End Marijuana Prohibition (HEMP), can be found at: 5632 Van Nuys Blvd, Suite 310, Van Nuys, CA 91401 (310) 392-1806. The group sells a variety of hemp-derived products. ■

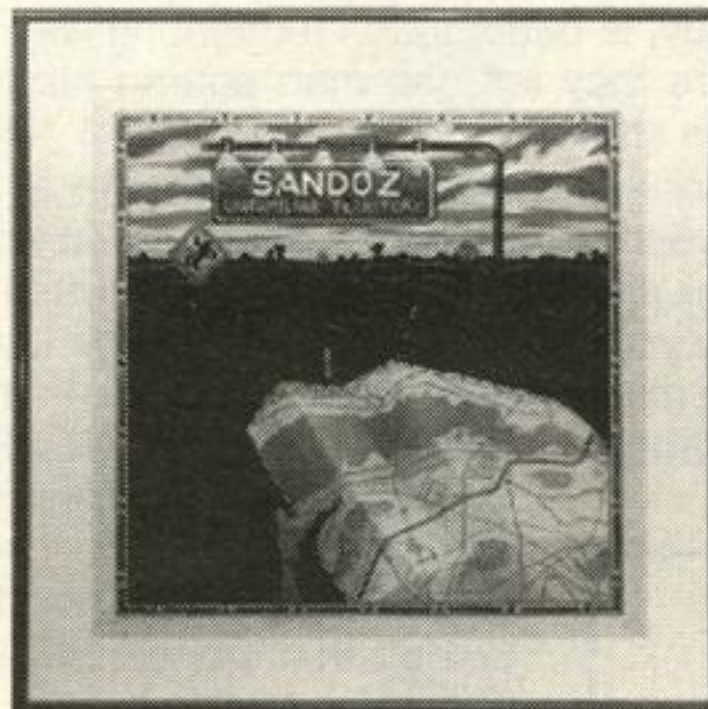
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THE RELIX GALLERY



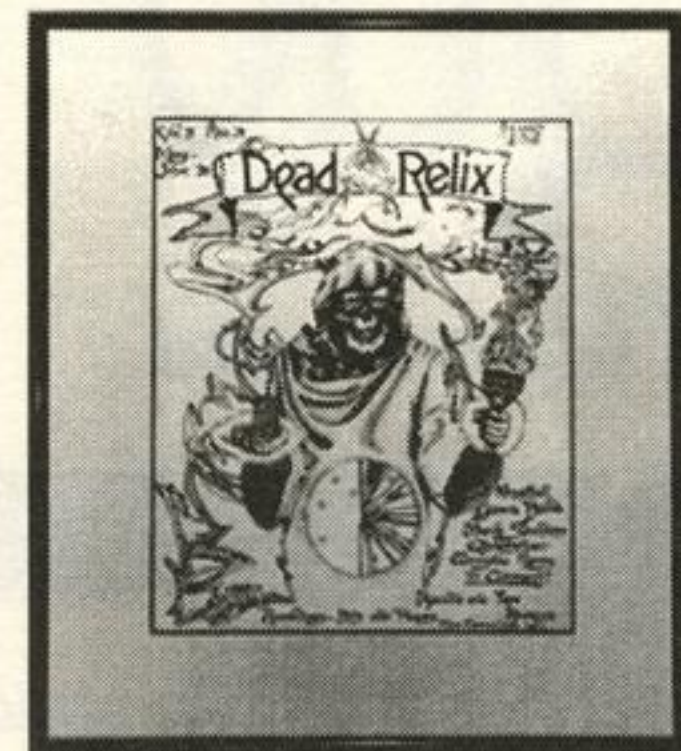
Q

The original "Surfer Skeleton" created by Rick Griffin. Only **one** in existence.



T

Original artwork for Relix Records release of Sandoz "Unfamiliar Territory."



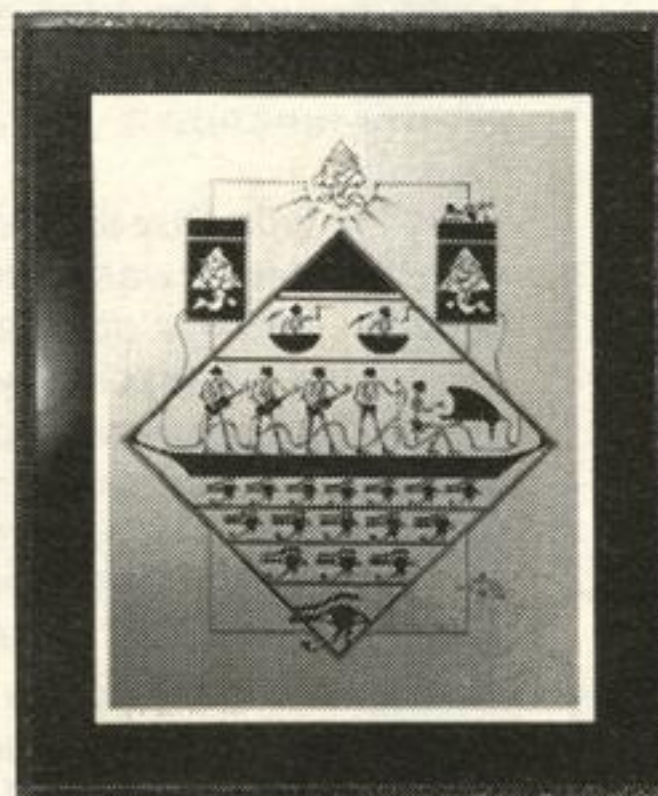
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Original Kroman artwork of *Relix* vol. 3 #3.



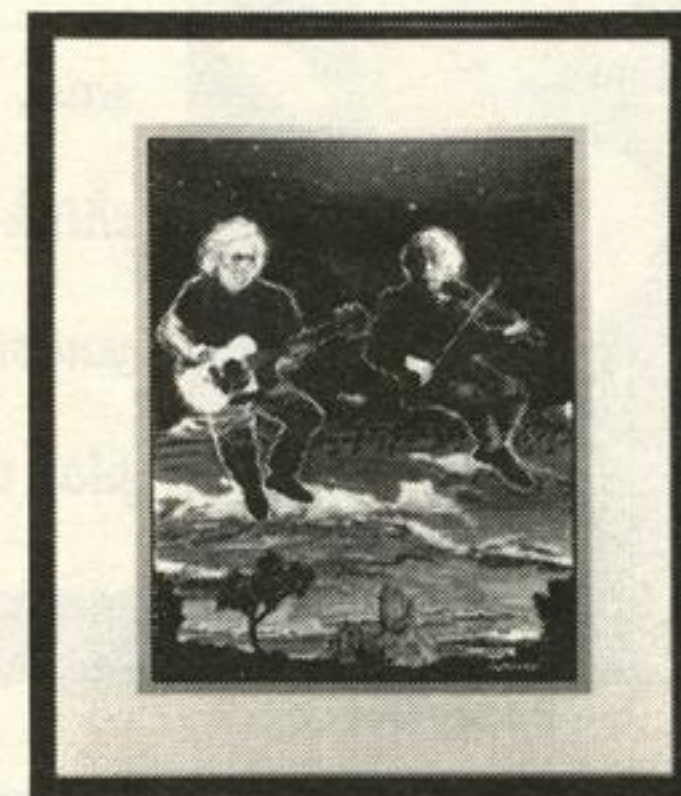
R

Color key of Relix Records release "Johnny Winter - Birds Can't Row Boats." 2 versions made, both slightly different.



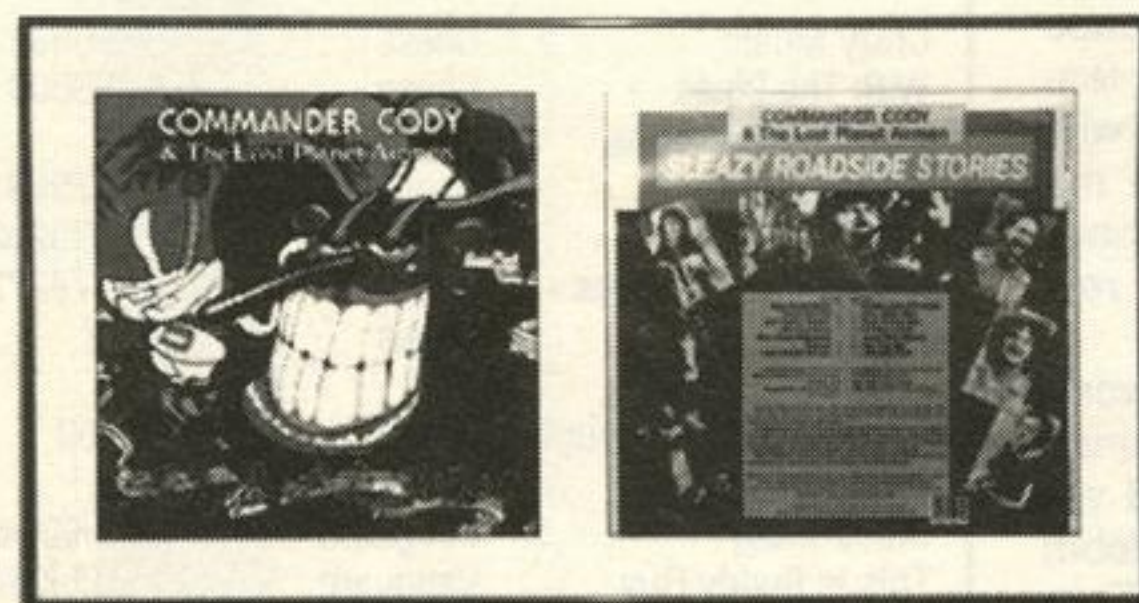
U

Limited edition "Blue on Gold" print by Mouse of G.D.'s Egypt artwork. #7 of 13 prints



W

Never published Kroman artwork of Garcia and Einstein.



S

Commander Cody album color key.



X

Limited print run, signed by Kroman of "Sunshine Daydream," 1/75.

All artwork is museum-mounted, with non-glare glass, unless otherwise noted

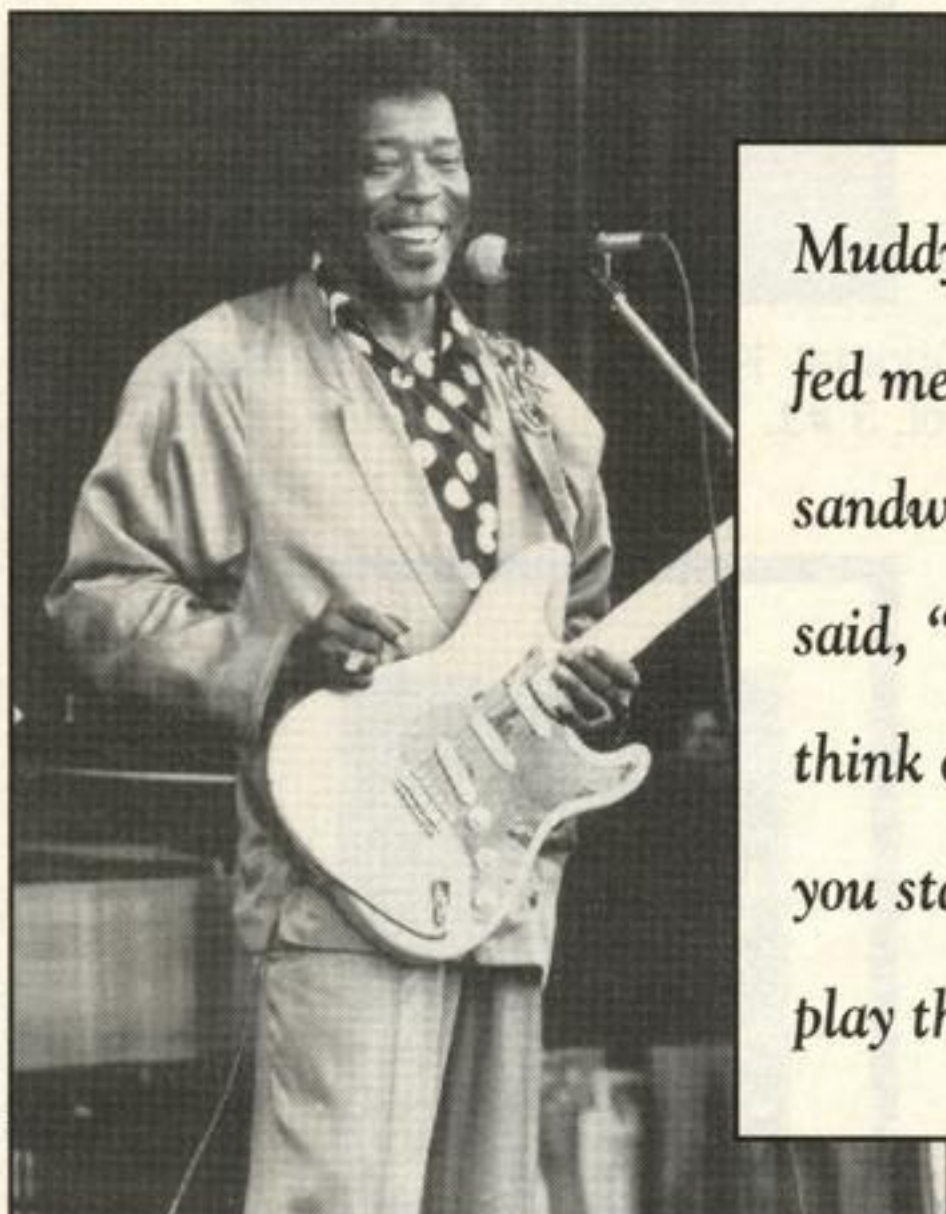
The artwork on this page is all "one of a kind," and is being put up for mail auction to *Relix* readers. The artwork is from the private archives of *Relix* magazine and is guaranteed by *Relix* magazine to be authentic. Mail order bids will be accepted through 3/31/92 and the highest bidder will be notified of ownership.

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LEGENDARY BLUES Guy

BY ANDREW M. ROBBLE

Ralph Hulett



Buddy Guy

Muddy Waters
fed me salami
sandwiches and
said, "Don't even
think of leaving,
you stay here and
play the blues."

of jobs, he considered leaving the city but won an impromptu audition at the infamous 708 Club. Guy recounted, "I was walking down a street in Chicago when this stranger comes up to me with a six-pack and some wine, and asked me if I could play the blues. I say yeah, so he took me to his house where his wife was, and I played a Jimmy Reed, a Guitar Slim and probably something else. He told his wife, 'Just get dressed, honey, we got somewhere to go. This (guy) is better than I thought he was.'"

Before they left, the man poured his guest "about a shot of wine," Guy continued. "I knew better than to ask for hamburger—he already said I wasn't getting any—so the world started spinning around. This guy had me by the arm the way you'd walk a two-year-old little kid and he drug me into the famous 708 club—that was the address, 708 East 47th street. Otis Rush

was on stage. This fellow went up to Otis and said, 'I got a sonabitch right here who'll run you off that stage.' Otis said, 'Bring him up.'"

With an empty stomach and a spinning head, Guy still managed to impress the club's owner who, departing for the night through the front doors, left behind a two-word critique of the unknown guitarist: hire him.

By the time Guy finished his set the stranger was gone, but another stranger approached him. "This big black guy with these cheekbones way up high came up and grabbed my collar and said, 'Get in this car, you're hungry.' I said, 'Who the hell are you?' 'Who? I'm Muddy

Waters. They called and told me you're hungry.' I got in the car and Muddy fed me salami sandwiches and said, 'Don't even think of leaving, just stay here and play the blues.'"

Consistently cutting all takers at the all-night "Battle of the Blues Guitars" sessions on the southside and earning the players' respect, Guy went on to establish his reputation as the best blues guitarist in Chicago. He became the house guitarist at Chess Studios in Chicago between 1959 and 1968. Of his tenure there, Guy recalled, "I played with everybody, except I never had the chance to cover Bo Diddley or Chuck Berry, but I played with all the rest of them."

Guy's blistering lead guitar work, accompanied by the use of sustained notes and his falsetto-drenched vocals became trademarks on his debut singles for the Chess label ("First Time I Met The Blues," "Broken Hearted Blues" and "Ten Years Ago").

Backing the great Chicago musicians was never a problem for Guy. "I didn't never have any problems because I didn't never contradict nothing they said," he recalled. "I would just sit over in the corner, man. Of course, if Muddy or Sonny Boy or Walter told me to play something, I just stuck with it unless they told me to change." During his time at Chess, Guy linked up with harpist Junior Wells. The duo of Guy and Wells started a collaboration that continues

today. From their opening tour in 1970 with the Rolling Stones to a recent studio session, these two have established a life-long musical bond.

Although the blues birthed a baby and named it rock'n'roll, many great blues artists remained relatively unheralded throughout their careers while rock stars garnered fortune and fame. The blues masters who did win recording contracts often signed with smaller, poorer companies or with larger companies which funneled more money and promotion on ready-money pop stars. That kind of record company indifference cut Guy down in his prime. "I went through my 20s and early 30s without any opportunity to do some of the things I'm doing now," he said. "I was doing it out there in public, but if it's not exposed on record and radio you're still Johnny Come Later."

Buddy Guy has influenced many guitarists in his career and may well be responsible for the blues invasion that took place in the 1960s in Britain and the United States. Robert Cray, Eric Clapton, Jeff Beck, and the late Stevie Ray Vaughan are just a few of the Guy disciples who got their roots from the legend. When asked who he thinks the greatest blues guitarist is, Guy replied, "Got to give it to B.B. King." The misconception that white blues guitarists lack the "black blues feel" bothers Guy. He said, "Michael Bloomfield was an awesome player, man. I don't know what a 'black blues feel' is and I'm black. I hate to hear people talk like that. When you hear Eric (Clapton) or Stevie Ray (Vaughan) or Michael play the guitar, I couldn't tell you what color they are. It doesn't matter, man. They play!"

It has been 10 years since the release of *Stone Crazy*, the last Guy album. His latest album *Damn Right, I've Got The Blues* features superb playing and outstanding support personnel from Jeff Beck, Jimmie Vaughan and Mark Knopfler. "I had the freedom and the talent to make this record," he said. Future plans for Buddy Guy include touring and another album on Silvertone. Guy himself sums up his career best, "I hope to be like B.B. and play until I drop."

Buddy Guy Discography

Crazy Music	Chess	CRE6004	1965
With The Blues	Chess	CRE6009	1965
Hoodoo Man Blues	Delmark	612	1966
It's My Life	Vanguard	VSD79231	1966
Coming At You	Vanguard	VSD79262	1968
A Man And His Blues	Vanguard	VSD79272	1968
I Left My Blues In San Francisco	Chess	1527	1968
I Was Walking Through The Woods	Chess	LP409	19??
Blues Today	Vanguard	VSDI9004	1968
This Is Buddy Guy	Vanguard	VSD79290	1969
In The Beginning (58/64)	Red Lightning	RL001	1971
Hold That Plane	Vanguard	VSD793	1972
Guy And Jr. Wells Play The Blues	Atlantic	K40240	1972
Hot & Cool	Vanguard	VSD79290	1979
Got To Use Your Head	Blues Ball	2005	1979
Dollar Done Fell	JSP	1009	1980
Drinkin' TNT Smokin' Dynamite	Red Lightning	RL0034	1981
Breakin' Out	JSP	1017	1981
Stone Crazy	Alligator	4723	1981
Damn Right, I've Got The Blues	Silvertone	1462-2-J	1991

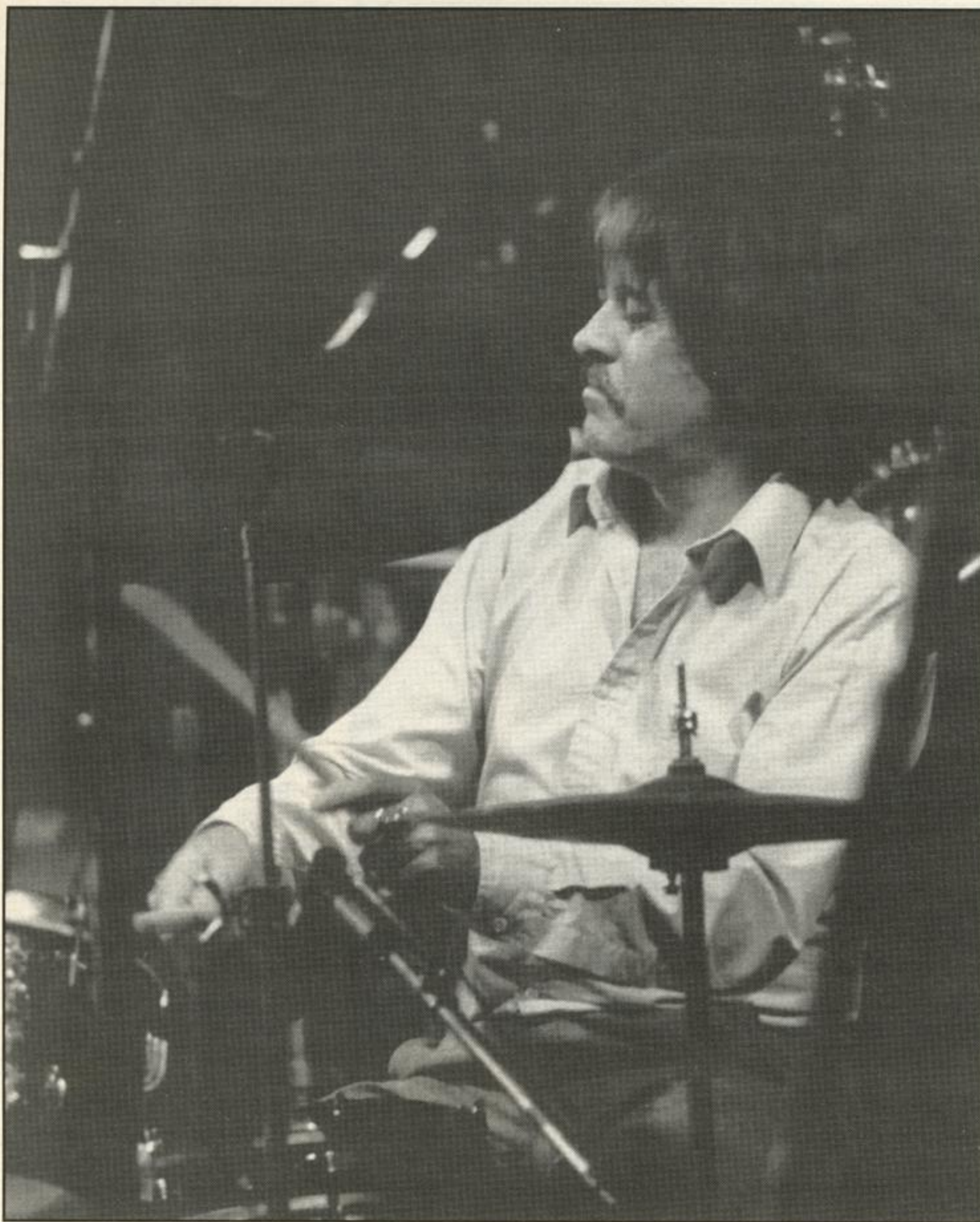
(Special thanks to Mary Beth, Mykel, Chelsea and especially Buddy Guy)

With the release of last year's Grammy Award-winning album on Silvertone records, *Damn Right I've Got The Blues* and a never-ending touring schedule, Buddy Guy is currently the most sought after jamming and recording bluesman. "I am having the time of my life," he said recently. "Sorry I had to wait so long. I feel like I am 17-years-old again."

Born in Louisiana 55 years ago, Guy grew up listening to guitar players and blues musicians. Guy explained that as a child, "I would try to strip the screens off doors and attempt to make a guitar." Already crazy about guitars, his first inkling that such a thing as the electric guitar existed was when Lightnin' Slim passed through Louisiana. "Lightnin' Slim came through my little town and had this electric guitar and was playing 'Boogie Chillen.' I had my allowance of 40 cents from the harvest season of the cotton fields. Slim had a hat passed and I placed in my 40 cents. It was well worth it and I would do it again," he recalled.

Guy's earliest influences were Lightnin' Slim and Eddie "Guitar Slim" Jones. After hearing another legend, B.B. King, Guy was ready to become a bluesman. He said, "If they can do it, I can do it." Somewhere along the line, Guy heard that he could find work in Chicago and at night hear the likes of Muddy Waters, Howlin' Wolf and the rest of the great southside bluesmen who played Chicago's famous clubs, so he packed up for the Windy City in 1958. "My dream was to go to Chicago and just see Muddy Waters," Guy said of the move.

Once there, disillusioned with the actual lack



J. P. Niehuser

THE JEFFERSON AIRPLANE CHRONICLES ✈ PART FIVE

SPENCER DRYDEN

BY JEFF TAMARKIN

Spencer Dryden wasn't the first drummer in the Jefferson Airplane; he was actually the third of five. He is, however, the drummer most often associated with the Airplane, the pounder who spent the most time with the group and played during their most creative spell. Ironically, he still has no idea how he ended up in the Jefferson Airplane.

The oldest member of the group, Dryden was born April 7, 1938 in New York City. When he was a small child, his family moved to Hollywood, CA where his father worked in the film industry. By age 11, Spencer had taken up the

drums and he played in high school bands while cultivating a serious interest in jazz.

His pre-Airplane musical career was typical of the working musician struggling to eke out a living. While he played jazz whenever he got the chance, the bills were being paid via gigs in strip clubs, where Dryden and a couple of others would provide musical accompaniment to the writhings of scantily-clad females. Dryden envied musicians such as Frank Zappa, a friend who managed to make music as he chose; the further out the better.

As the rock scene took off in the mid-'60s,

Dryden hooked into it, joining an L.A. band called the Ashes, which would later transform into the moderately successful Peanut Butter Conspiracy. It was during his stay with this group that he first came across the name of the Bay Area band that would soon employ his services.

Dryden doesn't know how the Airplane found him. Some have said that Earl Palmer, the renowned studio drummer, recommended his services to Matthew Katz, then the Airplane's manager. In any case, Katz set up an audition for Dryden in San Francisco, he passed, and in May 1966, several months before Grace Slick replaced Signe Anderson on vocals, Spencer Dryden replaced Skip Spence (who himself had replaced the quickly-sacked Jerry Peloquin) on drums.

Dryden's Diddleyesque tom toms, bathed in echo, are the first sound one hears on *Surrealistic Pillow*, the album that the Airplane cut in late '66 which catapulted them from the top of the Bay Area rock heap into the national spotlight. His creative role in the group went beyond providing percussion and included songwriting—"A Small Package Of Value Will Come To You Shortly" on *After Bathing At Baxter's* and the instrumental "Chushingura" on *Crown Of Creation* were two Dryden compositions. A rock solid timekeeper with a command of jazz touches, Dryden furnished the Airplane's often chaotic meanderings with a root.

By 1970, though, Dryden had, in his own words, burned out. Having seen the San Francisco counter-culture take a turn for the seedy, and his band a turn for the decadent and irresponsible, Dryden opted for a saner existence (he was replaced in the Airplane first by Joey Covington and finally by Johnny Barbata).

Dryden retired for several months before turning up as a guest performer with old friends, then in 1971 took the New Riders of the Purple Sage up on an offer to replace Mickey Hart as their drummer. He later became their manager.

Since leaving the Riders, Dryden has remained musically active, albeit with a much lower profile. He joined fellow aging hippies in the group the Dinosaurs in the '80s and continues to perform with that loose assemblage when there's work to be had. When the Airplane reunited for a 1989 album and tour, Dryden sat it out rather than subject himself to the same old grind. He says he prefers to look forward, not backward, but when we asked him to recall his heyday with the 'plane, he was happy to oblige.

Relix: You were originally from New York?

Spencer: I was born in New York, but I was raised in L.A. I went to Hollywood when I was about one. My dad was in the film industry. He was assistant director for Charlie Chaplin.

Relix: When did you start playing drums?

Spencer: I started when I was 11-years-old. I went through the whole high school band thing. When I was a working drummer I was doing legitimate stuff—dance, shows, burlesque.

Relix: Is it true that you were once in a band with Roy Buchanan?

Spencer: Yeah, that was one of my first rock'n'roll bands, called the Heartbeats. Roy Buchanan was in it and a guy named Jim Gordon—not the drummer, but the sax and piano player—and also, strangely enough, the Airplane's first producer, Tommy Oliver, was also in that band. That was kind of ironic.

Relix: When did you start playing drums with jazz bands?

Spencer: I started getting into jazz right at the beginning, when I was like 11, 12 or 13. In the beginning I listened to Dixieland. There was a club on Hollywood Boulevard called the Royal Room that Jack Teagarden played at. His drummer at the time was Ray Bauduc, who was a famous drummer from the '20s and '30s. In those days I could go into a club with my dad, and got to watch lots of people play up close.

Relix: Were you playing jazz and rock'n'roll simultaneously?

Spencer: Well, I wanted to be a jazz drummer; I enjoyed that and that was the scene I hung out on. I kind of poo-pooed rock'n'roll just because at that time it was kind of stupid. But at one point I kind of became disillusioned with jazz because I saw some stupid things happening. I used to work upstairs from the Trip on Sunset Boulevard and I'd go down there on breaks. At that time I heard some innovative players that were in rock but were taking it to another step, so I said, well, maybe there's the future right there.

Relix: Do you remember who any of them were?

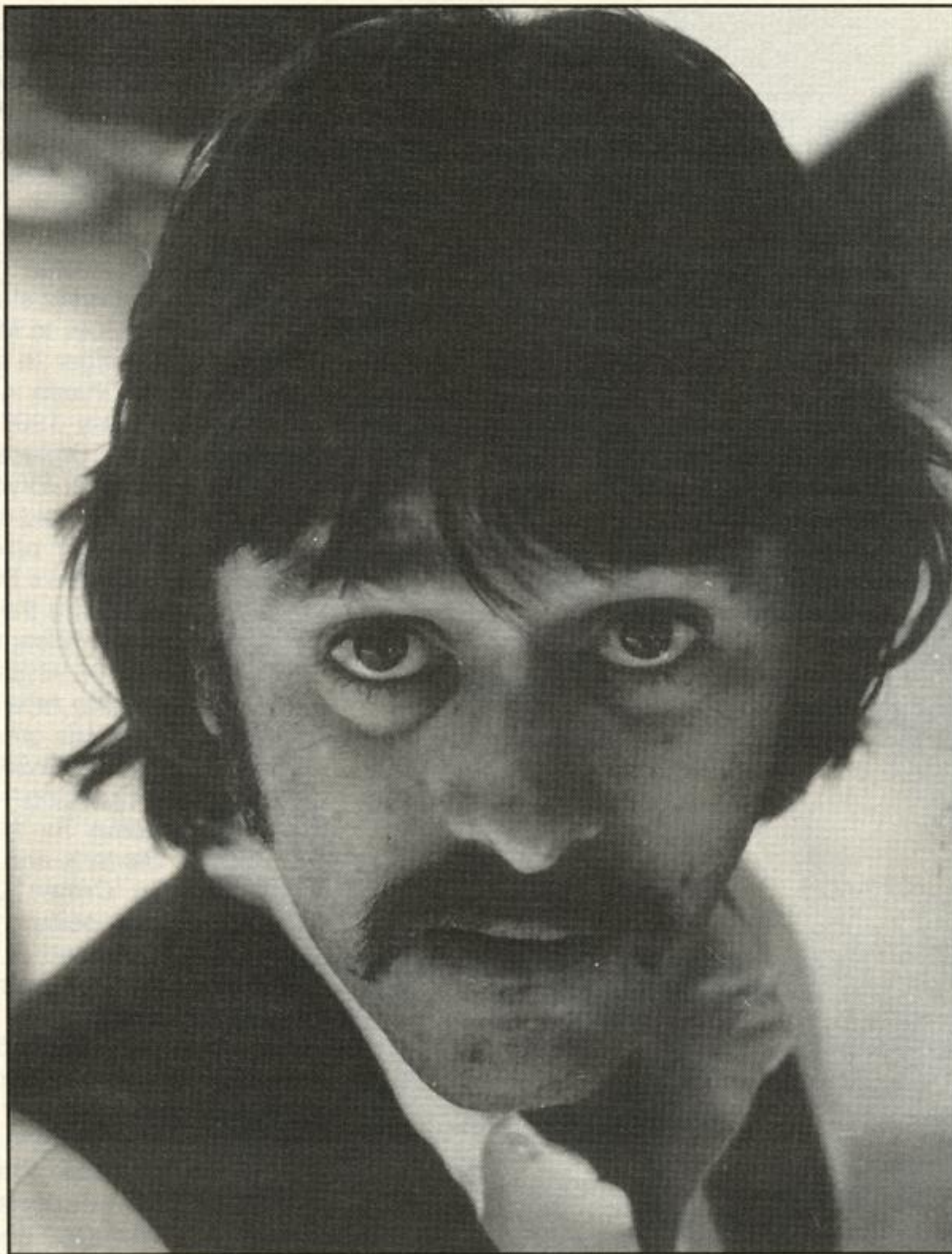
Spencer: Oh yeah, Frank Zappa and the Mothers, the Modern Folk Quartet—they had a real good drummer from Chicago called Fast Eddie Hoh. I made it a point to meet him when he came to San Francisco later on but he didn't understand what was going on; most of the Chicago guys didn't.

Relix: Did you ever actually work with Zappa?

Spencer: I tried once. I became friends with him in a strange way because we used to argue philosophy. That was interesting, and we did it in a lighthearted, friendly way. I was basically in awe of him because I watched him work in the studio and he opened up a whole other door about how to work in the studio. I just said, "There. Somebody's doing it right. Somebody knows what the hell they're doing." He worked totally right off the wall, broke every convention and every rule, and made it work. I always looked forward to every album he put out, and I'd buy it the day it came out and digest it. He worked real hard. He used to have other people calling themselves producer but he called the shots and you really couldn't stop him. So you let him go; the studio was his canvas.

Relix: Had you ever heard of Jefferson Airplane when they called?

Spencer: I had heard of the Airplane a couple of times; once because I had come to San Francisco with the Ashes, and once to play across the Bay. On a day off we had come to the city and I remember going to North Beach and seeing a poster that was hard to read. I had also read a little blurb about funny band names in the *L.A. Times*. They had mentioned the name Jefferson Airplane. Matthew



L. D. Kippel

would not tell me the name of the band. He would play the single "It's No Secret" through the telephone, and say, "That's just a taste of what it might be like for you." So I went up to his house, and we talked, and he flew me up the next day.

Relix: What was your first impression of the band?

Spencer: I was real excited. Just driving into the Haight Ashbury was a whole change; it was a real night and day situation from L.A. I always loved San Francisco so I thought it was great. I had no qualms and moved up there right away.

Relix: Was the band tight musically or, with your jazz background, did you think they needed some work?

Spencer: They had just bought fuzztones that day, so everybody, including Jack, was plugged into a fuzztone. I don't know if you'd call it tight. We used to get into musical arguments later on because I had been brought up with a jazz background and all that. I didn't think it was tight at all but I also enjoyed the freedom of it. So it was like a two-edged sword.

Relix: They must have thrown you right into work because the band had a steady load of gigs right from the start.

Spencer: The band was working and had already made the first album. It had not been released yet so Paul locked me into his apartment with a reel-to-reel tape recorder, and played it over and over and over again. I made rehearsals with the band, and Skip [Spence, the drummer whom Dryden replaced in the Airplane] was also living there at the time, so

there was about a month period of time where Skip was still playing with the band.

Relix: So it wasn't a bad scene with Skip Spence, then. He didn't just disappear to Mexico, which is how one story goes.

Spencer: No, not at all. We became real good friends, and on the last day, when he was leaving for Mexico, I flew to L.A. with him, and he stayed with me that night before he left. I offered him a chance to renege—I said, "This scene is gonna happen"—because I hadn't totally pulled up roots, but he said, "No, that isn't what I want to do." He said, "I'm a guitar player. I want to take some time off and get a little bit of space, but I'll be back." And he was. [Note: Spence went on to become a founding member of Moby Grape.]

Relix: How soon after you joined did you go into the studio to record *Surrealistic Pillow*?

Spencer: That came in November and I joined in May, so we had a period of time for me to acclimate, go on the road and do gigs. But the guys were writing songs, and of course, when we got Grace in the band, we inherited some. That sped up the process.

Relix: What do you remember most about those sessions?

Spencer: I was amazed at the speed with which the album was made. The whole thing was done in two weeks and we were out of there. Basically, the band didn't have too much creative input except for the music. If you ever saw the band live, and then you heard that record, you could tell the difference was night and day.

The band did not really like the record. They thought we'd been [treated like] processed cheese and put into a box. And that's kind of the way it went. I was used to that because I had grown up in L.A. and done studio work, and that's what was expected. I knew what had to be done. So to me it was a little bit of discipline.

Relix: Some of the band members weren't happy with Rick Jarrard's production. Which side of that fence did you fall on?

Spencer: Well, Frank Zappa asked me, "Where did you record that, on the bottom of a swimming pool?" There was too much echo on it. I guess the record was made according to formula in those days. They obviously knew what they were doing because they took a band and they sold a whole lot of records. I thought that the first album, which was really rough and raw, showed off the band to their best ability; that one I really liked and it wasn't really noticed that much, and this one was, so we kind of got there by the back door.

Relix: What was it like having Jack Casady as the other half of your rhythm section?

Spencer: It really wasn't a rhythm section. Jack wasn't a time player; he was one of the first guitar players playing bass. Sometimes

that made it real hard for me. I had been used to playing in burlesque for so many years where it's almost always trios and they almost never have a bass, so the drummer basically has to carry that extra load. When I'd gone with the Ashes and other rock'n'roll bands in L.A., all of a sudden I had the pleasure of being able to play with a bass player.

With Jack I had that extra load to carry, sometimes an even heavier one, because often we were at cross purposes. But it made it interesting, and sometimes we got this churning thing going that I found real interesting. Jack and I often disagreed about musical direction, but I think a lot of it had to do with personalities and ego. Since then we've become real good friends.

Relix: After *Bathing At Baxter's* was produced with much less gloss, even though the band spent several months in the studio.

Spencer: *Baxter's* was a reaction to *Surrealistic Pillow* because the band was pissed off. We went in and said screw it, we can do what we want to do. And I was a great instigator for that, too, because at that time I had watched Frank Zappa work. I thought he can do anything he wants to do, why can't we? Almost everybody in the band had that kind of attitude.

Relix: You played both the Monterey Jazz Festival and the Monterey Pop Festival. What was the difference between the two gigs?

Spencer: Well, at the jazz festival they pulled the curtain on us. I thought that was great. That was something I'd wanted to do all my life, only I went there with the wrong band. Or the right band at the wrong time. I guess it kind of harkened back to Bob Dylan going to Newport. Somebody had to be first. Actually, that's where we met the Butterfield Blues Band. They were the other young turks, so we kind of bonded together and became real good friends.

The pop festival looked like something to look forward to. It looked really big and I realized that a whole lot of people were involved. I really liked the Mamas and the Papas, and the fact that they were behind the scenes. That was the first taste of musical politics; the handwriting was on the wall. And that was the first time that I did cocaine. Those two things transpired at that gig, and it kind of pointed things in a slightly different direction than they'd gone before. It kind of took the purity out of it, although I've got to admit that it was exciting. To stand in the wings and watch Hendrix—that was amazing. And I got to watch the Who and Otis Redding—all up close. That was a mind-blower; it was like a gig made in heaven. You got to be there and feel these things and kind of be part of it. Nobody knew that it was going to be like that. I figured I was very lucky to be there.

Relix: Two years later, how had things changed by the time you played Woodstock?

Spencer: Woodstock was like the beginning of the end. We'd already played a lot of festivals but nothing that immense. That was really bigger than life. I just remember the logistics of getting there and spending a lot of

time in the hotel, taking acid way too soon. We had peaked very, very early. Paul was grumbling that if we couldn't go on at midnight, when we were supposed to go on, at least let's be the band that's on when the sun's coming up. Of course, I think the Who were onstage at that time and they didn't care a whit whether the sun was coming up or not. Leave it to us to find some kind of "Well, we'll do it if..." So we went on and people were falling asleep. I mean, enough music is enough music, I don't care if God's playing. They'd already seen Abbie Hoffman get creamed, so what's really left to do? I thought we played badly; it was real creaky and out of tune. The band was spread out a little too much. Plus, watching cameramen falling asleep and people in the front going in their sleeping bags in a pile of mud... It was daylight and all the gloss and the sheen had been taken off the picture. I still enjoyed being there. It was great. We'd all made a lot of friends and it was like a big party.

Relix: Altamont came four months later.

Spencer: That was the end. The night before, Jorma and I had gotten into a terrible argument. We'd flown in from Miami, and I just had a bad feeling about the gig because they kept changing the location. I said, "Something is not together." This is not the free gig in the park where we could walk out of the house, walk into the park and go play free for the people with the Rolling Stones. I had no idea how bad it was really going to be. All I knew was that things kept changing. I wasn't going to do it. I was tired anyway. It had changed from the initial concept. It wasn't what it started out to do, so why bother. I was kind of being childish, not realizing that there were, however, many thousands of people on their way, and they

didn't understand the initial premise; all they knew was that it was a free gig. I was being kind of stupid and sophomoric by saying I'm not gonna do it.

So Jorma got mad at me, and I remember [Richard] Thompson threatening me that morning—"You are doing it, you are getting on that helicopter. Start being an adult and get your ass in gear." Then I remember when we did it, it was exciting because we were flying in this big helicopter and then going to a small helicopter. Then when we actually saw the mess, we said, "Whoa." It was like a descent into

hell. We'd flown in a lot of helicopters by then, but this one was different. The color of the day was this reddish grey and it looked like hell. It did not look like a bunch of happy hippies in streaming colors. It looked like sepia tone Hieronymous Bosch. And when the helicopter went down you felt yourself going into the jaws. The whole tone, the tenor, the mood was that something was dreadfully wrong. And then the helicopter took off and that's the last I ever saw of the helicopter.

Relix: And once you got onstage...

Spencer: It got even worse. I'd already been force-fed some acid, but it didn't really make any difference by then. The funny thing is that I think that day we were playing better, and probably could've played a lot better, than we did at Woodstock. But we didn't really get a chance. Then when we went to

get the helicopter it could no longer land where it was supposed to because somebody had parked their VW van on the pad. We got a ride home with some kids stoned on mushrooms.

Relix: Before you left, you did play on two more albums, *Crown Of Creation* and *Volunteers*. What was your impression of *Crown*?



DINOSAURS — John Cipollina, Barry Melton, Merl Saunders, Peter Albin and Spencer Dryden

Frank Zappa
asked me,
"Where did
you record
that, on the
bottom of a
swimming
pool?"

Spencer: I didn't like that album much. I remember the band was trying real hard at that time. I guess there was interesting music on there and a lot of people like that album. I remember we had a lot of creative input and things were a little bit smoother, I guess, with RCA, or we had gotten all of the real angry Jackson Pollock-throwing-paint-on-the-wall out of the way with *Baxter's*. We had mellowed a little bit.

Relix: Grace said that the song "Lather" was written about you.

Spencer: It was a composite. It was about me and about Jack—he was the one in the mud puddle. It was about a lot of people.

Relix: What did you think of *Volunteers*?

Spencer: *Volunteers* was fun. I really liked that album. That was the first album that we got to do in San Francisco. I thought the music was a little bit more inspired and easier for the band to get into. Everyone kind of found their own niche, and we were finally getting a little more democratic, or at least understanding the process, so people weren't totally at each other's throats. And I liked *Bless Its Pointed Little Head* because there was no pulling teeth. It was done onstage and you couldn't really dick with it too much.

Relix: Okay, so things finally came together on *Volunteers* and then you split.

Spencer: (laughs) Well, things were coming together on one level. I had threatened to quit maybe 30 times over the four-year period, mostly over musicianship and bullshit. There were certain basic tenets of music that I couldn't understand why they couldn't learn. I was watching other people that I admired that did understand

that stuff and were still able to be true to their art. Some of it had to do with politics but mostly it had to do with Altamont and the fact that I had been on the acid merry-go-round, this train without brakes, for so long that I was burning myself out. So when I finally left it wasn't so much that I had quit for the 28th time, it's just that they took me at my word, probably for my own sake, and suggested that I listen to my own heart. It seemed like the right time and the right thing to do at the time.

Relix: You were the first member to jump ship since the early days when there was a lot of turnover.

Spencer: I was the first to put on a parachute. It basically was over. It was like going to college and graduating. I just matriculated.

Relix: What did you think of your replacement, Joey Covington?

Spencer: I liked Joey. I thought he was nuts. Joey was perfect; he wanted the job so bad. He lived with the band for a year and travelled with us all over. Joey wanted us both to be in the band. He wanted to do double drums, and we actually tried that a couple of times, and maybe five or six years later we ended up in a couple of bands in San Francisco doing just that. Joey's fun to play with and I always thought he was a real good drummer. I was jealous of his technique. He had that enthusiasm, that fire, that I thought was really necessary to spark the band on, to get everybody interested again. I don't know if that happened. It seems that after *Volunteers*, the band really went through a bunch of fast changes. But that happens to everyone. The fact that it lasted four years is amazing.

Relix: Did you have any regrets about leaving?

Spencer: Not really. Sometimes I did, because for the first year I really did need that rest. I had basically almost had a nervous breakdown. I moved to Sausalito and bought a boat, and I used to go down to the shipyard to work on my boat, and all of a sudden I saw the sun for the first time in four or five years. So I enjoyed that and I enjoyed the peace and quiet, but the drums weren't in the closet for six or seven months before Nicky Hopkins called and wanted me to do some work, Mike Bloomfield called, and then the Dead called and wanted me to look into the New Riders. A year later I was back on the road again.

Relix: When the Airplane reunited in 1989, you were the only one of the main members not involved. Was that your choice or theirs?

Spencer: Probably a little of both. My stock answer to that is I don't fly paper planes.

Relix: Are the Dinosaurs still happening?

Spencer: Yeah. We have a smaller version of the band, and that's probably truer to the spirit of what the Dinosaurs were to begin with in the sense that there's a hardcore nucleus center of the band, but other people float in and out of the band. Dinosaurs almost ate itself alive for a while. Gigs became gigs and it started to have boundaries and a box on it, and it started to make me feel nervous. I like doing it in a smaller version—in the clubs, being able to touch the people, hang out at the bar and have other people come in and play for me. It's more of a party atmosphere. ■

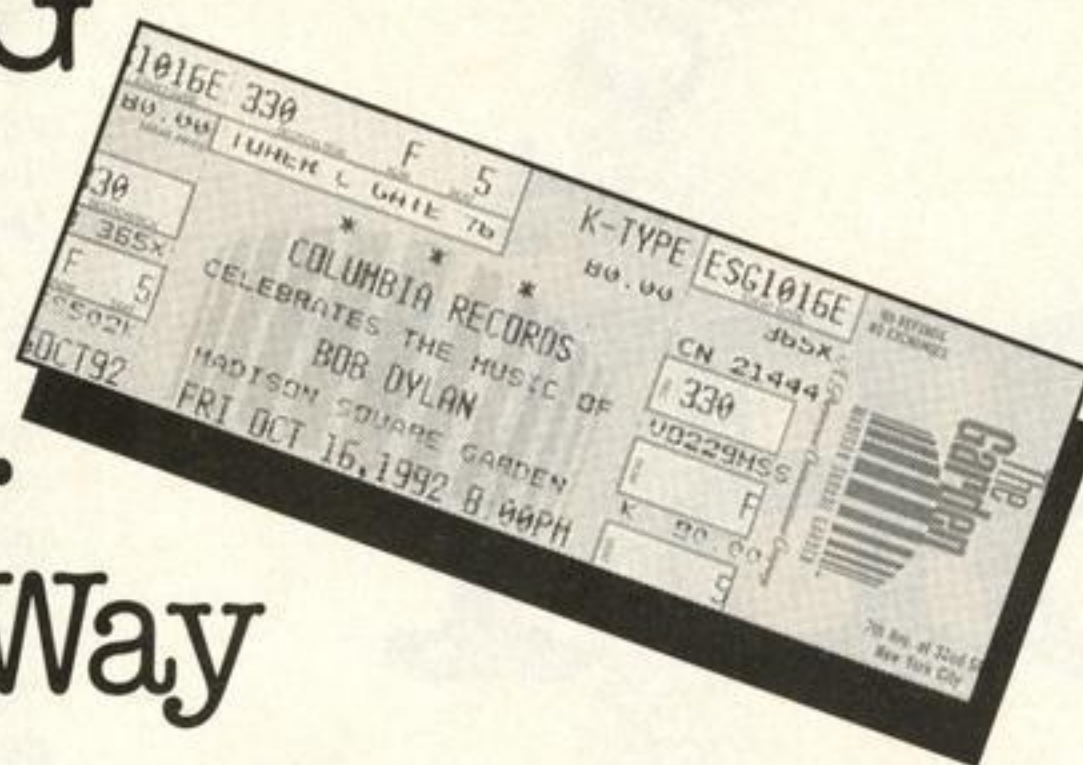
Coming next: Marty Balin



ACQUIRING BOBFEST TICKETS...

The Honest Way

BY G.H. WEBB



I was riding a Harley-Davidson in Acapulco when a foot began kicking me and I woke up on a cardboard carton on 8th Avenue. It was dark. Empty Bud cans littered the sidewalk, and a stale, funky smell wrinkled my nostrils.

"C'mon, man, get up," a strange voice was saying. "It's time."

I tried to sit up. There was a queue of about 200 people stretched out behind me on the street. A bus sailed past, hosing the entire line with a quality layer of diesel soot. A quavering groan rose from the ranks, and the sound of coughing punctuated the clatter of aluminum cans and cheap lawn furniture. After eight gruelling hours on the bricks of Manhattan, something was finally happening.

Tickets were going on sale in a few hours for a concert of stupefying proportions: Dylan's 30th anniversary in Showbiz. One night. One show. The list of performers was stellar and growing by rumor.

I'd arrived at the Madison Square Garden box office at six p.m. Sunday night, figuring that the Ticketmaster outlets might have watered-down seats. I was fully prepared with an extra jacket, a ratty copy of "On the Road" and a fine hunk of DelMonte corrugated. Thirty or forty hardcore freaks were already huddled in a loose knot by the 33rd Street entrance. Most of them had lawn chairs and groceries. They were clearly Seasoned Veterans.

Sunday night is not a favorite night to be camping in the middle of Manhattan. The first guys in line had done the right thing by starting a line-notebook where you had to sign in upon arrival. This usually works well at these ticket jams; the first fifty or one hundred people will make damn sure to stick together on it. The last hour before the doors open can be dangerously frenetic. Unless there's some homegrown system in place, cheats, boneheads and hired flunkies will swamp in during the Feeding Frenzy.

We found a good supply of metal barricades nearby and stretched them out down the building to keep away sharks. An agreed-on deal was struck to have two role calls; one at midnight, the other at three a.m. If you weren't there, you were bumped. This kept the neighborhood from signing in and going home to have a toasty sleep. There was an air of determination about; yet there were those among us who remained skeptical.

Somewhere around three a.m. a lone Garden official appeared to sullenly instruct us to forget about any goofy notebook. Immediately our liaisons vaulted the barricades and locked

The sidewalks were choked with crisp, Monday morning executives trying grimly to navigate through packs of snarling, bleary hippies, many of whom were actively drinking and in no good mood.

into heated negotiations. We had the entire line, maybe 200 people, formed, positioned and pre-ticketed with small, numbered postal certificates. We were in utter solidarity on our foolproof system.

Our man in blue wasn't buying. "I am only following orders," he intoned mechanically. "Nothing personal, guys." Indignant cries of "Foul" rang out, and nervous tempers flared. The scene was clearly turning ugly. A suspected line-jumper was found on the wrong side of the fence and my colleagues put the screws to him. He snapped out that he had as much right to stand there as we did. The intruder was viciously hipchecked out into the street.

"Holy Jesus," I thought. "This is a little heavier than standing out for run-of-the-mill Dead tickets." But this wasn't your run-of-the-mill concert and this hard-core Manhattan crowd wasn't there to fool around. The stakes were high on that early Monday morning and the thought of some last minute shirker ending up with your floor seat didn't set well with the rank and file.

Mercifully, just before dawn, a boozy teenage girl was pulled out of line to pick a sequence for five colors of plastic bracelets that would be handed out at total random. One color block at a time; 100 numbers per color. Red was drawn as the first to be called, followed by pink, white and after that it

probably wouldn't matter.

Soon the sound of loud groans and muffled weeping rose from the top-of-the-line, twenty-hour veterans. We had no choice but to shuffle grimly down the bleak sidewalk like animals to the meat house as gaily-colored hospital bracelets were snapped to our wrists. I stumbled forward to receive my fate with a sort of nauseous hope.

As I approached, I saw two guards with bags in front of me. The one nearest to me was busy trying to untangle a green one when I somehow spied a flash of red on the other guy. I lashed out my wrist to the left fast enough to make Bruce Lee proud. The guard smirked.

"I guess you saw that one coming up, huh?" he said as he strapped the red plastic on me. I rolled out of line, gaping dumbly at the treasure on my arm as I edged out onto the sidewalk by my line comrades. I peered down at the tiny black characters. Wow. 0026.

At 7:30 they finally lined up the reds. By this time the outside of the Garden was pure pandemonium. The sidewalks were choked with crisp, Monday morning executives trying grimly to navigate through packs of snarling, bleary hippies, many of whom were still actively drinking and in no good mood. Men with megaphones barked like SS guards to get us into line for the Final Drive. We were the Elite. We were red.

Half-an-hour later they marched us in through the freshly cracked doors into the hushed, Garden hallway. It was like entering Oz. We were made to sit on the floor against the wall until the windows opened at nine. The pressure began to crack me. I was viciously hungover, and it suddenly occurred to me that I had to go and I don't mean home. It was a nightmare. They wouldn't let us even stand up. Finally I couldn't stand it any more and snuck downstairs to Penn Station where commuters eyed me warily. I managed to sneak back in line with the grace of an elderly hall monitor and fell back against the wall.

At 9:00 they marched us across the hall to box office windows that looked like a paddock at Belmont. There were about six separate windows and they sent us into the fences one at a time across, which put me unbelievably fourth at my particular stall. Suddenly the shades flew up and the first guys began mumbling tensely and fast, then filtered out, to the nervous calls of, "What did you get? What row?" I had \$160 in my hand, enough for the limit of two-each at \$80 per. Abruptly, I was staring a woman in the face. She had a keen, composed look on her face.

"Tickets!" I hissed. "Good ones. Yes."

She smoothly swiped my sweaty money and slipped two crisp, blue cards into an envelope. "Thank you. Next."

"Wait, please. Could you tell me where they are?"

She deftly spiralled a pencil point down to the floor section of a plastic diagram. "Tenth row, center, sir. Congratulations," she said unemotionally. "Next."

A very few of the original Veterans had made it in on the red. We clustered like lifeboat survivors in the sunny, pleasant halls of Penn Station's entrance. We had gone through the gates of Hell and emerged in Heaven like sweepstakes winners. A girl from Rhode Island was sobbing exhaustedly, happily. I began to wonder what to do that Monday. Maybe take a nice mountain bike ride. The night was over and it was a new day.

I'll be your BOBBY tonight

BY JYM FAHEY

The buzz began when the October 16 Bob Dylan tribute concert first became a whisper. Soon the buzz became a roar and "Dylanstock" became the most talked about concert of New York's 1992. Rumors flew in every direction. Dylan must be ill, some even said dying. When the date and the ticket prices were announced (\$50, \$80, \$150), assumptions about the concert as a benefit for various charities were made. Fortunately the first rumor proved untrue. So did the second, but the all-star cast who reportedly would gather to celebrate the music of the quixotic troubadour thankfully appeared as promised.

According to reports, ticket sales for the event broke the record for a one-night show at Madison Square Garden's 18,000-plus seats, selling out in 70 minutes. (The night of the concert, the "sellout" either included a lot of no-shows or the rumors that Dylan's record company bought bunches of tickets to increase the hype were true. It was said that tickets were being offered cut-rate outside the venue, and left wanting! That's hard to believe even for jaded New York, but several handfuls of empty seats presented strong testimony to that effect.)

The concert was offered to those who could not or would not pay the fare, and/or could not or would not make it into New York (even the press and those in the industry had to pay, a rare, if not unheard of, event in the biz) on pay-per-view TV and free-for-all radio.

The tributeers each selected a Dylan song or two to sing, backed by one of the most illustrious house bands ever, Booker T. and the MGs (sadly without the magnificent timekeeping of drummer Al Jackson Jr. who died in 1975). Booker Jones, Steve Cropper, and Donald "Duck" Dunn, who was the backbone of the Memphis Sound through the '60s and early-'70s, along with Jim Keltner, who lent his drumming to some of the most memorable rock from the late-'60s through to the present, and Anton Fig of "Late Night with David Letterman" carried the day. G.E. Smith, who leads the "Saturday Night Live" band and has played in Dylan's road show on a number of occasions, served as musical director and part-time master of ceremonies.

The tribute began with the G.E. fronted neo-MGs performing "Gotta Serve Somebody," an amusing choice considering the number of artists the combo members have served over the

years. Their version was top notch and set the standard for the evening.

Dylan first recorded as harmonica sideman for folksinger Carolyn Hester. He recently performed the same task for Nanci Griffith. It was fitting that the bookend duo perform in the first guest slot. Their sweet, ethereal vocals wove a gentle fabric of the lost love lament "Boots Of Spanish Leather." They were followed by a bad, bad, bad (in the best sense of the word)

version of "Like A Rolling Stone." Al Kooper, the organist from the original Dylan session, filled the same post with Mellencamp. The female vocalists in Mellencamp's troupe put lightning into the song, while Mellencamp supplied the thunder. "Leopard Skin Pill Box Hat" was Mellencamp's second contribution.

Co-emcee Kris Kristofferson, no slouch as a songwriter himself, introduced Stevie Wonder in the spot advertised as special guest, a term that suits him well. Stevie reminded all that 1963's "Blowin' In The Wind" has just as much meaning today. He turned it into the Stevie Wonder song that earned him a #1 on the R&B charts in 1966, complete with a harmonica solo that must have made Dylan (who can best be described as a harp "stylist") smile. George Thorogood ("Wanted Man," written by Dylan for Johnny Cash), Sophie B. Hawkins ("I Want You") and Lou Reed ("Foot Of Pride") followed. Even their strong renditions seemed somewhat pale after the wonder that preceded them.

Eddie Vedder and Mike McCready of Pearl Jam came next with "Masters Of War." Their appearance came as something of a surprise (except to the truly cynical who might see their connection, along with that of Ms. Hawkins and a couple of others included on the bill, via the Sony Music accounting department, who supply checks to Dylan, Hawkins and Pearl Jam alike. After all, the tickets did read "Columbia Records presents..."), but Pearl Jam "unplugged" provided enough electricity to shock the cynics with the powerful anti-war protest from The Freewheelin' Bob Dylan. Tracy



Dylan Tribute Jam

John Hammond Jr. version of Blind Lemon Jefferson's "See That My Grave Is Kept Clean." Dylan had covered the song on his first album shortly after being signed to Columbia by John Hammond Sr., who also produced the album.

Legendary New York disc jockey Scott Muni prepared the audience for the "shortest stage change in history" and filled the time with a quote from Bruce Springsteen: "Elvis taught us to use our bodies, Dylan taught us to use our minds." No sooner did that sink in than John Mellencamp treated the house to a scorching

Chapman ("The Times They Are A-Changin'"), Johnny Cash and June Carter Cash ("It Ain't Me Babe") and Willie Nelson ("What Was It You Wanted") set the table for Cash, Nelson and Kristofferson's outstanding take on "I'll Be Your Baby Tonight."

Then Johnny Winter took the stage. Brandishing his Gibson Firebird, Johnny lit up the Garden with his rendition of "Highway 61 Revisited." He burned, calling to mind his earlier versions on *Second Winter* and *Captured Live*.

Ron Wood had the formidable job of follow-

ing Winter and he worked it with a spirited version of "Seven Days," dancing, singing and flashing his yellow socks. Richie Havens followed with a strong version of "Just Like A Woman." Then the Clancy Brothers with Tommy Makem put their Irish traditional edge to "When The Ship Comes In."

Kris Kristofferson introduced an artist whose name has become "synonymous with courage." As Sinead O'Connor took the stage she faced a battery of cheers and jeers. A controversial figure can expect that, even at a Dylan tribute. Dylan had, after all, been booed throughout an entire tour for the sin of plugging in. Although the din subsided somewhat, the booing continued. Even after the band attempted to begin Sinead's soft and haunting version of "I Believe In You," the censors refused to relent. Sinead, now with her Irish up, spat out an abbreviated version of Bob Marley's "War" and rushed offstage, struggling with her composure. Kris Kristofferson took her in his arms and was heard to remark, "Don't let the bastards get you down!" The incident put a dark cloud over the celebration. But the show must go on and it did, in the person of Neil Young.

Neil ripped through "Just Like Tom Thumb's Blues" and "All Along The Watchtower" with loads of gusto and electricity. He generally lets his music speak for him, so perhaps his angry guitar responded to the lack of cool he had just witnessed. At his grunge guitar best, he put the show back on the good foot, just in time for Chrissy Hynde's autographed version of "I Shall Be Released."

Eric Clapton, former god and current legend, next took the stage. "Love Minus Zero No Limit" appeared as his first choice, followed by "Don't Think Twice It's Alright." He turned that song completely around, creating the most original setting up to that point in the evening. His slow blues approach was similar (perhaps identical) to "Nobody Knows When You're Down And Out," but some distance

away from the folky fingerpicking style of Dylan's release on *Freewheelin'* Bob Dylan back in 1963.

Clapton's reign at the top of the originality heap ended abruptly as the O'Jays came on board. "Emotionally Yours" took on the classic "sound of Philadelphia" the group helped pioneer in the 1970s. With "Emotionally Yours," the O'Jays had duplicated Stevie Wonder's feat of 1966. They took a Dylan tune into the R&B Top 5.

Next came the Band. In 1966, when Dylan decided to tour in support of the notion that the folk music of America included electric instruments, he selected the Band as his backing unit. When the electric folk was booed across the world (Garth Hudson recalls, "Except in France. For some reason in France, they booed the acoustic music and cheered for the electric stuff."), the Band shared the abuse. From the warehouse of Dylan songs they had played or covered through the years, Rick



George Harrison, Roger McGuinn and Bob Dylan

album, *Blonde On Blonde*.

Neil Young returned to introduce Tom Petty and the Heartbreakers, who turned in excellent performances on "License To Kill" and "Rainy Day Women #12 & 35" before they were joined by Roger McGuinn for "Mr. Tambourine Man." McGuinn and the Byrds had spearheaded the folk-rock movement in 1965 with their cover of the song. To hear Roger paired with Tom made it three generations of inspiration.

Then came the big moment. George Harrison came out long enough to make a double barreled reference to Dylan's "Gotta Serve Somebody" and to his Travelling Wilbury alter ego with: "Some of you may call him Bobby. Some of you may call him Jimmy. I call him Lucky." With that, the guest of honor strode to the stage armed only with his guitar and harmonica. The on-stage video prompts, which displayed the lyrics for most of the evening's entertainment, darkened. Bob Dylan broke into "Song To Woody," thereby paying homage to his mentor,

Woody Guthrie. He followed that with a hot version of "It's Alright Ma (I'm Only Bleeding)." On came the prompts again, as did Harrison, Petty, Clapton, McGuinn and Young, who joined Dylan for a great version of "My Back Pages." Then the entire ensemble came on for "Knockin' On Heaven's Door" and then the show was over.

Dylan seemed to really be touched by the attention and affection. He seemed happier and more at ease on stage than he had in some time. He even acknowledged the audience from time to time, smiling and taking his time with his songs. The cameras were off and the audience was getting ready to file out when Dylan came back to give a final gift to his fans. Without fanfare or introduction he came out and sang "Girl From The North Country," a treat just for those who came to see him. A gift of gratitude for the many years of support. ■



Dylan with Tom Petty and Neil Young

Danko, Levon Helm and Garth (minus the late Richard Manuel and without an absent Robbie Robertson) chose "When I Paint My Masterpiece," which they had previously recorded on 1971's *Cahoots*.

Shawn Colvin, Mary Chapin-Carpenter and Roseanne Cash, three of the finest voices in young country, lent their pipes to "You Ain't Goin' Nowhere" and then they were gone, turning the floor over to George Harrison. The "quiet Beatle" performed two numbers, "If Not For You," which he recorded on his *All Things Must Pass* album and "Absolutely Sweet Marie" from Dylan's landmark



Eric Clapton with Bob Dylan

Chuck Pulin/Star File

Chuck Pulin/Star File

Chuck Pulin/Star File

JEFFERSON STARSHIP

rocking the park and the next generation

by Jym Fahey

Jefferson Starship—The Next Generation blasted off at a free concert at New York's Central Park's Summerstage. They capped a day that, except for a few new wrinkles on some of those on stage and in the audience, could have taken place 25 years earlier. New York radio station KROCK sponsored the Human Be-In, a benefit for City Harvest, which called for the 7,000-plus attendees to show up with canned food for a day full of musical magic.

Al Kooper provided some very reminiscent moments with his time tested and updated renditions of such favorites as Procol Harum's "Whiter Shade of Pale." His powerful band played a musical collage that paid tribute to many of the bands Kooper has performed with. Next up, the New Riders of the Purple Sage, featuring John "Marmaduke" Dawson, Rusty Gauthier and Gary Vogenson, teased the crowd with some of their best known classics. Marty Balin then appeared with his current band, and sounding very crisp on this fall afternoon, his familiar sound reminded the crowd that we're not just older—we're better.

Roger McGuinn performed a solo set of his material. From "Mr. Tambourine" and "Turn, Turn, Turn," through "Eight Miles High" and "Chestnut Mare," on to "King Of The Hill," his performance drove home the point that his many talents include mesmerizing an audience.

After a short intermission, Jefferson Starship arrived on stage to work their magic. Certain questions over the rights to the Jefferson Starship name may have resulted in the tongue-in-cheek addition of "The Next Generation," but Paul Kantner has his own opinion about the name. He said, "I just took it, San Francisco style. It's mine. I invented it. I deserve it. It's a science fiction name. It's a science fiction band." He doesn't sound bitter, just adamant.

He's just as sure of his love for concerts in the park. "If I could get away with it, if I was independently wealthy, every gig we play would be free in some city park," he stated. "It's the best place to play." Paul considers free concerts a great way to accomplish participatory partying. In other words, the audience and the bands are equal partners in the mania. "The band isn't even the main focus," he continued. "It shouldn't be, in my opinion. As Grace used to say, 'I just like to be in the band because it's the least crowded place at the party.'"

The crowded Central Park party did focus on the renovated and rejuvenated Starship. The crowd of five- to fifty-plus-year-olds hung on every note. The age span makes sense to keyboardist Tim Gorman, who also lists the Who, the KBC Band and the Airplane among his credits. Tim said, "Our age spread is pretty drastic in the band. A 70-year-old, a couple of 50-year-olds, a 28-year-old,



John Rottet

Paul Kantner — Jefferson Starship

a 40-year-old and a 38-year-old." Fiddler Papa John Creach is the 70-year-old and vocalist Darby Gould, 28. That leaves the 50-year-old positions open for Paul Kantner and Jack Casady, two of the Jefferson Airplane crew members who first took off in 1965.

Darby Gould sits in the Starship chair once held by Grace Slick and has Grace's blessing in the project. Darby says, "Grace is an icon. I'm honored to be able to sing her songs, but I try to be me." Darby's voice was showcased on a Nona Hendryx tune called "Women In Flight." Unshackled to any musical ghosts, she really shined. When asked if she gets ruffled by the obvious comparisons to her Starship predecessor, she responds: "It doesn't bother me unless I tell someone to their face [that I'm not Grace] and they don't believe it. Some people just don't want to let go of the past."

The Starship set began with "We Can Be Together," and spanned timeless classics ("Wooden Ships") and potential classics ("Shadowland"). When the venerable Papa John Creach took the stage, wild applause greeted him. With a spryness belying his years and a grace that takes years to develop, he strode to the microphone and said, "Let's Boogie!" Both audience and band complied. Some of the highest points in the show came with Papa's heartfelt rendition of "Somewhere Over The Rainbow," and his featured vocals on "Papa John's Down Home Blues" and "Ain't No More Country Girls."

As afternoon turned into evening and dusk began to settle on the park, the Starship continued to rock the appreciative audience. Work lights on the stage provided the only illumination, and police, antsy for the show to end, advised the band to play only one more song. One more song? In typical Jefferson fashion, a medley of three served as the final one. First, Paul, who is active in the spoken word movement, read a poem called "For The Good Of All" by Otto Rene Castillo. At that point Marty Balin joined the band for a version of "Amerika," which then became "Volunteers." The electricity in the air seemed thick enough to power New York for at least that evening. Casady would later remark, "The crowd was great. It was fun to play live in New York. Everybody had a great time."

A Paul Kantner remark best sums up the day's festivities: "Keep in mind that music is a very surreal place and no one knows what it is, why it works. It's like Mickey Mouse in *Fantasia*—"The Sorcerer's Apprentice" with the brooms getting out of hand? You just start playing. Hopefully it gets out of hand and you have no idea what to do other than ride it and hope you can bring it to a successful conclusion." ■



Ralph Huett

Jefferson Starship's Paul Kantner, Jack Casady and Darby Gould.

DIXIE DREGS

WHISTLIN' DIXIE



BY JYM FAHEY

The newly reformed Dixie Dregs tore into New York's Ritz last fall for a long awaited return to the Big Apple, armed with a new album on their original Capricorn Records label. The album, *Bring 'Em Back Alive*, provides a good sampling of the virtuositous display the Dixie Dregs were about to fire off.

The evening started with the Red Devils, a raucous rock and blues band connected to the Dregs by only the most tenuous of threads, the way some of the best Bill Graham shows were tied together at the Fillmores. The Red Devils were also supporting a live album, *King King on Def American*. A provocative juxtapositioning.

The Dixie Dregs seemed anxious to begin the evening. While videos filled the intermission between the two bands, the band began noodling behind the curtain to vids by

the Black Crowes and Fabulous Thunderbirds. As the videos ended and the screens were raised, the stage exploded with the Dixie Dregs' version of fusionary rock. Any rust the members had acquired during the group's

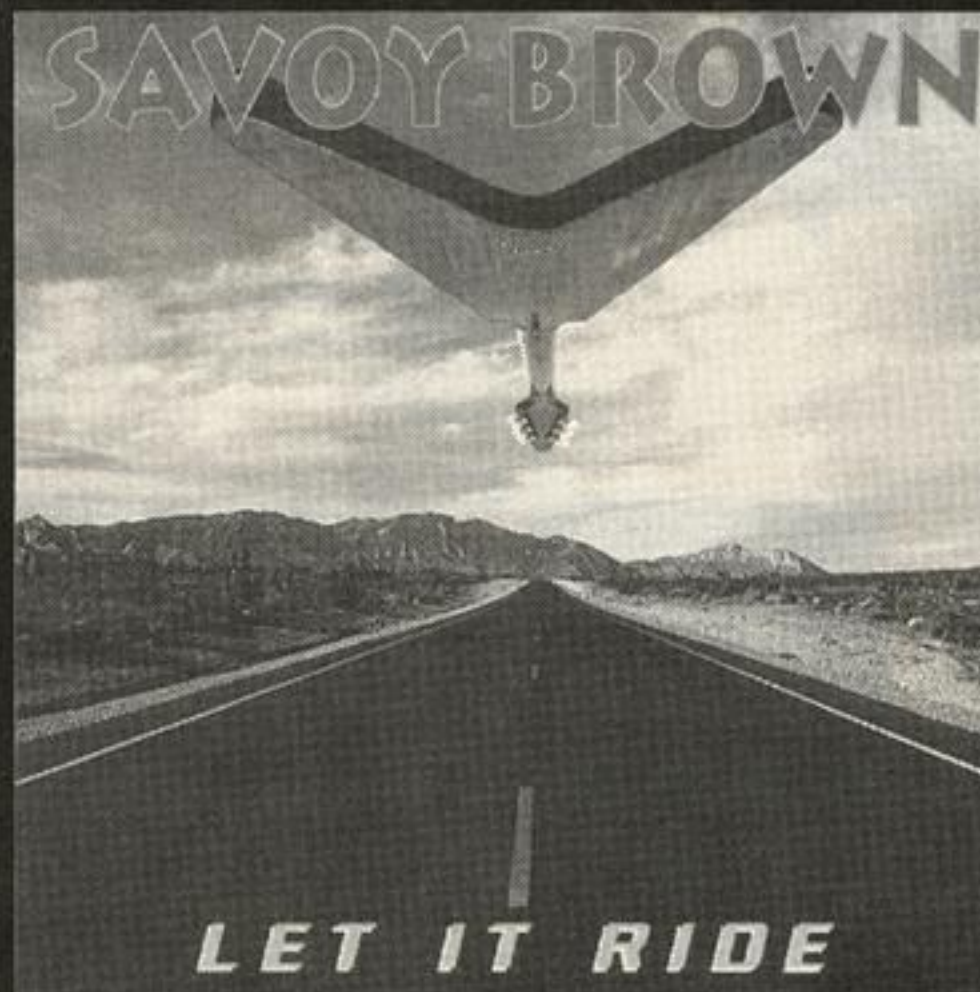
their encore (an instrumental version of "Kashmir"). Fans of the progressive side of rock'n'roll (heavy on the rock) should pick up the album and treat themselves to live Dregs whenever possible. ■

almost decade-long hiatus has long been shaken off. Of course, the fellas have kept their individual rust to a minimum through their solo and side projects, and collectively had hit the stage more than once in the last year.

The Dixie Dregs who appeared at the Ritz were not the "original" Dixie Dregs. Key man in the band, T. Lavitz, still tickles the ivories on this Reunion Tour, Part II. Steve Morse still wrestles heroically with the six string, and the double bass drumming of Rod Morgenstern powers the band as always. However, Dave LaRue, from Morse's solo band, has been filling the bassman shoes of co-founder Andy West for some time. While violinist Alan Sloan declined to continue with the Dregs for this leg of the tour, the good doctor's fiddle parts were more than adequately handled by Jerry Goodman of the Flock and the original Mahavishnu Orchestra. He's a fitting fill-in for one of the finest bands to come out of the Mahavishnu/Jeff Beck mold.

The audience responded with enthusiasm to everything the Dixie Dregs threw at them, from their opening charge to

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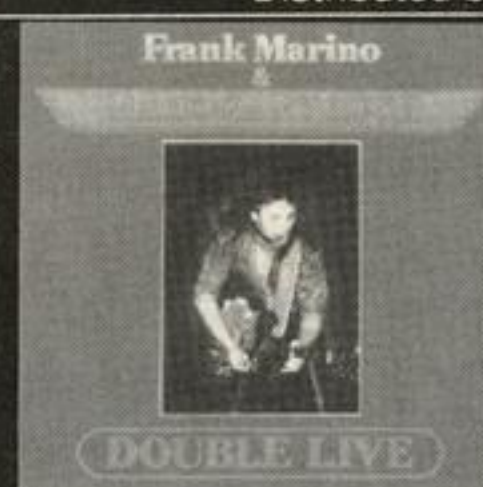
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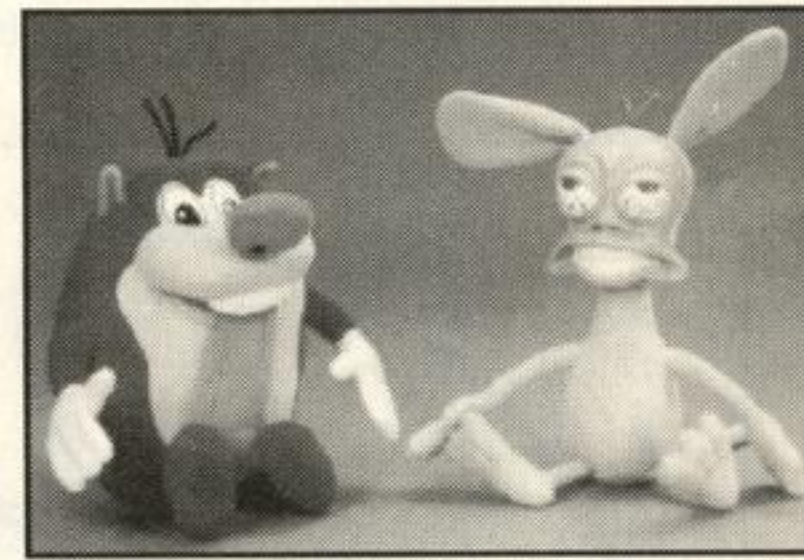
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SANTANA

PARAMOUNT PERFORMER

BY JYM FAHEY

Few things in life can be counted on like a Santana concert. There's never a mere perfunctory performance of hits. Sure as sunrise, Santana puts on an electric, exciting performance full of wonder and experimentation. Where the show will go from one moment to the next cannot be predicted; just strap in and get ready for a thrilling ride. The show at the Paramount, beneath Madison Square Garden in New York City, provided more of the consistent brilliance Carlos and his bands have offered for years.

Third World opened the evening with their rockin' reggae. If Santana's rhythmic propulsion machine needed a kick start, Third World provided it. They put the crowd in a dancing mood, getting down with jams like the title track from their *Committed* album (Mercury).

After a short break for a stage change, it was Santana's turn. Carlos told all to look around "for there are angels all around us" and then broke into "Spirits Dancing In The Flesh." What an appropriately brilliant way to begin. That title concisely defines Santana's sound. Carlos dedicated the next song to Stevie Ray Vaughan and the group floated into "Somewhere In Heaven," the killer voice of Alex Ligertwood soaring to the heavens. And there was no turning back.

With Carlos at the helm, spaceship Santana soared through the galaxy of uncharted musical planets without fear. At one point, Third World returned to the stage along with Vernon Reid and Lenny Kravitz for an extended jam-out on the Bob Marley/Peter Tosh composition "Get Up Stand Up." Carlos, always a gracious host in these situations, showed no mercy to his guests. Carlos and his cohorts smoke and expect no less from their visitors. This night the interplay provided a great highlight. It's just another of the calculated risks during Santana shows which makes them so exciting.

Santana sprinkled the show with old favorites, more recent recordings and current songs from his *Milagro* album (Polydor), but there is a point in the show which everyone awaits. When the opening chords of the "Black Magic Woman/Gypsy Queen" medley begins, the electricity shoots up a few more kilowatts. No matter how many times Carlos has played this song over the years, he keeps it fresh and full of vitality.

Carlos has said, "A song to me is like a cup or a dish. What you



Bob Bromberg

put inside that dish or that cup, the wine or the food, is what makes it fresh. Every day. So, you know, you as a person have to learn that even

though you may be playing 'Black Magic Woman' for a long time or whatever, it's what you put inside every day that makes it new and fresh."

Carlos' songs are vehicles for his creativity and that of the musicians with whom he surrounds himself. Carlos improvised like a man possessed. Few musicians can get so much out of one note. The whirling guitar, percussion, bass and keyboards carried the Santana hovercraft off to the outer reaches of the musical cosmos. Just when it seemed that a safe, soft landing might take place after a thorough torching of "Gypsy Queen," the retro-rockets fired once again, fueled this time by "Oye Como Va." Chester Thompson ripped into a monster organ solo and soon the stage was devoid of all personnel but Carlos and C.T., a duet which surrounded the audience. They were reinforced by Vernon Reid, who, after a

tentative first approach, went right for the jugular.

Soon, the rest of the band joined the fiery trio and it was the percussionists' turn to shine, along with extraordinary bassist Ronny Dove. Raul Rico (congas), Karl Perazzo (timbales) and Walfredo Reyes (trap set) kicked and slapped and beat the drums savagely, but neither drums nor drummers would submit. Things got so hot for awhile that Karl watered down the timbales, the resulting rhythmic geysers a dramatic effect. Just as dramatically, Carlos followed up by directing Vernon, Chester and himself through a series of solo exchanges that seemed a strange hybrid of cooperation and competition. And then it was over. But not quite.

Suddenly the Paramount was transformed into a muddy field and transported a little ways upstate as the encore began. The performance of "Soul Sacrifice," which so electrified the audience at Woodstock 23 years earlier and has continued as a staple of the Santana show, began anew. The cheering, dancing audience, drained physically and emotionally by the performance thus far, found the energy to get up once again, cheering, chanting and dancing. "Soul Sacrifice" became "A Love Supreme," and after Carlos worked out a bit on an acoustic guitar on a stand, it became a taste of "Samba Pa Ti" and a pinch of George Benson's "Breezin'." Soon the audience found itself in the middle of "Jingo-Lo-Ba." Carlos introduced the band and Alex introduced Carlos. As cheers subsided some, Carlos offered a blessing to the audience and their families and exited. Those in attendance were therefore twice blessed and left musically sated. ■

"A song to me is like a cup or a dish. What you put inside that dish or that cup is what makes it fresh"

Bob Minkin



Compton Terrace

Grateful Dead Set Lists

DECEMBER 2 - 17, 1992

Compiled by Cary Krosinsky

McNichols Arena Denver, CO

December 2, 1992

Feel Like A Stranger
They Love Each Other
The Same Thing
Jack-A-Roe
It's All Over Now
So Many Roads
Let It Grow

China Cat Sunflower
I Know You Rider
Way To Go Home
Truckin'
He's Gone
Drums/Space
I Need A Miracle

Wharf Rat
Turn On Your Love Light

Encore: Rain (1st time)

December 3, 1992

Touch Of Grey
Little Red Rooster
Peggy-O
Queen Jane Approximately
Ramble On Rose
Cassidy
Don't Ease Me In

Playing In The Band
Eyes Of The World
Corina
Terrapin Station
Playing Jam

Drums/Space
The Other One
Morning Dew

Encore: Gloria

Compton Terrace Tempe, AZ

December 5, 1992

Good Times
Hell In A Bucket
Sugaree
New Minglewood Blues
Tennessee Jed
Just Like Tom Thumb's
Blues
Candyman

The Music Never Stopped

Scarlet Begonias
Fire On The Mountain
Estimated Prophet
Drums/Space
The Wheel
All Along The Watchtower
Black Peter
One More Saturday Night

Encore: The Weight

December 6, 1992

Here Comes Sunshine (1st
time since 2/23/74)
Greatest Story Ever Told
Friend Of The Devil
Me And My Uncle
Maggie's Farm
Althea
When I Paint My
Masterpiece
Deal

Samson And Delilah
Crazy Fingers
Uncle John's Band
Playing In The Band
(reprise)
Drums/Space
The Last Time
China Doll
Throwing Stones
Not Fade Away

Encore: Brokedown Palace

Oakland Coliseum Oakland, CA

December 11, 1992

Cold Rain And Snow
Wang Dang Doodle
Althea
When I Paint My
Masterpiece
Stagger Lee

Cassidy
Deal

Iko Iko
Looks Like Rain
Eyes of the World
Corina
Drums/Space
The Wheel
Stella Blue
Sugar Magnolia

Encore: U.S. Blues

December 12, 1992

Jack Straw
Bertha
Little Red Rooster
Friend of the Devil
Desolation Row
Bird Song

Picasso Moon
Crazy Fingers
Man Smart, Woman Smarter
Dark Star
Drums/Space
I Need a Miracle
Standing on the Moon
One More Saturday Night

Encore: Rain

December 13, 1992

Mississippi 1/2 Step
It's All Over Now
West L.A. Fadeaway
Me and My Uncle
Maggie's Farm
Tennessee Jed
Promised Land

Here Comes Sunshine
Way To Go Home
Victim Or The Crime
Terrapin Station
Drums/Space
The Other One
Morning Dew

Encore: The Weight

December 16, 1992

Feel Like A Stranger
Brown Eyed Women
The Same Thing
Loose Lucy
Stuck Inside Of Mobile With
The Memphis Blues
Again
Row Jimmy
Let It Grow

Shakedown Street
Samson And Delilah
Ship Of Fools
Playing In The Band
Drums/Space
Dark Star (2nd verse)
All Along The Watchtower
Stella Blue
Good Lovin'

Encore: Casey Jones

December 17, 1992

Touch of Grey
Walking Blues
Loser
Queen Jane Approximately
So Many Roads
The Music Never Stopped

Scarlet Begonias
Fire On The Mountain
Way To Go Home
Corina
Uncle John's Band
Playing In The Band
(reprise)
Drums/Space
The Last Time
Here Comes Sunshine
Throwing Stones
Not Fade Away

Encores: Baba O'Riley
Tomorrow Never
Knows

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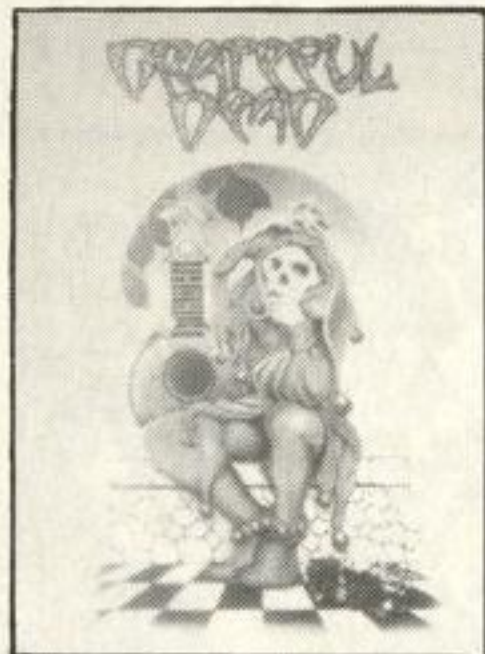
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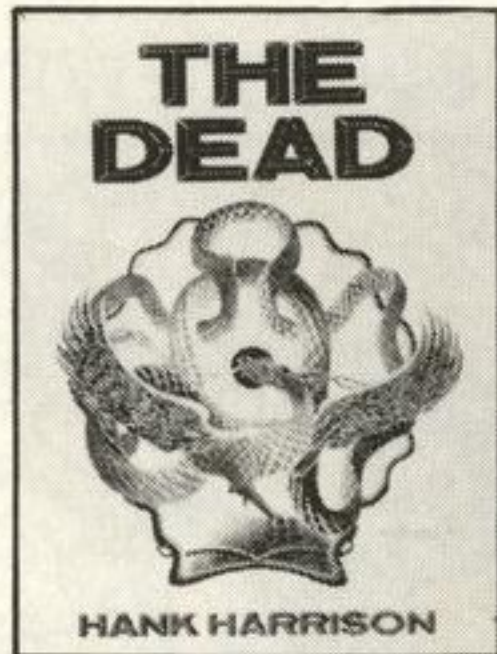
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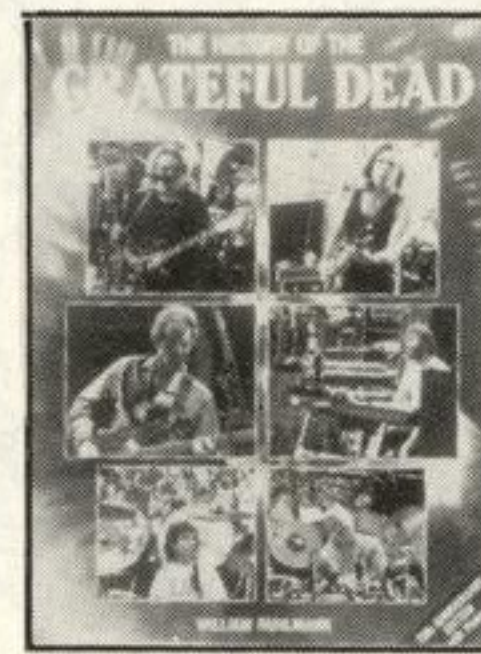
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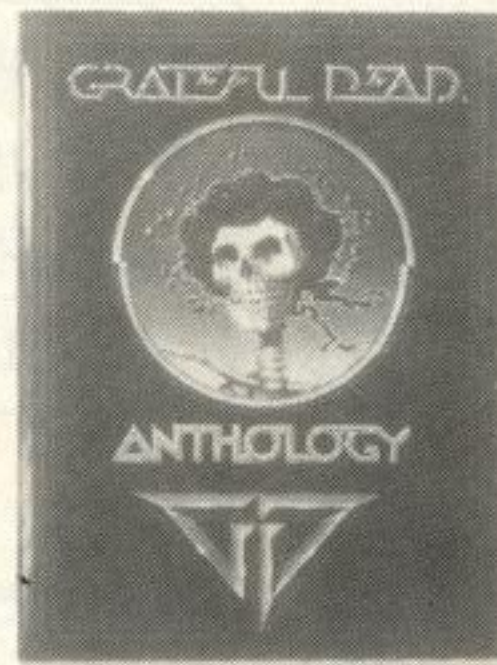
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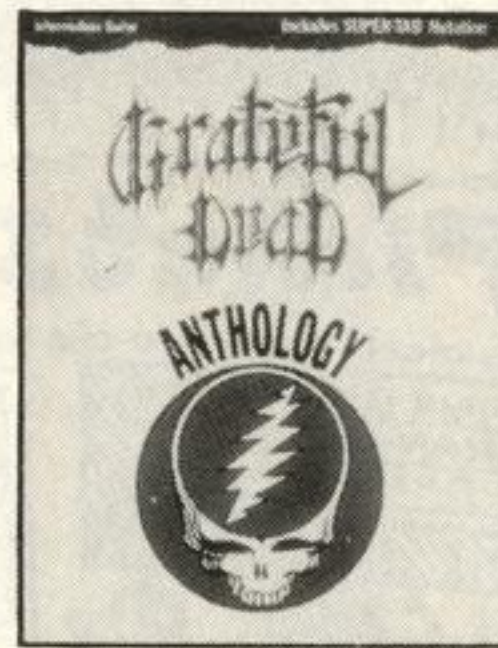
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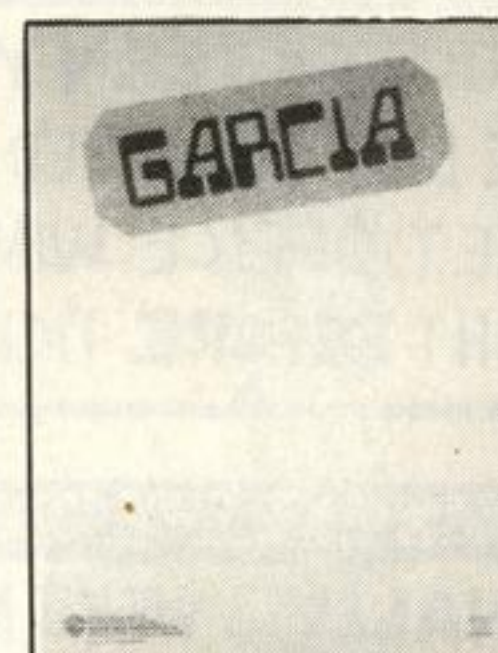
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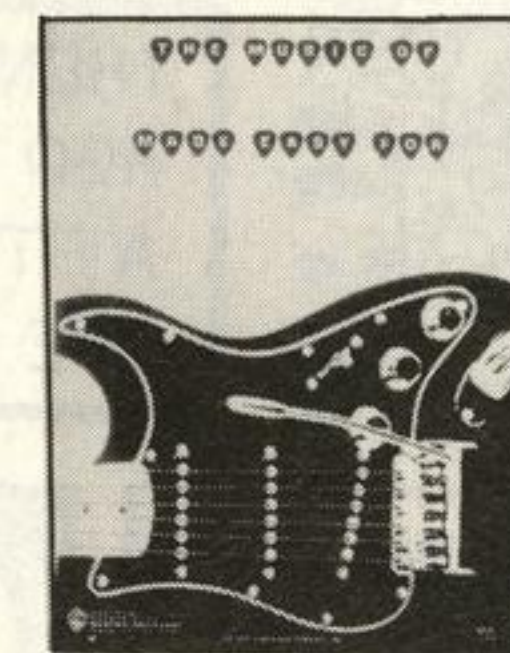
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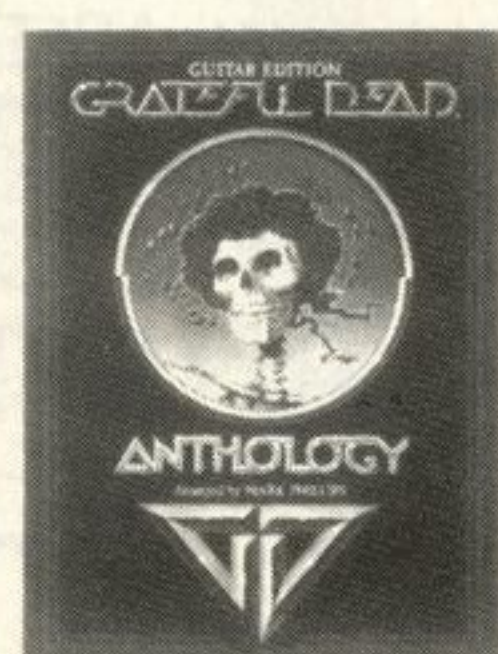
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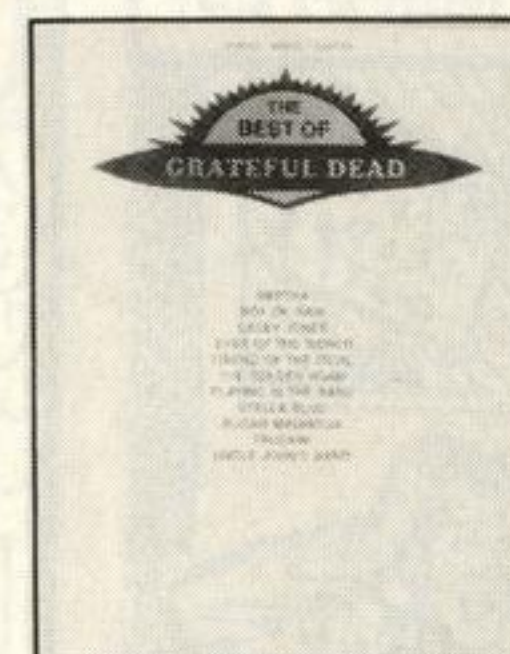
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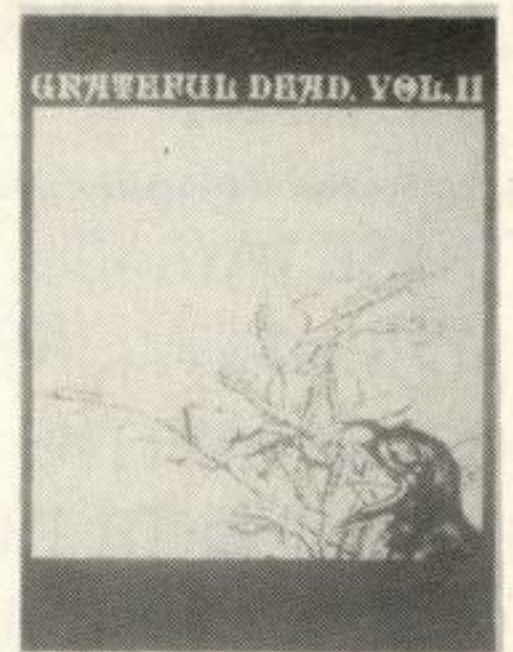
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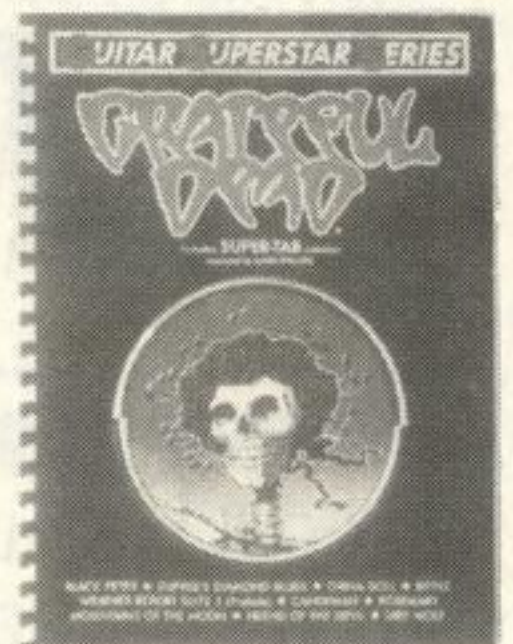
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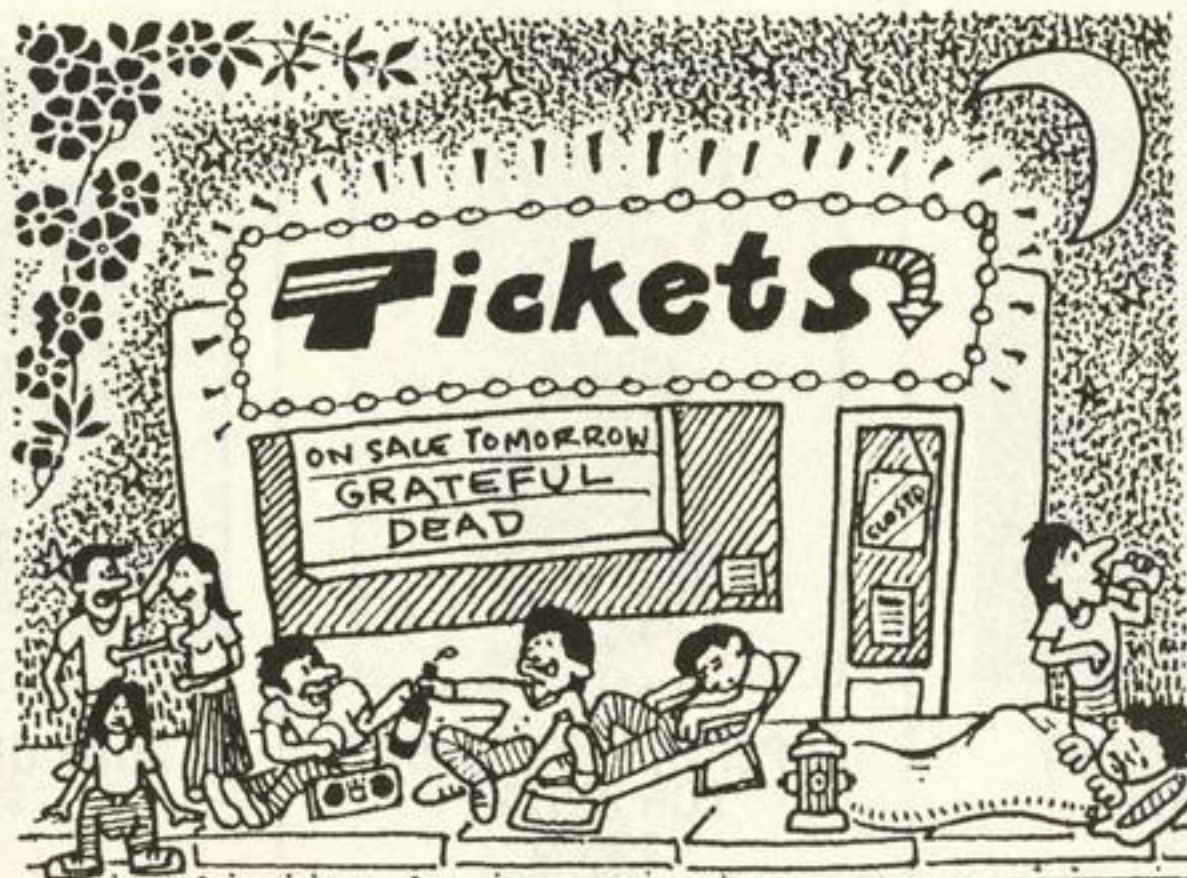
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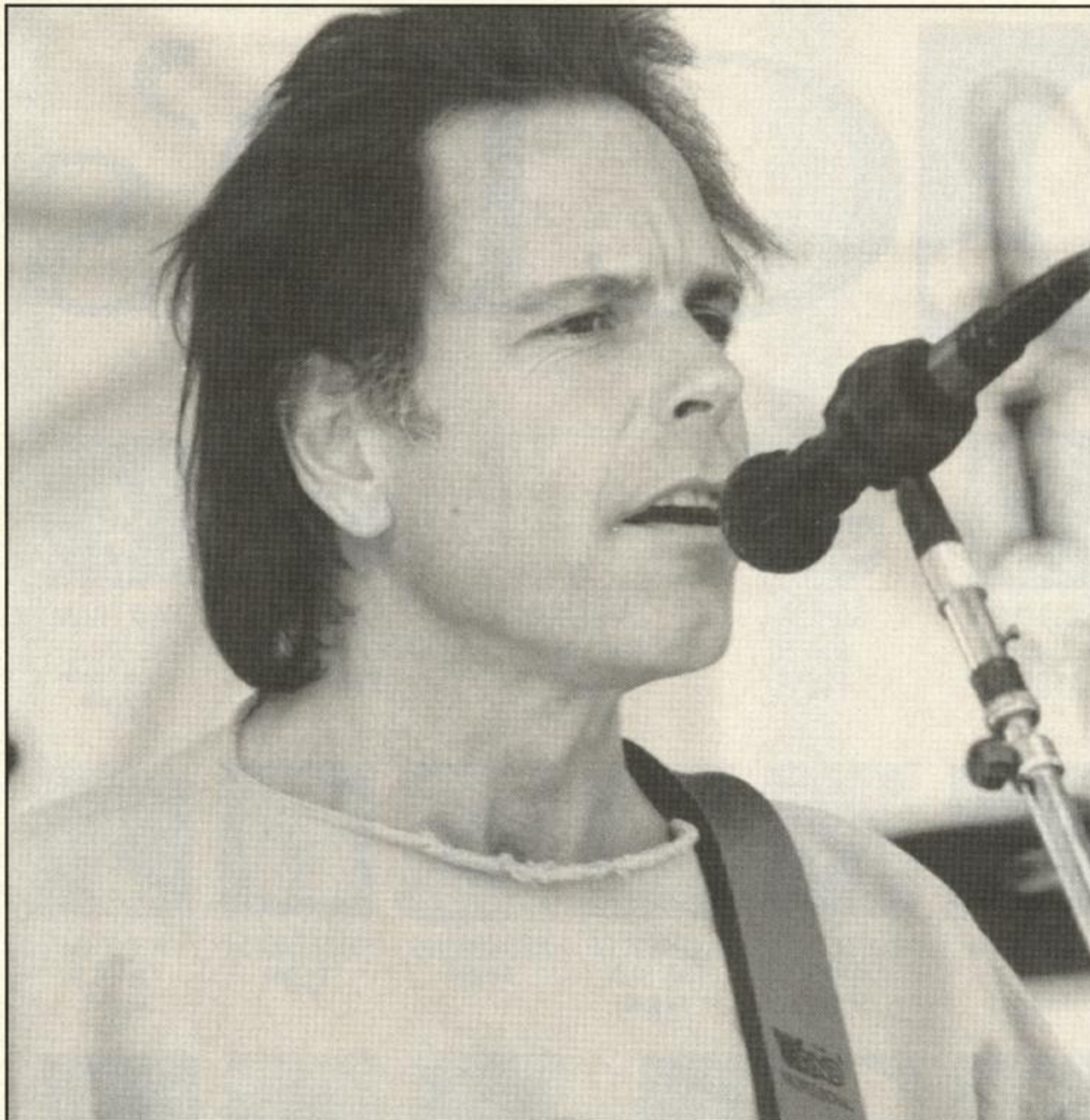


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Favorite Tapes

1) WAR MEMORIAL AUDIT, BUFFALO, NY 5/9/77: This show is a must have in my book. "Help>Slipknot>Franklin's" is one of the best of the '70s, if not the best. Bobby does a surprise "Mexicali" (1st time since 10/19/74) during the rockin' 1st set. Set 2: "Bertha," "Estimated>Other One," as well as a beautiful "Comes a Time." Crystal clear copies are out there.

2) PARAMOUNT THTR, PORTLAND, OR 10/2/77: This show is notable for the return of "Casey Jones" (1st time since 10/17/74), and "Dupree's" (1st time since 7/11/69). One of my all time favorite "Scarlet>Fires." The transition will make you melt. The "Johnny B. Goode" encore almost brings the house down.

3) GREEK THTR, BERKELEY, CA 6/15/85: This show, which is sometimes overlooked by the day before and the day after, is my favorite of '85. The "China>Rider" is electrifying. Also "Lost Sailor>St of Circumstance," "She Belongs to Me" and "US Blues" for encores.

4) CAL EXPO AMP, SACRAMENTO, CA 6/8/90: The most underrated show of the year and

my favorite. Yes, even better than 3/29/90. "Cold Rain>Walkin' Blues" gets the crowd moving early. The opening notes of "Bird Song" to close the 1st set and I knew we were in for a great 2nd set. The boys go all out for "Uncle John's" and "China>Rider". Wow, what a scorcher! Bobby is possessed during "Estimated."

5) ALPINE VALLEY MUSIC THTR, E TROY, WI 7/17/89: Opening night at cozy Alpine Valley had the boys showing why they truly are the greatest rock'n'roll band ever! "Let the Good Times Roll>Stranger" are excellent versions to open the show. Jerry's guitar makes you melt during "Row Jimmy." Bob picks up the pace to close the set with a high energy "Music." Set 2 is nearly flawless with versions of "China>Rider," "Playin'>Uncle John's." Also "Gimme Some Lovin'," "GDTRFB>NFA" and "We Bid You Goodnight" for an encore (1st time since 12/31/78), finally "Johnny B. Goode" stirs the crowd into a frenzy. A great party tape.

6) CAPITOL THTR, PASSAIC, NJ 11/24/78: This widely available FM Broadcast is one of

my first live tapes. Jerry is in a frenzy during the smoking 1st set openers "Jack Straw" and "Sugaree." "Miracle" opens Set 2, and check out the serious "Estimated," one of the best jams of the year. "Shakedown" somehow comes out of this. Jerry is possessed. Bob treats us to a good workout with "Sugar Mag" to end the show and a rockin' "Johnny B. Goode."

7) SPARTAN STAD, SAN JOSE, CA 4/22/79: This is Brent's 1st concert. The 2nd set features smoking jam-filled versions of "Scarlet>Fire," "Estimated" and "He's Gone." The Dead braved the elements this night as rain, clouds and thunder tried to dampen Deadheads' spirit. The Boys did a dual encore of "US Blues" and "Shakedown".

8) HORTON FIELDHOUSE, IL U, NORMAL, IL 4/24/78: "Promised Land" opens a smokin' 1st set and just the start of a great night for Phil and Co. Classic '78 versions of "Ramble on Rose," "Me and My Uncle>Big River," then a bouncy "Music" to highlight the 1st set. "Scarlet>Fire" is flawless, as well as "Black Peter" and "Around and Around." Then, an always fun "Werewolves" to finish an outstanding show and tape.

9) ORPHEUM THEATRE, SF, CA 6/18/76: This is the last show of a six night stand, and in my opinion, the best. "Lazy Lightning>Supplication" (Why don't they do this anymore?), "Let It Grow>Drums>Let It Grow." Wow! It's not over there. After a high energy "Wharf Rat" Phil takes over with "The Other One," "St. Stephen>NFA>St. Stephen>Other One." This show is a must have and FMs are widely available.

10) RED ROCKS AMP, MORRISON, CO 7/8/78: A smokin' "Bertha>Good Lovin'," to get the crowd dancing. Jerry leads into "Deal" to end a high energy set. "Estimated>Other One>Eyes" just seems to go on forever. "Sugar Mag" closes an awesome 2nd set, and anyone who expected a typical encore (which would have been fine, of course) was probably dumbfounded when the boys exploded — "Terrapin>Saturday Night," "Werewolves." Great SBDs are available, so check it out.

Jon Regis
Kirkland, WA

1) BOSTON TEA PARTY, BOSTON, MA 12/30/69: A hot "New Speedway" (recently more pertinent), a steaming "Cryptical>Other One>Cryptical>Cosmic Charlie," and a stunning segue of "Dark Star>Alligator>Eleven>Alligator>We Bid You Goodnight." Get this one.

2) FILLMORE EAST, NYC, NY 2/11/70: Featuring Duane and Greg Allman and Peter Green of Fleetwood Mac, has an incredible "Dark Star>Spanish Jam> Lovelight" that just makes you tingle.

3) UCLA, ?: The "Truckin'>Other One" segue is fairly common in this era, but one should hear before judgement is passed. The "Other One" goes through some impressive space as well as the trademark blistering jams.

4) HOFFHEINTZ PAV, HOUSTON, TX 11/19/72: Highlights include a killer version of "Bird Song," a typically amazing '72 "Playin'" and a "Dark Star">"WRS Prelude>Miss 1/2 Step" segue that is mind-boggling.

5) AUDITORIUM, ST PAUL, MN 2/17/73: This overlooked tape has a great "HC Sunshine" that segues seamlessly into a hot "China> Rider." This works so well one wonders why it wasn't done more frequently (of course one wonders why they don't do "HC Sunshine" at all).

6) ROOSEVELT STAD, JERSEY CITY, NJ 8/1/73: Most tapes of the 2nd set center around a



Tim Seufert

segue of "Dark Star>El Paso>Eyes>Morning Dew." I believe this speaks for itself, the playing is up to par with the song selection.

7) CIVIC CTR, PROVIDENCE, RI 6/26/74: This whole show cooks, but is a must simply for the "China>Rider" in the 2nd set that opens with several minutes of spacey jamming on the opening "China Cat" riff. Very unusual and very hot.

8) FOX THTR, ATLANTA, GA 5/19/77: 1st set features the best "Sugaree" ever, as well as an excellent "Dancin'" closer. 2nd set has a nifty segue of "Terrapin>Uncle John's>Wheel>China Doll>Playin'" guaranteed to please.

9) MOODY COL, DALLAS, TX 10/15/77: 2nd set has a killer "Terrapin>St. Stephen>NFA>Stella Blue>Sugar Magnolia." Nice, rowdy guitar from both Bobby and Jerry, especially on "NFA."

10) (JGB) PALO ALTO, CA 5/14/82: Features a nutty "Sugaree" spanning about half an hour. It's sick!

Greg Gardner
Claremont, CA 91711

1) HILTON HOTEL, SF, CA 3/15/69: Features a great "Dark Star>Eleven" that really jams. Another great "Lovelight."

2) BOSTON TEA PARTY, BOSTON, MA 12/30/69: This tape has some incredible Phil jams. The 1st 45-minutes of the 2nd set are "Uncle John's>Mason's>China>Rider>Dark Star." The jam at the end of "Mason's" is completely psychedelic.

3) CAPITOL THTR, PASSAIC, NJ 3/21/70A: Has a "Walkin' the Dog" opener, as well as a "He Was a Friend of Mine>Viola Lee" that cooks.

4) SUNY GYM, STONYBROOK, NY 10/30-31/70: Four tapes with six hours of great music. Each tape is one 90 minute show, but is really incredible stuff. Betty Bd quality.

5) DILLON GYM, PRINCETON, NJ 4/17/71: Definitive Pigpen. The "Good Lovin'" in the 2nd set, commonly referred to as "Good Pigpen," is the best.

6) HILL AUD, ANN ARBOR, MI 12/14/71: Has the Christmas song "Run, Rudolph, Run." The "Cryptical>Other One>Me and My Uncle>Other One>Wharf Rat" is a musical rush.

7) ROOSEVELT STAD, JERSEY CITY, NJ 7/18/72: "Playin'" is ethereal. A really twangy "Tenn Jed," "Dark Star>Comes a Time" is timeless. A classic.

8) HOFFHEINTZ PAV, HOUSTON, TX 11/19/72: The 1st set is incredible Betty Bd quality. An early exploratory version of "Bird Song" hints at the potential of this song. "Playin'" is incredible and "Dark Star>WRS Prelude" are the highlights of Set 2.

9) ASSEMBLY HALL, CHAMPAIGN-URBANA, IL 2/22/73: An early combination of "Dark Star>Eyes." Must have.

10) SALT PALACE, SALT LAKE CITY, UT 2/28/73: Contains "The Other One>Eyes" which is as equally great as 2/22.

11) SPECTRUM, PHILA, PA: 3/24/73: A "He's Gone>Truckin'>Spanish Jam>Dark Star." The "Dark Star" is only

five minutes, but the space leading up to it makes up for that.

12) RFK STAD, WASHINGTON, DC 6/10/73: "Dark Star>He's Gone>Wharf Rat" are great versions. Jerry gets some strange sounds during "Dark Star."

13) WINTERLAND, SF, CA: 11/10/73: One of few combinations of "Playin'>Uncle John's>Morning Dew>Uncle John's>Playin'."

14) CIVIC CTR, PROVIDENCE, RI 6/26/74: This gets my vote as the all-time underrated Dead tape. A great audience recording captures the intense energy of this concert. The jam before "China Cat" is five minutes. "Truckin'>Other One Jam" (with a short Phil solo)> Spanish Jam>Heaven Help the Fool Jam>Wharf Rat" is absolutely amazing.

15) WINTERLAND, SF, CA 10/19/74: "Uncle John's" is really nice. "Race is On" is great. A slow "Direwolf," and a "He's Gone>Truckin'>Caution Jam>Drums>Truckin'" is great.

16) GREAT AMERICAN MUSIC HALL, SF, CA 8/13/75: Now that this performance is available on CD in its entirety, everyone should have it.

17) BEACON THTR, NYC, NY 6/15/76: A great 1st set. The 2nd set is really mushy, "St. Stephen>Not Fade>Stella Blue>Samson>FOTD>Dancin'>Wheel>Sugar Mag>Scarlet" is unbelievable.

18) OAKLAND-ALAMEDA CNTY STAD, OAKLAND, CA 10/9/76: "A Day On The Green #8," I believe. They played with the Who. A really great quality tape. Has a long "St. Stephen>NFA>St Stephen."

19) COW PALACE, SF, CA 12/31/76: A great 2nd set "Eyes," a powerful "Samson," and a "Help>Slipknot>Space" is unreal. Check it out.

20) 5/4-5-7-8-9/77: Any of the tapes from these five shows are all really incredible. May of '77 was a classic time for the Dead, and these shows are probably the best run of shows ever! In my opinion, that is.

21) UNIV OF OREGON, EUGENE, OR 1/22/78: The best "Other One" ever. The "Close Encounters Jam>St Stephen" is great. My favorite tape.

22) UNIV OF NORTHERN IA, CEDAR FALLS, IA 2/5/78: A half hour "Scarlet>Fire" is hypnotic. A great "Truckin'>Other One>Drums>Other One."

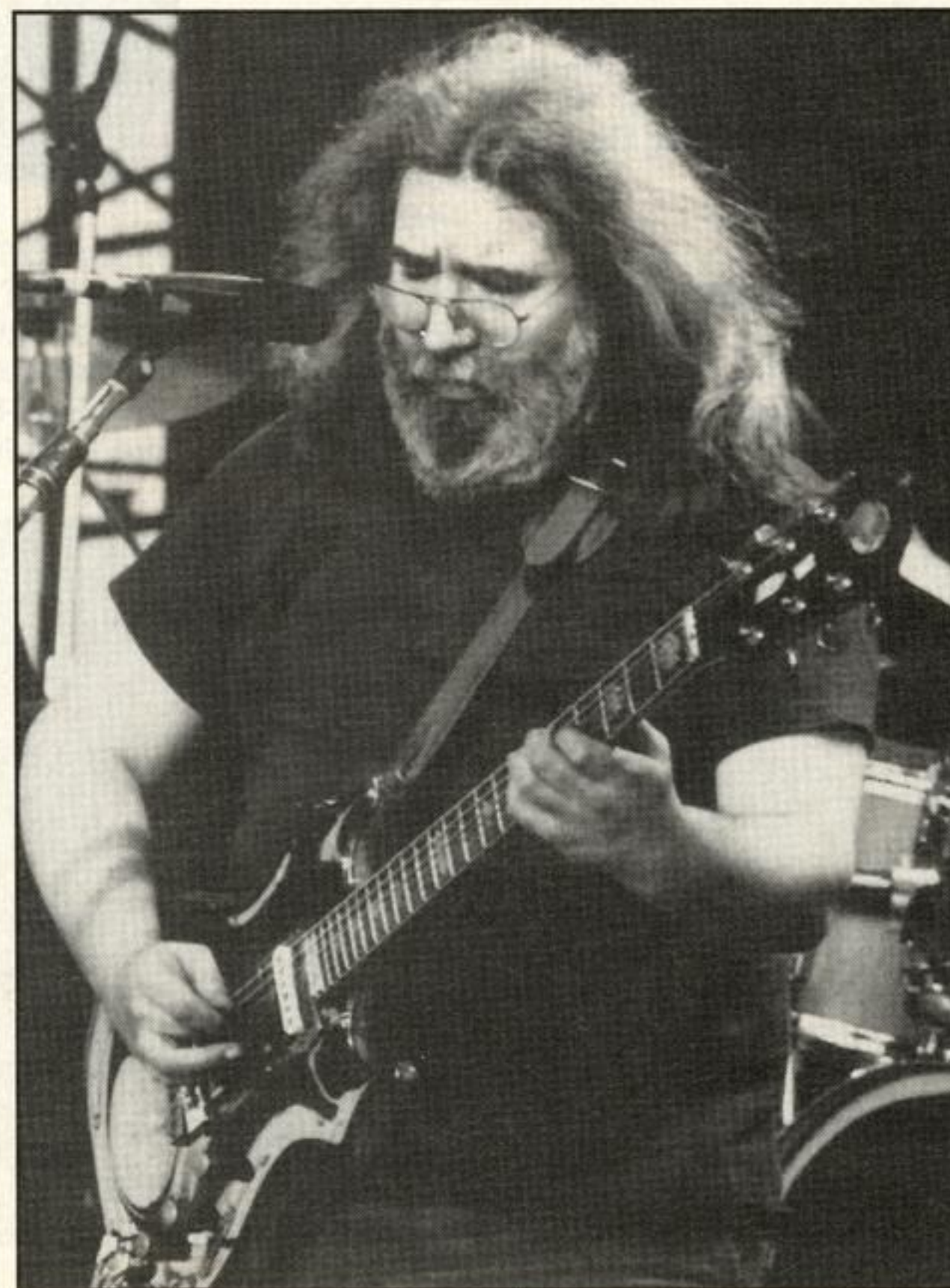
23) VETERAN'S MEM COL, JACKSONVILLE, FL 4/8/78: A great show. The "Miss 1/2 Step" opener is ten minutes and absolutely jamming. Jerry sounds out of tune at the end. A "Scarlet>Fire>Estimated>Eyes" in the 2nd set. A must have.

24) RUPP ARENA, LEXINGTON, KY 4/21/78: Starts well into the 2nd set with "Playin'>Drums>Jam." I think this tape sounds really tribal, especially during Drums. A "Werewolves" encore.

25) RED ROCKS AMP, MORRISON, CO 7/8/78: A very great tape of an equally incredible show. This version of "Wharf Rat" sends chills down my spine whenever I hear it.

My favorite tape years are from '69 to '78. To me some really unique, incredible music was produced during this time period. I like other time periods of Dead music too, but this period sums it up.

Mark A Buckwatter
Audubon, PA



Mark Currie

Best GD Tapes By Year

11/10/67 LA, 2/14/68 SF, 2/28/69 SF, 3/1/69 SF, 2/11-13-14/70 NYC, 5/2/70 Binghamton, 2/18-19/71 Port Chester, NY, 4/26-29/71 NYC, 12/5/71 NYC, 12/10/71 NYC, 12/14-15-71 Ann Arbor, MI, 4/14/72 Denmark, 5/11/72 Rotterdam, 5/23&26/72 London, 8/21/72 Berkeley, CA, 8/27/72 Veneta, OR, 11/19/72 Houston, TX, 12/31/72 SF, 2/9/73 Palo Alto, CA, 2/15/73 Madison, WI, 5/26/73, SF, 6/9-10/73 Wash, DC, 11/10/73 SF, 11/11/73 SF, 11/17/73 LA, 2/22-24/73 SF, 5/19/74 Portland, OR, 5/21/74 Seattle, WA, 10/19-20/74 SF, 6/17/75 SF, 3/23/75 SF, 8/13/75 SF, 6/3/76 Portland, OR, 6/14/76 NYC, 7/18/76 SF, 10/9/76 Oakland, CA, 10/15/76 LA, 12/31/76 SF, 2/26/77 San Bernadino, CA, 3/18/77 SF, 5/8/77 Cornell, NY, 10/15/77 Dallas, TX, 10/29/77 Dekalb, IL, 11/2/77 Toronto, CAN, 11/5/77 Rochester, NY, 11/6/77 Binghamton, NY, 12/29/77 SF, 1/22/78 Eugene, OR, 10/21-22/78 SF, 12/31/78 SF, 1/15/79 Oakland, CA, 1/17/79 New Haven, CT, 2/17/79 Oakland, CA, 10/27/79 Cape Cod, MA, 11/1/79 Nassau, NY, 1/13/80 Oakland, CA, 9/2/80 Rochester, NY, 8/28/81 Long Beach, CA, 5/21/82 Berkeley, CA, 5/28/82 SF, 4/16-17/83 Meadowlands, NJ, 6/24/83 Madison, WI, 10/11/83 NYC, 11/2-3/84 Berkeley, CA, 4/7-8/85 Philly, PA, 6/14-16/85 Berkeley, CA, 6/30/85 Columbia, MD, 7/1/85 Columbia, MD, 7/14/85 Ventura, CA, 9/7/85 Red Rocks, CO, 2/9/86 Oakland, CA, 5/3-4/86 Sacramento, CA, 6/22/86 Berkeley, CA, 1/29/87 SF, CA, 3/2/87 Oakland, CA, 5/9-10/87 Laguna Seca, CA, 6/20/87 Berkeley, CA, 10/3/87 Mtn View, CA, 7/24/87 Oakland, CA, 8/22-23/87 Calaveras Cnty, CA, 11/7/87 Oakland, CA, 12/27-28/87 Oakland, CA, 3/16-17/88 Oakland, CA, 7/2/88 Oxford, ME, 7/15-17/88 Berkeley, CA, 7/29/88 Laguna Seca, CA, 10/1/88 Mtn View, CA, 12/28/88 Oakland, CA, 2/12/89 LA, 5/27/89 Oakland, CA, 12/27-30-31/89 Oakland, CA, 5/5/90 Carson, CA, 6/8/90 Sacramento, CA, 6/15/90 Mtn View, CA, 12/3-4/90 Oakland, CA, 12/27-28-31/90 Oakland, CA

Steve "Slick" Seiberlich
Martinez, CA

THE MATRIX, SF, CA 11/29/66 (or possibly 1/15/66): Set 2: "Me and My Uncle," "Same Thing," "Stealin'," "Big Boy Pete," "See That My Grave is Kept Clean," "Early Morning Rain," "Cold Rain," "Viola Lee." Set 3: "Down So Long,"

"Something on Your Mind," "Lindy," "School-girl," "I Just Want to Make Love."

AVALON BALLROOM, SF, CA 10/13/68: Set 1: "Dark Star>St Stephen>Eleven">"Death Don't Have No Mercy" Set 2: "Cryptical>Drums>Other One>Cryptical">"New Potato Caboose." The 2nd set of this show is just incredible.

The next show has one of the most amazing 1st sets there is. It just goes to show you the Fillmore was more than just a place to see a show, it was a place to see history occur.



Chris Fallo

Bob Bromberg

FILLMORE WEST, SF, CA 3/1/69: Set 1: "Cryptical>Drums>Other One> Cryptical>New Potato Caboose>Doin' That Rag>Cosmic Charlie" Set 2: "Dupree's>Mtns of the Moon," "Dark Star>St Stephen>Eleven>Lovelight," encore "Hey Jude."

1) FILLMORE AUDIT, SF, CA 12/19/69: Jerry & Bobby stall the crowd with a short but sweet acoustic set featuring the debut of "Monkey & the Engineer," "Little Sadie," "Long Black Limousine" and "I've Been All Around This World" as they wait for Phil to show up (He's caught in traffic in downtown Frisco). Definitely, a classic Dead moment. One of the earliest "Uncle John's."

2) WINTERLAND, SF, CA 3/24/71: Spirited renditions of "Bertha" and "Casey Jones"

and a smokin' "Hard to Handle" highlight this soulful performance!

3) BROOME CNTY ARENA, BINGHATON, NY 11/6/77: "St Stephen>Drums" leads into a rare "NFA" (played slower, but just as intensely!), a spiritual and uplifting "Wharf Rat" (great Jerry/Donna vocals) and back into "Stephen." Explosive "Truckin'" encore.

4) WINTERLAND, SF, CA 12/31/78: My favorite "Scarlet>Fire!" Jerry shines here. Last time GD or any band played the famous Winterland Arena.

5) SPAC, SARATOGA, NY 6/27/85: A real fun 2nd set. "Stranger>Eyes>GDTRFB>Women>Truckin'>Spoonful>Black Peter>Lovelight" and a great "Johnny B. Goode>Baby Blue" encore.

6) OAKLAND-ALAMEDA CITY COL, OAKLAND, CA 12/31/91: A traditionally awesome New Year's performance. Highlights of the 2nd set include a predictable, but excellent "NFA>Eyes," a galvanizing "Other One," an inspirational "Wharf Rat," and a festive "Sugar

Mag." Jerry's "Knockin'" encore hits the spot!

7) SPECTRUM, PHILA, PA 3/18/92: My 1st Dead show! A lovely "Eyes" opens the 2nd set. A real fun "Wharf Rat>Throwin' Stones>NFA" wraps it up. The "Brokedown" encore sent me home with a smile.

Let there be songs to fill the air!

Matt Mustokoff
Huntingdon Valley, PA

Well here's another compilation for you. Some are well known, some aren't. I picked them for either a sick jam or a smokin' version of a song.

FILLMORE EAST, NYC, NY 4/29/71: One of the Dead's best jams is between "Alligator" and "GDTRFB." Classic.

STANLEY THTR, JERSEY CITY, NJ 9/28/72: Possibly the sickest "Other One" I have. A stunning, surreal jam into "Bobby McGee" and back into the "Other One!"

CIVIC CTR ARENA, SPRINGFIELD, MA 3/28/73: "Dark Star>Eyes." Tasty playing.

WINTERLAND, SF, CA 2/24/74: "Dark Star>Morning Dew." Incredible.

WINTERLAND, SF, CA 10/18/74: Ditto. "Morning Dew" from the *GD Movie*.

WAR MEMORIAL AUDIT, BUFFALO, NY 5/



Wendy Lettieri

Lazy Lightning over Las Vegas

9/77: "NFA" Comes a Time" that turns sand into glass. Jerry and Keith are too much for words.

RED ROCKS AMP, MORRISON, CO 8/30/78: "Estimated" Other One" Eyes." Get the audience copy, it boosts the already seering energy.

OLYMPIC CTR, LAKE PLACID, NY 10/17/83: Get this one for the best "Deal" you will ever hear. Also dubbed "The Parking Lot Song."

THE SPECTRUM, PHILA, PA 3/25/86: Space>"Scarlet">Touch>LL Rain" is nice (the "LL Rain" is electrifying).

CIVIC CTR, HARTFORD, NY 3/19/90: An underrated tape. Delectable "Foolish Heart," "Playin'" jam and a crazy jam at the end of "Eyes."

Eric Striffler
LI, NY

1) FILLMORE EAST, NYC, NY 4/29/71: This was the last Fillmore East show. A smokin' "BIODTL" and "Second That Emotion." An "Alligator" and an encore of "Midnight Hour" represent Pigpen with great justice. Other highlights include a "China>Rider," "Greatest>Johnny B Goode."

2) SPECTRUM, PHILA, PA 4/22/77: "Scarlet">Fire" starts the 2nd set off great. Comparable to 5/8/77. After, Mickey & Bill set "Samson" up at a rockin' pace which never leaves until the end. Interesting "Dancin'>Mojo>Dancin'>Wheel> Terrapin." An "Estimated" closer. Good SBD.

3) WINTERLAND, SF, CA 6/17/75: Interesting set. "Big River," "Peggy-O" and "Me & My Uncle" are great. Closes with the first "Help>Slipknot>Franklin's." The whole cycle is played strangelily.

4) FILLMORE WEST, SF, CA 3/1/69: Great "Cryptical>Drums>Other One." Nice "Doin' That Rag>Cosmic Charlie." And the best "Dark Star" ever! Bar none! The ultimate! Flows wonderfully into "Stephen."

5) WAR MEMORIAL AUDIT, BUFFALO, NY 9/26/81: 1st set smokes with a great "Shakedown," a beautiful "TLEO" and "Cassidy." A fun "On the Road Again" and good versions of "Ramble on Rose," "LL Rain," "BE Women" and "Don't Ease."

6) CAL STATE, DOMINGUEZ, CA 5/5/90: Good "Let the Good Times Roll" opener for set 2, also "Race is On" and "Help>Slipknot>Franklin's." Crisp Jerry vocals.

7) GIANTS ST, E RUTHERFORD, NJ 6/15/92: "Bucket" opener. A great "Sugaree," "Tenn Jed," "Bird Song" and an inspirational "Tom Thumb's" from set 1. Set 2 opened w/an amazing "Box of Rain" with the best Phil vocals! A decent "St. of Circumstance" and a great "Terrapin>Drums/Space>Miracle>Standing on the Moon."

8) MSG, NYC, NY 9/10/91: Wow! 1st set opens with a "Shakedown." Other highlights are "CC Ryder," "Takes A Lot To Laugh," "High time" and "Deal." An unreal 2nd set containing a "Help>Slipknot>Franklin's>Estimated>Dark Star!> Drums/Space>Dark Star>Miracle>Standing on the Moon." "Baby Blue" encore.

9) SHORELINE AMP, MOUNTAINVIEW, CA 6/21/89: 1st set highlights "Row Jimmy," "Deal," "Cassidy." 2nd set highlights "Scarlet>Bucket," "Estimated>Eyes" with Clarence on sax. And a great "Morning Dew."

10) NASSAU COL, UNIONDALE, NY 3/30/90: "Iko>Playin'>China Doll>Uncle John's>Terrapin" is a definite winner.

Stephen Gelb
Richardson, TX

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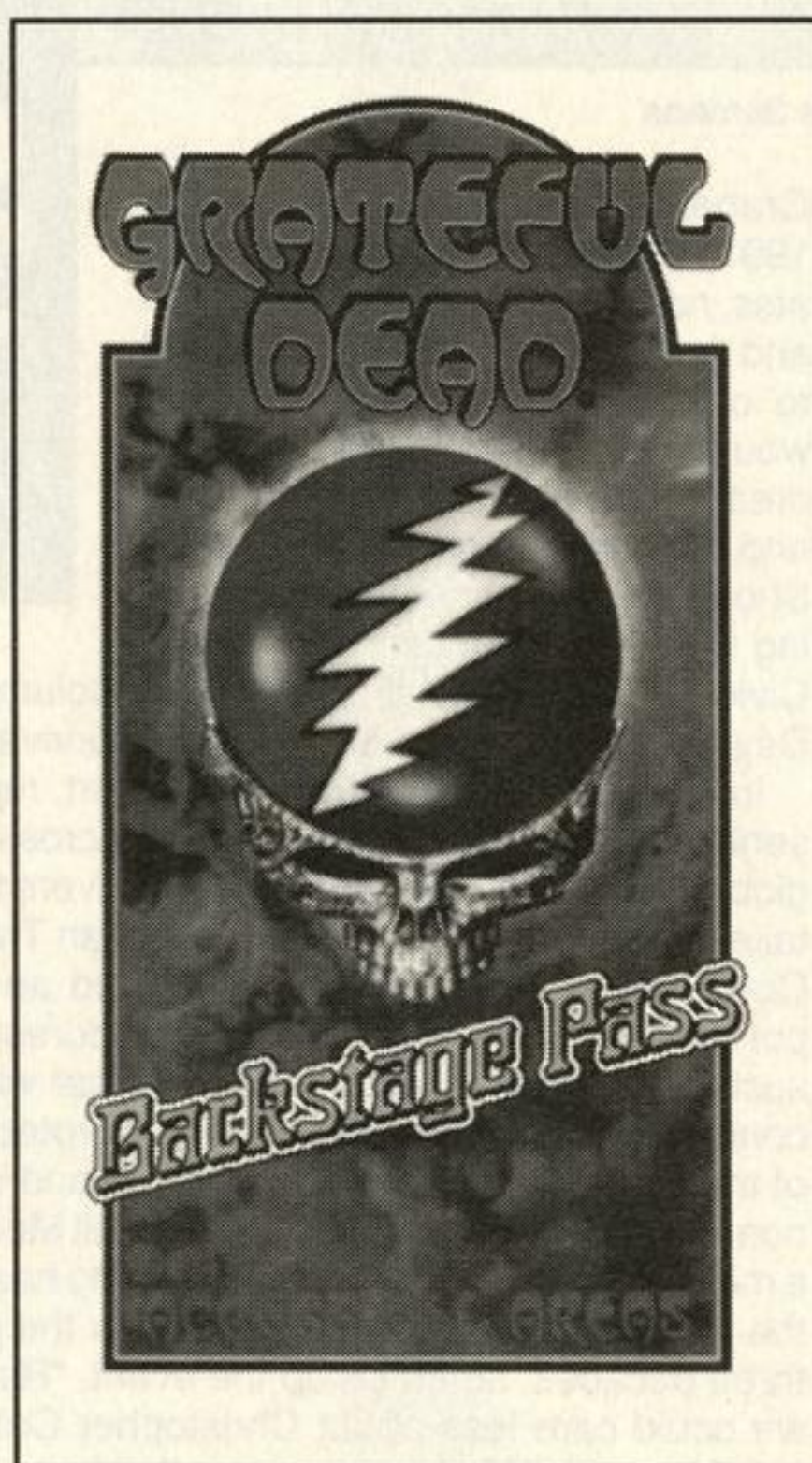
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A Native American Celebration

by J. C. JUANIS

500 years after Columbus first set sail for the new world, Native Americans face extinction. While millions of Americans celebrate the discovery and subsequent birth of their country, Native Americans who look toward the future continue to remain mindful of the broken treaties and promises of the past. Forced from their homelands onto the reservation ghettos over one hundred years ago, modern tribal leaders now search for a way through the modern technological world which has brought pollution of the air and water, sickness and despair to the keepers of the Earth; fighting for their very survival as a people. Native Americans have been stripped of their culture and heritage, subjected to unwarranted desecration of their sacred religious ceremonies, and in recent years, have found themselves and their land being ravaged by the disposal of unwanted nuclear waste. Not a pretty picture of the land of the free. These are the very real concerns that not only confront Native Americans, but the world at large.

Over two years ago, the late Bill Graham was approached by Carlos Santana and friends Chief Oren Lyons, from the Onondaga nation, and Tony Gonzales of the International Indian Treaty Council to discuss promoting an event designed to acknowledge the impact on Indigenous Peoples of the arrival of Columbus to

America in 1492. Bill spent a lot of time with Oren, Tony and Carlos, visiting sacred sights in the Southwest.

"Before Bill's death we had originally planned a huge outdoor concert in the Southwest," said Chief Lyons. "Bill was the spark that kept this thing going," the Tribal Elder added. After



Carlos Santana

Graham's death on October 25, 1991, several of Graham's associates, namely Bob and Peter Barsotti and Jerry Pompili, were determined to create a series of events that would fulfill the original dream. The dream was realized October 10th and 12th with two concerts at the Shoreline Amphitheater, culminating with a free concert and rally at Civic Center in San Francisco on Columbus Day to commemorate 500 years of survival.

In the week leading up to the concert, representatives from Indigenous Peoples across the globe met at San Francisco State University to take part in the 13th International Indian Treaty Conference. The conference provided an opportunity to share vital information addressing such critical issues as toxic and nuclear waste contamination, cultural preservation, protection of traditional lands, religious freedom and economic self-sufficiency. Indian leader Bill Means, a member of the Oglala Sioux Tribe who has led the resistance for Indian activism over the past three decades, summed up the event. "Really, we could care less about Christopher Columbus," he said. "What worries us is that living and breathing Americans continue to cling to the myth that the devastation visited upon Indians by Columbus and his cultural descendants is something in the past. We're concerned that the well-oiled machinery of genocide and destruction continues to grind on today."

The Shoreline Amphitheater's concourse became a Pow Wow as vendors sold ethnic foods such as Indian fry bread and barbecued corn-on-the-cob, as well as traditional clothing, beads, blankets and jewelry. Feather and bead clad fancy dancers, drummers and singers performed from two alternate stages on the amphitheater's concourse. A giant redwood totem pole, "The Bill Graham Healing Pole," designed and carved by Indian artist Shane Alexander, was on display. Patrons tacked small nails, symbols of good energy, into the pole during the two days. The giant pole will be erected permanently on the Shoreline's grounds as a reminder to do good deeds for at least seven generations.

Major figures in the American Indian Movement, from Bill Means to Dennis Banks, attended Saturday's show. Legendary cowboys such as Ramblin' Jack Elliott hob-knobbed with the likes of Indian folksinger/actor Floyd "Red Crow" Westerman. "This is great, a truly wonderful feeling," remarked Grateful Dead drummer Mickey Hart. "I love Pow Wows because of the real family feeling I get whenever I attend them." Hart was ecstatic about performing with the band he had assembled especially for the Saturday afternoon concert.

Hart, seated on the floor behind a set of African drums, led an all-star band that included original Santana drummer Michael Shrieve on regulation drum kit, Kitaro on keyboards, the South Bay women's world beat band, D'Cukoo and guitarist Steve Miller. The group performed several long, up-tempo pieces, with Miller playing some tasty slide guitar during the half-hour set. One of the day's hottest performances was that of American Indian singer/songwriter/actor John Trudell. Trudell's eloquent, powerful songs provided a perfect setting for the issues central to the gathering. A Santee Sioux, Trudell was the leader of the Indian occupation of Alcatraz Island in 1970. Turning to poetry in the late-'70s, Trudell came together with legendary Kiowa Indian guitarist, the late Jesse Ed Davis, and formed the band Graffiti Man. Incorporating

spoken word with rock, Trudell hit a nerve with the partisan crowd. Songs such as "Rockin' The Res," "Bombs Over Baghdad" and "Never Never Blues" rocked Saturday's show.

John Lee Hooker, accompanied by Ry Cooder, wowed the crowd with his special brand of electric boogie. The venerable blues man growled and groaned his way through several of his best known tunes. Hooker gave each tune his trademark foot tapping beat, while Cooder colored such origi-



John Lee Hooker

Ron Delany



Stephen Dorian Miller

Shoreline Amphitheater
ALL OUR COLORS
THE GOOD FOOD CONCEPT

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STEVE MILLER
MICKEY HART
JOHN LEE HOOKER
JOHN TRUDELL
WHITE BOY
RED THUNDER

DEMONSTRATION POW-WOW - 1PM SAT. & SUN.
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HEALING THE SACRED HOOP
THE BEST 500 YEARS

BONNE RAITT
DON HENLEY
LITTLE FEAT
RY COODER & DAVID LINLEY
TODD RUNDGREN
CRIS WILLIAMSON
FLOYD "RED CROW" WESTERMAN

SUNDAY OCTOBER 11 • 2PM
A special for the International Indian Treaty Council

Stephen Dorian Miner



Little Feat

nals as "Serves You Right To Suffer," "Crawling King Snake" and "I Cover The Waterfront" with understated grace.

Steve Miller and his band, later joined by Norton Buffalo on harmonica and Byron Allred on keyboards, rocked the house with a set that consisted of many of his Top Ten smashes. Performing an acoustic set, Miller was electrifying as he plowed through his classics—"Fly Like An Eagle," "Livin' In The USA," "Take The Money And Run," "You Send Me" and "Jet Airliner." By the time Jackson Browne came on, darkness had fallen over the amphitheater. Browne and his band were joined by long time cohort David Lindley on violin for an emotional rendition of "Before The Deluge." Old friend Bonnie Raitt also showed up to perform with Browne during "Under The Falling Sky."

The catalyst of the whole affair, Carlos Santana, closed the concert with an explosive show. Eerily introduced by the voice of Bill Graham, whose presence was very much felt throughout the weekend, Santana gave the performance of his life. Midway through the set, Santana was joined by Steve Miller and Ry Cooder for an all-star jam reminiscent of the ones held at the Fillmore Auditorium. Miller led the band through a spirited version of "Black Magic Woman" before the entire stage was filled by perhaps 100 Aztec dancers in full traditional dress. It provided a fitting finish to a great afternoon of music.

The next day's event, dubbed "Healing The Sacred Hoop," proved to be just as good, if not better, than the previous day's show. Floyd "Red Crow" Westerman led the day's festivities with a touching set that included Kris Kristofferson's "They Killed Him." Westerman is best known for his starring role as the Indian chief in the Oscar-winning film *Dances With Wolves*. Backstage at the Shoreline were remnants of past Grateful Dead New Year's concerts. The giant mushroom and huge globe were set up around the hospitality area; the memorable artifacts finding a new home after the sale of Bill Graham's estate earlier this year.

Performances by Todd Rundgren and Chris Williamson were warmly received. Ry Cooder and David Lindley got the crowd going during a blues set. The eclectic pair played an array of exotic stringed instruments during their musical flight of fancy that included "Mercury Blues," "I Got Mine" and "Jesus On The Mainline." Little Feat, performing a one-time only acoustic set, came out swinging with "Fat Man In The Bath-tub," "Hate To Lose Your Love" and "Gumbo." Jackson Browne joined the Feat for a wonderful reading of the Feat classic "Willin'." Carlos

of her game. Her portion of the evening included old chestnuts like "Love Me Like A Man," John Prine's "Angel From Montgomery," "Love Has No Pride," "Thing Called Love" and "Something To Talk About."

The next morning, hundreds of American Indians and their supporters took the 5 a.m. ferry to Alcatraz Island, site of the notorious federal penitentiary, for a sunrise service. Willie Lone Wolf and the All Nations Drummers drummed and sang traditional Indian songs as the sun rose over San Francisco Bay. A few hours later, a rally and concert was held in front of City Hall that featured full sets by Bonnie Raitt, John Trudell, the Cult and Little Feat. Wavy Gravy,



J. C. Juanis

wearing a cowboy hat run through with an arrow, gave the festivities a happy, warm glow.

The free concert on Columbus Day was for the people and was indeed a celebration of survival. Bill Means, looking fit and ready to spearhead the cause as it heads into the next 500 years, told *Relix*: "We never said to the government that we owned the land. We only said that we were the caretakers of the land." He added, "They never understood that."

For more information on Native American issues, write:

INTERNATIONAL INDIAN TREATY COUNCIL
710 Clayton Street #1
San Francisco, CA 94117

Santana sat in with Little Feat for a long jam of "Dixie Chicken."

Former Eagle Don Henley actually came up with a superb set that included his hit "End Of The Innocence," Tim Hardin's "Reason To Believe" and Bob Dylan's "Sweetheart Like You." Bonnie Raitt closed the evening with a spirited performance that featured many of her most beloved songs. Raitt can do it all; from dirty low down blues to sweet syrupy love ballads, this lady is clearly at the top



Bonnie Raitt

Stephen Dorian Miner



Above: Bonnie Raitt and Red Thunder

Left: David Lindley and Ry Cooder

Ron Delany



Ron Delany

AMERICAN INDIAN MOVEMENT (AIM)
2940 16th Street #104
San Francisco, CA 94103

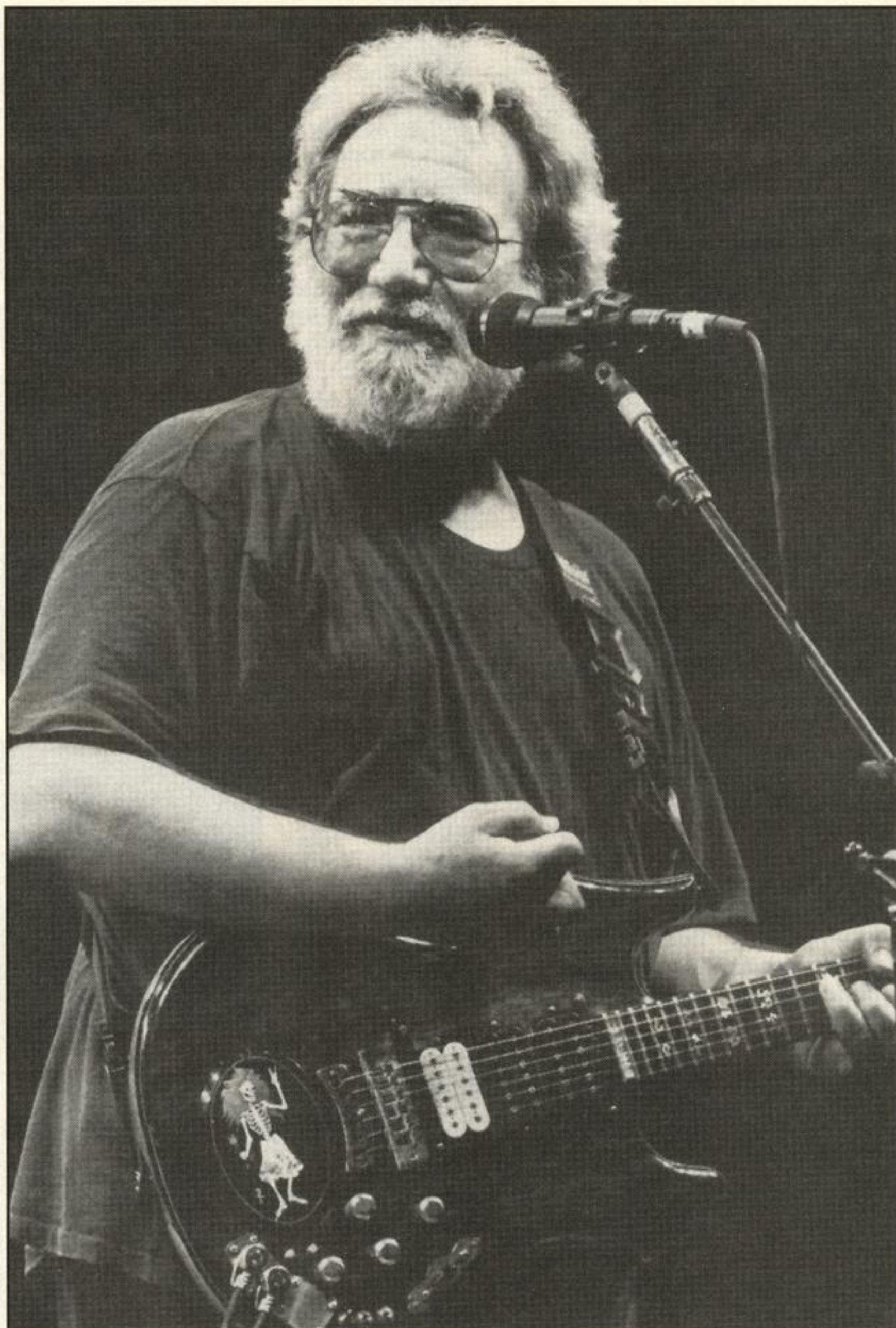
INTERTRIBAL FRIENDSHIP HOUSE
523 East 14th Street
Oakland, CA 94606

Road Warrior: Jerry Garcia made a triumphant return to the concert stage after a three-month convalescence for what was described as exhaustion. The sold-out Halloween show at the Oakland Coliseum Arena took on the air of a festive carnival as Deadheads from around the world gathered to celebrate the musical return of their guru.

Thousands of ticketless Heads swarmed through the parking lot and surrounding areas in search of those elusive miracle tickets, while others were just content to be gathering together one more time. Vendors did a brisk business much of the day, and Deadheads wondered what kind of condition the guitarist would be in. Word throughout the Grateful Dead organization before the concert was that Garcia had lost nearly 50 pounds and had cut back on his three-pack-a-day smoking habit. As darkness fell over the crowded parking lot, many revelers made their way into the Arena. The evening's opening act, the Affordables, got the crowd up and dancing early. The band consists of current Dead keyboardist Vince Welnick, along with his former Tubes partners Bill "Sputnik" Spooner on guitar, and drummer Prairie Prince. Rounding out the band were bassist Larry Tagg and guitarist Scott Mathews.

The Affordables' set consisted of some well-played '60s covers, including Steve Miller's "Children of The Future" and The Electric Prunes' "I Had Too Much To Dream." The biggest surprise came toward the end of their set as the group faithfully tackled two old Dead nuggets, "Golden Road (To Unlimited Devotion)" and "Here Comes Sunshine." "Golden Road," the Dead's first single release, hasn't been performed by the Dead since May of '67, while "Here Comes Sunshine" was a staple in the band's set during the *Wake Of The Flood* 1973-'74 period. The Affordables' renditions of these tunes, as well as the other classics performed during their set, assured everyone in the packed house that there could indeed be life after the Grateful Dead.

Concert-goers were dressed for the Halloween Costume contest, the winner to receive \$500. Before the Garcia set, Merry Prankster Ken Kesey presided over the contest preliminaries from atop a riser on back of the soundboard. Jerry took to the stage amidst a



The return of Garcia

Bay Area

BY J. C. JUANIS



thundering long and hearty ovation as Deadheads celebrated the person who once again brought them together. It was clear that Garcia has shed a few pounds. Garcia and band—bassist John Kahn, drummer David Kemper, keyboardist Melvin Seals, and vocalists Jackie LaBranch and Gloria Jones—had the crowd moving and swaying from the start, performing "How Sweet It Is," "Stop That Train" and Van Morrison's "Eyes Of The Maker." Garcia took everyone by surprise when he stepped up to the microphone between songs and said, "How ya' doin'? Thanks for coming." While it was clear that Garcia and band were a little rusty

Robert Johnson, with whom he used to perform. Edward's gritty and primitive yet complex guitar and vocal styling was a throwback to the earliest origins of blues music. Edward's set contrasted nicely to that of Jimmy Rogers who, along with Muddy Waters, Howlin' Wolf and Little Walter Jacobs, developed the south side Chicago post-WWII blues sound. Albert Collins, dubbed "The Master Of The Telecaster," celebrated his 60th birthday from the festival's stage and presided over a jam that included swamp boogie queen Katie Webster, Kim Wilson from the Fabulous Thunderbirds on harp and an incredible 11-year-old Australian guitar-

from the three-month lay-off, the guitarist definitely reassured everyone that he'd be with us for awhile when he turned up the heat a notch during a scorching "Deal." Other highlights of Garcia's comeback show included "Shining Star," "Ain't No Bread In The Breadbox," "Tore Up," "Lay Down Sally" and "Tangled Up In Blue." The encore of Warren Zevon's "Werewolves Of London" might have been anticlimactic, but Garcia's return to the concert stage is just what the doctor ordered for Deadheads everywhere.

Dose Of The Blues: The San Francisco Blues Festival celebrated its 20th anniversary, making it the longest ongoing blues festival in the world. From its humble beginnings in a Haight Ashbury gym back in 1972, bluesmeister Tom Mazzolini has done an outstanding job in maintaining this world-class event, even though recent community opposition caused the festival to be scaled-down this year. Boosted by incredible, balmy weather, the Blues Festival site at Fort Mason on the San Francisco Bay also offered a spectacular view of the Golden Gate Bridge. The two-day event is a very pleasurable experience for the culturally diverse crowd of 18,000 who mark this blues weekend on their calendars each year.

Mazzolini's innovative bookings encompass a wide range of traditional ethnic American music. This year's fest was amongst Mazzolini's best, featuring Albert Collins, Taj Mahal, Jimmy Rogers, Kim Wilson, Honeyboy Edwards, Robert Lowery, the Persuasions and the Staple Singers.

One of the many highlights was the performance of Honeyboy Edwards. The 77-year-old Mississippi delta bluesman traces his roots back to the legendary

Bob Minkin

ist named Nathan Cavaleri who amazed the crowd with his out-of-this-world guitar solos. Cavaleri's Stratocaster guitar dwarfed his small frame, and the wonder kid traded licks with the venerable blues master. What makes Cavaleri so unique is his soulful and intuitive playing, usually developed over years of performing. His lightning fast fret work left everyone who witnessed the stunning display of talent totally blown away. Remember, you read it first in *Relix*!

Zero Motivation: Zero has recently finished recording a new live album. The popular jazz-rock outfit, led by drummer Greg Anton, also includes founding members Steve Kimock on guitar and sax ace Martin Fierro. Using the Great American Music Hall as their base of operations, Zero recorded their recent three-day sold out stand and featured pianist Pete Sears, vocalist Judge Murphy and many more of the eclectic band's musical friends. The sessions were produced by Grateful Dead sound wizard Dan Healy, who worked along with other Dead production personnel such as Bob Bralove and Harry Poppick. Grateful Dead lyricist Robert Hunter has written a new batch of songs which were energetically performed by the dynamic Zero for their loyal fans. A couple of the new tunes, "Catalina," "Chance In A Million" and "Home On The Range," may just bring Zero the international recognition the group so richly deserves. And having friends such as keyboardists Nicky Hopkins and Vince Welnick, and bassists John Kahn and Bobby Vega coming by to lend their musical support certainly won't hurt either. The fluid, soaring guitar work of Steve Kimock, the high-flying, emotionally driven sax work of Martin Fierro, combined with the swinging rhythm section of drummer Greg Anton and pianist Pete Sears guarantee that fans everywhere will get more than an earful on Zero's upcoming release.

Memories Of You: The Bay Area and the world remembered promoter Bill Graham on the first anniversary of his tragic helicopter accident death. On October 14th, the San Francisco Board of Supervisors unanimously approved an ordinance paying homage to the impresario, renaming the San Francisco Civic Auditorium as the Bill Graham Auditorium. "At difficult times in our city's history when it needed help with earthquake relief, with money for AIDS, women's rights, you name it, Bill was here for us," said Supervisor Jim Gonzalez, who sponsored the legislation. He added, "He was a giant in this industry who gave back as much to the community as he could." Graham, who died October 25, 1991, promoted many events at the venue, including concerts by Janis Joplin, Jethro Tull and a couple of New Year's Eve concerts by the Grateful Dead. "We are extremely pleased with the vote," stated Nick Clainos, President of Bill Graham Presents. "Bill loved the venue and it's fitting to remember him in the context of public assemblage." Mayor Frank Jordan signed the ordinance without hesitation, proclaiming: "Bill Graham was an institution in San Francisco and well deserves this honor."

Mr. Graham was also honored by the Haight

Ashbury Free Clinic, which renamed its drug and detoxification annex facility The Bill Graham Center For Health and Recovery. The renown clinic first opened during the height of the Summer of Love in 1967 and was long a recipient of the legendary rock promoter's largess. The an-



Jerry Garcia Band, Halloween 1992

nex was started in 1970 with funds Graham raised from a benefit concert at the Fillmore featuring Creedence Clearwater Revival. During its early years, the Haight Ashbury Free Clinic was operated from a small office and staffers were mainly occupied with talking people down from bad trips associated with LSD and other hallucinogenic drugs. The clinic has since become the most influential and widely imitated free health center in the country. The "free" aspect was maintained largely due to the efforts of Graham. The highlight of the dedication ceremony on October 26th was a presentation of a plaque to Ester Chichinsky and Sonja Szobel, sisters of the late concert promoter.

Ben & Jerry's Bash: Ice cream makers Ben Cohen and Jerry Greenfield celebrated their recent successful stock offering by hosting an annual shareholders meeting at the Polo Fields in Golden Gate Park. Ben & Jerry's is no ordinary company. With their super premium ice cream and yogurt selling \$125 million this year, the successful businessmen and philanthropists, in association with Bill Graham Presents, held a free concert that drew over 85,000 people. In addition to presenting free music by the likes of Jefferson Starship, the Band, Michelle Shocked, Taj Mahal and Pele Juju, and giving out free ice cream, the afternoon also focused on registering voters and raising consciousness on such issues as world hunger, the environment and children's rights.

The afternoon's highlights included a rocking set by Pele Juju. The eight-piece, World Beat women's band mixed sizzling rhythms



Bob Minkin

Vince Welnick and the Affordables

with hard driving percussion. Hailing from Santa Cruz, CA, Pele Juju is quickly developing a strong regional following which comes on the heels of their debut, self-titled CD release. The concert also saw the return to San Francisco of the Band. Joined by fiddler Vassar Clements, the Band (Levon Helm, Rick Danko, Garth Hudson and Jimmy

Weider) brought back many fond memories as their set featured such classics as "The Weight," "The Shape I'm In" and "Rag Mama Rag," along with some new material. The Band also performed Bruce Springsteen tunes "Atlantic City" and "Spirits In The Night," which surprised many in the overflow crowd. The Band have just completed their first album since parting ways with founder and main songwriter Robbie Robertson at the Last Waltz, held in San Francisco in 1976.

The afternoon also included a long set by



Ken Kesey presides over Halloween costume contest

the Jefferson Starship. Led by Paul Kantner, the group featured Jack Casady on bass, Papa John Creach on fiddle, Prairie Prince on drums, Tim Gorman on keyboards, Slick Aguilar on guitar and vocalist Darby Gould. The legendary San Francisco band performed a set that included Kantner's sci-fi epics "Have You Seen The Stars Tonight," "We Can Be Together," "Crown Of Creation" and "Volunteers." The biggest ovation was saved for 70-year-old Papa John Creach who worked musical magic with

W. Marc Ricketts

his fiddle on such tunes as "John's Other" and "John's Down Home Blues." Finally, making its ice cream debut was none other than Ben & Jerry's newest flavor: Wavy Gravy.

Devout Catalyst:

If word jazz guru Ken Nordine has become a familiar voice to millions, it is perhaps due to his commercial voice-overs. Nordine's deep, raspy voice can be heard selling Taster's Choice coffee, Levi's jeans, Chevrolet and Slugella Snail Bait, among other products. While Nordine has continued to produce his syndicated weekly radio program for National Public Radio from his home base in Chicago, he remains best known to another generation of fans for his pioneering recitations set to jazz music that turned on hipsters back in the 1950s. Grateful Dead sound engineer Dan Healy dubbed Nordine as narrator for the Dead's 1990 New Year's Eve radio broadcast which led to Healy producing a new Nordine release, *Devout Catalyst* (Grateful Dead Records). *Devout Catalyst* features Nordine accompanied by Jerry Garcia and David Grisman and brings Nordine's unique talent to yet another generation of fans.

Nordine made a rare appearance performing with the David Grisman Quartet at the San Francisco Jazz Festival. The sold out show, held at Bimbo's Club in North Beach, found Nordine to be in rare form, using his cool, deep voice to weave surreal imagery, dropping to a whisper at times for added effect, while Grisman and his band provided a swinging musical backdrop for his imaginative scenes. Grisman and company were joined during this performance by keyboardist and harmonica Howard Levy, on loan for the evening from Bela Fleck and the Flecktones. Nordine's unique use of monologue and poetry is a link to a bygone era and this performance was recorded as a follow up to *Devout Catalyst*.

White Cliffs Of Dover: Lunatic Fringe, a division of K2 Skis, will give five percent of the profits from the sale of the company's new line of Panther Dream skis to The Rainforest Action Network, Cultural Survival and Africa NGO Environment Network. "If global warming continues and the world gets hot, there'll be no snow," said K2 General Manager Tim Petrick, citing that as the reason behind the new ski line. The skis are named after a children's book written by Bob Weir and sister Wendy Weir, and will sport the Grateful Dead's familiar "Steal Your Face" logo as well as artwork from the book. The Dead will also donate its portion of the royalties from sales to environmental groups. K2 has manufactured "Dark Star" skis and snowboards, and *American Beauty* skis are in the works, as are "wakeboards" (big, flat boards towed behind a motor boat).



From Hank To Hendrix: It seems like only yesterday when Neil Young and his wife Pegi first staged their acoustic benefit for The Bridge School. This year marked the event's sixth anniversary. Over the years, some of rock's biggest names have showed up to lend their support to the very worthwhile cause, including Bob Dylan, Bruce Springsteen, CSNY, Jerry Garcia and Bob Weir, Elvis Costello, Willie Nelson, Don Henley, Tracy Chapman and Tom Petty. Performing before enthusiastic audiences, these artists were able to experiment, work out new material and let their hair down in an acoustic one-time-only setting.

Held at The Shoreline Amphitheater last November, this event featured Elton John, James Taylor, Pearl Jam, Shawn Colvin and Sammy Hagar. The evening began with a short set by Neil Young that warmed everyone's heart. Nuggets such as "Sugar Mountain," "I Am A

Child" and "Heart Of Gold" brought about the first of many standing ovations. Van Halen front man Sammy Hagar, an unannounced performer, wowed the surprised fans with a wonderful solo acoustic set that included a brand new tune entitled "Amnesty Is Granted." James Taylor was in his element in an acoustic setting

and he offered some of his best known songs, "Something In The Way She Moves," "Carolina In My Mind" and "Sweet Baby James."

While Shawn Colvin may have been the least-known performer on the bill, she delivered her portion of the show with style and grace. Colvin, along with Young, had taken part in the Bob Dylan tribute at Madison Square Garden a few days earlier and she performed a couple of outstanding original tunes, "Steady On" and "Diamond In The Rough," that revealed a star in the making. British rocker Elton John, in town as part of his national tour, made a rare solo appearance. The dapper Brit tore up the place with some of his most beloved songs, "Daniel," "Your Song," "Candle In The Wind" and "Philadelphia Freedom." Neil Young came back out for another short set that mixed new tunes "From Hank To Hendrix" and "Harvest Moon," with classics such as "Comes A Time" and "After The Gold Rush." For the encore, Young, Taylor and John sang an incredible version of Elton John's first hit "Love Song." See ya' next year!

Off The Wall: Poster artist Wes Wilson hosted The First Annual International Rock Poster Exposition and Arts Festival November 7th and 8th at the Hall of Flowers in San Francisco's Golden Gate Park. Dubbed "Poster Expo '92," the event brought together artists, musicians, collectors and rock music fans for the first-ever event of this kind. Featured artists included Stanley Mouse, Lee Conklin, Gary Grimshaw, John Van Hamersvelt, Herbie Greene and Frank Kozik. Besides the familiar works that advertised dance concerts at the Fillmore and Avalon Ballrooms in San Francisco, the two-day fete included entire collections advertising '60s concerts from the Grande Ballroom in Detroit to the Armadillo World Headquarters in Austin, TX, as well as seminars on rock posters as investments.

Musical entertainment during Poster Expo '92 featured Lydia Pence and Cold Blood, early Beatles discovery Jackie Lomax, J.C. Flyer, George Michalski and Kristina Kopriva, Allen Cohen, Naomi Ruth Eisenberg and Michael Wilhelm. Chet Helms from the Family Dog served as emcee. The highlight of the two day fest was the appearance of the surviving members of the Charlatans (Dan Hicks, Michael Wilhelm, Richard Olsen and George Hunter) who showed up wearing their legendary antique western garb. A poster advertising the Charlatans concert at The Red Dog Saloon in Nevada City, entitled "The Seed," is credited as being the first psychedelic poster.

Have Guitar, Will Travel:

Some of the world's greatest guitarists took to the stage as part of the 25th anniversary of *Guitar Player* magazine, held at the Warfield Theater. Started on a shoestring budget from the back of a music store in Los Gatos, CA by the late Bud Eastman, a pedal steel guitarist, *Guitar Player* became a bible for anyone who ever strapped on a guitar. The array of talent assembled to pay



George Clinton and Maruga Booker

Rick Webb



Ken Nordine and David Grisman

homage was awesome, as the house band, led by Jeff "Skunk" Baxter, backed a parade of guitar heroes across the Warfield stage. Featured players included surf guitar originator Dick Dale, Ry Cooder, John Lee Hooker, Steve Morse, Harvey Mandel, Henry Kaiser, Freddie Roulette, Adrian Belew and Gregg Allman.

Jailhouse Rock: Drummer Muruga Booker, whose credits include performing and recording with the likes of Merl Saunders and Jerry Garcia, John Lee Hooker, Dave Brubeck, Tim Hardin and Weather Report, is now touring with funk king George Clinton and the P-Funk All-Stars. Clinton, who is featured on Muruga's recent release *Rock The Planet* (Musart), also took part in the music video for the acclaimed drummer's project. During P-Funk's show in San Francisco, Clinton and Muruga were joined by Stevie Wonder, who sat in for an impromptu jam before a stunned audience. Booker and his band, UFM, also took part in a concert for the inmates at San Quentin Prison. The show, which was the largest concert ever held behind prison walls, also included Gregg Allman, Clarence Clemons and the Red Bank Rockers and Greg Kihn.

The Grape: Moby Grape fans will be overjoyed to learn that Sony Music will be releasing a multi-CD set of classic material from the legendary San Francisco band. Grape guitarist Jerry Miller swung through town recently and performed two shows with Grape Escape and J.C. Flyer at Route 66 in Burlingame, CA. Miller was given a hero's welcome as the world-class guitarist delivered the goods with newfound vigor, performing Texas-style blues tunes sprinkled with a generous helping of Moby Grape classics. At one of Miller's old haunts, the Crows Nest in Santa Cruz, CA, the Grape founder was reunited with one of his early solo bands, the Rhythm Dukes. Whenever Miller returns to the Bay Area, old friends always seem to show up and this time was no exception as the guitarist was joined by Bill Champlin (from the Sons of Champlin and Chicago) and Tiran Porter from the Doobie Brothers.

Toulouse Street: On October 19th, the Doobie Brothers took to the concert stage for what will most likely be the last time. Although the Bay Area band had staged what was char-

acterized a few years back as their "farewell tour," this last stand was clearly for one of their own. The Doobie Brothers, all 12-members spanning the various incarnations of the group's 22-year career, reformed at the Concord Pavilion one last time to come to the aid of drummer Bobby La Kind who is dying of cancer. Proceeds from the performance of the sold out show went to the La Kind Children's Trust to aid the drummer's children. "Bobby's kids are what this is all about," said Doobie founder Tom Johnson.

The lineup included all Brothers—Tom Johnson, Patrick Simmons, Tiran Porter, Michael Hassack, Michael McDonald, Jeff "Skunk" Baxter, Cornelius Bumpus, Keith Knudsen, John McFee, Chet McCracken and, of course, Bobby La Kind. Formed in San Jose in 1969 by Tom Johnson, Patrick Simmons and John Hartman, the Doobies became one of the biggest rock acts in America. With musi-

cians coming and going on an almost yearly basis, the group hit the charts and sold 40 million records with such classic hits as "Listen To The Music," "China Grove," "Black Water," "What A Fool Believes" and "Takin' It To The Streets." In addition to being a benefit, the concert was a celebration of the music of an era. The band took the stage to an unprecedented ten-minute standing ovation and left two-hours later to the same thundering applause. Johnson, asked if this would be the last show replied, "I think that's probably the case. But I'm not going to say never because you never know. We didn't want to go out sitting down; we want to go out rocking."

Eli's Mile High Blues: The Bay Area music community mourns the death of blues guitarist and nightclub owner Troyce Key. The 55-year-old Louisiana native was raised in Fresno, CA where he began singing and playing guitar as a child, showing an early affinity for the blues. Key was the first white member of the famous blues group, the Rhythm Rockers, and began his recording career in 1958, recording three hit R&B singles for Warner Bros Records. He later went on to perform with such blues greats as J.J. Malone, C.A. Carr and Charlie Banks. In 1980, Key took over a dilapidated neighborhood bar in Oakland and opened Eli's Mile High Club. Forsaking ambience in favor of good music, the club quickly gained a reputation as an international haven for the blues, drawing such musical giants as Stevie Ray Vaughan, Lowell Fulson, Percy Mayfield, Pee Wee Crayton, Eddie "Cleanhead" Vinson, Elvin Bishop, Chuck Berry, James Brown and Nick Gravenites. One never knew what blues great would show up on any given evening at Eli's; celebrities routinely sat in with the house band, the Troyce Key Blues Band. Troyce Key was named "Blues Club Owner Of The Year" in 1988 by the prestigious W.C. Handy Blues Foundation, based in Memphis. With the Bay Area club scene hurting these days, the loss of Troyce Key is a bitter pill to swallow. ■

(Special Thanks to: Audrey Pickell, Gordon and Robin Kraft, Ron Taylor, Craig Juan and Jessica Blue Sky for their contributions.)



ZERO (l-r): Judge Murphy, Steve Kimock, Martin Fierro, Greg Anton, Liam Hanrahan, Pete Sears

Michael Mazur



Megaforce signs Warren Haynes to an international recording deal. (l-r clockwise from top): Matthew Greenberg, Murray Richman (CFO-Megaforce), Doc Field (Manager), Jon Zazula (Chairman-Megaforce), Marsha Zazula (President-Megaforce), Warren Haynes and Chuck Leavell (Producer/keyboards)



Warren Haynes, whom we all know and love in his slot as **Allman Brothers** guitarist/vocalist/songwriter, has signed a solo recording contract with **Megaforce Records**. The premier heavy metal label will be branching out into different types of music, and knowing something good when they see it, Megaforce decided Warren Haynes would be a great place to start (no surprise to us). About the album, Warren says, "Some people may expect a metal record out of Megaforce, but this is definitely not a metal record. Other people may expect a southern rock record from a member of the Allman Brothers, but in my mind this isn't what I would consider a southern rock record. To me, it's rock music inspired by soul music, blues and jazz. Although there's lots of guitar, it leans more on the songs because I focus more on songwriting on my own material." The album will be produced by Chuck Leavell and is slated for February release, coinciding with a worldwide tour.

Several issues ago we wrote about the Allman Brothers' Fan Club. If you've had any difficulties in corresponding with them, just drop a note to the new address: **Allman Brothers' Fan Club c/o K. West, 2645 N. Sacramento, Chicago, IL 60647**. A subscription to their newsletter is \$18.50 per year.

In L.A., radio station KLSX hosted a classic rock art show with proceeds to benefit the American Foundation for AIDS Research (AMFAR) which fea-

tured original artwork by **Jerry Garcia, John Lennon, Ringo Starr, Eric Burdon, Robby Krieger** and other Sixties legends.

Former Doors keyboardist **Ray Manzarek** told *Relix* to expect a **Doors** box-set sometime in '93, which will include lots of unreleased material. Manzarek is heading the search for lost film footage to be included in the package. He also told us that Doors producer Paul Rothchild has found some "amazing stuff, most of which I forgot we ever recorded."

Merl Saunders has completed *Left Out In The Cold*, his new release that features the Rainforest band and includes guest appearances by **Dr. John, John Popper (Blues Traveler)** and **Norton Buffalo**.

Relix Records has just reissued the **New Riders' Keep On Keepin' On** (formerly released by

Mu Records). A must for any New Riders enthusiast, this country-tinged musical collection of originals and classics was missed by most on its initial release in 1989.

The latest **Hot Tuna** release, *Live At Sweetwater*, is garnering substantial radio play while brisk sales indicate that **Jorma Kaukonen** and **Jack Casady** are very much in their stride. Jorma Kaukonen and guitarist **Michael Falzarano** made a special appearance at Danceteria in New York to celebrate the album's release. An appearance at the KROCK Hungerthon concert in Red Bank, NJ followed several days later. Meanwhile, Jack has been busy making appearances on West Coast radio programs and appeared briefly on "The Howard Stern Show." Jack is touring with Paul Kantner's Jefferson Starship, but New Year's eve found Jorma, Jack and Michael in Miami for a rollicking performance. Hot Tuna returns to the Sweetwater January 29, 30 and 31. They will also appear at the Great American Music Hall January 25 and 27. A 90-minute Hot Tuna video is near completion, featuring interviews with special friends like Bob Weir and Wavy Gravy, and includes a guitar workshop. *Sweetwater II* is scheduled for release this spring and will include two bonus tracks—electric Tuna performing "Rebel" and "Endless Sleep." Jorma has been working on a solo project with Michael Falzarano and Pete Sears which will be available sometime in late 1993.

The Arrowhead Ranch hosted their third and final party over Halloween weekend. They then closed their doors, but not before the costumed revelers got a chance to rock the place off its foundation one last time. **Solar Circus** performed until 5:30 a.m., much to the delight of the packed house. Special thanks to Ken and Michelle Hoff for the many great times they hosted at the now legendary Arrowhead Ranch. We'll miss those sleepless weekends that were filled with music, horses, sunshine and love.

Both Sides Now (Scholastic Books) is a full-color illustrated book based on the 1968 **Joni Mitchell** classic "Both Sides Now." The words that appear in the book are taken directly from the song, and Alan Baker provides magnificently detailed, full-color illustrations. According to Mitchell, "'Both Sides Now' is probably the song that's been the most gregarious. It's been recorded in different genres all around the world and I'm delighted to see it as a book."

Last October, **Wavy Gravy** introduced **NOBODY**, the people's choice for President, on the steps of the Federal Hall Memorial Building on Wall Street in New York City.

The second annual **Dixie Rock Festival**, celebrating the music of **Duane Allman**, was held in Fairless Hills, PA. Dedicated to Berry Oakley, this year's marathon concert featured the **Matt Barranti Band, the Other Brothers Band, the Thom Doucette Band, Dr. Hector & the Groove Injectors** and headliner, **Wet Willie**. The early evening was filled with



(Above) **HOT TUNA: Jack, Jorma and Michael**
(Right) **Jorma Kaukonen with Vanessa Lillian Kaukonen of Gabra Management**



V. Lillian

Barry Berenson

Allman Brothers classics, later topped by powerful sets delivered by both Dr. Hector & the Groove Injectors and Wet Willie. Scott Cantor of Po Folks Restaurant is the originator of this event and is already planning next year's festivities. A fitting tribute to a long-missed guitarist. Event T-shirts are available for \$15, three audio cassettes (over three hours of music) of the show are only \$20 and bumper stickers are \$2.50. Send checks to: *Po Folks, 1 Oxford Valley Rd., Fairless Hills, PA 19030*. You can call (215) 547-2244 for more info.

Ahhh, has it been that long already? Well, almost! Plans for the 25th **Woodstock** anniversary celebration are currently underway. Proposals are flying, residents are crying, but it looks like Bethel

is preparing for an onslaught of 250,000 for the two day festival (to be held 8/13-14/94). Woodstock Ventures, the group that produced the original festival, won approval from the Bethel Town Board to submit proposal details. Plans to hire local suppliers, contractors and staff helped turn the decision in their favor. Representatives of Lincoln Center have also approached Sullivan County officials, so there is the possibility of competition for the site.

WBAI's Morning Dew, produced by Lance Neal, has found a more accessible time slot—Saturday night at 10:00. In addition to music, *Morning Dew* will feature regular environmental segments, activist bulletin boards and community news. In the

New York area, tune to 99.5 FM.

KSRR, Northern Colorado's student-run radio station, will air music they like, so bands of interest to *Relix* readers should send material to: *KSRR c/o Marcus Garvey Center, 1925 10th Ave., Greeley, CO 80639*.

If you find yourself in the neighborhood of Cupertino, CA, check out **Sun'n'Soil**. The vegetarian restaurant is environmentally safe, staffed by Deadheads and features Grateful Dead nights and Open Mike nights once a week. Call 408-257-8887 for more info.

(Thanks to Bob Bromberg, Andy Schwartz and Randy Karr for their contributions to this column.)

DECALS FROM STUFF



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SONNY LANDRETH



DREAD ZEPPELIN

Independents ★ DAZE™ ★

by Mick Skidmore

Step Right Up, the third release by **Solar Circus** on the Relix label, offers their most varied and confident collection to date. The band's always had an abundance of musical ability, but there's a remarkable degree of self-assuredness and an abundance of energy. This is most evident in the superb nine-minute "Laced In Silver" and the very Grateful Dead-ish "Spin Song." Both songs feature impressive and complex instrumental work.

The addition of vocalist/rhythm guitarist/songwriter Tom Donovan has given the band more depth. His "Just A Mystery" and "Stems & Seeds" are two of the most immediately impressive cuts. The quirky instrumental "Tabla Rasa" and the lively country rocker "Gates of Heaven" (with former New Rider Buddy Cage on pedal steel) are also standouts. This album of cosmic dance music is both vibrant and rich in melody. Although this band has its roots in the '60s and early '70s, their sound definitely belongs in the '90s. (Relix, Box 92, Bklyn., NY 11229)

Roy Rogers and Norton Buffalo's first album, *R&B*, was impressive, but their latest, *Travelin' Tracks* (Blind Pig), is even better. This eclectic duo continues to churn out versatile and lively mergings of country, folk and blues in a collection of live cuts. The remainder of the album has them backed by a rhythm section, with great results.

Rogers and Buffalo don't just have an abundance of musical skills, they also play with feeling and passion. The interplay between them seems almost innate. This is most evident in "Jack O'Diamonds" where Rogers' guitar weaves in and out of Buffalo's sweet vocals. They get down and dirty in a fiery version

of "Mercury Blues" and really stretch out on the 11-minute "Move On Way From Here" with some dazzling harp and guitar interplay. (P.O. Box 2344, San Francisco, CA 94126)

Jerry Donahue was once a member of Fairport Convention and is a noted session guitarist. In *Neck Of the Wood* (The Road Goes On Forever), his second instrumental solo album, he gets some help from several Fairports, as well as the Band's Garth Hudson, the Desert Rose Band's John Jorgenson and Steve Duncan, among others.

It's not the guest list that's impressive, but Donahue's expansive and dazzling string bending guitar playing. He blends the styles of Duanne Eddy, Clarence White, Mark Knopfler and James Burton with an added Celtic twist. The complex working of the bluegrass classic "Orange Blossom Special" shows his twangy country techniques, while "Switching Channels" and "Outside Looking In" offer harder edged rock. There's even a Ventures-like version of "Ghost Riders Of The Sky." It's worth the extra effort to search out this import-only release. (9D Park Rd, Crouch End, London, N8 8TE, England)

Those bastions of British folk-rock, **Steeleye Span**, are represented well in *Tonight's The Night—Live* (Shanachie). This 12-song set captures the current incarnation of the band during its 1991 tour. The band still manages to mix traditional sounds of the British Isles with electric instruments and make it sound natural. Maddy Prior's voice soars with power and pas-

sion, while the band proves to be musically imaginative, especially on the 11-minute "Tam Lin." There's also a majestic version of "All Around My Hat," as well as a healthy helping of previously unrecorded songs. This album is a perfect souvenir for long-time fans and offers a great place for the uninitiated to start.

One of the most impressive debuts in awhile is **Sonny Landreth**, *Outward Bound* (Zoo). The Louisiana-based Landreth recorded with his band, Bayou Rhythm, as well as artists Clifton Chenier, John Mayall and John Hiatt. This album is superb and draws from Landreth's vast musical well. There's a real sense of dynamics in his delivery, and his playing has texture and fluidity. In the opening cut, "Soldier Of Fortune," he gets into a neat Little Feat groove with some slashing slide guitar and soulful vocals. Even more powerful is "When You're Away," which has some blistering lead guitar phrases. Landreth changes pace for the instrumental "Yokohama," which has Chet Atkins country-style picking and he mellows out for the Jackson Browne-like "Planet Can-



RONNIE WOOD

nonball." (Distributed by BMG)

The Sundogs share a lot of musical similarities with Landreth in their latest album, *Howlin'* (Rounder). There are hints of Little Feat-style rock mixed with a veritable potpourri of roots-rock ranging from Zydeco to blues and R&B. This is good time stuff that's great for sweaty clubs and bars. Best cuts are the infectious "Calypso Zydeco" and the gutbucket blues of "Fog On The Mountaintop." (One Camp Street, Cambridge, MA 02140)

In *It's Not Unusual* (IRS), those masters of the bizarre, **Dread Zeppelin**, forsake their usual reggae-fied covers of Led Zeppelin songs, and with new singer Gary B.I.B.B., churn out metallic spoofs of disco material. It may not sound enticing, but it's actually pretty good, especially a whacked out "Shaft" with blistering guitar and the hilarious reggae version of "Jive Talking." Closing things up is a raucous funk up version of "Takin' Care of Business." Bee Gees, look out!

In *Slide On This* (Continium), his first solo album in ten years, Rolling Stone **Ronnie Wood** has come up with an unpretentious, low-key effort that crosses more musical boundaries than one would imagine. It also adds more dimension to Wood's considerable talent as a slide guitarist. Some of the songs are quite impressive (mostly co-written with Bernard Fowler) and his vocals are a pleasant surprise.

There's gutsy foot-stomping Stones-like rock in "Knock Your Teeth Out" and "Like It," as well as some sassy R&B tunes like "Fear For Your Future," "Testify" and "Somebody Else Might." He even makes a brief foray into country music with the catchy instrumental "Ragtime Annie (Lillie's Bordello)." (380 Ludlow Ave. Cranford, NJ 07016)

San Francisco's favorite retro-rockers, **the Flamin' Groovies**, are back after a 14-year recording hiatus with *Rock Juice* (Heyday). The current band is fronted by founders Cyril Jordan and George Alexander. The band still mixes together a quirky Mersey Beat sound, with a touch of the Byrds and the Rolling Stones for good measure. "Shakin'" and "Ainsley's Song" are strong originals, but two covers stand out; a rollicking version of the '50s hit "Flyin' Saucers Rock'n'Roll" and a lively Mersey Beat version of Bryan Hyland's pop hit "Sealed With a Kiss." (2325 Third St, Suite 339, San Francisco, CA 94107)

Some great songs have been written about marijuana and *Marijuana's Greatest Hits Revisited* (Re-Hash Records) features 16 alternative bands covering a slew of classics about the leaf. Little Louis Groovy does a powerful "Bass Strings," while Scott McCaughey and Stumpy Joe offer a punky "Panama Red." Even better is Freedom Of Expression's funky cover of "I Got Stoned And I Missed It" and Subtle Plagues' psychedelic musings in Dylan's "Rainy Day Women #12 & 35." (529 PhonoVisual, P.O. Box 23855, Nashville, TN 3702)

Alligator Records continues to pursue its course of excellence with *Bayou Blood* from **Kenny Neal**. Neal mixes Chicago blues with a Louisiana swamp feel. Add to this some New Orleans R&B, some contemporary rock'n'soul and it's a fine album. Adding extra impetus to Neal's fluid guitar solos and funky harp are former James Brown sidemen Maceo Parker and Fred Wesley (the Horny Horns). One listen to the fast-paced Texas Swing of "New And Prey," the earthy acoustic "Going To The Country," or the hard hitting "Howling At The Moon" should be evidence enough that Neal is one of the brightest blues hopes around. His music is not that far removed from Robert Cray's and deserves equal attention. (Box 60234, Chicago, IL 60660)

Another strong blues release is *Fight* (Blind Pig), the second album by **Joanna Connor**. Connor is a spunky singer who has roots in R&B and hard hitting blues rock. Vocally, there are obvious Bonnie Raitt comparisons, but musically she comes closer to the late Stevie Ray Vaughan in the fiery title cut and in a scathing run through of Robert Johnson's "Walkin' Blues." She gets a little more soulful and funky in "Heaven," but she still adds some spiraling lead guitar. This is an artist who's going to be heard from in the future.

On the new music front, one of the brightest hopes is **Monks of Doom**, which consists mostly of Camper Van Beethoven alumni. The band's second album, *Forgery* (IRS), is an impressive effort that defies categorization. The songs are complex and laced with slashing psychedelic-influenced guitar leads, the odd reggae rhythm and some generally offbeat musical twists. The percussion propelled "Flow," with its stinging twin guitar leads, is perhaps the best representation of the band's synthesis of sounds. It's almost like a more adventurous version of the Police. The moody eight-minute "Chaos Is Not Dead" is also impressive and has hints of Pink Floyd, although brasher in delivery than anything Floyd is likely to do.

Maria Muldaur is another much-respected artist that's been away from the recording scene for too long. *Louisiana Love Call* (Black Top) finds the sweet and soulful Muldaur making some good time music with help from a slew of Louisiana musicians, including the inimitable Dr. John, and Charles and Aaron Neville. Highlights of this sultry and seductive set are the title cut, a moody rendition of J.J. Cale's "Cajun Moon" and the jazzy "Don't You Feel My Leg," all of which find

her in good voice. (Distributed by Rounder)

Fans of British progressive rock of the '70s and '80s should find *Time Lapse—Live* (Caroline) by former Genesis and GTR guitarist Steve Hackett a rewarding investment. Hackett's a much underrated guitarist, as this 14-cut live album proves. This is grandiose art-rock stuff, but Hackett displays an abundance of flair with his guitar pyrotechnics. There's a reworking of Genesis' "In That Quiet Earth," a scathing guitar drenched cut that one would never associate with the current whimped out incarnation of the band. Even better are the inspired solos of the epic "Ace of Wands," which goes through a number of interesting time changes. (114 West 26th St, New York, NY 10001)

John Gorka has been hailed as one of the best contemporary singer/songwriters around. His latest album, *Temporary Road* (Hightone Record), not only substantiates those claims, but offers even more evidence of the man's talent. Here, the gravel-voiced Gorka is joined by an array of heavy friends, including Roy Rogers on slide guitar, Daryl Anger and Mike Marshall on mandolin and violin, respectively. Nanci Griffith adds backing vocals. There are several songs of considerable muscle; he attacks fascism in "Brown Shirts" and vents his angers at thieves in "Grand Larceny." (P.O. Box 9388, Stanford, CA 94309)

The **Dillards** continue to be purveyors of classy bluegrass and country in their latest album, *Take Me Along For The Ride* (Vanguard). There's nothing new here, just good songs, fine picking and intricate harmonies. The Dillards still fall into that Byrds/Burrito Brothers country rock idiom, and they do it well, even after two-and-a-half decades. The band, which boasts three of the original members, picks its way deftly through a varied mix of songs ranging from a country working of the Beatles' "In My Life" to the rolling melodic country-rocking title cut.

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MONKS OF DOOM



HOMEL ALANIZ BAND with David Nelson in the driver's seat



THE BARLEYCORNs

Too New To Be Known™

by Mick Skidmore

The Homel-Alaniz Band makes a welcome return to this column as a result of a fine new studio demo tape, produced by former New Rider and Garcia Band guitarist David Nelson.

Aside from a Monday night residency at Sutters Mill in Syracuse, NY, where they've played an incredible 342-consecutive Mondays to over 170,000 paying customers, the band has also been touring the Northeast. Last year they played some gigs with **Dead Ringers**.

This new demo is a vast improvement over the one released a couple of years ago. Their original material is much stronger and the band plays with the right mix of precision and passion. Of course, there's an extremely strong Grateful Dead influence running through things, but there's much more to Homel-Alaniz than that, as Nelson's complementing production proves. They slip effortlessly from funky upbeat rock ("Soldier Of Fortune") to subtle country rock, like the lilting cover of Bob Dylan's "Tonight I'll Be Staying Here With You." Even more impressive are the more Dead-influenced songs, "Soliloquy" and "An Eye For An Eye," both of which have strong commercial potential. For bookings or more info, write: Luvlite Productions, P.O. Box 248, Cazenovia, NY 13035. Better yet, go see these guys if they swing through your town.

World Within is another band that specializes in Grateful Dead covers. This five-piece is based in central New Jersey and has headlined at many clubs and colleges. They have also opened for the likes of the Spin Doctors and Hot Tuna. World Within is also known for spontaneous live shows in the parking lots at east coast Dead shows.

A demo tape of seven numbers shows them to be a more than competent outfit. There's a long "Sugaree" with some neat guitar and piano which serves to highlight the band's instrumental work. The one original, "Dance With Me," a joyous upbeat song with a catchy hook, shows much promise. In addition to Dead material, World Within covers Dylan, Marley, Little

Feat, the Band and Crosby Stills and Nash. World Within has a hotline: (908) 965-0989. MPS Promo., 114 Grand Ave., Iselin, NJ 08830.

Rob McNurlin is a singer/songwriter who was covered in this column several years ago. With his debut CD, *Last of the Beatnik Cowboys*, this Kentucky-based artist has improved leaps and bounds over his previous cassette releases. There's a distinct Woody Guthrie and Dylan quality to his wonderfully literate songs. Best cuts are the acoustic "Talkin' X-Communist Hoopla Blues," the haunting "Do You Remember Me," and the rolling, melodic electric country rock of "Headin' Down The Valley." Best of all is the infectious beatnik tale "Lotta Good Men." This unassuming, often humorous artist's CD is available for \$10 from: Rob McNurlin, 313 Prichard St, Ashland, KY 41102.

For those with an inclination toward the Celtic sounds of the British Isles, there's the New York-based **Barleycorns**, an outfit that mixes traditional folk with rock, as well as slipping in a touch of Elvis Costello influence and a ragged rocking edge. The band has an impressive CD EP out called *Tonio Kroger*. This should be of interest to anyone with a taste for bands like the Pogues, The Men They Couldn't Hang and even Fairport Convention. Write: 188 Claremont Ave. #7, Montclair, NJ 07042.

The Deep Blue Sea is a four-piece California-based band that has a really crisp sound drawn from a variety of musical styles. Guitarist Keith Haam is an impressive player who laces the band's songs with flurries of lead guitar that recall Garcia, Duanne Allman and Albert Collins. A six-song demo shows that the band is highly proficient. Aside from original material, their playlist includes the likes of

Little Feat, the Radiators and the Grateful Dead. For bookings, call: (408) 458-2119.

Padre is a four-piece band that can be found plying their trade in the Albany-Saratoga region. They originally started out several years ago as an acoustic duo but eventually evolved into a full-fledged rock band. The band has an extensive list of cover songs, ranging from the Grateful Dead and Traffic, on through Creedence, Jimmy Cliff and Crosby, Stills and Nash. In addition, they have several good original songs, highlighted in a promising demo. For bookings, call: (518) 786-1455.

Swirled Whale is a seven-piece band from the Philadelphia area. A four-song cassette highlights their varied and accomplished sound, encompassing funk, reggae and roots-rock. The band can be found playing clubs in Philly and neighboring cities. For more information, write: P.O. Box 182, Bryn Athyn, PA 19009.

J.B. & The Muse is a San Diego-based band fronted by singer/guitarist John Byron. The band, which fluctuates between six and ten members, has a rich polyrhythmic sound that draws heavily on African rhythms, reggae and jazz. It's currently got a diverse and enticing self-produced CD available, *Afro Garage*, which shows the band's ability to create infec-

tious music. Most impressive is "High Tech Generation" and the hopeful "Ready For Harmony." For booking and other information, write: 103 N. Highway 101 #316, Encinitas, CA 92024.

A couple of columns ago (Vol. 19-4) we mentioned a fine progressive rock band called **KNOW Reason**. Through further communication with the band, it's been learned that they only went under that name for a brief period in 1992 and have since reverted

to their former name, **Now**, which they have been performing as since 1983. Now has recorded two equally fine progressive rock albums, *Everything Is Different Now* and *Now What*. We hope this will clear up any confusion that might have occurred over the two names. ■



SWIRLED WHALE



Keith Richards

Vital VIEWS™

Major Label Record Reviews

by Tierney Smith

With the exception of 1985's country excursion, *Old Ways*, **Neil Young** found himself mired in a mid-'80s creative slump that had him experimenting with the blues (*This Note's For You*) and synthesized sounds (*Trans*), to uninspired effect. Since then he's been on a roll, emerging with his sharpest songwriting in years on 1989's *Freedom* and his 1990 studio and live recordings with Crazy Horse, *Ragged Glory* and *Weld*.

Harvest Moon (Reprise), his latest, keeps him firmly on course. Harkening back to his 1972 classic, *Harvest*, this is its logical successor. *Harvest Moon* has a distinctly rustic feel to it. The record's relaxed, folkish atmosphere is nearly unbroken, save for the upbeat banjo that drives "Old King," an homage to a dear departed hound dog. There's a quiet power to these strongly memorable tunes; their melodious harmonics provided by, among others, Young's longtime friends James Taylor, Nicolette Larson and Linda Ronstadt.

Lyrical there's more contentment than conflict—among the latter is "From Hank To Hendrix," wherein the singer fights to save his crumbling marriage ("The same thing that makes you live can kill you in the end," he wryly observes). Mostly, though, Young's songs have a strong central theme; creating unabashed anthems to lasting love ("You And Me," "Such A Woman" and the title track) that shine with an inspired self-assurance.

Unplugged (Reprise) finds **Eric Clapton** performing stripped-down versions of his own songs, as well as a few blues standards. The

results are gratifying—even Clapton's version of "Layla" is laid-back and his nimble acoustic guitar playing is both a focal point and unobtrusive. Devoid of multi-layered production, the singer and melody are all that remain.

As both a songwriter and an interpreter, Clapton could hardly be gloomier—his own "Lonely Stranger" ("When I walk, stay behind/Don't get close to me 'cause it's sure to end in tears/So just let me be") works well alongside a Robert Johnson downer like "Walkin' Blues." He lightens the atmosphere with a lively hand-clapper like "San Francisco Bay Blues," but those looking for happy time music are advised to look elsewhere.

Dr. John returns to his New Orleans roots on *Goin' Back To New Orleans* (Warner Bros). Calling New Orleans music "just plain down to earth happy times music" on the record's liner notes, Dr. John takes

the listener on a historic tour of that region's music from the 1850s to the 1950s and beyond. Throughout, he employs native New Orleans musicians, from old timers like Red Tyler and Edward Frank to the Neville Brothers. It could hardly be more varied; the melodious chant of "Litanie Des Saints," the infectious party time atmosphere of "My Indian Red," the ornery blues in "Goin' Home Tomorrow" and the humorous "How Come My Dog Don't Bark When You Come 'Round." It's a sure bet that the listener will have as much fun hearing this release as Dr. John clearly had in its making.

Main Offender (Virgin) is **Keith Richards'** second solo recording, and like its predecessor, 1988's *Talk Is Cheap*, the focal point remains Richards' and Waddy Wachtel's guitar riffs. Taken overall, *Main Offender* is an improvement over its predecessor; songs like "999" and "Wicked As It Seems" are grungy rockers that get by on the simplest riffs and both are stronger than anything the Stones have come up with in years. In spite of its title, Richards sounds more refined than rebellious; when he sings "There's a demon in me" in the ballad "Demon" he sounds downright reflective, while his rebuke of an overly

talkative woman in "Yap Yap" is mannered and melodious. *Main Offender* does have its share of filler. "Eileen," a sensitive love song, is on the flimsy side, while "Body Talks" is one of those macho plodding numbers the latter day Stones often indulge in. Like its predecessor, *Main Offender* reveals Richards as the Stone who stands strongest on his own.

Play Me Backwards is **Joan Baez'** Virgin debut and musically it's her most accessible record in quite some time. The crispness of the sound and Baez' clear-as-a-bell soprano are immediately apparent. So, too, is the strength of the songwriting here—Janis Ian wrote the acoustic ballad "Amsterdam," a remembrance of lost love, especially for Baez. Ditto Mary-Chapin Carpenter, who contributed "Stones In The Road," an infectious pop song with a social conscience that sounds radio-ready. Baez has a way of making the acoustic ballads (John Stewart's "Strange Rivers" and Ron Davies' "Steal Across The Border") sound like old-time traditional songs. Baez' own songwriting is top-notch. Her lively pop song "I'm With You" bursts with hit single potential and she's got great taste in outside material, like John Hiatt's exceptional "Through Your Hands." Only one song here is an all-out bummer; "The Dream Song," set to a portentous string arrangement, sounds shrill and out of place. It's a testament to the record's strength that the song sounds like a misplaced oddity.

James McMurtry's latest John Mellencamp-produced record, *Candyland* (Columbia), showcases the singer's gift for strong songwriting, which amounts to guitar-driven rock with occasional forays into more folky terrain ("Don't Waste Away," "Dusty Pages"). McMurtry sings in a level tone with a touch of melancholy, offering dry observations on life in suburbia ("Candyland") and mocking middle-class materialism ("Good Life"). His songs tell of the quiet desperation of common folk, like the smart and popular schoolkid-turned-shiftless 30-something outsider ("Where's Johnny"), or the selfish workaholic who finds herself leading an empty, lonely life ("Save Yourself"). McMurtry's music is an infectious vehicle for delivering those messages. ■



Joan Baez

PLUNDERING THE VAULTS™

CD Reissues and Compilations

by Mick Skidmore

With the 25th anniversary of the "Summer of Love" slipping by last year virtually without a mention in the press, one may have had serious doubts about the state of things. Luckily, a bounty of great reissues have captured the spirit and essence of that special time.

One of the most impressive is the four-CD *Monterey International Pop Festival* (Rhino). Kudos to Rhino for coming out with one of the best box sets to date. The sound, given the year (1967), is remarkably good. There's an informative booklet with quotes from the performers and dynamite photos, making this a real collector's-item.

It's always been said that the original Monterey Pop Festival was the *only* festival, and after listening to the five hours of music encompassed on these discs it's hard to dispute the fact. Even the roster of acts at Woodstock pales next to Monterey; the diversity of acts was incredible.

Not all of the bands which were recorded that day chose to participate in this collection, but there's some really great stuff. There are five cuts by Big Brother and the Holding Company, the complete nine-song Hendrix set, half-a-dozen by the Who, five by the Airplane, five by the Paul Butterfield Blues Band and seven by the Byrds, as well as cuts by Country Joe and the Fish, Eric Burdon and the Animals, Canned Heat, Otis Redding, the Electric Flag, Blues Project, the Steve Miller Band and more.

Relix readers owe it to themselves to own this release. It's an historical masterpiece containing some superb music by bands who, at that time, had been relatively untouched by commercialism.

Almost as essential, although not quite as impressive as the Monterey set, is the three-CD *Jefferson Airplane Loves You* (RCA) compilation. The 50-track set contains a variety of unreleased and live cuts that document the Airplane's musical growth from a folk-rock band to a powerhouse psychedelic rock band with political inclinations.

Aside from the opening cut, "I Specialize in Love," a schmaltzy early-'60s solo single by Marty Balin, this is quality stuff. There's an entire unreleased concert from 1967, as well as alternate versions of Jorma Kaukonen's blues/rock masterpiece "Feel So Good," and the searing rock of "Ballad of You Me & Pooneil." Of the unreleased tracks, the best are the bizarre Frank Zappa/Grace Slick collaboration "Would You Like A Snack," and the live soulful rocker "You Wear Your Dresses Too Short," a song that's appeared on several Airplane bootlegs, although it's never sounded this good. Marty Balin is in great voice on the latter. There's even two cuts from Woodstock, most notably the Kaukonen-led "Uncle Sam Blues." Songs like "Twilight Double Leader," "Ariel," "Trial By Fire" and "Law Man" make their debut on CD and serve as reminders that the albums *Bark* and *Long John Silver*, from which they are culled, had their magical moments. So, RCA,

how about reissues of those albums along with Hot Tuna's *Hoppkorv* and *Double Dose*?

If the Airplane and Monterey sets capture the musical spirit of 1967, then Rykodisc's reissue of **Timothy Leary's** 1969 spoken word album *You Can Be Anyone This Time Around* captures the feeling and the sense of freedom and spontaneity of the hippie generation.

The three-cut album contains Leary waxing lyrical about the joys of marijuana and LSD. The opening number, "Live And Let Live," is set to a rare jam session that features Stephen Stills and John Sebastian on guitars, Jimi Hendrix on bass and Buddy Miles on drums. The title cut has eastern mysticism finding its way into Leary's eloquent trippy dialogue. This album is a true psychedelic period piece that in many ways is still as effective and relevant in the '90s.

One Way Records continues to be one of the most active and imaginative reissue labels with an absolute glut of varied releases in the past few months. Of the most immediate interest to *Relix* readers will be the reissue of **Quicksilver Messenger Service's** *What About Me* and *Just For Love*. Both albums represent the Dino Valenti-led version of Quicksilver at its best. The former contains the superb title cut and the bluesy instrumental "Local Color," while the later has "Fresh Air," one of the band's most famous songs. It's nice to have these much-neglected albums back in print and sounding better than ever on CD.

Not content with issuing the best of American psychedelia, One Way has also reissued a slew of releases by Britain's spacerangers and cult heroes, **Hawkwind**. Now available are Hawkwind's most successful album, the two-CD set *Space Ritual*, their first album simply titled *Hawkwind*, with the brilliant "Hurry On Sundown," as well as *Hall Of The Mountain Grill* and the excellent *In Search Of Space*. The latter includes the fifteen-minute epic "You Shouldn't Do That" and the classic "Master Of The Universe."

In sharp contrast to the spacey psychedelia of Hawkwind are two more One Way reissues by fellow Brits, **Renaissance** — *Ashes Are Burning* and *Prologue*. The band originally formed out of the remnants of the Yardbirds, but after many personnel changes quickly evolved into a neo-classical band with long piano interludes and the searing folky voice of Annie Haslam as focal points. The music in these two discs still sounds remarkably fresh today, almost two decades later.

As if that's not enough from one label, they've also reissued **Seatrains**' finest effort, *Marblehead Messenger*. The band was made up of Blues Project alumni, as well as violinist Richard Green and noted songwriter Peter Rowan (Old And In The Way). This album is a good example of the synthesis of blues, jazz and folk which the band produced. It even includes an early version of Rowan's "Mississippi Moon," later covered by Garcia.

The Rising Sons, featuring **Taj Mahal** and **Ry Cooder** (Columbia/Legacy) is a previously unreleased album by the mid-'60s blues/folk band that also included latter day Byrd, Kevin Kelly, and singer songwriter Jesse Lee Kincaid.

This album has been available as

a bootleg in very crude sounding configurations for years, but forget those versions. This 22-cut set is impressive even though some of the cuts, like the poppy "The Girl With Green Eyes," sound a little dated.

For the most part this is solid stuff, from the country blues of "Candyman" to early versions of "Take A Giant Step" and the country-ish "Tulsa County" (later recorded by the Byrds). Ultimately, this is a true collector's delight for fans of both Cooder and Mahal.

Some other reissues worthy of attention are: *The Unreleased Eric Burden* (Blue Wave), a ten-cut selection of previously unreleased, mostly blues-based live cuts and studio jams by the former Animals frontman. Also, country rockers **Firefall's** *Greatest Hits* (Rhino) contains all their hits, as well as some strong album cuts. This band, which included former Burrito Rick Roberts, former Byrd Michael Clark and Spirit bassist Mark Andes, certainly made some memorable, if commercial, country rock and pop rock.

Croaker records has released two old albums by New Orleans favorites, the **Radia-tors**, namely, the live double-length *Work Done On Premises* and the studio-recorded *Heat Generation*. Both albums are highly recommended slices of funky roots-rock.

For those interested in world beat, Rhythm Safari has reissued **Juluka's** *Musa Ukungilandela* and *Universal Men*. This is the band that white South African Johnny Clegg, a great opponent of apartheid, fronted before forming Savukka.

Keyboardist **Barry Goldberg** (Electric Flag, Dylan) was quite renown in the late-'60s. *The Barry Goldberg Reunion* was one of his better albums and consisted of a pleasant mixture of bluesy pop and rock. He gets backing from harmonica legend Charlie Musselwhite and guitarist Harvey Mandel. Best cuts are "Sitting In Circles" and a slide-driven dirge-like version of "It Hurts Me Too."

Fantasy has put out the first two classic **Big Star** albums, *No. 1 Record* and *Radio City*, released together on one CD. These two albums represent the best pop/rock of the '70s and are especially enticing; sounding kind of like the Beatles with a twist of the Byrds and a touch of Memphis soul. ■

Solution to Crossword Puzzle (on page 46)



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Crossword Puzzle

by Peter Cozeolino

ACROSS

1. Where's the bell?
9. Bears _____
12. Level
13. Cindery Lava
14. What wolf?
15. 22/7
17. Prefix
19. Let _____ grow
20. Little boy
22. Home
23. Note _____
24. Wizard of _____
25. _____ Sesame!
28. Often tease
31. Cry
33. Equipment
34. Go _____ Heaven
36. _____ Rising
37. Two
38. What got stolen?
39. Transaction
41. Down with _____ (int.)
43. _____ the riverside
44. FM or AM
46. Without a _____
47. Save the _____ (int.)
48. Not war
50. Fifteens
51. The creator
52. Papers
53. The Poo Bear
54. Another Bear
55. She won't wake
57. Police I.D.
58. Chinese
62. Anthem of the _____
63. The absolute worst
66. 8 oz's
69. Friend or _____
70. Big _____
71. Narcotics Anonym-
ous (int.)
72. _____ like a Stranger
73. Slow _____
74. Before Fire
75. Long neck dude

DOWN

1. What's on the mountain?
2. Me _____ My Uncle
3. Slip _____
4. Music Never _____
5. _____ and fro
6. Not off
7. Who lives in the sub.
8. China/_____
9. Transportation
10. Laugh
11. Way to leave

16. B_ODTL

18. Worst answer

19. Bobby's shirt

21. Has a weird plural

22. Follow around

25. Victim _____ the crime

26. Prefix

27. You know our love
will _____

29. Adam's snack

30. Journey

32. A must in water

35. Some fall to get there

36. Sax man

37. Front of boat

39. _____ Gillis

40. _____ other day

42. Holiday _____

45. Wang dang _____

48. The love man

49. Jerry's handicap

51. Very useful

56. Not certain

57. sheep's yell

59. Same way to leave

60. Before Jesus

61. Animal jail

63. Blank blotter

64. Information

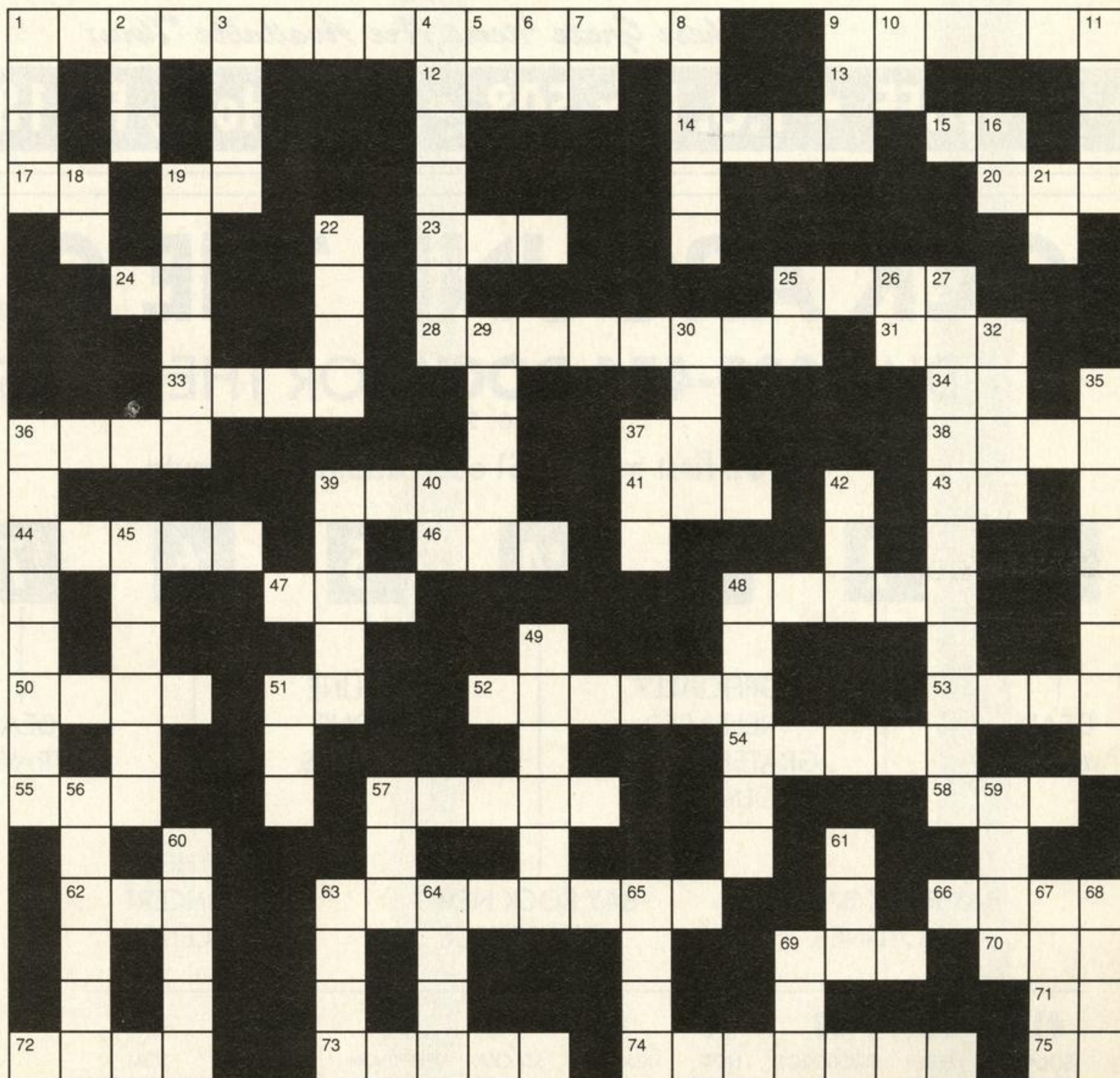
65. Writing utensils

67. Dog's favorite

68. Never in

69. _____ from Me

(Solution on page 44)



BOOK BEAT

by Elizabeth Heeden

The faces of Jimi Hendrix, Janis Joplin, Keith Richards and Bill Graham stare back from bookstore shelves across the country. All four have become subjects of biographies; just a few names from the slew of rock'n'roll books appearing in recent months, while others continue to arrive at publishing houses with relative regularity. In an effort to keep *Relix* readers apprised of upcoming and recent releases of interest, we present this column.

Hanuman Books defines its namesake as a popular monkey diety able to fly and change his shape, god of strength and wisdom, humble and playful. That spirit is reflected in many of Hanuman's releases (Hanuman Books, PO Box 1070, Old Chelsea Station, NY NY, 10113-0905). *Relix* readers may have first heard of the company in conjunction with Grateful Dead lyricist Robert Hunter's *Idiot's Delight* (Vol. 19-6), and while all releases are small, handsized books, the catalog lists some big names and mighty topics.

Patti Smith resurfaces with the publication of a new volume of poetry. The nine prose poems in *Woolgathering* comprise Smith's first book in fourteen years and were composed expressly for the Hanuman format. While all of Hanuman's titles are available for \$5.95, signed copies of *Woolgathering* are available for \$20, a double treat for Patti's hungry fans. Another long gone idol, Jack Kerouac, returns in *Safe In Heaven Dead*. Edited by Michael White, *Safe* is a collection of Kerouac excerpts culled from interviews, many unpublished, revealing the Beatdaddy's thoughts on his youth and ancestry, Catholicism, his legacy as progenitor of the nascent hippie movement and more. Keeping Kerouac company on shelves is William S. Burroughs. In *Paintings & Guns*, the madman of *Naked Lunch*, also an accomplished painter and marksman, expounds on the relationship of his two grand passions. Originating from two separate interviews, Burroughs wittily offers insight into his influences, motivations and goals as a visual artist. Bob Dylan offers deeper insight with *Saved! The Gospel Speeches Of Bob Dylan*. No doubt the most unique Dylan publication to date, this almost unbelievable collection of sermons from the man on the watchtower is only one of many recent releases.

Road Drawings (Random House) is a collection of Dylan's drawings and sketches, each accompanied by a note or short poem. Author Richard Williams' biography, *Dylan: A Man Called "Alias"* (Henry Holt and Co) is a 190-page volume filled with over 100 photographs and is described as "the most accurate interpretation of the relationship between the man's life and his art to date."

The publication of *Remember* (Henry Holt and Co.) coincides with Paul McCartney's 50th birthday and is an interesting photo/chronology from Michael McCartney. Paul's younger brother began snapping photos of his famous brother and

comrades John, George and Ringo with a small black and white box camera and continued to document the Fab Four's life and surroundings onstage and off. Over half of the 150 color and B&W photos have never been published and accompany a text written by Michael.

Chronicle Books offers several books of interest to *Relix* readers. *Monterey Pop* was released late last summer with text by Joel Selvin and photographs by Jim Marshall, and *The Rolling Stones' Rock and Roll Circus* is available in both paper and hardbound copies. The text by Mike Randolph includes a forward by Mick Jagger. *The King & I: A Little Gallery of Elvis Impersonators* is a funny collection of 46 B&W photographs with quotes from each Elvis wannabe—women, children and Europeans not excluded—which reveal how and why they strive to perfect the ins and outs of being Elvis. This may help explain the never-ending sightings. *Here Today: Portraits of Our Vanishing Species* is a collection of photographs of endangered animals and plants from Susan Middleton and David

Littschwager, with a forward by Wendell Berry. *Here Today* is also available as a 1993 wall calander.

On the more eclectic side of things, Henry Holt and Co. has also released *The Virgin Directory of World Music*. This paperback offers entries on World Music artists from over 130 countries, as well as discographies and commentaries from the likes of Peter Gabriel, Andy Kershaw and Manu Dibango. *The Rolling Stone Illustrated History of Rock & Roll* and *The Rolling Stone Album Guide* are newly updated rereleases from Random House which complement any collector's reference book shelf.

He's not only an ice cream, he's an author. Wavy Gravy's *Something Good For A Change, Random Notes on Peace Thru Living*, (St. Martin's Press) is a 240-some page almost stream of conscious, punning, story-telling venture by that clown of the Woodstock generation, Wavy Gravy (aka Hugh Romney). Within the covers of this surprisingly serious and thoughtful read, Wavy gives off little facts here and there, like a brief history of Jell-O, and also manages to tell his life story amongst all the antics. The striking thing about the book is its sincerity. Wavy, for all his funning and punning, actually means what the title says. ■



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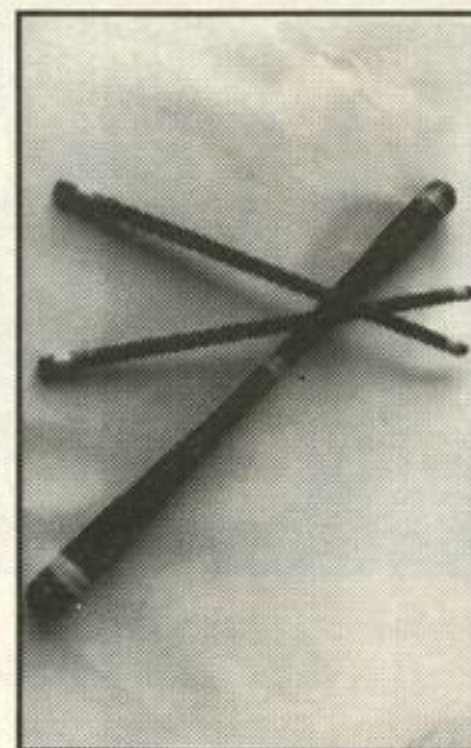
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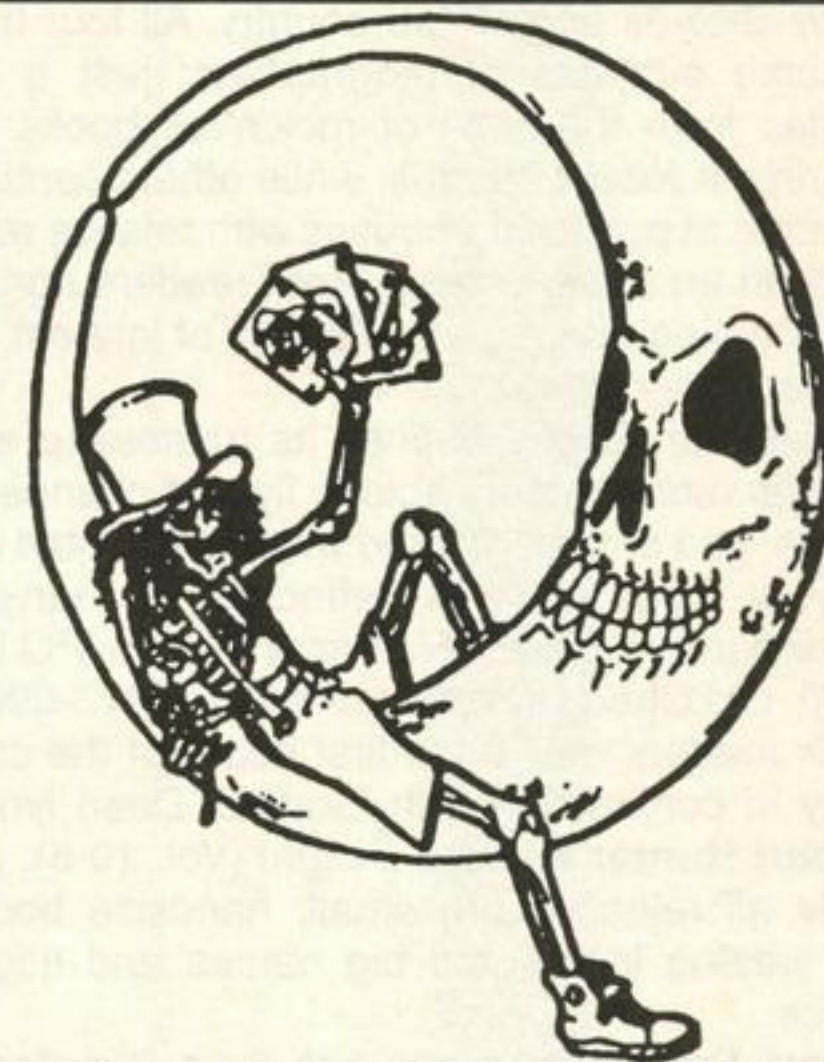


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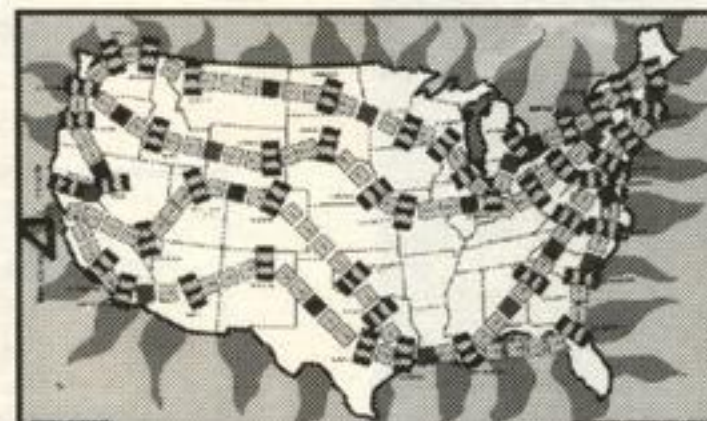
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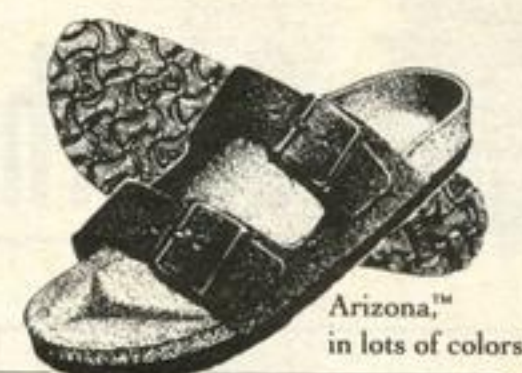
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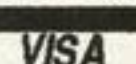
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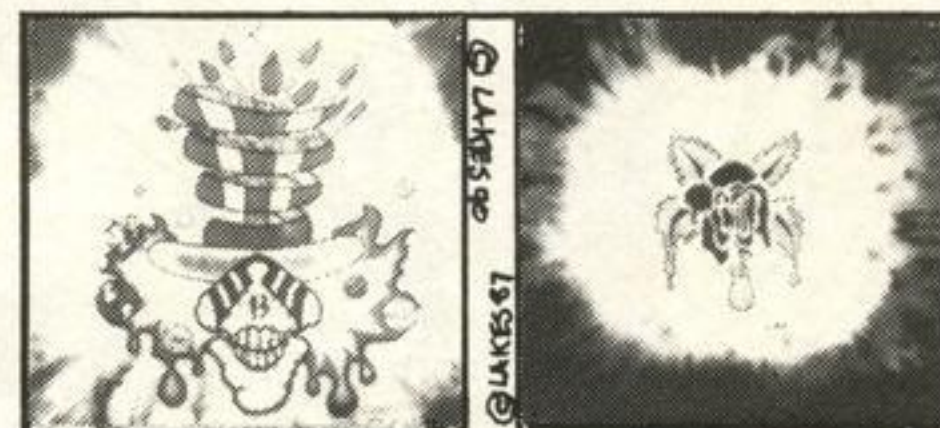


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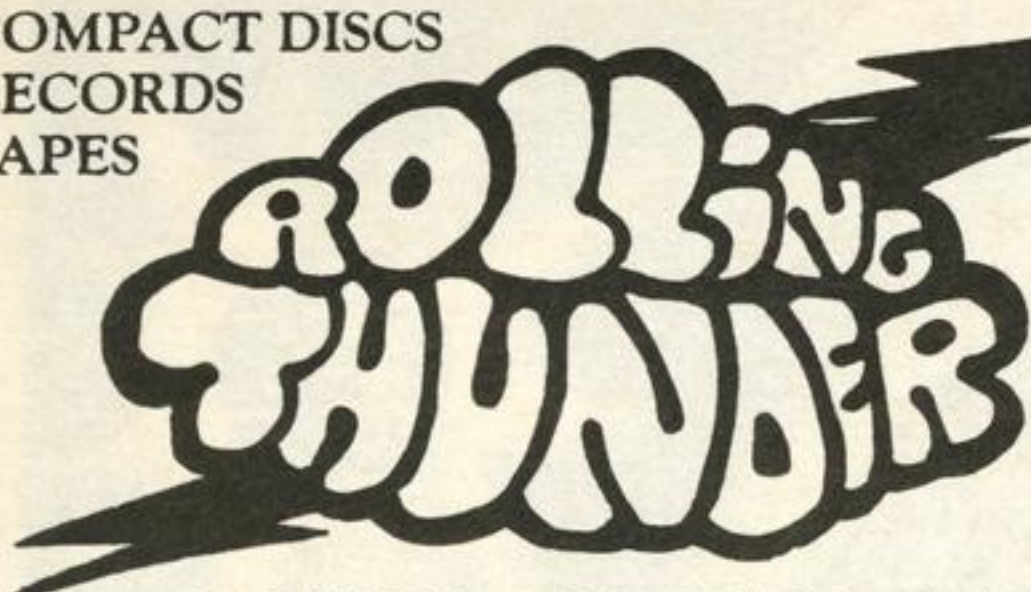
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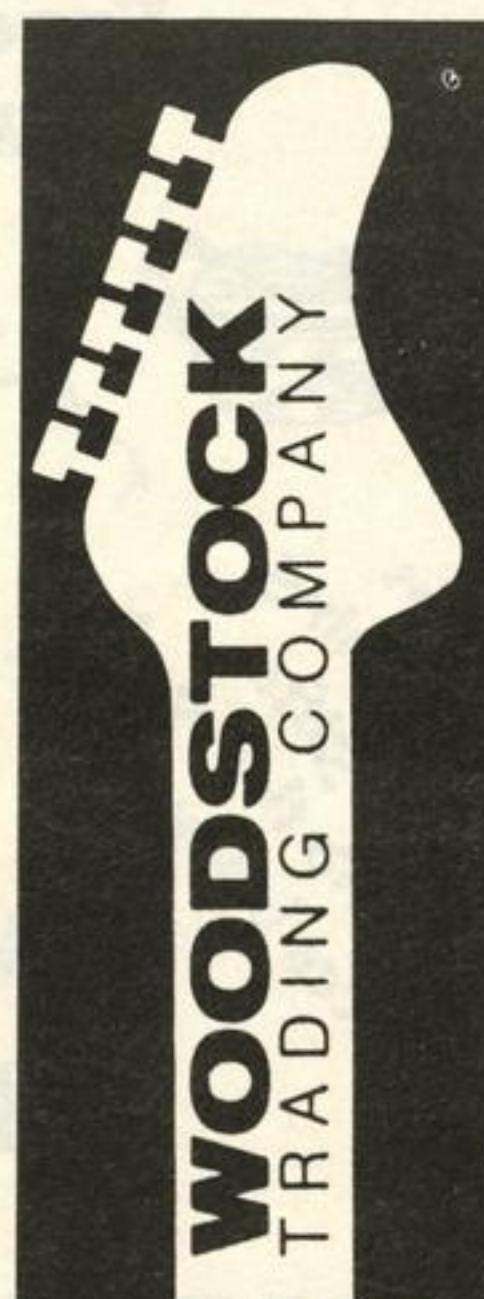
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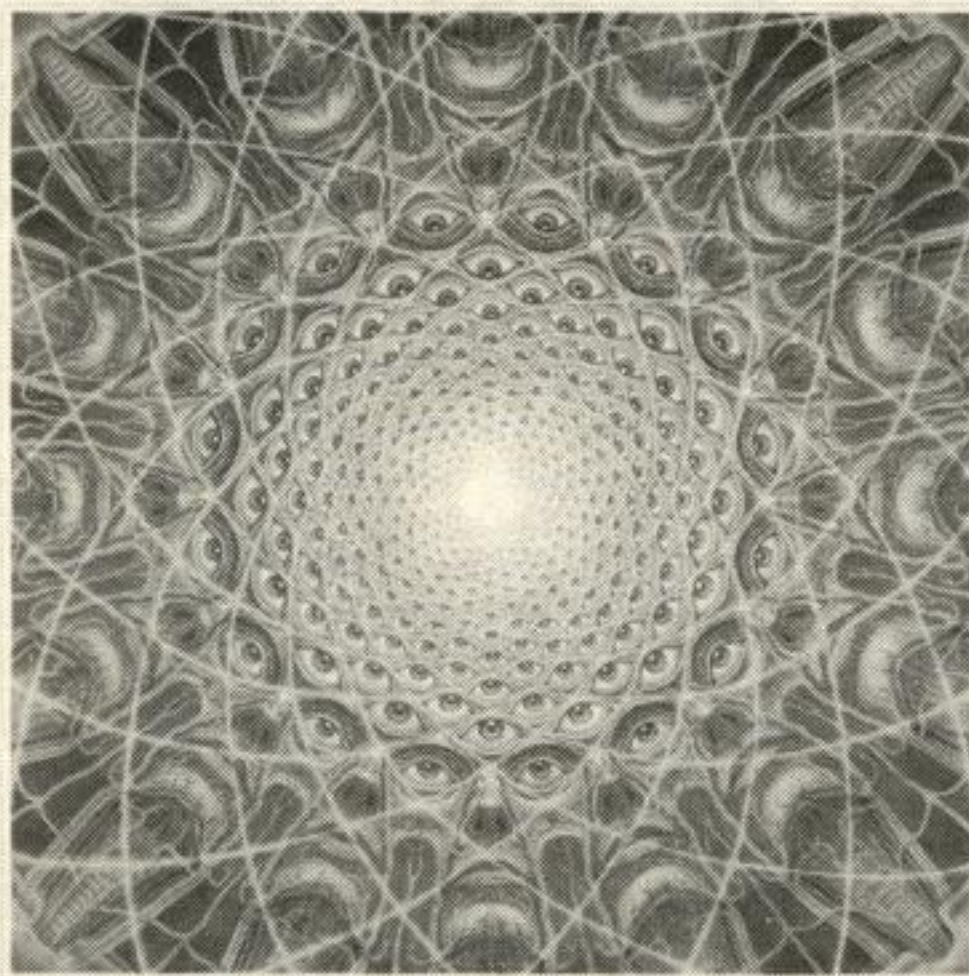
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Have logen SBDs 8/16/91 9/10/91 10/31/91 90 hrs Phish send lists to Chris 55 McCarty Albany NY 12202 begs welcome

NonGD taper seeks same 75 hrs SBDs & FMs need Cure Neil Ravi Shankar Brian Eno Marley Blondie & Tangerine Dream Rich Aronson 166 Center Ave #2 Keansburg NJ 07734

Oh happy happy joy joy Jerry is back Well I need Halloween 92 JGB HJK Conv Ctr Oakland will trade premium shaving cream scum for super SBD or logen aud also do you have 10/17/87 JGB acoustic G Cook 4555 Shamrock Ave Balto MD 21206

Have 2000+ hrs David 2400 Sierra Blvd #83 Sacramento CA 95825

Looking for GD & JGB need 6/26/86 show lets trade lists AJW 233 Newport Ave #14 Long Beach CA 90803

Have 200+ hrs of HQ GD to trade please send list to Joe 475 Riddle Rd #3 Cinti OH 45220

Jazz blues folk avant-garde Irish have lists lets trade Bill Dennehy 40 Glen Ave Oakland CA 94611

Please help beg trader blanks love post thanks T Jed 3354 Lakebrook Blvd Knoxville TN 37909

400+ HQ to trade for crispy logens 72-74 or 70s JGB KH 7205 Flower Tuft Ct Springfield VA 22153

Looking for HQ GD SBDs or aud/Dat have 300+ hrs to trade Jurgen Karl Herderweg 1 8570 Pegnitz Germany

Your list gets mine KMB 24 Finch St Ramsey NJ 07446

DAT TRADERS ONLY lets trade full digital SBDs & DAT aud tapes GD Allmans etc send list to Pete 1891 W Lane Ave Columbus OH 43221 614-488-8738

Is there help on the way Have 200 HQ hrs all lists answered Bucky 2200 W Dickerson St #15 Bozeman MT 59715

Hey now need HQ GD JGB Blues Traveler your list gets mine Lisa 11412 E Black Rock Rd Scottsdale AZ 85255

SO CAL trader w/ 500+ hrs seeks many dates old & new Have all 92 shows to date Bill C 1032 E Washington Ave Orange CA 92667

Wanted Digital traders Have 6500 hrs of live GD looking for same GMJ 23 Copeland Pl F'dale NY 11735

Would love to share some GD music fast & reliable seek same HQ please Chris 8913 Royal Meadow Dr Indpls IN 46217

Need HQ SBDs of 3/5-6/92 ready to trade Your list gets mine Brian 3402 Point View Cir Gainesville GA 30506

Need Tempe 87 US Fest 82 & 83 Yes 88 Monsters of Rock 88 Metallica SBDs 4175 Don Bonito Las Vegas NV 89121

Want 60s GD Phish video list Yours gets mine Eric Girard 1702 Hawkins Downers Grove IL 60516

Dire Straits 92 Need Sacramento Reno Phoenix Houston Cleveland Detroit Landover Binghamton Nassau Col Albany Worcester Providence Syracuse Seattle Portland Pulman also need Canada & rest of world Also Rickie Lee Jones Have A- Z for trade Send lists to Jeff 7326 Ivy Ln Dr LaVista NE 68128

Need HQ ONLY GD 92 & others Jerry Bob Tuna Marley Phish 2 Naks 200 hrs most HQ send list to Jason 627 Canterbury Rd Bay Village OH 44140

Need crispy BDs of 12/19/73 3/18/77 12/12/81 7/4/84 10/4/87 3/28/90 12/28/91 Lots to trade Michele 224 S Kansas Edwardsville IL 62025

Looking for 2/27/77 3/20/77 other obscure 77 Over 2000 hrs to trade Carl Mead 25 Damon St Concord MA 01742

Need JGB 11/15/91 & 9/6/89 Allmans Red Rocks 8/14/91 will send blanks/post Tony 934 Van Buren Ave Franklin Sq NY 11010

Itchin to trade Have hundreds of gems & 2 Naks all answered Don 161 Skillings St So Portland ME 04106

Looking for Quicksilver/Cipollina tapes Steve 11168 Adriatic Pl San Diego CA 92126

Need more Fairport Gong & related Be Bop/Nelson reggae 77-81 GD Have 3800 hrs total send similar lists Matt POB 674 Albion CA 95410

Are you kind Beg trader looking for HQ GD will send blanks TAG 3515 SW 39th Blvd 7B Gainesville FL 32608

300+ hrs HQ are you kind Please send list of same Chris 2037 25th St Cuyahoga Falls OH 44223

Have/Want to trade Allmans Jackson Browne Traffic Winwood Clapton Neil Dylan JGB Chile Peppers Jazz Mellencamp JJ Cale Lou Reed Springsteen CSNNY Petty Clash Grisman Raitt Feat Jonathan Edwards Tuna Stones Van Morrison & 73-74 GD send lists to J Durham POB 2409 Cullowhec NC 28723

Meadowlands heads starving for your list 70 hrs need GD JGB Neil Dylan Michael W 511 Kearny Av #6 Kearny NJ 07032

Have 60 hrs need more HQ SBDs Begs very welcome any stamp artists out there POB 315 Madras OR 97741

Looking for Phish Shockra Spin Drs Widespread Panic Blues Traveler Have 600+ hrs GD 100+ hrs others to trade Chris Ace 8469 Morganville Rd Stafford NY 14143

Quan Owy 1200 hrs HQ logen GD JGB Allmans Traveler & others Serious about qual Jeff 5836 E Lovers Ln #C226 Dallas TX 75206

Were into taping GD concerts & sharing our tapes Are you willing to share our moderate exps Please write to CCDJ Coop 725 N Viceroy Ave Covina CA 91723

Wanted Blues Bros from New Years 78 Have 300 hrs GD & JGB some rare Your list gets mine Steven Antonio 76 Elm St Tariffville CT 06081

Can anyone out there send me some Phil Ochs LP/CD/etc Also seeking fast reliable traders for all yrs GD/JGB/etc Have 375+ hrs to offer all lists welcome yours for mine Matt 124 N Main St Apt 2 Coopersburg PA 18036

Have GD Tosh Marley Hawkwind looking for same all welcome Dave 520 Lakehurst Rd Apt 2R Wankegan IL 60085

Have lots to trade Looking for Feb 74 winterland shows Richard Martin POB 1403 Zuni NM 87327

Fishin around for those smokin Rads shows Hey Fishheads send me your lists Lisa POB 139 Brookside NJ 07926

Need old GD & NRPS JGB & Weir solo projects from all yrs Have much to trade Dave 22 Webb St Pawtucket RI 02860-3640

Young head needs Live Dead Live in small Canadian fishing village Will send blanks Help me grow Paul POB 68 Hampton NB E0G-120

Wanted GD BDs any Cipollina Jorma or bayrock beg will send blanks & thanks Chris 3415 E Empire Spokane WA 99207

Help beg needs 1st show 7/1/92 Sean Ayres Box 508 Kirwan Tower UK Lexington KY 40526

Want HQ GD Neil CSN Floyd others Lets trade corresp Floyd 332A Moon Clinton Rd Coraopolis PA 15108

Hey now Beg trader needs your lists Please help me get started Thanks John Buzzoni 109 Bradley Ave Bergenfield NJ 07621

Stephen 1106 Myrtle Ave Cuy Fls OH 44221 Have tapes will trade your list for mine Peace

Seeking anyone w/ audio or video masters (or logen) of shows by Jefferson Starship Next Gen 92 (Have 12 audio 5 video so far) Also Paul's Wooden Ships 91 Marty Balin (esp Central Pk 10/4 video) Tuna Europe 92 Neil fall 92 Bill Box 67 Mauston WI 53948

Have 240+ hrs lets trade pls send lists to Freddy Box 1203 Edison NJ 08818

Photos of GD Allmans Horde tour Santana Jorma from 92 sase to KIND Photos 9 Lakeville Ln Plainview NY 11803

Need HQ 3/29/90 9/20/91 & much more 150 hrs to trade Bryan Griesbach 1230 Fatima Menasha WI 54952

Have Boston 91 SBDs & others to trade for 9/26/91 SBD to complete + JGB + Hamilton 91 SBDs Thomas Lee 9 Butler St Blackstone MA 01504

Wanted w/ a little help from my friends ABB Lakewood Thtr Atlanta 9/7/92-Dylan Greek Thtr Berkeley 6/10/88-Have GD Europe 90 Essen Berlin Frankfurt-video Paris on Pal System-ABB Cologne 91-TP & the HB Frankfurt 92-Dylan Frankfurt 91-Little Village Frankfurt 92-Neil Young Frankfurt 89-Fairport Frankfurt 87— Diftmar Happel-Goethestrasse 115-W-6050 Offenbach-Germany

Help beg has few GD hrs to trade will send blanks Thanks peace Thom 118 S Linwood Norwalk OH 44857

425 hrs need JGB w/ Godchauxs GD esp 2/5/78 Blues Traveler WSP Sean 1011 Williamsburg Ct Louisville KY 40207

Tired of the mail NJ DH w/ 600+ hrs GD Neil Allmans & many others looking for Northern NJ & NYC tapers esp for in person trades Lets exchange lists Matt Golden 57 Tuers Ave Jersey City NJ 07306

Have Tuna/Jorma/Airplane (700 hrs) Want same esp 91/92 Kaukarano & 91 Tuna/Weir-Wasserman 180s (auds ok)/Also Johnny Winter & Robin Trower send lists John Christensen (S-324) 520 "N" St SW Washington DC 20024

Interested in English Rave/Psychedelic scene will trade to start GD coll please help join forces Rave on Patrick Whelan, Castletown, Garlow X, Navan, Comeath, Eire

Have 200+ hrs of GD Allmans Jorma Bromberg Seeking GD Scranton 4/13/71 & Bucknell Univ 4/14/71 Bruce Kaufer POB 3456 Greensburg PA 15601

Into Logen aud tapes 1000+ hrs No begs please Dale 15 Garfield St Cortland NY 13045

GD GARAGE SALE Cash desperate DH reluctantly must sell 15 yrs of memories 150 posters 250 buttons 25 enamel pins 100 mags 20 books 30 tshirts bumper stickers key chains newspapers & more send SASE for details/list to Tom Armstrong 16505 Redmont Way #E Redmond WA 98052 or call 206 868-8128

Woodstock Monterey Farm Aid 92 will trade POB 586 Waldo FL 32694

Beg seeks GD & Floyd analog & digital will send blanks/post RPE 2900 18th St NW Wash DC 20009

Hey now lets trade Looking for 90-92 Have 300+ hrs 60s-89 Linda Haggerty Central Shaft Rd Florida MA 01247

Relatively new DH needs your help will send blanks Scott 8669 North Rd Churchville NY 14428

Looking for HQ Phish GD Allmans Have HQ GD JGB Solar Go Ahead W/W Zep to trade WES 68 Johnson Ave Gillette NJ 07933

300 hrs looking for Bob/Rob Albany 91 GD Albany GD summ 92 Shawn RD 1 Box 282/Sharon Spgs NY 13459

Have 600 hrs GD Jerry Allmans Santana & others Want early GD Jerry others Jim Soone RD 3 Box 87 Bridgeton NJ 08302

Please help Beg wishes to trade lists & make new friends Chris Little 145 Pine Grove Rd Hanover PA 17331

Looking for Weir tapes & photos Bob Seidman call me 803 628-1802 Sylvia

PERSONALS

Do you remember Pigpen? Please send us your recollections in 50 words or less Send them to Pigpen c/o Relix Box 94 Bklyn NY 11229 Deadline 3/10/93

Penpals wanted NJ DH seeks penpals pref female that will write regularly Write to Steve Zang 216 Edgemere Dr Toms River NJ 08755

Lonely 16 yr old DH seeks corresp from groovy people everywhere Pam Healey 123 Gladstone Ave W Islip NY 11795

Brian I love you forever You're the captain on this ship of fools baby Dead forever feel better Jerry Jill

Melanie you are the eyes of the world The music's never gonna stop The loft lives in all of us Ted

Get well soon Jerry GD must play on Without love in the dream it'll never come true Loving all Amber & Eric

Suzanne & Stephanie Dave from Guerneville wants to get back in touch POB 724 869-2222

Franko we've been high & low you're my best friend & I love you 30 Birthday spans for the prankster your WIFE

Bob Alyse & Baby Joshua thanks for making my move to FL a peaceful one spg 93 let's go Jeff

Hey now attn Connie in Arvada Wish I was a headlight on a northbound train

Hey Tennessee Jed thanx for the trip The CSN concert in Dallas was a blast Todd

Sugar Mag studying the yr in Germany Any USA or Euro DH over here please write Maggie G Flughafenstr 3/6000 Frankfar 71

CRAIG GRONAU OR friends from Sherwood St Ft Collins contact Trace 8764 E Davies Ave Eng CO 80112

Hurricane Relief FL LA & HI will help rebuild K & B Sutherland 8412 Melvin Ave Northridge CA 91324

Margie let's go to Disneyland to see the Dead smile smile smile KR 92

Scarsdale A school flatball rules Andrew

Elizabeth I love you more than words can tell A lovely view of heaven but I'd rather be with you Scott

Hey now all you dancin' bears have a greatful day & peace B w/ you Write Nicole Proffitt 5059 Cave Spring Ln Roanoke VA 24018

Moving to England in March want to hear from any British DHs D Letus PSC Box 1448 Shaw AFB SC 29152

The GD have opened my heart & mind & filled it w/love & light thanks boys

Imprisoned DH looking for friendship & corresp contact Patrick Ramsey AJ-1647 1111 Altamont Blvd Frackville PA 17931

ADOPTION Loving couple unable to have children is eager to adopt If you are pregnant but unable to have a baby in your life at this time call Marc & Caroline collect at 408-262-7819 or call our Independent Adotion Ctr counselor toll free 800-877-OPEN

Have a grateful 93 the Ragu Kid

Dear Roz Love you more than words can tell Andy

Hey now Kathy it'll be 8 in March be my date for Jerry T

DH looking for Deadwoman & friends in N GA, Atlanta area Love & peace Ric RR1 Box 160 Ringgold GA 30736

Johnny Ho thanks for being the best pooh a piglet could have & good luck teaching your children Love MD

Breezy I have your 8/1/92 JGB ticket stub Bill 714-744-5280

This is Papa Smurf if anyone remembers Please write me I got busted in Landover I've been in the Rainbow Family for a long time I need help finding my friend Coznost & a little love from some of the family Randy Lepley 27256- 037 Box 4200 Three Rivers TX 78071-4200

CA head Got busted on tour in OH desp craving corresp James Wilson 242-S11 Unit S-2022 POB 1368 Mansfield OH 44901

Toledo OH area DHs my name is Willow Lynn & I just moved here from PA & I feel lost I try to SMILE SMILE SMILE but it's hard without new friends If you'd like a faithful new friend get in touch w/ me 419 693-6928 or write 140 S Stadium Rd Oregon OH 43616

Bill-The traces of your fingers burn long after the moment is gone I fear the fire might ignite our world but I can't stop thinking about you

Chris Merry Christmas Glad we're together this yr It's been hard but we're doing great I love you Wendy Sue

Seeking Dan from Canada Atlanta 92 was beautiful can't forget your smile please write Paige 1412 Cahaba Forest Cove B'ham AL 35242

Surprise Luisito Solstice makes number 2 Love you so Connie

Adam from CA long blonde hair traveling in yellow VW bus selling banana & peanut butter sandwiches Please respond I need to express thanks for your strong spirit Megan Ambrose Box 4073 Greensburg PA 15601

Happy BDay Harlan Keep up the good work Thanks Jerry Garcia for the better health incentive Love Dawn & Robert Eldred

Bob-E-O you are the eyes of the world our love will not fade away Love Michel

Any DHs in Australia write to Hans POB 114 Bowraville NSW 2449 Australia

Hey now Cromer Get the tent packed America is awaitin' for our arrival Be free Peace & love always Bechak

Kassie Long shower thanks alot Guess I'll put away my Bobby Tps Steve

Attn friends: SWM DH currently incarcerated seeks corresp from all who care to help me enjoy this ride A letter from the outside is like a ray of sunshine in this dark place Please write send photo for photo in return Ken Hoffman #BH- 6518, 1111 Altamont Blvd Frackville PA 17931

Debbie from Carol Steam You'll always be a Sugar Magnolia to me I wish you well Miss & love you Jim

David John you are very special Duane & I love you more than anything Christine XO

To my Twirler Susie Jerry Xmas & happy new Weir With all my hart Billy

Jake always remember - If you get confused listen to the music play Love Randy Lil

Question: Once saved by Jerry, now saved by Jesus - Can I still dance to the Dead? Sandance 509 Oxford St Rochester NY 14607

Peppermint I knew right away you were not like other girls because you're in all my sunshine daydreams! C Legs

Need some help to get me thru Looking for correspondence Will answer all letters Amy 901 Canterbury, Sturgis MI 49091

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