

# RELIX™

music for the mind

Vol. 21, No. 4

EXCLUSIVE INTERVIEW  
**CARLOS  
SANTANA**

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'94**

**ON TOUR  
PINK FLOYD  
TRAFFIC  
PHISH**

**JANIS JOPLIN  
SKIP SPENCE**

**ALLMAN  
BROTHERS  
DRUMMERS**

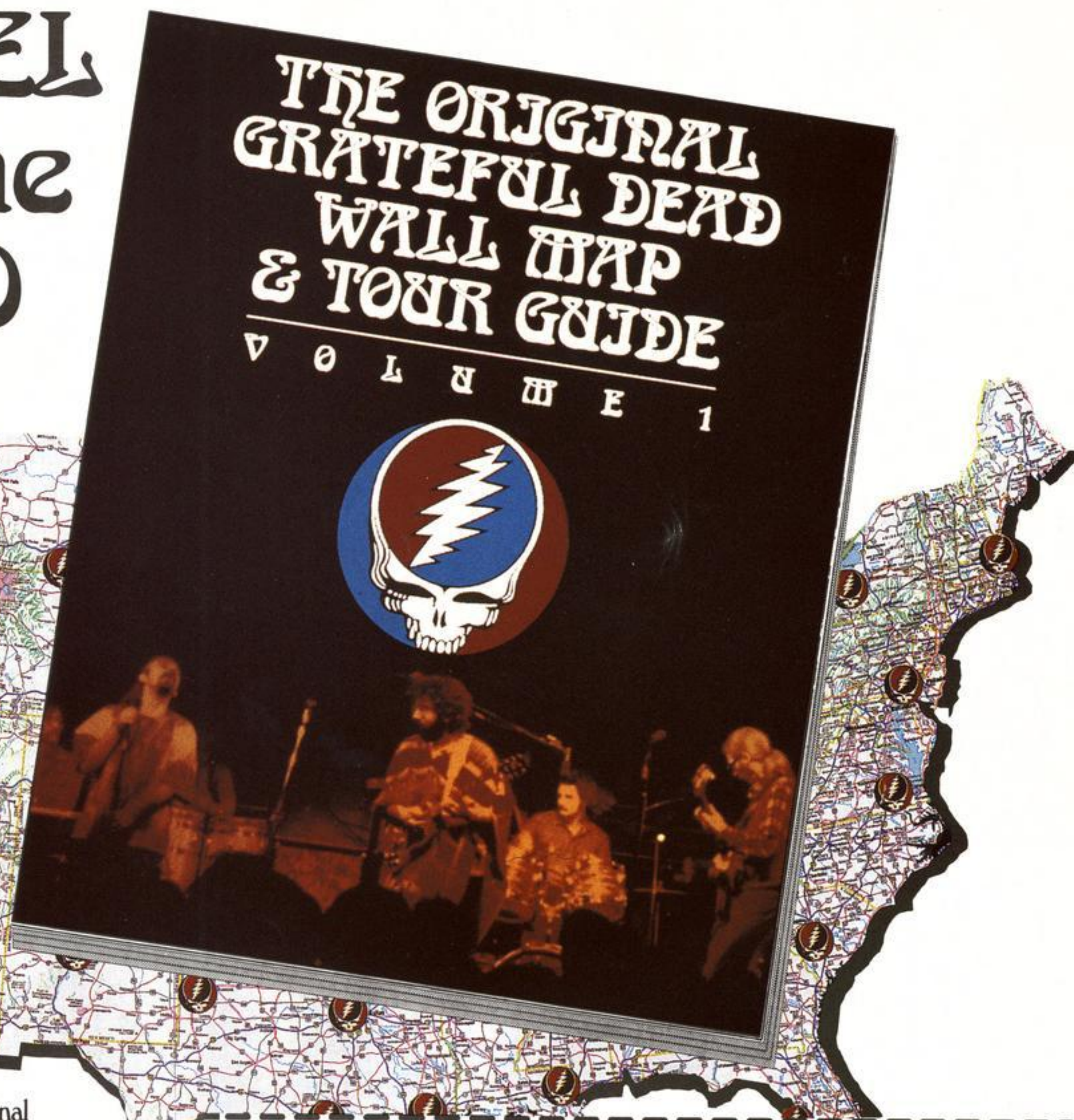


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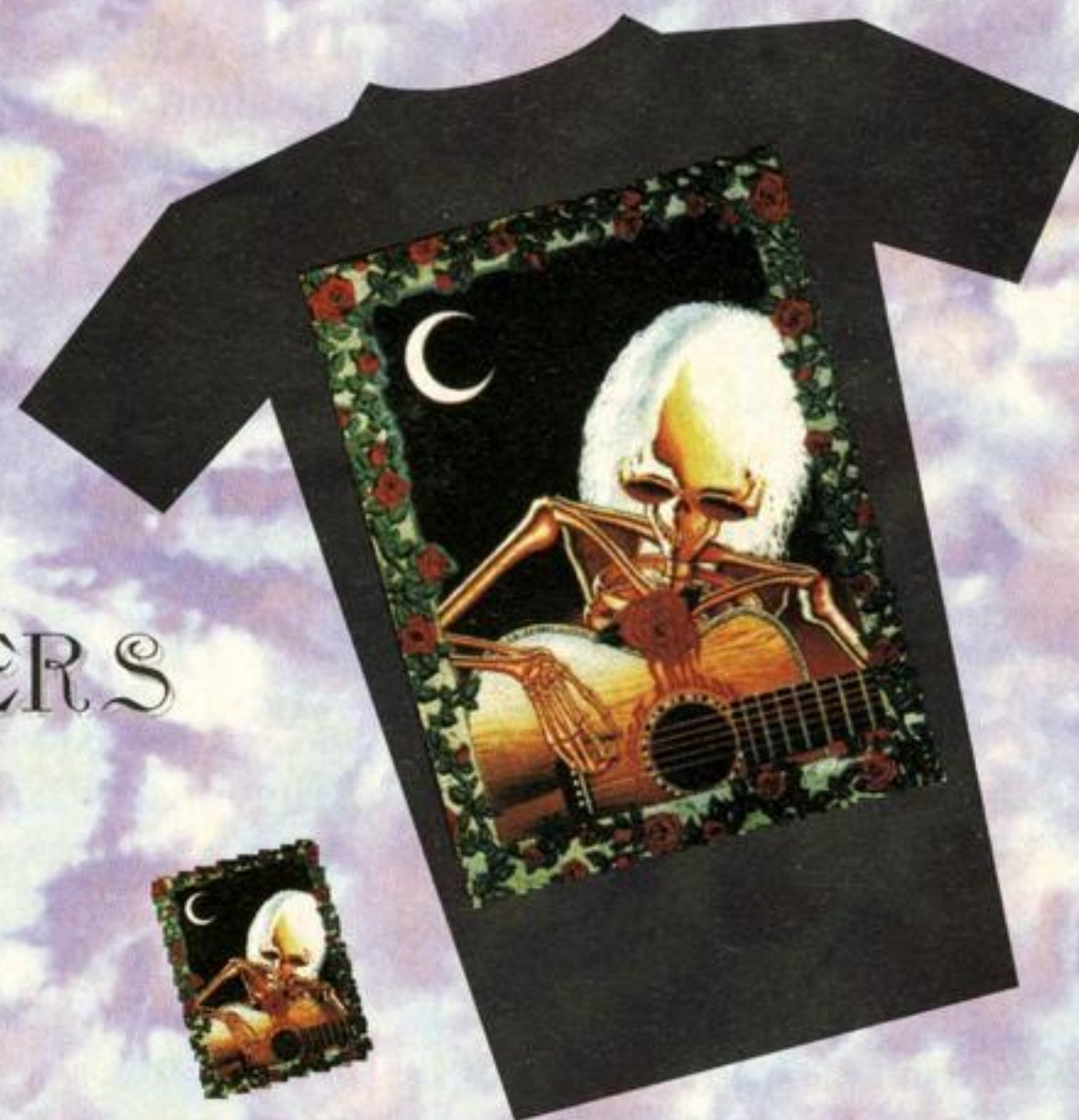
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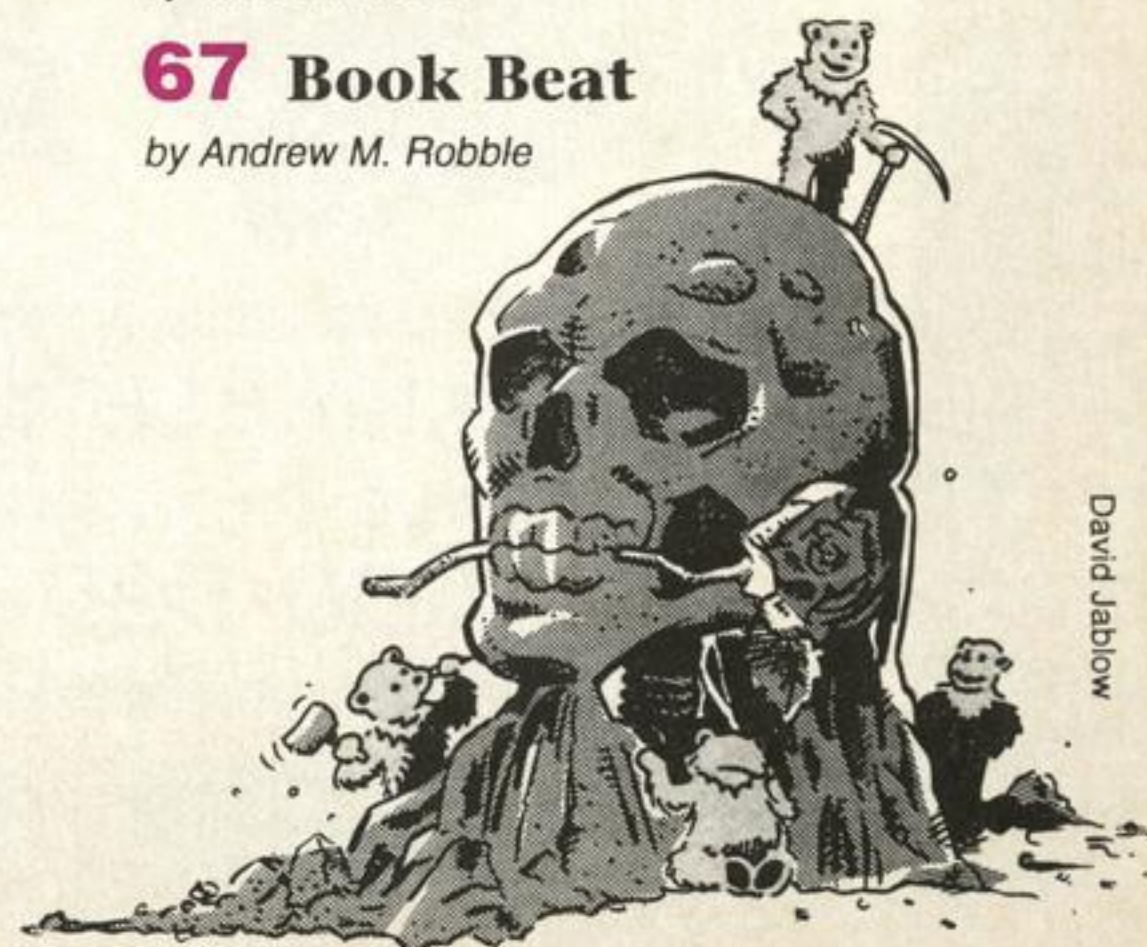
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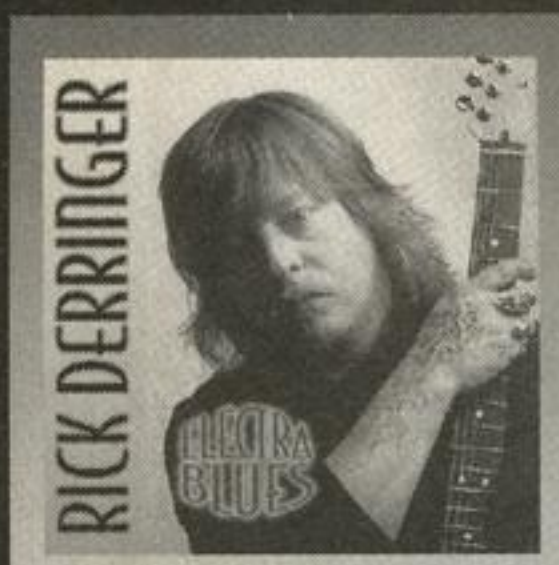
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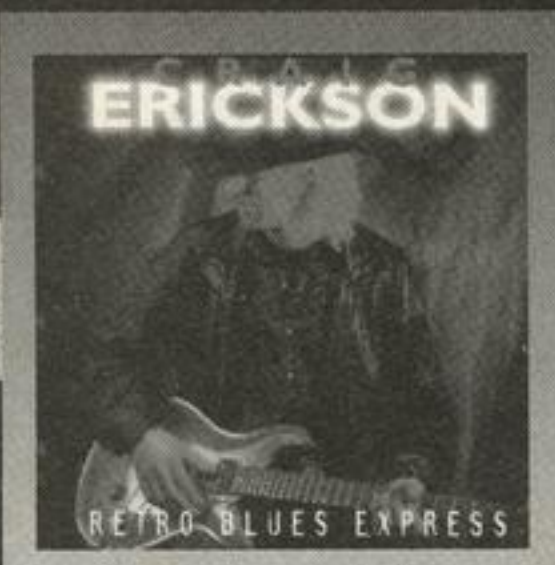




# BLUES BUREAU INTERNATIONAL PRESENTS: BLUES YOU CAN USE



**RICK DERRINGER ELECTRA BLUES BB-2023**  
Rick Derringer continues the tradition of high intensity blues/rock founded during his years with Johnny Winter. "Electra Blues" contains ten grinding original blues compositions which display Rick's gutsy vocals and his mastery of blues guitar. Ranging from raucous Texas-style shuffles to classic slow blues, this album further documents Derringer's return to the music he grew up on.



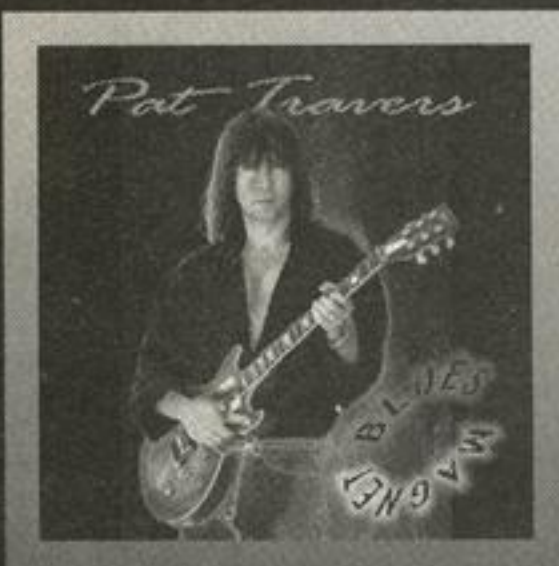
**CRAIG ERICKSON/RETRO BLUES EXPRESS BB-2020**  
Craig Erickson further showcases his outstanding songwriting abilities, singing and full throttle blues guitar playing on Retro Blues Express. Rowdy roadhouse romps mixed with slower blues expressions, recall guitar greats such as Eric Clapton, Johnny Winter, and Stevie Ray Vaughan.



**OUTLAWS/DIABLO CANYON BB-2017**  
The Southern rock guitar army is back! Diablo Canyon marks the Outlaws first studio release since 1986, and features large doses of multi guitar interplay led by Outlaws founder/guitarist/vocalist, Hughie Thomasson. This hard hitting assembly of new Southern Rock tunes is exactly what Outlaws fans have been waiting for.



**TONY SPINNER/SATURN BLUES BB-2012**  
Arkansas guitar slinger Tony Spinner's debut is a stunning eleven song work that showcases his outstanding songwriting, singing and highly skilled blues/rock guitar playing. Rowdy roadhouse romps are mixed with slower moody expressions that recall artists such as Rory Gallagher, Jimi Hendrix, Gary Moore and Stevie Ray Vaughan.



**PAT TRAVERS BLUES MAGNET BB-2022**  
Bluesy guitar-slinger Pat Travers delivers an aggressive collection of blues influenced rockers, laced with a powerful dose of soul stirring guitarwork. "Blues Magnet" continues the high tradition forged in classic Travers' albums like "Go For What You Know" and "Makin' Magic", yet retains the bluesy feeling of his critically



**BLINDSIDE BLUES BAND BB-2021**  
Blindside Blues Band's Mike Onesko and Scott Johnson return with a riveting 2nd album, backed by the former Badlands rhythm section of Jeff Martin and Greg Chaisson. Blasting out blues/rock tracks that have drawn comparisons to Cream, Hendrix and Gary Moore, Blindside further establishes the group as a standout in the blues rock genre.



**MICHAEL LEE FIRKINS, LITTLE JOHN CHRISLEY, JIMMY O'SHEA HOWLING IGUANAS BB-2019**  
Howling Iguanas embodies a unique sound rooted in classic rock and blues featuring internationally acclaimed guitarist Michael Lee Firkins and vocalist/virtuoso blues harpist Little John Chrisley and bassist Jimmy O'Shea. Foregoing formulas in favor of grooves and good music, this jam band features extended solo sections that set them apart from others of the "H.O.R.D.E." variety.



**SONGS FROM THE BETTER BLUES BUREAU BB-2018**  
Profiling Blues Bureau's classic rock/blues artists and upcoming new talent, this compilation amply showcases some of the hottest performances in the label's history. This searing sixteen track collection features Pat Travers, Craig Erickson, Glenn Hughes, Kevin Russell, Rick Derringer, Blindside Blues Band, Tony Spinner, Leslie West, The Outlaws and more and is a perfect introduction to the Blues Bureau International label.



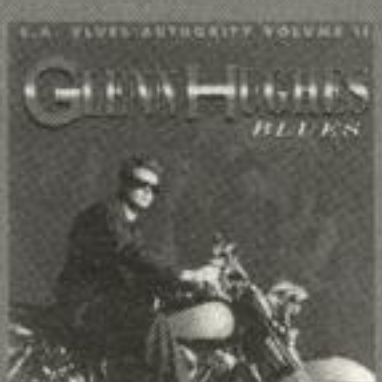
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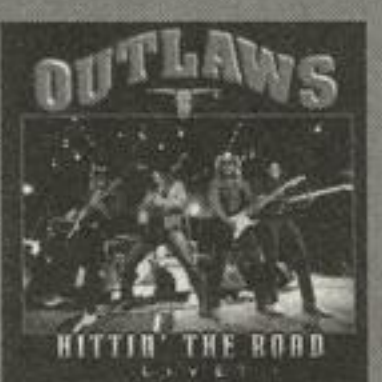
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**PAT TRAVERS  
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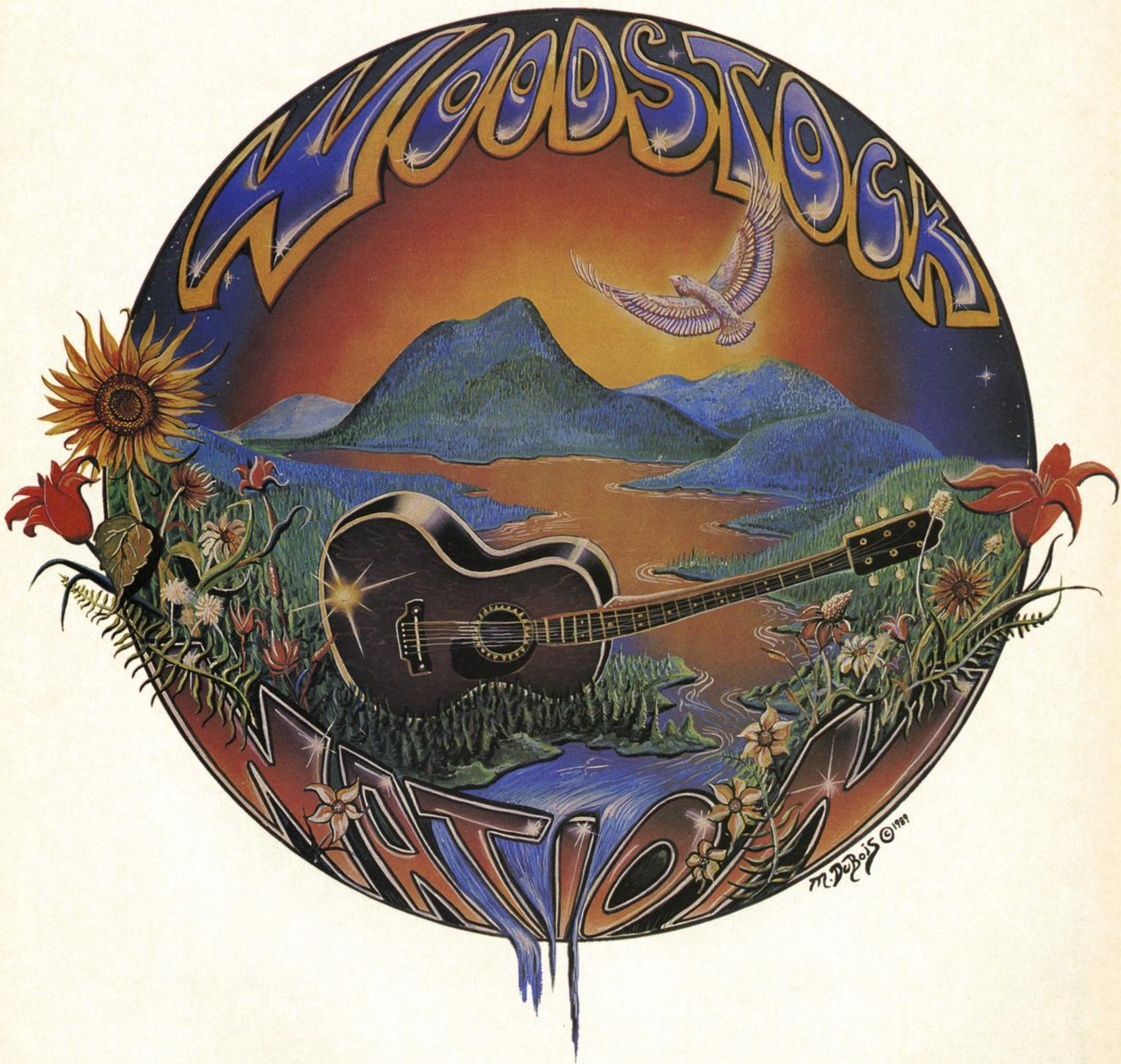


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# Editorial

The 25th anniversary of Woodstock...it seems like we just celebrated the 20th anniversary. It seems so recent that, in fact, it would have been repetitious to lay it all on you again. This time we present a couple of recollections, with some historic revelations and chronicles of Woodstock '69, plus current news on Woodstock '94. We've also included stories on some of the acts that were there—Carlos Santana made his triumphant debut in front of a crowd that was half-a-million strong, and Janis Joplin brought along her Kosmic Blues Band. For more intimate recollections, poems, comics, artwork, interviews and stories, *Relix* Vol. 16 No. 4, our Woodstock 20th Anniversary Special, is still available as a back issue.



Michael Mendelson

Woodstock '94 intends to be spectacular. Their announced line-up took even wary nostalgists by surprise, tempting even the most ardent preservationists of the true spirit of Woodstock. Bob Dylan, the Allman Brothers, Santana, Crosby Stills & Nash, The Band, Jimmy Cliff's All Star Reggae Jam, Joe Cocker, Johnny Cash and the Neville Brothers are among the classic acts scheduled.

But if there was any doubt about the original Woodstock Generation showing up for the event, the new Woodstock Ventures has insured its fate by booking the commercially appealing Spin Doctors, Alice In Chains, Nine Inch Nails, Porno For Pyros, the Cran-

berries, Red Hot Chili Peppers, Melissa Etheridge, Cypress Hill, Aerosmith and (gasp!) Metallica.

Last reports indicate that Bethel '94, Sid Bernstein's whole-hearted effort, is still a reality. Melanie, Richie Havens, Tom Paxton, John Sebastian and Judy Collins are rumored to be among the performers, keeping more to the true spirit of the original Woodstock.

There are lots of festivals and concert tours to choose from this summer. Go to them and savor them. Support live music. Just remember that the summer is HOT, so be cool!

I received a letter criticizing my last editorial. I stated that police use Grateful Dead stickers as a reason to pull vehicles over on the road. I recommended removing stickers to make yourselves less likely targets of the War On Drugs. Yes, this would remove some of the color from the roads, and yes, this is a clear constitutional injustice, but I'm just passing along the facts. We've come a long way, but all roads lead to the same tunnel.

Next issue will be a Guitarist Special featuring Jerry Garcia. We will continue our coverage of Deadheads Behind Bars. Also in this issue: Jimmy Vaughan, John Hammond, Jorma Kaukonen, Dave Edmunds, Alvin Lee, James Blood Ulmer, Blues Project, Eagles, Doors, Summer Tours/Festivals '94 and lots more.

A list of incarcerated Deadheads appears in this issue. Spread the sunshine and write these folks.

Enjoy the rest of the summer. It all goes by so quickly.

Peace, love and music,  
Toni A. Brown, Publisher

## TDK TAPING TIPS

### #4

### DAT DECKS

A portable DAT recorder can outperform an analog deck a hundred times bigger and heavier than it is. It can use any brand of tape without recalibration, and a standard 120-minute DAT tape holds a complete set. Digital DAT copies are perfect replicas of the original, and cassette copies sound as though they were made directly from the recording preamplifiers. So when you finally convert to DAT, what do you need to know?

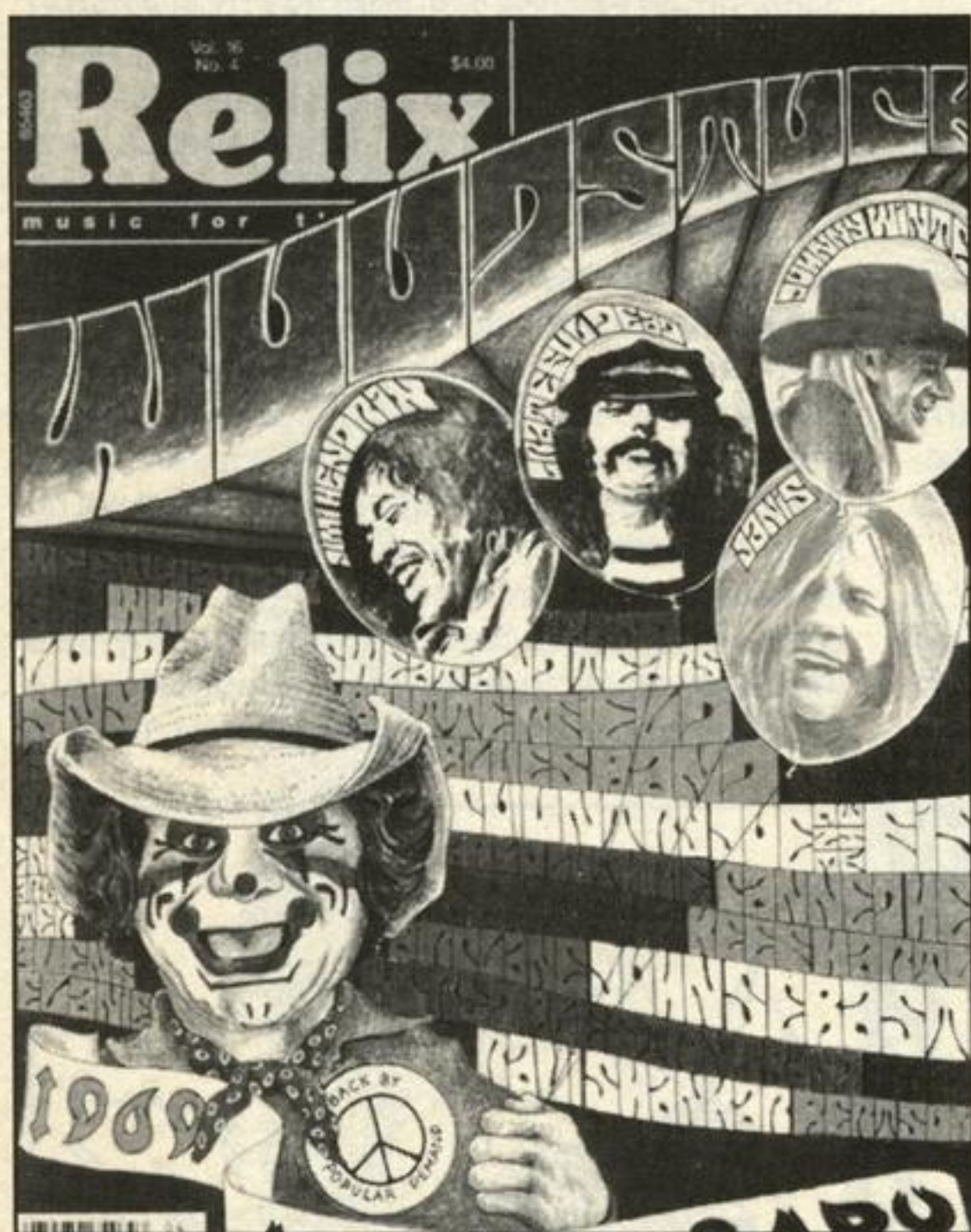
**First, you still have to watch** the recording level. DAT has lots of dynamic range, but anything above 0dB – the absolute top of the scale on a DAT machine – sounds hard and brittle, so take care to avoid overloads. The LCD meters may not display low levels with precision, but your headphones will tell you noise isn't a problem. Some machines even come with automatic level controls that work well.

**Second, check the batteries.** Some recent DAT portables run on AA cells, but for many older designs – whose expensive rechargeables have lifetimes that are short when new and diminish with use – you may want external gel-cell packs.

**Consumer DAT portables sell for** a few hundred dollars and come with 1/8-inch stereo microphone inputs and mic preamps that are modest but adequate for live recording. Some pro models (\$1500 and up) come with professional Cannon connectors, phantom powering (DC voltage supplied to the remote microphone preamps) or even stereo microphones with built-in digital converters.

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### TALES FROM THE FRONT

I'm writing in regard to the incidents that took place on the second night (4/4/94) at the Orlando Arena. I wasn't there, but I witnessed similar ugliness last summer at Rich Stadium. We are blowing this whole thing people! Gate-crashing, especially, has got to stop. Blatant selling of drugs and walking around completely trashed at shows has got to stop. Disregard for other's rights and property has got to stop. Stealing on tour has got to stop. We're not only trashing our own reputation; think about what all this says to outsiders about the band, especially those who possess minimal knowledge about what the Dead are all about to begin with. Let's think about what we're doing. Be a Deadhead. Remember what *they* have given us. Remember what they have given *you*. So think, and play Dead.

Jason Grenier  
Ottawa, Canada

Greetings from Spring Tour '94. I'm here in Atlanta after just seeing the second of three Dead shows. I did have a great time, but I saw something that was disturbing.

The issue of security/police brutality against Deadheads has come into the spotlight over and over again. I didn't witness any wrongdoing by any of "Atlanta's Finest." My concern was over the fact that the cops in the Omni Arena all had black tape over their badge numbers. Is this legal? Should I be wary of a cop who doesn't want anyone to get his or her

badge number? Are the police preparing to abuse or misuse their power? Any ideas?

Chris  
Raleigh, NC

### MANDATORY MINIMUMS

I would appreciate it if all fellow Heads who would like to be involved in a protest against mandatory minimum LSD sentencing, please contact me.

Franklin's Tower  
Rt. 1 Box 173  
Campbellsburg, IN 47108

On the subject of mandatory minimum sentencing for LSD offenses, I would like to point out an angle that may be helpful in changing these unfair laws.

In our criminal justice system, a major consideration taken in allowing an incarcerated law offender back into society is whether the person is reformed and can be let back into society without ever repeating the offense. Showing remorse for the offense would be a major indication of how reformed that person is.

Folks, as hard as it may be to realize, dealing LSD is *not* a victimless crime. LSD is a powerful drug, and it doesn't take much to screw someone up. I know a girl who had a lot going for her, but she abused LSD and is now considered mildly retarded. She is unable to make it on her own, can't carry on a conversation and will always be a burden to her family. Sure, it was her fault since she made a conscious decision to use LSD. However, if I were the person who sold or gave the LSD to her and I saw how she is today, I would not be able to live with myself for my role in the process. You see, folks, this is a key element that I see missing: responsibility for your own actions, not only on the user level but on the dealing level as well.

I have been reading the sad, sad stories of Deadheads behind bars, and I see this lack of personal responsibility, or lack of remorse, on the part of these incarcerated LSD dealers.

In light of this, Deadheads behind bars would probably have a much better chance of getting their sentences reduced if they made themselves heard in the context that what they did was wrong and that they realize now the harm or potential harm that they were partly responsible for, and, if released from jail earlier, they will not be repeat offenders.

What motivation would a lawmaker have to change a law for people who believe they did no wrong? This unremorseful attitude would only make lawmakers want to keep these people

in jail longer, to give them more time to think about what they did and to reform.

We all know that more time in jail is not the answer. The law needs changing, but the first step in the process is getting the LSD offenders to show signs of reform. Refusing to see how LSD dealing is wrong will only make it harder to change the unfair sentencing law.

A Concerned Deadhead

I think I've found a solution to end the "Deadheads Behind Bars" dilemma. For the Summer Tour, why don't we all (women included) sport crew cuts while dressing in white oxford shirts, black neckties, gray slacks, black shoes and black, horn-rimmed glasses. This "Michael Douglas in 'Falling Down'" motif may not be the hippest or the most colorful of fashion statements; but at least we'll know that anybody wearing a tie-dye is a cop!

Chris "Minglewood" Poleway  
New City, NY

### FAREWELL RICHFIELD

I noticed barely a mention of any Grateful Dead Richfield or Rosemont shows in any Spring Tour reviews. The last two Richfield shows were the last ever (scheduled to close August 1st). The final two shows were definitely worth the trip, but it's sad that the Dead won't be back. Richfield was a decent little place tucked away in beautiful surroundings. There's talk that the venue could end up as anything from a golf course to a prison. At least we have the memories.

John Flannery  
Kenosha, WI

### IN RESPONSE - STEREOTYPING

I'm responding to the letter written by our "Concerned Friends in Aurora, NY" published in *Relix* Vol. 21, No. 2. They carry on about how we Deadheads should not perpetuate stereotyping by dressing alike and using like phrases, and should instead find out who we "really are." Well, my "friends" I feel very sorry for you, because you obviously have been unable to look past our clothes and expressions to find out just who we really are. We are as unique as snowflakes, as diversified in lifestyles and professions as we are in personality. Because we choose to paint the landscape in a myriad of colors when we hit town collectively only makes us more unique. Because we choose to bind through dress, dance and music does not make us any less individual. Away from the shows, most of us are the ones who stand out in a crowd. Not many of





my friends dress like me. So, next time you're at a show, wearing whatever it is you wear to assert your independence from the scene, take some time off from being so "concerned" and find out who we really are. Inside.

Babs  
Cohoes, NY

Individuality is great, but what about the perks of belonging to a group of people who share many things in common? Think of it as a club, a club that has uniforms and activities that everyone enjoys. Our friends in Aurora have forgotten, or maybe never knew, that groups of people can have many things in common and still be unique individuals.

Michael Winkler  
Peoria, IL

### ...ON THE OTHER HAND

What is it with these people called Deadheads? Don't they have a life? And for people who are supposedly anti-style, the Deadheads have Dead shirts, pens, ties, clocks, rugs and other "Dead" items. What's next: Dead condoms?

And talk about saving the Earth, I went to a couple of concerts (please don't ask me to list the songs) and these people are pigs. They left wine bottles and beer cans all over the place. Isn't the word "recycling" in their vocabulary?

What is going to happen when the Grateful Dead die? Thousands will roam the land with no direction, or will they just pull a Jim Jones?

Al Dee  
Long Island, NY

### PRIME TIME

Kudos as well for your cameo appearance in the movie *With Honors*. Joe Pesci is sporting a T-shirt that has *Relix* printed across the back.

Marcy "The Stallion" Scrawford  
New Jersey

"Talk about your plenty/Talk about your ills/One man gathers what another man spills."

Thus Charley Martin introduces his character to us, at the start of his out-of-court divorce proceedings from his wife of 20 years, in one of the final episodes of *L.A. Law* (4/22/94). Takes the Dead to put a show to bed right.

Turns out Terry, that pimply-faced, four-eyed kid/loser/hero—played by C.M. Smith—in *American Graffiti*, didn't really die in Viet Nam. This time, Terry survived the war to become Charley Martin, a hippie who lives off following the Dead. (He ran a close-out warehouse for bootleg Dead tapes (?) and has sold stuff on the road.)

Charley, the terminal Deadhead collector-trader, remembers first seeing his wife-to-be twirling at a show back in the '60s. She even turned out to be the real bread winner of the two, supporting their Dead-tour habit, springing for Charley to take the ultimate trip to the Egypt '78 shows.

But now she says she wants to really live, to forget him and their lives wasted on the Dead. Meanwhile, throughout the divorce proceedings, Charley's lawyer cannot stop digressing, to discuss all the great shows his client's been to. But when Charley claims "Dark Star" among the

pyramids is simply the best there is (TV poetic license), his lawyer has to counter, "Better than Fillmore West '69?"

At their final session to sign the papers, Charley's wife brings in a box of memorabilia still left at her place. Charley had stated previously he didn't care about any of the money or possessions, but now he just has to make damn sure all the tapes are there. (His lawyer freaks: "Wow! Avalon '67! Matrix '66! Carousel '68!...")

Among the tapes are the clothes and purple shades she wore when Charley first saw her. But he is surprised she saved it all this time and now wants to part with it.

But wait. Hollywood goes lala-land and poof: she returns from a stormed-off trip to the powder room, but now in the old clothes and shades, declaring "for today anyway," she didn't want to sign. It's not so easy to forget the Dead you've left behind. So Charley walks off with his sugar magnolia into the sunshine daydream.

The TV episode ends, however, at the home of the wife's lawyer, listening to a *Live Dead* CD Charley's lawyer gave her. She lies back on her bed, remembering...

She pauses to listen to Weir sing: "Did it matter/Does it now/Stephen would answer if he only knew how/Wahhhhhwhooooo!" (Fade to black.)

Miko Burwell  
Weymouth, MA

**NOTE:** When submitting letters, please include a line after your signature stating that you "have submitted the letter for possible publication," and then sign your name. Please be aware that in an effort to run as much correspondence as possible each issue, we may edit portions of your letter. Thanks and send all letters to: Letters, c/o Relix, P.O. Box 94, Brooklyn, NY 11229.

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# PHISH OUT OF WATER

By Jack Devaney

**F**or Phish—Mike Gordon (bass), Trey Anastasio (guitar), Page McConnell (keyboards) and Jon Fishman (drums)—their fifth and latest studio creation, *Hoist* (A&M), is the freshest ingredient in an ever-expanding recipe for success.

Hailing from Burlington, Vermont, they are occasionally dubbed, in Ben & Jerry terms, "Vermont's Phinest." Growing legions of Phish "phans" eagerly welcomed *Hoist* and the band's simultaneous spring tour.

Touring and performing is, for Phish, where it all hangs out. In 1993, they performed to more than 300,000 people all across the country. The venue size has grown in the past few years from clubs, to theaters, to small arenas. This past spring tour brought the band to New York City for a three-night run at the Beacon Theater. Tickets for the shows sold out in under an hour.

"Making the transition from smaller to larger venues has been gradual for us, and I think that's healthier in a way than bands who have these hit songs and are playing huge places," says Mike Gordon. "It takes practice to perform in bigger halls, there can be such vastness, so you have to play with more deliberation. Also, it lets us communicate more and listen to each other more, and that's what it's all about anyway."

A rigorous practice schedule has brought Phish the strength to complete energetic tours. For a good portion of spring, summer and fall, Phish's tank is the road. Gordon looks at both angles. "It (the road) has pros and cons. The con is that we miss our loved ones at home. The pro is that it is the most incredible thing in the world, even more than people think. This groove gets started, like cycles in the day. We play five nights a week, we become comfortable playing, we build up a stamina and then

we open ourselves up to let anything happen in these cycles. By being somewhat routinized on the road, it can actually feel free and that brings security. I just have to take a deep breath and remember that it can be more fun than anyone ever imagined."

Speaking with fans at the show, reaction to the larger venues was, for the most part, positive. "I feel good for the band that they are able to enjoy playing a beautiful theater such as the Beacon. Phish has worked their asses off, and any success is rightfully due," said one fan. "It's sad not to be able to catch them at a small club any more, but Phish wants to please the listener; and if there happens to be 3,000 of us listening, so be it!" said another.

Expanding its audience, Phish also moved into new dimensions in the recording studio. *Hoist* was conceived in a totally new manner. Gordon explains: "We had always made albums of live songs. This time we wanted to do the songs for the album so we would not feel like we were mimicking how they had been done on stage unsuccessfully. The songs were formed in the studio so they could fall into an album. In September of last year we had a preproduction session with our producer and, for the first time, we actually wrote and arranged songs for an album."

Los Angeles was the backdrop for the recording. Veteran producer Paul Fox (Sugarcubes, XTC, 10,000 Maniacs) helped steer the ship.

"We were not near our homes, so we were focused on the project like never before," said Gordon. "Paul Fox was the right man for the job, for what we wanted to do this time."

An interesting feature of *Hoist* is that the feel of the album is very straight ahead compared with past recordings. "The songs were made to be uplifting, accessible, fun and concise. It was not like we came to Paul with ten-minute songs and said 'help us cram these down,' as done before with other albums. This was our decision."

Phish's creation of music and sound has developed into total eclecticism. When listening to *Hoist*, it's possible to hear an array of different musical styles. From the opening "Julius" with its R&B grooves (Phish-style, of course), and the riveting en-



ergy of the Tower Of Power's horn blasts, to the bluegrass frolic of "Scent Of A Mule," the band's full eclectic range is as evident as ever.

Gordon spoke of how that musical diversity evolves almost by accident in the studio: "It's funny because we always want to make an album that's more narrow stylistically, but it always ends up in the opposite direction. We do what's happening at the moment. Take *Picture Of Nectar* (Phish's third album and first major label release on Elektra) for example, suddenly we had a jazz song, a bluegrass tune, a funk number and we did not even realize it was going to come out that way. With this album, once again, we did not realize we had covered all the bases. If anything, it was probably too narrow, but in the end it turned out diverse."

*Hoist* has some musical friends that came along for the ride. Versatile banjoist Bela Fleck appears on two tracks, the Tower Of Power members add to the taste on two numbers and Sly Stone's wife, Rose, sings backup on the first single, "Down With Disease."

"We wanted to experiment with varying textures of the sounds from song to song as far as guests and different instruments," Gordon added, "so it was like a big party in the whole process."

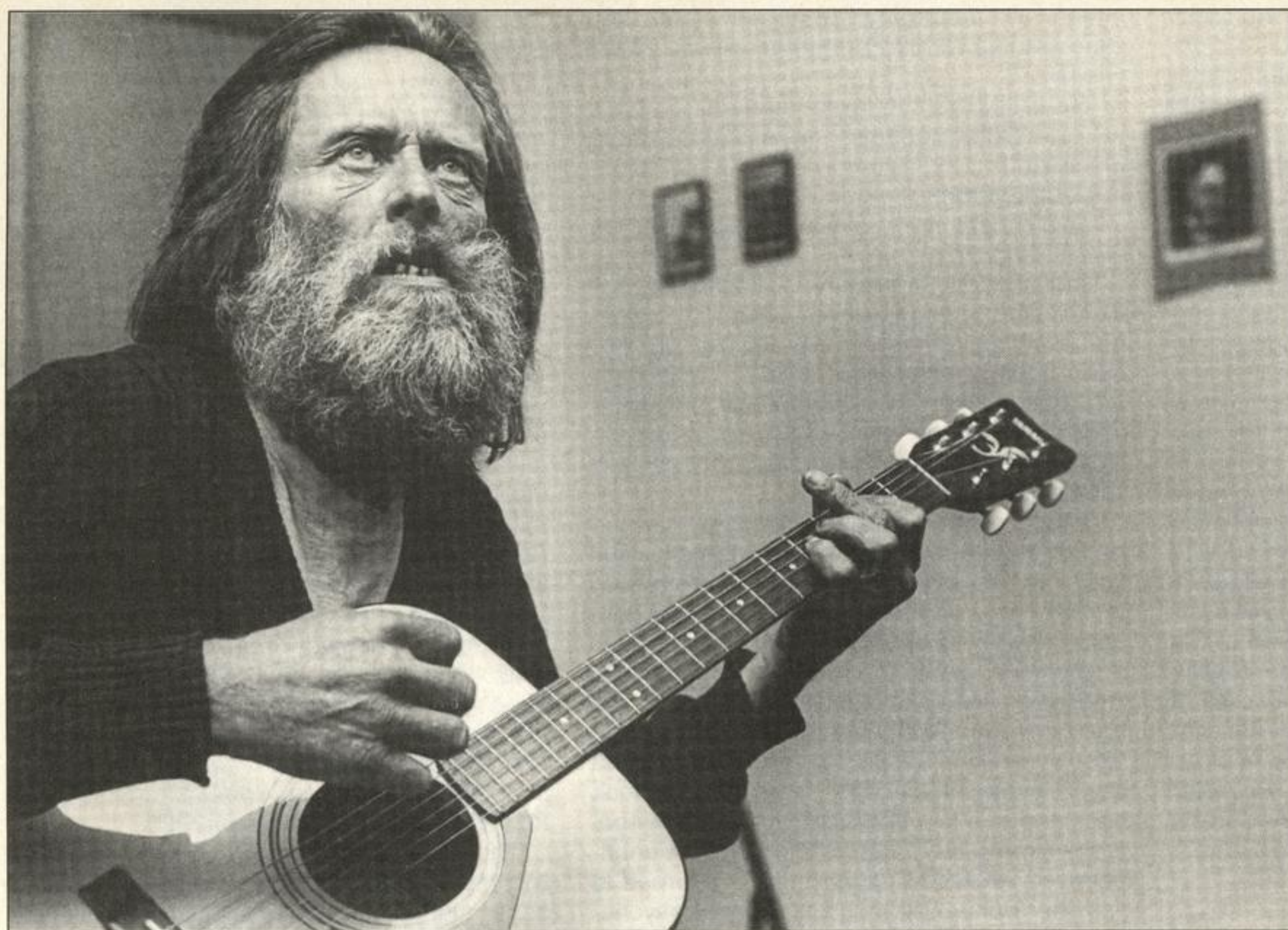
For Phish, the last four albums never produced a hit, so the visual realm of MTV had seemed out of the picture until *Hoist*. "Down With Disease" was made into a video directed by Gordon. "We did not want to do one until the time became right, though I always wanted to. Being a film maker myself, it was a good experience."

When asked if the album was directed to MTV and heavy radio airplay, which is a concern to many faithful fans, Gordon explained, "People are going to accuse us of selling out, but for us it was really an approach to making an album. This is not a trend for us, the next album may be more experimental or possibly live."



Bob Minkin





# SOUR GRAPES

## AN INTERVIEW WITH SKIP SPENCE

By Johnny Angel

**S**kip Spence is completely unaware of the Golden Palomino's version of "Omaha," his most famous composition. Yet within two seconds of the ancient song's intro, he bolts straight up in his chair and recognizes it, a broad grin on his face. "Omaha, wow, what a version," he says. "I never would have thought of doing it like this. It's cool, I guess."

Pleased though he is with the existence of this rendition, Spence nonetheless scowls at a picture of Palomino's vocalist, REM's Michael Stipe. "He looks like he needs to do more acid," Spence growls, shaking his head. "Kids today don't even do acid anymore—how can they make good rock and roll?" Informed that acid has in fact made a big comeback, Spence appears genuinely vexed. "How come they won't give me any?"

Scoring psychedelics is no longer a priority for Spence, whose daily routine revolves around more pedestrian highs. It begins with breakfast and usually continues with a trip to the county welfare office to secure one dollar of so-called "Personal Needs Money." Then, Spence generally panhandles until he can afford a cup of 7-11 coffee and a few 40-ounce bottles of King Cobra Malt Liquor, which he'll consume while chain smoking cigarettes. Spence's guardians have to keep an eye on any more valuable possessions, since he tends to give away anything else that he has. "Once I got the Moby Grape some money from Warners," recalls David Robinson, the band's

former producer. "Skippy came up to my office and got his check, which was for four grand. He goes across the street to the bank to cash it, and about five minutes later, the teller calls me and says that Skip had left the whole pile sitting on the counter. He'd forgotten the whole thing."

Along with Syd Barrett, the legendary founder and guitarist of Pink Floyd, and Roky Erickson, the visionary singer of the 13th Floor Elevators, San Jose's Spence is considered by rock historians to be one of the psychedelic era's missing links. Just as Barrett retreated from Pink Floyd into cult status and oddball seclusion, so too did the 47-year-old Spence disappear from the ranks of Moby Grape, the band he'd co-founded, early in its tragic career. The Grape's stunning debut album was released in June of 1967; by the end of 1968, Spence was a resident of Manhattan's Bellevue Hospital. His stay was precipitated by an alleged assault on Grape drummer Don Stevenson. Spence says he thought Stevenson was "possessed by Satan," so he hacked through the door of his hotel room to save him.

Spence was a paragon of the "San Francisco Sound," first as a fixture on the Sausalito folk circuit, then as the Jefferson Airplane's first drummer and, finally, as a co-founder of

Moby Grape. Years later, he helped conceptualize San Jose's Doobie Brothers. His story is not the blinkered Hollywood vision of hippie nostalgia from Oliver Stone's *The Doors* or quaint period pieces like *Easy Rider*. Moby Grape's saga was the '60s rock's great tragedy, from its horribly-marketed records, to its loss of royalties and rights for peanuts, to its dissolution in the '70s from drugs, bad business decisions and mental illness.

After his residency in Bellevue, Spence lost contact with his four children, with whom he has only recently been reunited. Today, he dwells in a residential care house on East San Fernando Street in downtown San Jose. The facility he calls home also houses about 15 other men, some of whom, like he, are wards of the county whose rent is paid for by Social Security. This care center is but the most recent in a long line of institutions the guitarist has called home in his several decades in and out of institutionalization.

The residence itself is on the low-rent side, dusty and ramshackle, despite the best efforts of its staff. The clients live in their quarters upstairs and converge in a small dining room in the basement. This is where I met the legendary Skip Spence.

I'd received ample warning about the possibility that Spence might be uncommunicative. "Dad has good and bad days," his eldest son Adam says. "On a good day, he's amazing—really funny, really with it. But on a bad day, the voices in his head make him impossible to talk to."

The staff has been awaiting my visit, however, and so Spence is in good shape. "We

got Skippy all pretty for you," says Gloria, one of the care workers. "Washed his hair and brushed his teeth, got him new clean clothes and everything." Spence looks askance at his new threads and cracks a joke. "Yeah, I look like Lee Harvey Oswald in this get-up, don't I?" In a grey sweater with collar exposed, Skip's duds do, in fact, resemble those of Oswald in the famous photo of him being shot by Jack Ruby. And compared to the image of Spence as a twinkling-eyed, fringed and denimed hippie icon from the cover of *Moby Grape*, Spence is definitely shocking looking.

These days, Spence is rail thin, with a longish greying mane of Beatles-cut hair, a thick beard, and a set of bad teeth, for which he's notorious. (David Robinson recalls that he paid a \$1,500 dental bill as part of the deal signing

**Skip Spence and  
Moby Grape cut one  
of the greatest rock  
debuts of all time  
before retreating  
into a murk of drug  
use, bad business  
decisions and  
mental illness**



monumental idiocy, released five singles from *Moby Grape* simultaneously, confusing radio programmers who couldn't pick a track to focus on. Even worse, the label hyped the day-lights out of Moby Grape in an era when big-business machinations were perceived by the underground as the ultimate bad trip. "We had no credibility with anyone after all of these elaborate press parties in those towns," says Lewis. "Purple shit in every hall, a purple elephant walking down Sunset Boulevard, orchid petals dropping from the ceiling. It was like *Fellini Satyricon*."

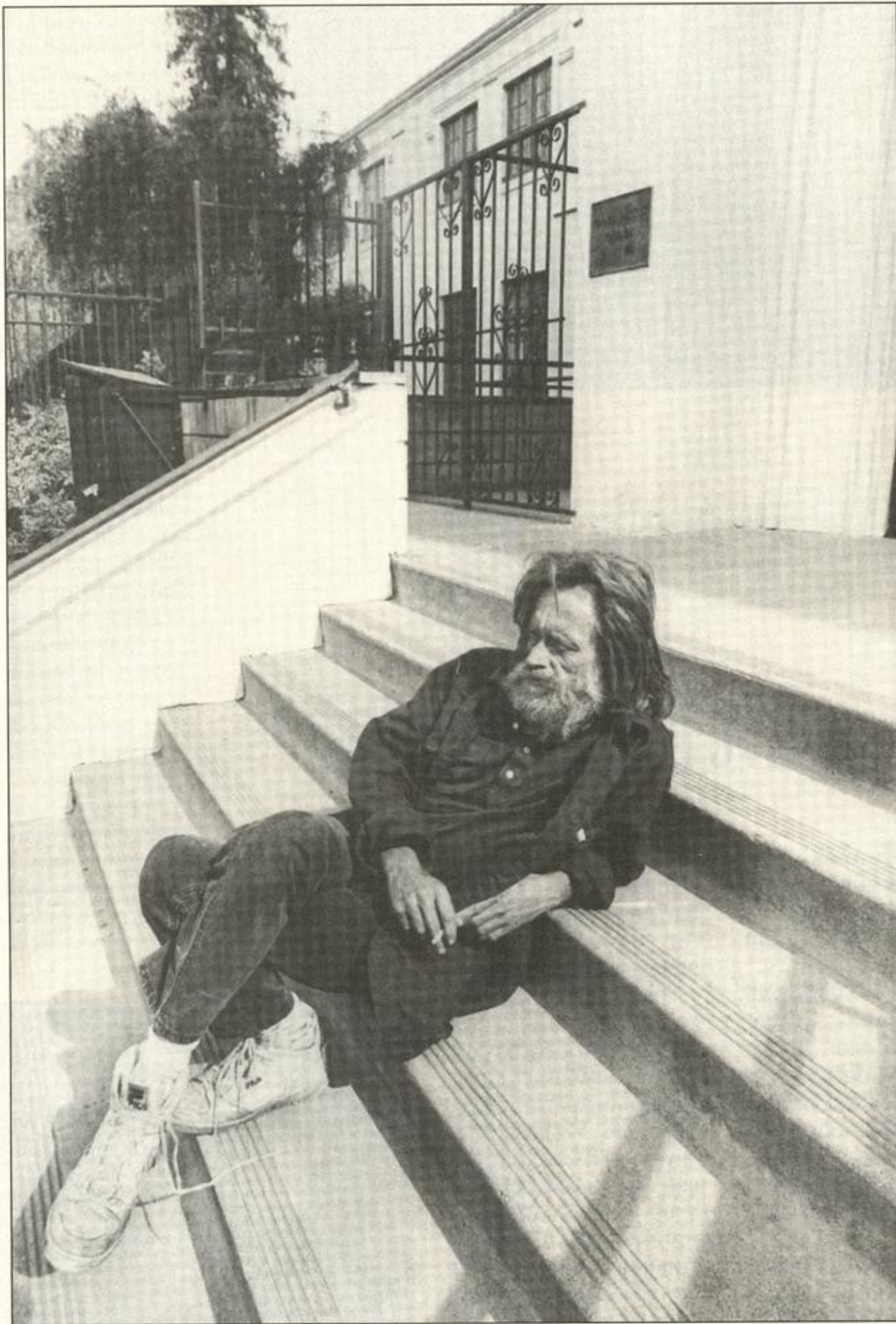
In San Francisco, the members of Moby Grape were already derided as unhip outsiders. "The Dead, Quicksilver and the Airplane were the really hip bands, they were in the loop," recalls Joel Selvin, the 22-year veteran rock critic of the *San Francisco Chronicle*. "The Grape guys already had wives and kids. They didn't live in the Haight. Miller and Stevenson were right off the shark-skin suit, top-40 circuit. Worst of all, they were managed by Katz, who everyone despised, and musically, they were straight rock 'n' roll. Skip was the only one with real credibility, being in the Airplane and being one of the first cool Sausalito folkies, smoking joints and busking."

These provincial gripes, endemic to San Francisco, smack of sour grapes, because of the Grape's rapid rise outside of the "acceptable" path of growing up in public. The Moby Grape weren't boho dabblers in Beatle and Stone worship playing Muddy Waters songs for hip cache. They were assertive, veteran players who could handle Chicago blues and Memphis soul credibly. Unlike the gentle rhythmic pace set by most S.F. folkies, Don Stevenson's Seattle dance-band roots shined through with driving, frenetic beats like the early Northwest garage bands the Sonics, the Wailers and the Kingsmen.

The Grape also sported five distinct musical stylists. Peter Lewis' nasal twang and exquisite finger-picking, Bob Mosely's soulful wail, Jerry Miller's Claptonesque leads, Stevenson's high, clear tenor and Spence's try-anything attitude made them a fearsome fivesome. But they had no band leader—no singular musical or managerial vision.

*Moby Grape* peaked in the charts at number 24, despite its handicaps, including a murky mix that was antithetical to Robinson's other meticulous recordings. "Fred Catero and I mixed the record in New York," he recalls. "Peter and Skip insisted on re-mixing, pushing up

all the faders at once to hear everything at full-blast. That's why the record is so dense-sounding." On top of that, Robinson discovered that when his stereo mixes were replayed in mono, the widescreen panning effects of the band's harmonies were cancelled out, leaving a number of vocal hooks out of the songs, and giving the versions on the radio a kind of emptiness. This was especially problematic given the large number of people who listened to FM stereo underground rock stations on mono radios.



Skip Spence hangs out on the steps at Grace Baptist Church near his home

Another blow to the Grape's chances for superstardom came from its disastrous showing at Monterey Pop. "It's a famous story," says Robinson. "The band's idiot manager Matthew Katz comes up to the promoter Lou Adler and says: 'We're the biggest thing in the world now, we want a million dollars, and we wanna headline.' Now, the Grape were slated to play second to last, right before Otis Redding, I think, but no one can talk to Lou Adler like that, so after Katz's little fit, Adler says 'Fuck you', and stuck 'em on while the sun was still out. They fired Katz the next day, but the damage was already done."

Columbia kept the Grape on the road for 12 months, and with a sizable investment in the band, the label anxiously awaited new product. Robinson brought the band to New York, and that was when the Moby Grape disintegrated. "It was inevitable," Lewis said. "Most bands live together, rise up through the shit-hole clubs, get to know each other. But we were brought together and signed in six months and we were told we'd be 'the next big thing' before we even got a record out. For Bob and Don and Jerry and I, well, we were

seasoned from years of having to play 'Louie, Louie' in bar bands—which back in the '60s you had to do. It kills me to see Pearl Jam say how rough it is for them now; Jesus, in those days the jocks would kill you for long hair, or if you turned their girlfriends on. We learned how to slide...but Skippy wasn't as tough as we were, he was too sensitive."

During the recording of the much-maligned second LP *Wow*, which was slammed by *Rolling Stone's* Jim Miller as "the most astonishingly poor S.F. album to date," Spence took up with a woman named Joanna Wells: Wells and Spence dropped acid one Friday and, according to Lewis, Spence hasn't been the same since. "After Skip met her," Lewis recalls, "he started wearing upside-down crosses, he carved devil's horns into his Strat cutaways, he got into this demonic shit." This is also when Spence had his first taste of institutionalization. "Skip flipped out, grabbed an axe and went looking for Don. He chopped down his door, and then made it over to the studio, where Robinson, that chickenshit, had him arrested. If we'd been allowed to handle it, he would have never gone through all that institutionalized shit."

Spence, too, wishes he'd never gone in. "The police beat me up," he recalls. "They've beaten me up a bunch of times since. I didn't even know what a

needle was at that point." Lewis, however, rejects the notion that Spence was an innocent. "Skip was shooting speed and acid just to raise his energy level. He thought he was an inferior musician to Bob or Jerry. He needed that boost to lift his confidence level. He didn't really have to do that, but in the '60s, that was part of what we went through. Most of us came back to earth eventually. Skip hasn't."

Spence admitted later that Lewis was telling the truth about his reasons for abusing drugs. ■

(End of part I. See the conclusion of "Sour Grapes" next issue.)





# janis joplin considered

## 25 years later

BY JOHN McDERMOTT



Janis Joplin's sturdy legacy has been re-addressed with the recent release of the three compact disc compilation, *Janis*. Longtime Joplin admirers may not require such a package, but the collection succeeds in threading the many strands of Joplin's whirlwind career into a cohesive whole.

Beginning with 1962's "What Good Drinkin' Can Do," hailed as Joplin's first recorded work, through 1970's "Me And Bobby McGee," *Janis* effectively documents Joplin's tumultuous transition from acoustic folk and blues standards to her own, unique melange of psychedelic pop and raucous blues-rock. The infamous "typewriter tapes," informal recordings made in 1965 with guitarist Jorma Kaukonen, are wonderful. Accompanied simply by Kaukonen's rhythm guitar, Joplin's voice—especially on the charged "Trouble In Mind"—explodes, clearly foreshadowing her remarkable ability as a singer and stylist.

Born in Port Arthur, Texas in January 1943, Joplin displayed an early interest in music, poetry and painting. A loner during her early teenage years, Joplin left home at 17 and soon was singing and performing in clubs in and around

Austin and Houston. By 1965, Joplin had migrated to San Francisco, the bastion of America's burgeoning hippie counterculture. Local impresario Chet Helms had remembered hearing Joplin sing and recommended that she become the vocalist for the wildly eclectic Big Brother & The Holding Company. Joplin, heartened by the band's open embrace of her powerful, three-octave voice, soon joined.

Along with the Jefferson Airplane, Quicksilver Messenger Service and the Grateful Dead, Big Brother & The Holding Company had already enjoyed a small, but enthusiastic following in the Bay Area. With Joplin fronting the outfit, the group's repertoire shifted away from free-form fusion to a hyper-kinetic synthesis of psychedelic pop and blues. Within months, Joplin's extraordinary presence helped Big Brother become the rage of the rapidly expanding San Francisco scene.

While the members of Big Brother weren't the most accomplished musicians to ever ply the trade, their standing as one of America's premier punk bands remains undiminished. They were, as guitarist Sam Andrew describes, creative people in happy pursuit of an organic

artistic exploration. Joplin, who had endured years of rejection and frustration as a solo artist, reveled in the warm embrace. Such an alliance, remembers Andrew, was crucial to Joplin's continued development. "The most important thing Big Brother did for Janis was that we let her develop. We stood back and let her breathe. We never forced her to sing in any certain style, which was important and typically San Franciscan."

Originally signed to Mainstream Records, Big Brother ventured to Chicago in December 1966 to record *Big Brother & The Holding Company*, its self-titled debut album. With practically no experience in the recording studio, Big Brother looked to replicate the energy of its dynamic stage show on disc. This strategy ultimately clashed with producer Bob Shad, who was determined to refine the group's sound and steer them more towards mainstream pop. The resulting album reflected the awkward compromise of styles and intentions. "The first album," remembers Andrew, "sounded more like folk-rock, almost like the Mama's & Papa's. Bob Shad channeled us toward that sound. The engineers were used to recording jazz, and they were very worried that we were too loud. They didn't want any of the VU meters to go into the red. Shad allowed us to keep the arrangements for the songs we were to record—except for solos, which, naturally, would have put us over the three-minute limit."

Issued with little fanfare in early 1967, *Big Brother & The Holding Company* never enjoyed overwhelming sales, ultimately reaching #60 on *Billboard's* album chart in September 1967. Despite the album's initial chart performance, however, Big Brother continued its development on the road, expanding its repertoire and winning audiences with its bombastic live shows.

The band's fortunes improved dramatically in the aftermath of its stunning performance at the Monterey Pop Festival in June 1967. In addition to thrilling the massive audience, Big Brother secured the services of influential manager Albert Grossman, who directed the high profile careers of such artists as Bob Dylan and The Band. The decision to retain Grossman, explains Andrew, came as a result of a bitter argument between the band as to whether filmmaker D.A. Pennebaker would be allowed to film the group's performance. "We had a number of arguments about whether or not to be filmed at Monterey," recalls Andrew. "We really respected how Rock Scully and the Grateful Dead handled their business affairs, and they weren't allowing filming to be done. Grossman, on the other hand, was strongly advising us to do it. His opinion meant a lot, as he was manager for people like Dylan, Joan Baez and Peter, Paul & Mary. In hindsight, allowing the filming was, of course, the correct move. In many ways, if you weren't part of Pennebaker's film, you weren't there. These days, nobody remembers that bands like the Grateful Dead and the Electric Flag also performed there."

More importantly, Big Brother—and Joplin in particular—attracted the interest of Clive Davis, head of Columbia Records. Davis signed the band to the label and soon after joined Grossman in engineering Big Brother's release from Mainstream. As plans began in earnest for its Columbia debut, Big Brother had truly arrived. While its self-titled debut album failed to translate Big Brother's frenetic enthusiasm to disc, *Cheap Thrills*, released in August 1968, was the group's masterpiece.





Gregg Allman and Dickey Betts

# You Go Swinging

## NEW ORLEANS JAZZ & HERITAGE FESTIVAL

April 22-May 1, 1994  
New Orleans Fair Grounds, Louisiana

By Roger Len Smith

**L**ike the mouth of the mighty Mississippi meeting the waters of the Gulf of Mexico, New Orleans has always been at the fountainhead of American music. Known as a musical haven, a place where 20th Century popular music began; jazz, blues and gospel have swirled in the New Orleans winds since the colonial days of slavery and land expansion. The voodoo groove is alive. In short, the people here know how to swing.

Every April, the New Orleans Jazz & Heritage Festival brings the city even more musical mania. The most common denominator at Jazz Fest is the groove, which transcends language and other forms of communication. Bands kick into long two- and three-chord jams, and the crowd members dance and weave around.

The Festival features around 600 musical artists on ten different stages in seven dates spread out over two weekends. You can't be everywhere at once, so how do you choose?

At this year's fest, the first weekend featured Dr. John, Buddy Guy, Charles Brown, Allen Toussaint, The Band, C.J. Chenier and the Red-Hot Louisiana Band, Little Richard, Tab Benoit, Henry Butler, Zachary Richard, Rebirth Brass Band, Lonnie Brooks, Dirty Dozen Brass Band, Max Roach, Boz Scaggs, the Subdudes, Jimmy Buffett and the Coral Reefers, The Allman Brothers Band, Richard Thompson and Cyril Neville & The Uptown All-Stars, to name a few acts.

Weekend Two was extended by a Thursday. There ain't much sneezin' at this roster either: Taj Mahal, Willie Nelson, B.B. King, Sonny Landreth & The Gone Gators, Clarence "Gatemouth" Brown, Solomon Burke, Chocolate Milk, Joshua Redman Quartet, Buckwheat Zydeco, Wayne Toups & Zydecadun, Beausoleil, Randy Newman, Ali Farka Toure and Ry Cooder, Ry Cooder and David Lindley, Robert Cray Band, Stephen Stills Band, The Iguanas, Aretha Franklin, The Neville Brothers, Ellis Marsalis, The Radiators, Etta James, John Hammond, Los Lobos, Little Feat, Snooks Eaglin, The Funky Meters, Charles Neville & Diversity, The Staple Singers, Cowboy Mouth and Wynton Marsalis. Bob Weir & Rob Wasserman had to cancel due to Weir's tour exhaustion.

Every night of the week, crowds packed the hundreds of bars, clubs and nightclubs—downtown, midtown and uptown. Bands play until four or five o'clock in the morning in concerts held at local coliseums and theatres. You get the picture that there's a lot of funk'n' music in this town.

The festival is situated at the Louisiana State Fairgrounds racetrack where more than 50,000 people can fit inside. A huge crafts village is set up in the middle of the track with paths leading to all kinds of food booths offering crawfish, alligator soup, alligator sausage po-boys, ham and cheese po-boys, jambalaya, seafood gumbo and lobster. Truly a music and food lover's dream, it's not necessary to eat anywhere else.

Hedonists of the world unite!

A huge "Welcome" sign is plastered on a giant pole near one of the two 15,000-capacity stages, filling the fairgrounds with warm vibes, making it hard to believe the stories you hear about the city's

high crime rate. Folks are happy to see you, and you realize you're happy to see them.

Out comes Stephen Stills and he rocks out on "Love The One You're With" and "Change Partners." You find yourself thinking about free love until they do "Born Under A Bad Sign."

Later, Ry Cooder performs, blues tinged all over his sound, as he rolls from slide to straight-finger leads to Ali Farka Toure's (from Mali, Africa) music. The irreverence of pianist/songwriter Randy Newman fills the jones for witty, biting satire. And with his "Rider In The Rain," comes real-life rain, which downpours for most of the remaining three hours, making things a tad chilly.

Aretha Franklin is 30-minutes late, one of the very rare trauancies. Although many festival and concert schedules are way off, this one is near-perfect. Unfortunately, the sound system for Franklin is tweaked and simply not loud enough. You move on to hear Wynton Marsalis and his band play some heady, expressionistic jazz, and you're drunk with music.

There is R&B and jazz, as well as rock, funk, gospel, folk and even country punk. You could not possibly get to all of the musical acts, but might find yourself dancing to Dr. John one minute and then scurrying over to the jazz tent to see Ellis Marsalis. As soon as he's done, you might ramble back to the outer racetrack that encircles the grounds to catch the festival finale with the Neville Brothers. Somewhere in the middle of all that, you might see and hear the earthy and awe-inspiring gospel sounds of the Staple Singers, led by guitarist Pops Staples and daughter/vocalist extraordinaire Mavis Staples. Whew!

At this festival, you can wander into a gospel tent, the Congo Square or the House of Blues stage (from the new chain of blues-oriented restaurant/night clubs), all in one sitting. Giant photographs of previous years' festivals reveal amazing and candid shots of Miles Davis,

Mahalia Jackson, Herbie Hancock, Stevie Ray Vaughan and B.B. King, among others.

Founding promoter Quint Davis does his share to maintain the national jazz circuit with the Jazz Fest. He's celebrating the 25th anniversary by supplying more toilets for the ever-growing crowds. "There's no greater anniversary present we can give people than no lines for the Port-O-Lets," says Davis, in *Offbeat* magazine, N'Awlins' music mag.

New Orleans is a town that will simply not go to sleep. After the festival ends around 7 p.m. each night, throngs of people wander over to the rows of bars, clubs and bowling alleys. New Orleans is not a town for the faint of partying heart.

A walk through the fabled French Quarter down Bourbon Street for a final view of its red lights, all-night bars and hot dog stands leaves a lasting impression as the week comes to a close. The festival is over, but the music will not soon be forgotten. ■



Stephen Stills



Aretha Franklin



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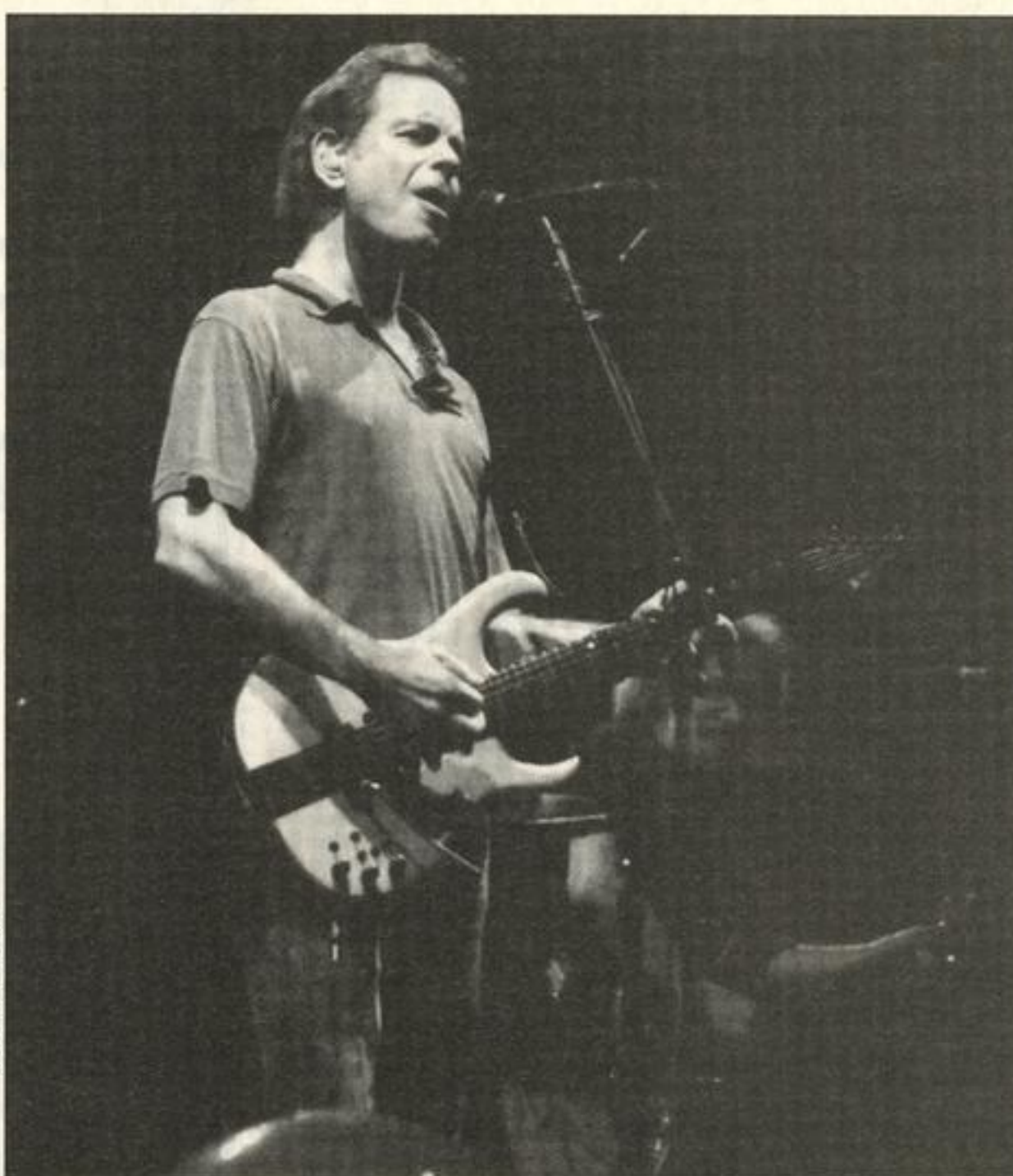
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Way To Go Home  
Drums/Space  
Other One  
Wharf Rat  
Round And Round  
Sunshine Daydream  
Encore: Brokedown Palace\*

\*Cal Expo is being torn down and will be replaced by a large, modern facility

### Holtz Center Seattle, WA

June 13, 1994

Hell In A Bucket  
Row Jimmy  
Minglewood Blues  
Tennessee Jed  
Queen Jane Approximately  
Bird Song  
Promised Land

Scarlet Begonias  
Fire On The Mountain  
Corrina  
Terrapin Station  
Drums/Space  
I Need A Miracle  
Morning Dew  
Encore: U.S. Blues

June 14, 1994

Shakedown Street  
Little Red Rooster  
Loose Lucy  
When I Paint My Masterpiece  
Althea  
Eternity

China Cat Sunflower  
I Know You Rider  
Estimated Prophet  
He's Gone  
Drums/Space  
Last Time  
Stella Blue  
Throwing Stones  
Not Fade Away  
Encore: Box Of Rain

\*New Phil Lesh song

# Grateful Dead Set Lists

MAY 13 - JUNE 14, 1994

*Compiled by Cary Krosinsky*

## Jerry Garcia Band

Blockbuster Pavilion  
Glen Helen, CA

May 13, 1994

How Sweet It Is  
They Love Each Other  
Forever Young  
Run For The Roses  
Dear Prudence  
Sisters And Brothers  
Deal

The Harder They Come  
Mission In The Rain  
Stone Me  
Think  
Breadbox  
Lucky Old Sun  
Midnight Moonlight

Ventura Raceway  
Ventura, CA

May 14, 1994

Cats Under The Stars  
C'est La Vie  
Get Out Of My Life Woman  
Like A Road  
Lay Down Sally

Sisters And Brothers  
Deal

I Second That Emotion  
He Ain't Give You None  
Strugglin' Man  
Money Honey  
Don't Let Go  
The Night They Drove Old  
Dixie Down  
Midnight Moonlight

Irvine Meadow  
Amphitheatre  
Irvine, CA

May 15, 1994

How Sweet It Is  
They Love Each Other  
Let It Rock  
Run For The Roses  
Breadbox  
Sisters And Brothers  
Deal

Shining Star  
Tore Up  
Wonderful World  
Simple Twist Of Fate  
The Maker  
Lucky Old Sun  
Midnight Moonlight

Starlight Bowl  
San Diego, CA

May 17, 1994

Cats Under The Stars  
Waiting For A Miracle  
I Shall Be Released  
That's What Love Will Make  
You Do

Lay Down Sally  
Sisters And Brothers  
Everybody Needs  
Somebody To Love

The Way You Do The  
Things You Do  
The Maker  
Russian Lullabye  
Think  
Reuben & Cherise  
Gammorah  
Midnight Moonlight

May 18th, 1994

How Sweet It Is  
Stop That Train  
Simple Twist Of Fate  
Run For The Roses  
Breadbox  
Sisters And Brothers  
Deal

Shining Star  
Strugglin' Man  
Stone Me  
Don't Let Go  
Lucky Old Sun  
Midnight Moonlight

Desert Sky Pavilion  
Phoenix, Arizona

May 19, 1994

How Sweet It Is  
Miracle  
Money Honey  
Dear Prudence  
Sisters And Brothers  
(Jerry Garcia fell ill during this performance and had to be helped from the stage)

## Grateful Dead

Cal Expo  
Sacramento, CA

June 8, 1994

Mississippi 1/2 Step  
Walkin' Blues  
Peggy-O  
Me & My Uncle  
Big River  
Cassady  
Don't Ease Me In

Picasso Moon  
Big Railroad Blues  
Playing In The Band  
Uncle John's Band  
Drums/Space  
Samba In The Rain\*  
All Along The Watchtower  
Standing On The Moon  
Lovelight  
Encore: I Fought The Law

\*New Vince Welnick song

June 9, 1994

Jack Straw  
Friend Of The Devil  
Wang Dang Doodle  
Ramble On Rose  
Red\*  
Deal

June 10, 1994

Here Comes Sunshine  
Same Thing  
Lazy River Road  
El Paso  
Loser  
Easy Answers  
Don't Ease Me In

Sugar Magnolia  
Touch Of Grey  
Looks Like Rain

Victim Or The Crime  
Lazy River Road  
Samba In The Rain  
Truckin'  
That Would Be Something  
Drums/Space  
Way To Go Home  
Standing On The Moon  
Sugar Magnolia  
Encore: Liberty

*Set Lists continued  
next issue.*



John Rottet



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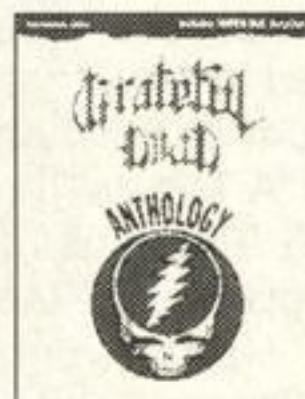
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# Fillmore Auditorium

The Fillmore Auditorium reopened in April

## Bay Area Bits™

BY J. C. JUANIS

**Back To The Egg:** The legendary Fillmore Auditorium reopened its doors on April 26th, for the first time in nearly five years. The rock 'n' roll landmark, located on the corner of Fillmore and Geary in San Francisco, returned to the forefront of the Bay Area music scene almost three decades after promoter Bill Graham began his career.

The hallowed hall was put out of action when it suffered structural damage, a result of the mighty 1989 Loma Prieta earthquake. The building was originally erected in 1912, and the second floor dance hall, known then as the Majestic Theater, hosted big band music in the 1920s and '30s. The ballroom was a frequent stop in the itineraries of such notables as B.B. King and James Brown during the golden age of black-dominated rhythm and blues in the early '60s.

In 1965, Bill Graham, then the manager of the San Francisco Mime Troupe, staged a series of successful benefits, the second of which was held at the Fillmore Auditorium. It was artist Alton Kelley, then a member of the Family Dog hippie collective, who first suggested the Fillmore to Graham as a cheap and available venue in which to stage shows. The Family Dog, led by Chet Helms, was actually promoting "dance concerts" at the Fillmore and other halls around town.

In the beginning, Graham and Helms booked the hall on alternate weekends, but Graham, ever the shrewd businessman, finally squeezed out Helms and the Family Dog in early 1966. Graham's visionary bookings boosted the hall and his reputation. The scene outgrew the Fillmore, and Graham began promoting shows at Winterland Arena across the street. In 1968, he moved across town to the Carousel Ballroom, which he christened the Fillmore West.

Former furniture dealers Bert and Regina Kortz bought the old rundown Fillmore building in 1981 and spent considerable time and money renovating it. They would book occasional shows and, by the mid-'80s, had hired successful Berkeley Square talent-booker Michael Bailey to help them produce shows. In 1985, Graham returned to the site of his previous

glories, renting the hall to stage his 20th anniversary party. The fete included performances by Country Joe and the Fish, The Sons Of Champlin, Huey Lewis and the News, and the Kantner-Balin-Casady Band. The party was capped by an all night jam featuring Bob Weir, John Cipollina, Gary Duncan, Buddy Miles, Nick Gravenites, John Lee Hooker, Greg Elmore and Michael Wilhelm.

In 1988, Bill Graham, through his nightclub wing AKG, took out an exclusive lease on the hall, retaining the services of Michael Bailey as booking agent. The Fillmore played host to a new crop of up-and-coming stars such as The Red Hot Chili Peppers, Primus, k.d. lang and Chris Isaak. The Fillmore, with a capacity of 1,100, filled a void on the Bay Area club scene. Its second run, however, was short-lived, darkened by the deadly 1989 earthquake.

Graham remained very nostalgic about the Fillmore and, before his death in 1991, gave the go-ahead to put nearly one million dollars into financing a seismic upgrade for the landmark. This upgrade included steel lateral supports, a new roof and a handicapped access elevator.

The Neville Brothers rocked the private reopening party that was attended by scores of rock's elite. The Fillmore opened to the public with a concert that featured Smashing Pumpkins, Ry Cooder and David Lindley, Joe Satriani and American Music Club. Tubs offered apples and the museum-like hall, filled with photos and memorabilia, had every rock fan's heart pumping.

The place drips with nostalgia. The upstairs lounge contains the complete Fillmore poster collection, the only display of its kind in the world. The first month included nearly 30 shows by such acts as John Mayall, Primus, Huey Lewis and the News, Paul Kantner's Jefferson Starship, Counting Crows, Pele Juju, and Twister, featuring Ken Kesey and the Merry Pranksters.

Michael Bailey promises imaginative bookings will include local acts as well as headliner arena acts. Long live The Fillmore!

**Shut Your Mouth, Open Your Mind:** It was a coincidence that, just three days following the opening of the Fillmore Auditorium, Bill Graham's main competitor in San Francisco during the '60s, Chet Helms, was treated to a musical tribute. Helms first began promoting dances in the basement of a boarding house at 1090 Page Street. The house was run by Big Brother & The Holding Company bassist Peter Albin and his brother Rodney, and it quickly became a center of counterculture activity. Needing a larger space to host its dances, The Family Dog moved to the Longshoreman's Hall, a union auditorium in the Fisherman's Wharf area, to present "A Tribute To Dr. Strange" on October 15, 1965. The dance concert featured the Jefferson Airplane, The Great Society and The Charlatans. Helms went on to promote concerts at the Fillmore Auditorium, alternating dates with Bill Graham in early 1966, and eventually moved his base of operations to the Avalon Ballroom located on the corner of Sutter and Van Ness Streets.

The biggest difference between Helms and Graham was that Graham was a businessman first. Helms, on the other hand, possessed an educated bohemian spirit and was a lover of rock music, in addition to being one of the major participants on the burgeoning psychedelic scene. Helms, originally from Texas, managed Big Brother & The Holding Company, and introduced them to fellow Texan Janis Joplin. He maintained a personal friendship with the musicians and championed the artists, even when it conflicted with good business sense. Chet Helms and The Family Dog had a different vision than that of the more business-like Graham. They set up an environment that encouraged original music and where the audience could move about freely, dancing and sitting wherever they chose.



Chet Helms





J. C. Juanis

Ken Kesey with some Merry Pranksters. Dino Valenti (far right).

Family Dog concerts were the first to feature "liquid light shows," giving light show artists such as Bill Ham and Jerry Abrams equal billing with the bands. Fellow Family Dog member Alton Kelley, along with his artist friends Stanley Mouse, Wes Wilson, Rick Griffin and Victor Moscoso, created elaborate psychedelic posters heralding the concerts.

Helms and the Family Dog produced more than 600 concerts between 1966 and 1971. He was instrumental in the Human Be-Ins of the '60s, and his participation in the civil rights and peace movements is legendary. Helms went on to produce successful "Tribal Stomps" in Monterey and Berkeley during the late 1970s, and has run an art gallery in downtown San Francisco in recent years. In the last few months, Helms has suffered from a blocked coronary artery and has had three heart operations leaving him strapped for cash.

On April 30th, Helms' friends gathered to stage "The Tribute To Chet Helms" at the Sailors Hall in San Francisco. The astonishing array of talent included Gregg Allman; Harvey Mandel; Ken Kesey; Wavy Gravy; the New Riders of the Purple Sage; Country Joe McDonald; Big Brother & The Holding Company; the Dinosaurs; Nick Gravenites; Terry Dolan; Jerry Miller and Peter Lewis from Moby Grape; Lee Michaels; Doug Sahm; Quicksilver Messenger Service members Dino Valenti, Gary Duncan and Greg Elmore; Peter Tork; Kristina Kopriva; Allen Cohen; Michael Wilhelm; and Stu Cook and Doug Clifford from Creedence Clearwater Revival.

The tribute started with a pre-concert reception featuring poetry by Allen Cohen and Michael McClure, a theatrical performance by Ken Kesey and The Merry Pranksters entitled "Twister," and some good old rock 'n' roll by original Charlatan Michael Wilhelm. The guests also received a complete set of seven posters specially designed for the event by each of the famous psychedelic poster artists. Upstairs in the ballroom of the Sailors Hall, more than 2,200 fans jammed the room and shimmied and swayed to the reggae rhythms of the Caribbean All Stars.

All Stars' guitarist Bobby Scott was the evening's musical director and was instrumental in assembling the large cast of stellar musicians. Liquid light show inventor, Bill Ham, covered the entire hall in breathtaking swirling lights and images. Great Society founder Darby Slick performed his original smash "Somebody To Love" for the packed throng before the Harvey

Mandel Band took the crowd to new heights. Mandel's unique instrumental styling caught on quickly with the crowd as the master guitarist wailed on a stunning set of his patented instrumentals. He was joined on "Wade In The Water" by organist Howard Wales.

The Dinosaurs served as one of the evening's early house bands, providing some of the show's most magical musical mo-

ments. The all-star band is made up of members of the great original San Francisco bands: Barry "The Fish" Melton (Country Joe and The Fish), guitar; Peter Albin (Big Brother), bass; Spencer Dryden (Airplane, NRPS), drums; and Peter Walsh (Pacific Gas and Electric), guitar. Melton led the group, growling out the vocal for his old Country Joe and The Fish rocker "Love" before introducing some of the Bay Area's most beloved musicians for a freewheeling jam.

Terry Dolan performed his anthem "Inlaws And Outlaws," Moby Grape founder Jerry Miller tore the roof off the hall with an explosive "Hey Grandma" and Peter Kaukonen, joined by It's A Beautiful Day bassist Mitchell Holman, delivered the goods during Carl Perkins' rockabilly classic, "Match Box." Nick Gravenites and Quicksilver drummer Gregg Elmore joined the Dinosaurs for a set closing "Who Do You Love."

Big Brother & The Holding Company took the stage for an inspiring set. Guitarist James Gurley hasn't lost a notch as his guitar work screamed through the legendary classic, "Combination Of The Two." Vocalist Michel Bastian was sensational as the band performed "Rock Me Daddy," "Piece Of My Heart" and an explosive "Ball and Chain."

Also outstanding were the New Riders of the Purple Sage. Led by John "Marmaduke"

Dawson with multi-instrumentalist Rusty Gauthier and bassist Bill Laymon, NRPS performed a short-but-sweet set including some of its most beloved tunes—"Midnight Moonlight," "Panama Red," "Ripple" and "Little Rabbit." The latter included a fiddle breakdown by Gauthier that had the audience screaming for an encore.

Country Joe McDonald delivered a short set comprised of some of his most famous classics including "The F-I-S-H Cheer," "Save The Whales," and "I Feel Like I'm Fixin' To Die Rag."

One of the evening's highlights was delivered by another all-star aggregation made up of the rhythm section from Creedence Clearwater Revival, bassist Stu Cook and drummer Doug "Cosmo" Clifford. Moby Grape guitarist Peter Lewis and Doobie Brother John McFee reprised some of their respective groups' most famous songs. The house went wild during high-energy renditions of "Born On A Bayou," "Proud Mary," "Who'll Stop The Rain" and "Green River," with McFee handling the vocal chores. Lewis reprised two of his songs from Moby Grape's legendary debut album, "Fall On You" and "Sitting By The Window."

To top off this jam, the band was joined by Sir Douglas Quintet's Doug Sahm, who put the pedal down on his classics "Mendocino" and "She's About A Mover."

As midnight approached, Gregg Allman, back from a Detroit performance with the Allman Brothers Band, came out with a band featuring some of his Bay Area musical friends. The lanky rocker, wearing a T-shirt emblazoned with the words "Sky Dog" and bearing the likeness of his late brother, slide guitarist Duane Allman, wowed the crowd with some fancy guitar work. Playing a psychedelically painted Stratocaster guitar inlaid with a peace sign, Allman was joined by Harvey Mandel on guitar, Bobby Scott on bass, Janis Joplin sax wiz Snooky Flowers, and former Sly and The Family Stone and Jerry Garcia Band drummer Greg Errico. Allman's set included "Rock Me Baby" and "Midnight Rider," before he settled into more familiar territory behind his trademark Hammond B-3 organ for "Stormy Monday" and "One Way Out."

The Tribute went on into the wee hours as the all-night party ended with another jam ses-



Barry Melton



Jerry Miller

Bob Minkin

Bob Minkin



Bob Minkin



Gary Duncan and James Gurley

sion featuring the Squid Vicious Orchestra. Joining the orchestra were guitarist Bobby Scott a.k.a. Squid Vicious, Quicksilver Messenger Service guitarist Gary Duncan, Diesel Harmonics' guitarist David Denny, the Santana rhythm section of Michael Carabello and Jose Chepito Areas, Sky Saxon, Greg Errico on drums and Tower Of Power vocalist Lenny Williams. Highlights included some brilliantly jazzy instrumentals by Duncan (who hasn't performed live for nearly five years) and the old Tower Of Power nugget "What Is Hip?"

The Tribute to Chet Helms netted nearly \$45,000, all of which went to pay off his medical debts. The event was so successful, in fact, that the Family Dog is considering the possibility of returning to do some more "dance concerts" at the site. Stay tuned.

**Grey Eagle:** When it comes to performing acoustic music, no one is more respected than violinist Richard Greene. This was evident when Greene recently led his star-studded bluegrass band, The Grass Is Greener, through a standing-room-only show at Berkeley's famed Freight and Salvage.

A virtuoso musician who took up the violin at the age of five, Greene caught bluegrass fever early, hanging out at the Los Angeles folk club the Ash Grove in 1963. It was at the Ash Grove where Greene heard Scotty Stonemen, a hot fiddle player with the Kentucky Colonels.

Greene got his first taste of the road as a member of The Greenbriar Boys. It was then that Greene met and eventually joined forces with his musical mentor, Bill Monroe. Greene fondly recalls his mid-'60s tenure as a member of the Bluegrass Boys: "He (Monroe) was like God to me. For a bluegrass musician to play with him would be like a jazz player getting to perform with Duke Ellington."

Greene went on to write a classic bluegrass song with Monroe, "Grey Eagle," as well as record an album with the bluegrass maestro, 1967's *Bluegrass Time* (MCA). While Greene was a member of Bill Monroe's Bluegrass Boys, he struck up a lifelong friendship with the guitarist in the band, Peter Rowan. During the late '60s, Greene pioneered the use of the electric violin, landing a job in the blues-rock outfit, Blues Project. When the Blues Project broke up, Greene, along with bassist Andy Kulberg and then-Bill Monroe guitarist Peter Rowan, went on to form the influential band Seatrain.

along with guitarist Clarence White, mandolinist David Grisman and banjo pioneer Bill Keith formed the band Muleskinner as a tribute to their musical mentor, Bill Monroe. Greene was also a founding member of Old And In The Way. (He was later replaced by Vassar Clements.) Greene and David Grisman went on to form The Great American String Band, named after a series of gigs at the Great American Music Hall in San Francisco.

Grisman explained, "Richard and I established a context, much like jazz musicians, to blow on each tune. Bluegrass shows, up to this time, had only one or two instrumentals and we took a much different approach. Garcia played with us a couple of times at The Boarding House (a defunct San Francisco night club) and Bear (Stanley Owsley) recorded it, although it was never released." Greene went on to become one of the most sought after session players in the music business, gracing the recordings of Bruce Springsteen, Rod Stewart, Bruce Hornsby, James Taylor, Bob Seeger, Maria Muldaur and Jerry Garcia.

In recent years, Greene has been recording and performing with his own classically oriented Greene String Quartet. Greene has begun commissioning the arrangements for string quartets of rock songs including Guns N' Roses' "Welcome To The Jungle." The result can be heard on the recently released *The String Machine* (Virgin). Although Greene's forays into the realm of classical music has met with resounding success, his heart has never strayed far from his bluegrass beginnings.

Recently Greene has returned to playing bluegrass, touring with his all-star aggregation, The Grass Is Greener. Joining Greene in this pickers' paradise at Berkeley's legendary Freight and Salvage Coffee House were David Grier, the International Bluegrass Music Association's reigning "Guitarist Of The Year," and Bill Keith, heralded as the "Father Of

The ground-breaking group, which fused bluegrass, rock and jazz, were immensely popular, touring with such great groups as The Band. It was Greene's electrifying version of the bluegrass standard "Orange Blossom Special" that made its mark on rock audiences worldwide. The group's self-titled debut album on Capitol Records was produced by legendary Beatles' producer George Martin.

After the demise of Seatrain, Greene and Peter Rowan,

The Modern Bluegrass Banjo" for inventing the "Melodic" or "Keith" style of picking (showcased during his lengthy stint with Bill Monroe), as well as inventing the "Keith Tuner," a device found on virtually every bluegrass banjo in the world. Rounding out the Grass Is Greener rhythm section is Kenny Blackwell, a Jethro Burns protege on mandolin, and string bassist Tim Emons.

The concert focused exclusively on traditional instrumental bluegrass music, with the crowd whooping it up on every solo. "Rawhide," "Grey Eagle," an energetic working of the big band favorite, "Caravan," and a high-flying, set-closing "Orange Blossom Special" were performed. Greene's recent releases—*The Greene Fiddler* (Sierra) and *Muleskinner* (Sierra)—are excellent starting points for anyone who has not yet caught up with the music of Richard Greene.

**Peaches and Regalia:** The rock world continues to mourn the recent passing of one of its greatest composers, Frank Zappa. One of Zappa's last projects before his death was overseeing many of his works performed by classical musicians. One of these groups was The Meridian Arts Ensemble, who recently recorded several Zappa compositions on its new release, *Smart Went Crazy* (Channel Crossings). The group came to Zappa's attention in 1992, when they sent him a copy of their first CD.

Group founder Jon Nelson explains: "We sent him a tape through a mutual friend, and we hounded him for nearly nine months before he finally called us." Frank Zappa invited the brass quintet to his home and, on March 12, 1993, the group performed a series of Zappa-written compositions for the composer. Zappa critiqued the three-hour performance, making corrections in the arrangements and giving suggestions for future interpretations. "Frank was struck by the fact that we were serious," said Nelson recently, "and he suggested some other pieces that we should consider such as 'Sinister Footwear,' 'Music For Guitar And Small Budget Orchestra,' 'Inca Roads' and 'Peaches And Regalia.'"

For *Smart Went Crazy*, The Meridian Arts Ensemble recorded arrangements of "Big Swifty," "Harry You're A Beast," "The Orange County Lumber Truck," "T'mershi Duween," and "Dupree's Paradise." Surprisingly, Nelson was not familiar with the work of Frank Zappa until 1988 when a friend sent him a live tape. "We



Gregg Allman and friend

Bob Minkin



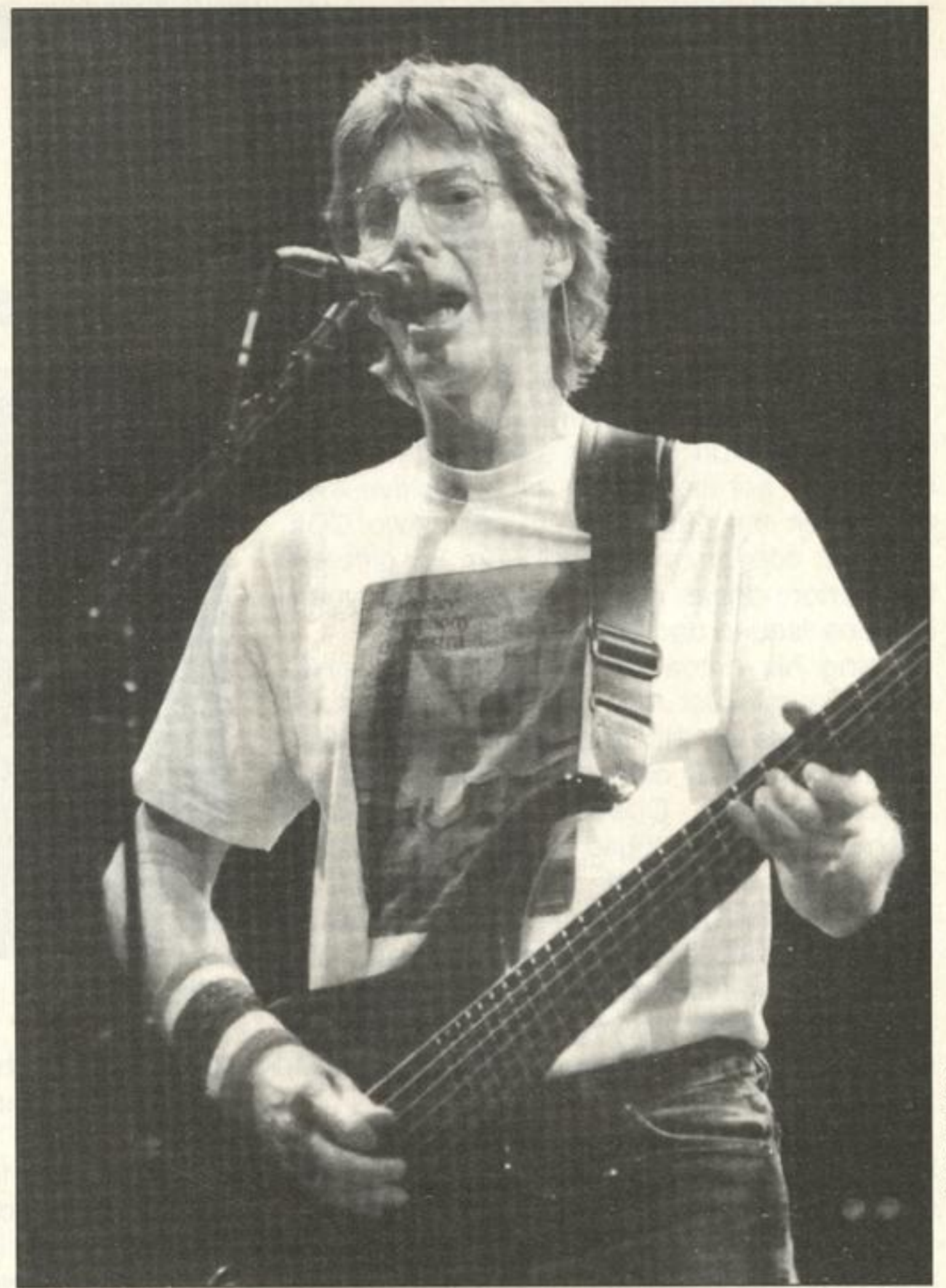
are fortunate that we had the opportunity to work with him given the advanced stages of his illness," said Nelson, adding wistfully, "I'm just sorry we didn't get together earlier."

Nelson and The Meridian Arts Ensemble plan to record more Zappa compositions for an upcoming release.

**Short Bits:** Bay Area songwriter Ron Marcus, best known for his work with Bay Wolf, has recently recorded his first solo album entitled *Behind The Eye* (Potted Shrimp). The release includes Night Ranger guitarist Brad Gillis, drummer Ernest "Boom" Carter and vocalist Linda Imperial. The sessions were produced by Bobby Scott and Philippe Mallen.... Showcased at the recent NARAS Multi-Media show was a new CD-ROM program titled *Haight Ashbury In The 1960's* that draws material from Allen Cohen's *San Francisco Oracle*.... Grace Slick avoided jail in her recent run-in with the law. The Marin County District Attorney allowed the rocker to plead guilty to a misdemeanor for pointing her shotgun at police officers. The decision means that Slick will have to spend six months in a residential treatment program for alcoholism. Slick reportedly is going to relocate from the Bay Area to L.A.... Grateful Dead bassist Phil Lesh conducted the Berkeley Symphony Orchestra on May 11th. The classically trained Lesh led the symphony in a selection from Stravinsky's "Firebird Suite" and a short work by modern composer Elliot Carter, as part of the second annual guest conductors' benefit concert .... Get well wishes to Sandy Rothman who is on the mend, recovering from a broken arm received in a random assault.

**Out Of Breath:** Deadheads were surprised to hear that Bob Weir was forced to cancel his national tour with bassist Rob Wasserman due to what was characterized as Grateful Dead "post tour exhaustion." Shows were canceled throughout the month of May, including an appearance at the prestigious New Orleans Jazz and Heritage Festival. A message left on the Grateful Dead Hotline stated: "Bob thought he had enough rest after the Spring Tour, but it became obvious to him and the tour staff that he was not ready to take on the challenge of a new tour," adding, "Bob would be putting himself at considerable risk were he to go ahead with the tour." Bob was reportedly resting at home and, after three weeks, was described by Dead spokesman Dennis McNally as "feeling perky." Grateful Dead Summer Tour dates will not be affected. ■

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

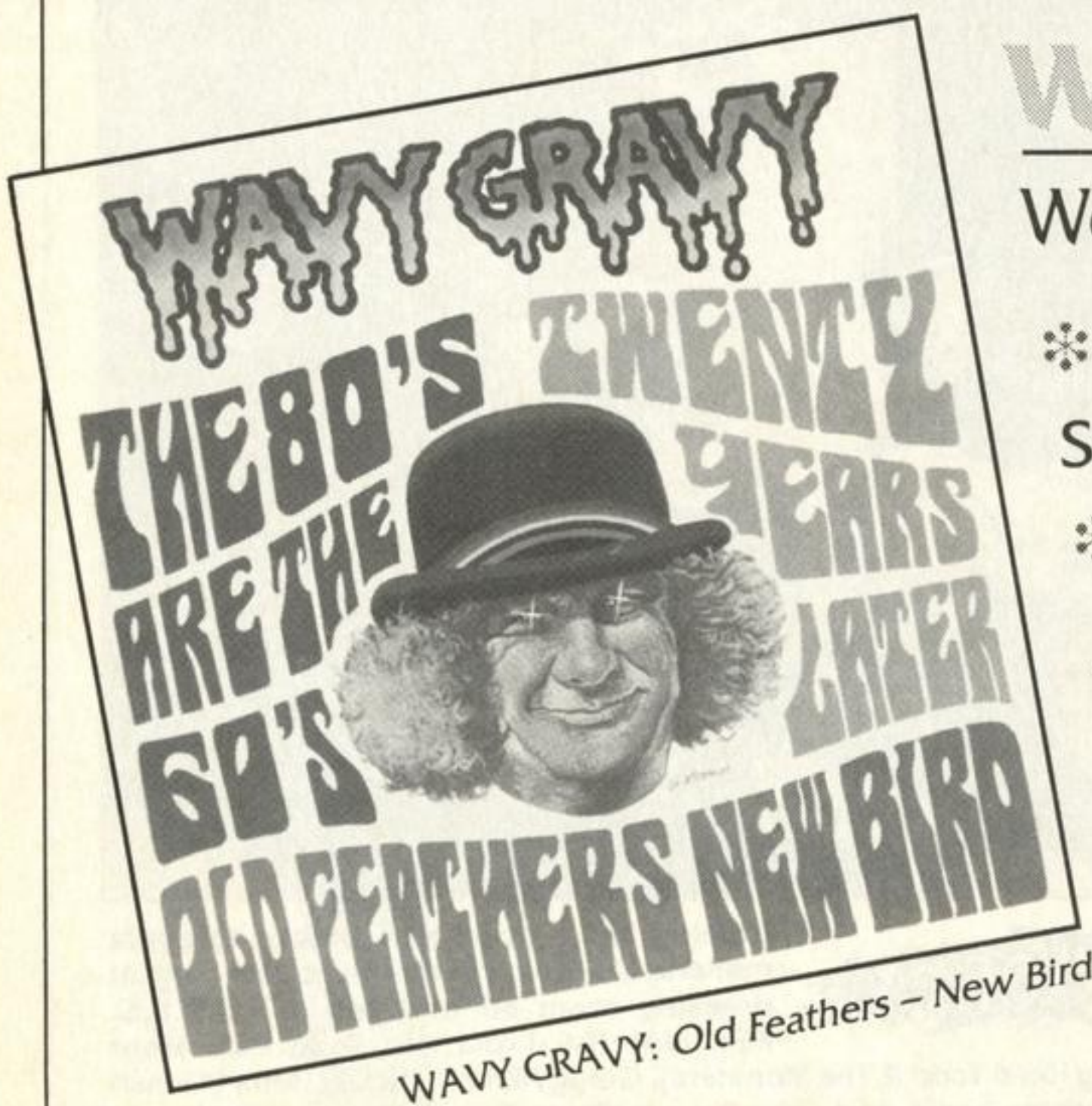


John Rottet

Phil Lesh conducted the Berkeley Symphony Orchestra in May

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# FRAGMENTS

**ENDLESS DARK STAR:** Fans of the signature Grateful Dead song "Dark Star" will be launched into a whole new space when they get their hands on *Transitive Axis*, the first in the Gray Folded set of two CDs. This CD combines material from 51 different live performances of the song over 25 years into one "sound documentary."

Using his notorious "Plunderphonic" techniques, aural artist John Oswald says his "sonic cinema" has all the features of a film documentary: a variety of locations, flashbacks and current updates. Oswald says "changes of scene are joined together by effects which soften the sense of abrupt change, such as editing to the rhythm or crossfading between scenes in the same tempo. There are also some montage-like scenarios and superimpositions of scenes, so you are listening to two or more locations at once, multi-tracking over the decades."

Among the effects listeners will experience in *Transitive Axis* is a chorus of Jerry Garcias singing together, with some of the Jerrys twice as old as others. The seamless nature of the plunderphonic techniques used make the disk seem real, garnering praise from Grateful Dead sound technicians Bob Bralove and Dick Latvala.

"In a sense I've attempted to create an overview of 'Dark Star' and the Dead's musical signature, which could be heard as one great, long, entirely possible version of the song," says Oswald.

Working with more than a hundred versions of "Dark Star" from out of the vaults, Oswald says the second half of the series will be called *Mirror Ashes*. It will focus, says Oswald, on "some really spacey and feedback-filled stuff, some great electric jazz they were playing in the early '70s, a lot more unique grooves that sometimes almost seem to come out of nowhere, and, who knows, perhaps another Phil Lesh bass solo."

**INDIGOS GO GOLD:** The new album, *Swamp Ophelia*, from Indigo Girls entered the *Billboard* charts at number nine in May, making it the highest-charting release for the recording duo. The Indigo Girls, Amy Ray and Emily Saliers (both 30), have known each other for 20 years and have worked together for 12. The two are actually very different. Ray is outgoing with a deep singing voice, and she enjoys punk music like the Sex Pistols. Saliers is more introspective, has a high voice and enjoys Joni Mitchell.

The subject of a profile in *Time* magazine, the two talked about their move from basic, coffeehouse-style guitars and vocals into the more ambitious sounds of African drums, accordions and trumpets on *Swamp Ophelia*. As always, though, their beautiful, intertwined harmonies carry their eloquent original material.

Catch the Indigo Girls on tour this summer. **SUMMER FESTIVALS UPDATE:** Woodstock isn't the only musical celebration scheduled for the summer of '94. The H.O.R.D.E. tour is in full swing throughout the summer, featuring



Indigo Girls

the Allman Brothers, Blues Traveler, Big Head Todd & the Monsters and many other great acts.

Getting back to nature in a supportive community is the goal of the **Starlight Mountain Festival**, which is scheduled for August 19-21 at the Cabin Creek Campground, one hour east of Seattle in Snoqualmie, Washington. Featuring both electric and acoustic stages (placed deep in the woods) as well as a lake for swimming, food vendors, crafts, a children's area and a place for prayer and rituals, the festival promises to be a celebration of "alternative culture."

Musical performers at the Starlight Mountain Festival will include Sky Cries Mary, the Ganja Farmers, the Herbivores, Seventh Generation and Salamander.

Produced by the Washington Alternative Artisans' Guild, the tone of the event, they say, is "rooted in a respect for global community and a desire to reconnect with our sacred Mother Earth."

Vendor registration may still be possible by writing the Guild at P.O. Box 95123, Seattle, WA 98145. Cost for the festival is \$10 per day, \$25 for the weekend.

A week of varied activities is scheduled for the **World Unity Festival**, August 22-28 in Arizona. The main purposes of the festival are to celebrate global oneness, generate environmental awareness, share cultural wisdom and honor the Earth's diversity.

Co-organized by Quetzalcoatl Productions, the Unity Gathering and Conference runs from August 22-26 at Red Butte, on the south rim of the Grand Canyon. Throughout the week there

will be music, booths, speakers, workshops and drumming. All these events will be free and open to the public, with free on-site camping.

The main World Unity Festival concerts and activities will be held on Saturday, August 27 and Sunday, August 28 at the Northern Arizona University Walkup Skydome, a 20,000-seat venue in Flagstaff. Musicians slated to perform run the gamut, from Merl Saunders and the Rainforest Band and The David Nelson Band to Sha Na Na, plus Babatunde Olatunji (Nigeria) and Hamza El Din (Egypt) among many others.

The World Unity Festival will culminate with a "Drums Around the World" spectacular with hundreds of people drumming for world peace simultaneously.

For more information, contact Quetzalcoatl at 4 So. San Francisco St., #438, Flagstaff, AZ 86001, 602-773-9669.

**OF NOTE:** Pete Sears recently jammed with Blues Traveler at the newly opened Fillmore in San Francisco. Sitting in on keyboards for two songs each night of the Traveler's two-night stint,

Sears and Blues Traveler were also joined on the second night by the Allman's Warren Haynes. Sears will be on hand to help orchestrate a cruise to nowhere sponsored by *Relix*. **Jorma Kaukonen** and **Michael Falzarano** will provide the additional musical backdrop for this party at sea (August 27-29). Call 718-258-0009 for more info on this cruise.

## BEAT IT ON DOWN THE LINE

When Neal Cassady, Jack Kerouac's best buddy and the hero of *On The Road* (first published in 1957), took the wheel of Ken Kesey's Merry Prankster Bus in 1964, he bridged the decades of the Beat Generation



(Big Head Todd & The Monsters), Gregg Allman, Dickey Betts (Allman Brothers Band), and John Popper (Blues Traveler).

Nothing like a good arm wrestle to settle matters: like which band will get the biggest dressing room on this year's H.O.R.D.E. FESTIVAL '94. From left: Todd Park Mohr



'50s and the San Francisco '60s Summer of Love. Cassady, who was at the wheel for further bus excursions as the Grateful Dead performed at radical Acid Tests up and down the West Coast, was one of many "Beats" who influenced a whole generation's "rucksack revolution."

One by one, all of Jack Kerouac's books have returned to print and now, in 1994, he has (25 years after his untimely death in 1969) become a best-selling author on America's college campuses. In response to this surging interest, and the deep connection between the Dead and the Beats, *Relix* inaugurates this column of Beat-related events, activities and other items of interest. Anyone who has any relevant information for this new column is invited to send it in.

**OLD BEATS MEET NEW BEATS:** A major event in the Beat world occurred when New York University held a five-day conference entitled "**The Beat Generation: Legacy and Celebration**" from May 17 to 22. The event gathered Beat poets Allen Ginsberg, Lawrence Ferlinghetti, Gregory Corso and Michael McClure (backed up in performance by Doors keyboardist Ray Manzarek); Beat writers Jan Kerouac (Jack's daughter) and Carolyn Cassady (Neal's wife); musician David Amram (who backed up Jack Kerouac at the first poetry-jazz jam in New York City) and jazz great Cecil Taylor; and many others in a series of readings, panels, shows, parties and discussions.

The jam-packed schedule included a film festival, which screened Robert Frank's cult classic, *Pull My Daisy*, an experimental effort narrated by Jack Kerouac, plus a documentary about William S. Burroughs, among many other films. An art exhibit brought attention to the visual expressions associated with the Beat Generation, including a first-ever look at Jack Kerouac's paintings.

Held to commemorate the 50th anniversary of the first meeting in New York City of Kerouac, Ginsberg and Burroughs, the conference focused on the impact of the Beats on today's "Generation X." A resurgence of interest in poetry and the spoken word can be found on MTV, in the Lollapalooza tour and in rowdy poetry readings held in clubs and coffeehouses coast-to-coast. As a new generation wrestles with its own need for deeper expression, the groundbreaking works of the Beats, with their strong spiritual messages, find new appreciation.

Watch for a longer report on the NYU Beats conference and what it all means in the next issue of *Relix*.

**BEATS TO GATHER AGAIN IN KEROUAC'S HOME TOWN:** "Everyone comes home in October" wrote Jack Kerouac about Lowell, Massachusetts, the mill town on the Merrimack River he grew up in and wrote about. This year, Kerouac fans will come home again in September, at the **6th Annual Lowell Celebrates Kerouac** festival from September 22-25. With a theme of "Kerouac and Spirituality," the festival program will include guided tours of Kerouac's Lowell sites, open poetry readings, a small press book fair, films, symposiums, performances, concerts, parties and much more. For information, call 508-970-5000 or 508-458-7653, or write Box 1111, Lowell MA 01853.

**NEW BEAT FANZINE:** The editors of the new publication *Dharma Beat* ask "Why is Jack Kerouac getting so popular? Is it because he

wore khakis? Or is it because he is a significant author writing about the American consciousness?" Obviously favoring the latter, the publication discusses news, like the recent release of two unpublished Kerouac books, *Good Blonde & Others* and *Old Angel Midnight*, plus tidbits about the always-rumored Francis Ford Coppola movie of *On The Road*, which will reportedly star Johnny Depp. *Dharma Beat* is published twice a year by the Jack Kerouac Subterranean Society, Box 1753, Lowell, MA 01853-1753.

**DIAL-A-KEROUAC:** When Jerry Cimino and his wife opened a coffeehouse/bookstore in Monterey, California a couple of years ago, they realized that events on Jack Kerouac and the Beat Generation writers generated

the most interest. In response, they focused their mail order catalog on the Beats and instituted a new order number: **1-800-KEROUAC**. Now you can order a copy of Kerouac's experimental masterpiece *Visions Of Cody* (original title: *Visions Of Neal*) or Kerouac's remembrance of his saintly older brother who died when he was young, *Visions Of Gerard*, through this one convenient number. Also available are titles by William Burroughs, Allen Ginsberg, Gary Snyder, Michael McClure and others, along with T-shirts, the Rhino CD *Beat Generation* or *Jack Kerouac* collections, Beat coffee mugs and other items. ■

(Thanks to John Grady)

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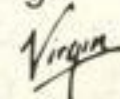
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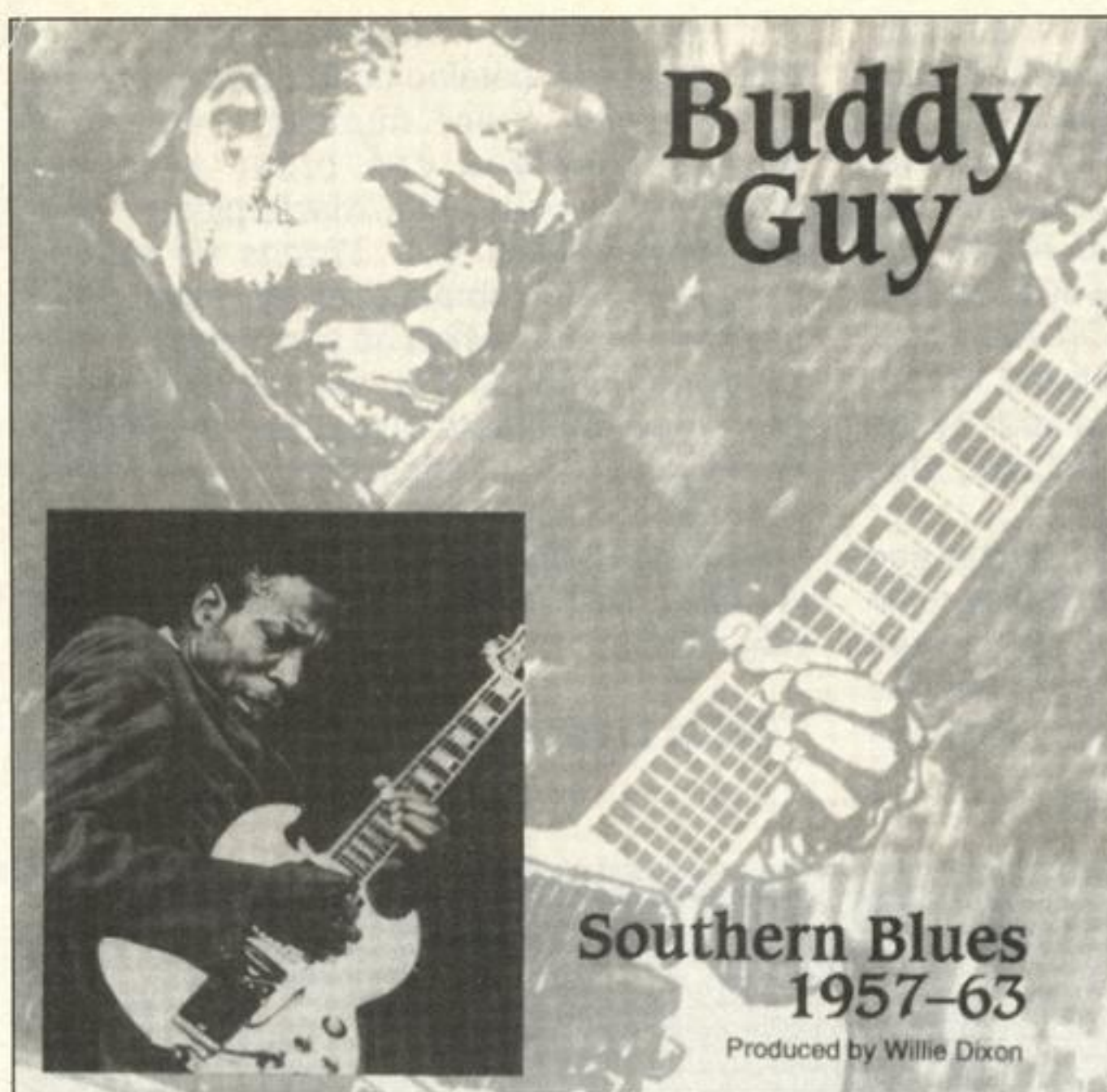
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of Guy's studio demo tape that he made in 1957 at WXOK studios. These two tracks, "I Hope You Come Back Home" and Ike Turner's "The Way You Been Treatin' Me" were made to send to Leonard Chess as Guy's audition tape for the Chess studios. The story follows that Chess Studios claims to have never received the tapes. The recording for this demo was surely crude, but the young vocal and guitar sounds that emanate from this demo foreshadow Guy's blues genius. The cost of the CD is worth it for these two songs alone. Everything else is just a bonus.

*Southern Blues* ends with four tracks from a 1963 session for Jesse Fortune. Besides Guy playing guitar, the session included Big Walter

Horton on harp, Lafayette Leake on piano, Jack Myers on bass and Willie "Big Eyes" Smith on drums. Clearly the highlights of these tracks revolve around the harp playing of Big Walter Horton. Guy's guitar playing is relegated to mostly rhythmic passages ("Good Things," "God's Gift To Man"), but there are tasteful bursts of staccato-inflected exuberance ("Heavy Heart Beat").

Buddy Guy's trademark is his blistering lead guitar work, accompanied by the use of sustained notes and his falsetto-drenched, gospel-inspired vocals. These traits are evident on his earliest recordings. Although the majority of the songs on *Southern Blues* appeared on Capricorn Records' box set, *The Cobra Records Story*, a couple of alternate versions and Guy's original 1957 demo tape recorded at WXOK studios in Baton Rouge, make this CD indispensable to any blues collection.

There are a lot of good blues releases that have come out recently, but there are far too few exceptional releases to write about.

Willie Kent's latest release is one of those rare exceptional releases. The level of depth and blues intensity achieved during *Too Hurt To Cry* (Delmark Records) is a total encompassing revelation. Kent's blues, delivered by one of the finest blues-inflicted vocalists today, are thoughtful, pained and soul-searching, yet remain invigorating.

Kent has been playing the blues for four decades and has overpaid his dues by working the clubs on Chicago's West Side. He has added his solid bass lines playing behind Howlin' Wolf, Little Walter, Fenton Robinson, Muddy Waters, Jimmy Dawkins, Bobby Bland and a who's who of the Chicago blues world.

There is something for everyone on the release: shuffles, slow, tearful blues, two full-out boogies and the raw Chicago urban sound. They all feature Kent's marvelous vocal prowess accompanied perfectly by his ensemble. The group features Jacob Dawson and Willie Davis on guitars, Kenny Barron on keyboards, Tim Taylor on drums, with guest appearances by Billy Branch

on harp and Johnny B. Moore on guitar. There are some fine horn arrangements ably handled by Malachi Thompson on trumpet, Sonny Seals on tenor sax and Steve Berry on trombone.

Seven of the tunes are Kent originals, including the killer title track "Going Down The Road," "Countdown" and "Good Man Feeling Bad." Willie turns in one of the finest renditions of Buddy Guy's "A Man And The Blues" and brings a tear to the eye with his pain-drenched vocals on Sterling Plumb's "911." The chemistry that exists within this ensemble is magical. Tasty licks come out of every speaker from both directions as Dawson and Davis fuel their axes. Barker's feel on the 88s creates the intensity for Branch to flutter and circumscribe his toneful harp, all revolving around Kent.

Willie Kent was voted Most Outstanding Blues Musician (bass) by *Living Blues* magazine in 1993. Kent's time has come, and he is delivering. Sam "Lightnin'" Hopkins recorded more traditional blues songs than any other blues artist in history. It is guesstimated that Hopkins wrote more than 600 songs.

Born in the small farming community of Centerville, Texas in 1912, Hopkins was one of six children. Dropping out of school and hoboing around, the story goes that Hopkins met Blind Lemon Jefferson playing in the streets around 1920. This chance meeting had a significant effect on Hopkins' career. He wandered and played the countryside juke joints and Texas bars for many years with Texas Alexander or alone.

Hopkins first recorded for the Los Angeles-based Aladdin label at the age of 34. His first recording, "Katie Mae" b/w "That Mean Old Twister," became an instant juke joint hit, and Hopkins continued to gain popularity until the mid-'50s, before his career again exploded in 1960.

From 1950 to 1953, Bob Shad recorded Hopkins for his *Sittin' In With/Jax Records*. The recordings on *Sittin' In With* (Mainstream/Legacy Records) are excellent results from some of these sessions. Hopkins was a no-nonsense performer who insisted on payment in cash for his sessions and, by doing that, surrendered all his rights to his songs. He refused to sign any contracts. He also believed in the theory of one take per song only, probably due to the fact that Hopkins made up his lyrics as he went along.

Hopkins' playing characteristically displayed intense emotion, a sharp, stinging yet simple

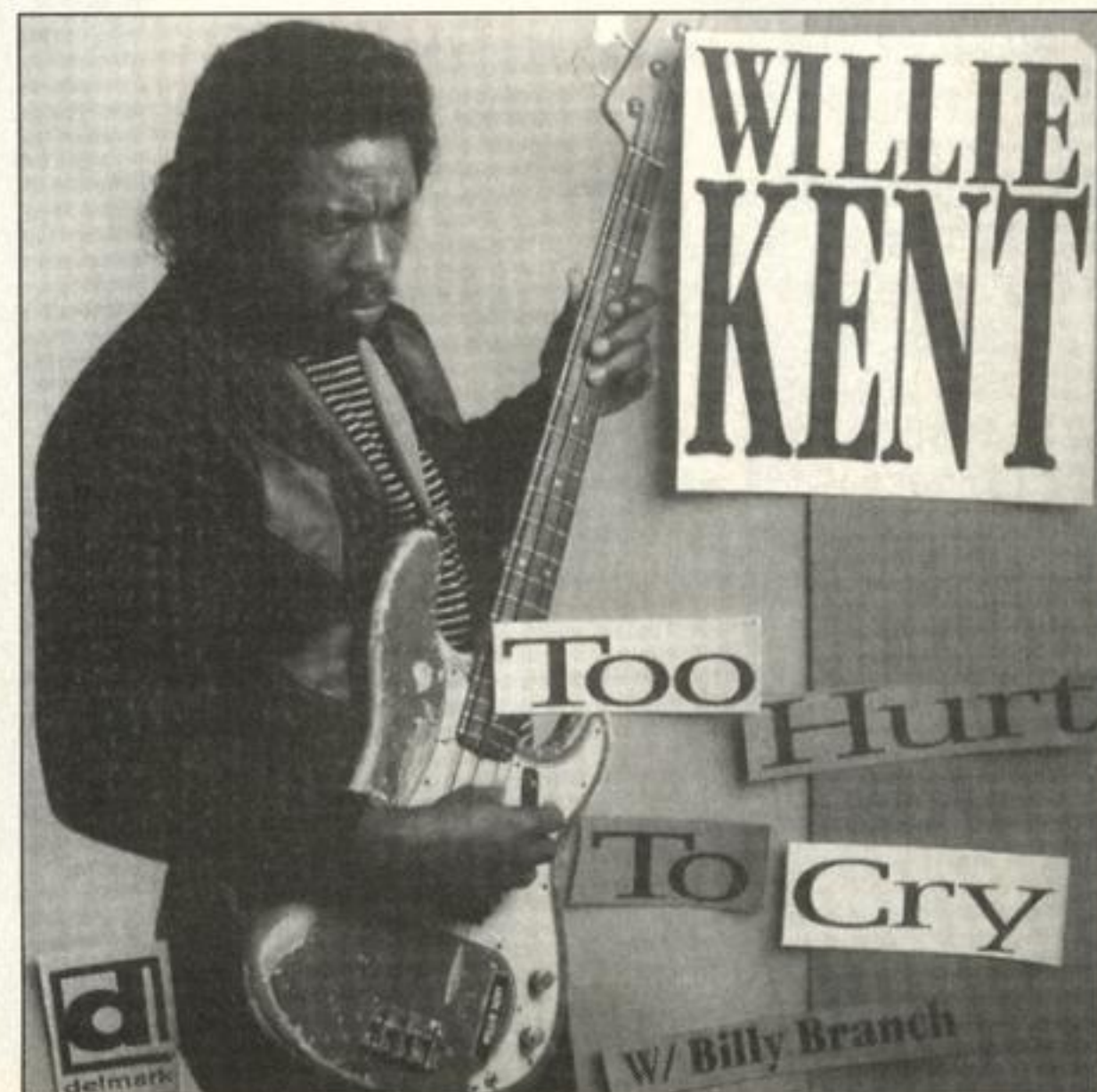
# JUKE JOINT™

by Andrew M. Robble

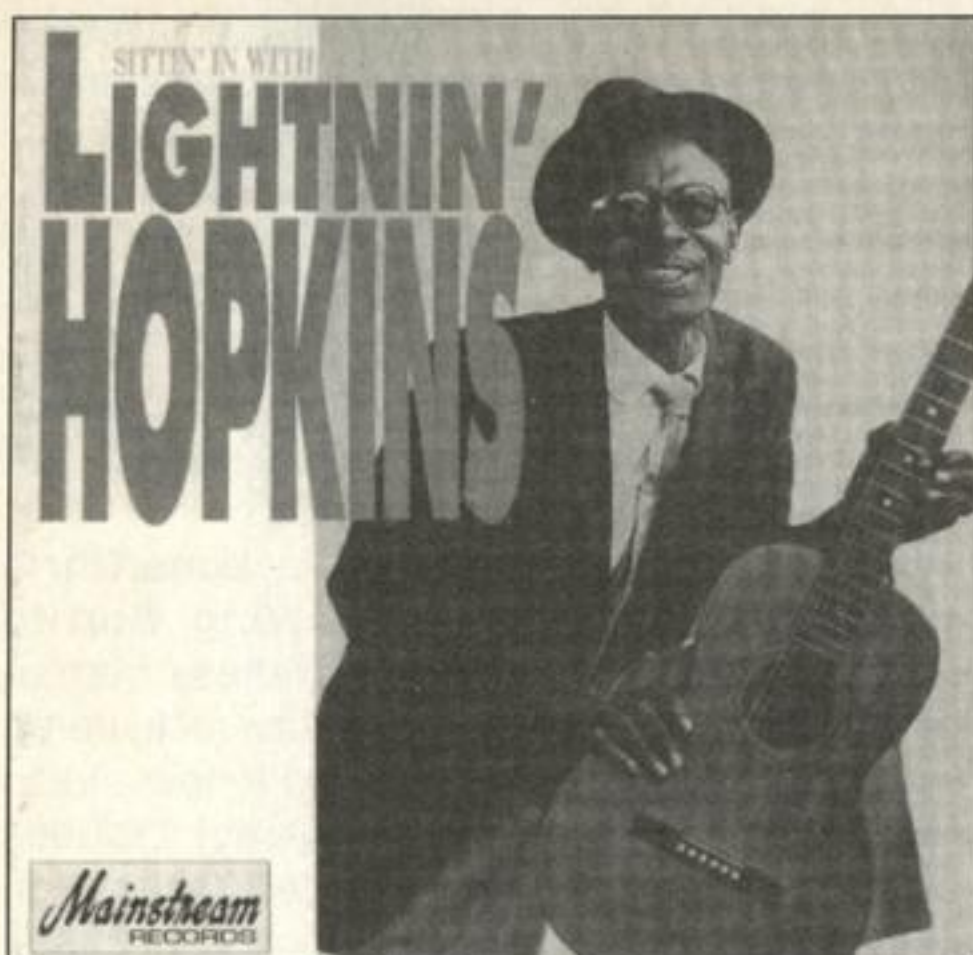
**S**outhern Blues is the latest addition to the Buddy-mania craze that is spreading throughout the blues world. This Paula Records' release features **Buddy Guy's** earliest recording sessions for Eli Toscano's Artistic/Cobra label.

The CD opens with an alternate version (later followed by the released version) of "You Sure Can't Do," a tribute to one of Guy's earliest influences, Guitar Slim and his song "Things That I Used To Do." These tracks were waxed in 1958 under the production eye and bass playing of Willie Dixon, with Odie Payne on drums, Ike Turner on guitar, Jackie Brenston, Carlson Oliver, Eddie Jones on sax, and Guy on vocals and guitar. This ensemble also established the bluesy groove for both takes of Ike Turner's "This Is The End." The opening guitar riff of "You Sure Can't Do" stands as testament to Guy's future greatness. His depth and feeling for the blues have earned Guy a deserving place among the elite bluesmen from that early electric Chicago era straight through to the present. Guy's first single released for Artistic in '58, "Sit And Cry" b/w "Try To Quit You Baby," sounds as fresh and exciting today as it did more than three decades ago. These tracks were also produced by Dixon and feature Otis Rush on guitar, Harold Burrage on piano, Odie Payne on drums, and McKinley Easton's sax on "Sit And Cry" with Harold Ashby and Bob Neeley who handled the saxes on "Try To Quit You Baby." These recordings are from the only known remains of the Cobra tapes, owned by Stan Lewis and housed in the vaults at Jewel/Paula Records in Shreveport, Louisiana.

The real prize in this release is the inclusion







guitar style and a penchant for irregular rhythms (he enjoyed an occasional 13-and-a-half bar blues). His verses are deeply rooted in the earliest blues, demonstrated by the call-and-response interaction between his vocals and his guitar playing. His lyrics are powerful, poetic and delivered in a humorous and sincerely personal manner.

The recordings that Hopkins made for Bob Shad are representative of the man and his music. The 17 tracks include 13 that feature Hopkins and bassist Donald Cooks. This segment includes the autobiographical "New York Boogie," "Back Home Boogie," "Broken Hearted Blues" and "Tap Dance Boogie," featuring some fine toe tapping rhythms achieved with bottle caps nailed to the heels of Hopkins' shoes. "Bald Headed Women" is a variation of his earlier hit, "Short Haired Women." His charged

electric guitar playing is tasteful, and his techniques and phrasings are still copied today.

Hopkins and Cook are joined by L.C. Williams for moving versions of "So Sorry" and "Fannie Mae." Williams' vocal style was similar to Hopkins and for his early recordings, Williams was billed as "Lightnin' Jr." The vocal interchange in "So Sorry" is emotionally draining. "Cemetery Blues" and "Happy New Year" end this 50-minute plus recording all too soon.

The addition of Connie Kroll on drums finds Hopkins on electric guitar experimenting with distortion, and the result is the slow, drawn-out, mesmerizing blues classic "Cemetery Blues."

Lightnin' Hopkins is unquestionably one of the essential blues musicians in history. Hopkins was an incendiary performer who has left an immense legacy through his recordings. *Sittin' In With Lightnin' Hopkins* is a valuable part of that recorded legacy. ■



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THE UPTOWN HORNS

# Independents

## ★ DAZE™ ★

by Mick Skidmore

**B**ackstreet Of Desire (Forward) is the latest album from **Willie DeVille**, former leader of the much-respected late '70s post-punk band Mink DeVille. In this 13-cut collection DeVille expertly merges sassy R&B with funky New Orleans grooves and splatterings of Latin and Cajun sounds. An all-star cast helps out. Dr. John guests on keyboards on two tracks and Los Lobos' David Hidalgo adds accordion on one song. Jeff "Skunk" Baxter, Bonnie Sheridan (formerly Bonnie Bramlett) and Zachary Richard also make memorable contributions. Yet it's DeVille's distinctive vocals and impressive songs that stand out. He even does a great job on the two non-originals. Especially surprising is the south-of-the-border cha-cha version of "Hey Joe." Highly recommended. (Distributed by Rhino Records)

Long recognized as one of the great horn sections, **The Uptown Horns**, with some special guests, steps out on its own for the dynamic *The Uptown Horns Revue* (The Collectors Pipeline). The album is a ballsy collection of fiery R&B and blues-based rock. The late Albert King guests on the scathing "Sugar Melts When It's Wet" and the icy tones of "I'm Dealin'." Keith Richards and Peter Wolf appear on "Trust Me." Great stuff. (117 Engineer's Drive, Hicksville, NY 11801)

*Chance In A Million* (Whirled Records) is something of a transitional album for San Francisco's **Zero**. Although the band's finely honed instrumental skills are still intact, there's more emphasis on songs as opposed to long

instrumentals, with six of the album's eight cuts featuring vocals. Five also feature Robert Hunter-penned lyrics. Recorded live at the Great American Music Hall on October 14-16, 1992, this album is not to be confused with Zero's "official bootleg" from the same venue. This is a more produced effort with some vocal overdubs by Katherine Warner and the Dead's Vince Welnick, which help make the raw vocals of lead vocalist Judge Murphy more palatable. Murphy fits in well, most notably on the delightful "Catalina" and "Home On The Range," two of the best cuts here. The latter features all the band's strengths with its drawn out, inspiring instrumental sections. There's a knockout version of "Mercury Blues" that has Pete Sears and guest Nicky Hopkins in a ferocious keyboard battle. The song then segues into the gorgeous Kimock instrumental "Roll Me After." This is not Zero's best album to date, but is perhaps its most accessible, and one that promises better things as the vocal/instrumental barriers are broken down. (P.O. Box 299, Lagunitas, CA 94938)

When it comes to instrumental virtuosity, guitarist **Scott Henderson** is no slouch, as his latest album *Dog Party* (Mesa) amply proves. Henderson takes a break from his jazz-fusion band Tribal Tech to pay homage to the blues and his favorite pet! The result is an album of jams with friends. The songs are tongue-in-cheek fun songs, but there's some serious, if cliched, blues guitar playing. The blues-rock of "Milk Bone" not only features some ferocious

guitar leads, but Pat O'Brien offers a splendid harmonica solo. "Same As You" has a country-blues feel, while there's a scathing rock version of "Hound Dog," featuring some fierce almost Hendrix-like soloing. Even better is the slow shuffle "Smelly Ol' Dog Blues" and the appropriately titled "Too Many Gittars." The latter features five lead guitarists jamming away. (209 East Alameda Avenue, Burbank, CA 91502)

Since the original **Gram Parsons/Chris Hillman**-led version of the **Flying Burrito Brothers**, there have been countless permutations of this pioneering country-rock band. The lineup featured on the band's new studio album, *Eye Of A Hurricane* (One-Way), includes founding members Sneaky Pete Kleinow (on steel guitar) and Chris Etheridge (on bass). Rounding out the band are other long-time members, guitarist John Beland, fiddler Gib Gilbeau and Australian keyboardist/songwriter Brian Cadd. It's not a groundbreaking album by any means, but it's a solid blend of contemporary country-rock, and on par with a lot of the band's post-Parson's albums. Gilbeau's bouncy "Bayou Blues" and Beland's Eagles-like "Like A Thief In The Night" are high points along with Etheridge's haunting "Smile."

Back in the early '70s, Texas Troubadour **Jerry Jeff Walker** recorded the influential album *Viva Terlingua* in the small Texas town of Luckenbach. Now, he returns to the earthy beer joint for his new album, *Viva Luckenbach* (Ryko). It's a spontaneous live album that's full of finely crafted, and often highly personal, songs such as the autobiographical "The Gift." Aside from Walker's own songs, there's a spirited sing-along of Townes Van Zandt's Mexican-flavored "Gonzo Compadres" as well as the joyous "What I Like About Texas" performed with its author Gary P. Nunn.

**Ian Tyson** is an equally evocative storyteller. In his latest album, *Eighteen Inches Of Rain* (Vanguard), this wonderfully descriptive songwriter sings cowboy ballads that range from gut-wrenching western polkas ("Horse-thief Moon") to the spicy country rock tones of "Alcohol In The Bloodstream." Musicians such as the Burrito's Al Perkins, steel player Ben Keith and country singer Suzzy Bogguss help out.

*Tree On A Hill* (Sugar Hill) is a reunion album by **Peter Rowan & The Rowan Brothers**. Unlike the brothers' '70s country-rock albums, this set has its roots in old-time folk, country and bluegrass—in essence, the same music that's made Peter Rowan immensely successful in recent years. Peter's influences are prevalent throughout, although the soaring harmonies of Lorin and Chris breathe new life into classics such as "Man Of Constant Sorrow" and "Rye Whiskey" and the Carter Family's "Darlin' Pal Of Mine." Other highlights are the title cut "Faith Love & Devotion" and a beautiful a cappella version of Doc Watson's "Lone Pilgrim," which captures the brothers' harmonies at their best. (P.O. Box 55300, Durham, NC 27717)

If you are into Cajun music, then **Steve Riley And The Mamou Playboys'** album, *Live* (Rounder), should prove to be of great interest as should **Bruce Daigerepont's** *Petit Caeau* (Rounder). Both albums offer some of the brightest and most appealing contemporary Cajun sounds. Steve Riley and band take simplistic Cajun sounds and inject them with a serious dose of energy and enthusiasm. The result is spirited music that draws on the past, but has a nod to the future.



A little more esoteric yet firmly in the Cajun/zydeco tradition is *Pick Up On This* (Rounder) by **Beau Jocque & the Zydeco Hi Rollers**. This band has an extremely lively approach and an interesting hybrid of Afro-Caribbean sounds. This album encompasses everything from jaunty zydeco to gutsy blues and even a touch of reggae.

Former Ten Years After guitarist **Alvin Lee** shows he can still rock with the best of them in *I Hear You Rockin'* (Viceroy). Although some of the songs are somewhat mediocre, Lee's lightning fast guitar work is as exciting and inventive as ever. It's not quite as flashy as his Woodstock showstopper "I'm Comin' Home," but there's more depth, musical expertise and diversity present here. He gets into some gritty blues in the moody "Long Legs" and "The Bluesest Blues." The latter features George Harrison on slide guitar. Harrison also guests on a dynamite ten-minute cover of the Beatles "I Want You (She's So Heavy)." (547 West 27th Street, New York NY 10001)

Fans of Jethro Tull should remember **Bloodwyn Pig**, the band formed by original Tull guitarist Mick Abrahams. *Lies* (Viceroy) is the Pig's first album in over two decades. There's a more contemporary feel to much of the material, but Abrahams shows he is still a formidable guitarist with some biting slide guitar on "(Deep Down) Recession Blues" and the melodic and fluid leads in the bolero-influenced "Latin Girl." Even better are several intricate, finger-picked electric instrumentals that fall somewhere between country-blues and jazz. This album is a real grower with many of the blustery blues belters sounding better with repeated plays.

Following hot on the heels of its successful U.S. tour comes *Arborescence*, the third domestic (and 13th to date) release by Britain's **Ozric Tentacles**. As usual, song titles are meaningless when it comes to Ozrics' releases. There is, however, a little more structure in the arrangements than in the past, but for the most part the album is still full of spacey genre-jumping instrumental excursions. The title cut is atmospheric, with lots of flute and sound effects, almost new age, while "Al-Salooq" is a wonderful Middle Eastern excursion. Guitarist Ed Wynne adds a tougher edge to things as he lets rip with some scathing guitar work in the frantic rocker "Myriapod."

Also from Britain is **Primitive Instinct** with its first major release, *Floating Tangibility* (Cyclops). The band has its roots firmly placed in the progressive rock tradition. Nonetheless, they tend to veer on the side of tasteful rather than pompous. While there are hints of Peter Gabriel-era Genesis here and there, the band displays its own sound in the hopeful "One Way Man." (Distributed by Griffin Music)

*Blues From The Attic* is a low-key, but classy album from the **Climax Blues Band** (HTD). Recorded live in England in 1993, this set offers a good cross-section of the band's career. Founding member Colin Cooper leads the band through a mixture of jazzed-up blues classics such as Willie Dixon's "Seventh Son," Sonny Boy Williamson's "So Many Roads" and Wilbert



THE ROWANS

Harrison's "Let's Work Together" as well as some of the band's own classics including its staple FM hit "Couldn't Get It Right." Guitarist Lester Hunt also shows he is a more than competent replacement for Peter Haycock with some exemplary playing throughout, but most notably in the guttural "Take Me Back To Georgia" on which he also sings lead. (Distributed by Griffin Music)

**World For Ransom** is a San Francisco-area band that has a penchant for quirky, but appealing, alternative rock. The band's second album is a marked improvement over the first, which actually means this is exhilarating stuff. There's a strong contemporary edge to much of the material with vocalist and major songwriter Billie Eyeball displaying her skills at writing intense songs that are often laced with pertinent social commentary. This is most notable in "Thank God For The Pill," which not only has some great lyrics, but a wonderful Celtic-tinged melody.

Even though there are only two actual Stones' covers ("Street Fightin' Man" and "Can't Believe It") in *Let's Go Get Stoned* (Mirror), the new album from cult favorites **The Chesterfield Kings** churns out some pretty authentic vintage Rolling Stones-inspired music. In fact, one of the covers, "Can't Believe It," is actually a version of a previously unreleased Jagger & Richards song. The raucous rocker "Rock 'N' Roll Murder" is a real gem and wouldn't have sounded out of place on *Between The Buttons*. Equally impressive is the country-rock treatment of Merle Haggard's "Sing Me Back Home." Adding instrumental support is Kim Simmonds and ex-Rolling Stone Mick Taylor who both play on one song each. (645 Titus Avenue, Rochester, NY 14617)

Kim Simmonds shows up as guest and producer of *Out Of The Shadows* (Viceroy), the debut album by the energetic **Homewreckers**. The band has a contemporary approach to the blues, but still pays homage to its roots, whether it's Peter Green ("Drifting"), Sonny Boy Williamson ("Too Close Together") or Little Walter ("You Know It Ain't Right"). The latter features Simmonds on guitar. Several of the band's originals, such as the slow blues "Early In The Morning" and the more rock-oriented "She's Wicked," show plenty of promise and highlight the band's penchant for unpretentious music.

Some truly enticing roots music can be found in the self-titled album by the Austin-based the **Setters** (Watermelon). This loose-knit agglomeration features Walter Salas-Humaraa (the Silos), Michael Hall (the Wild Seeds) and Alejandro Escovedo (the True Believers). Add-

ing more weight and depth is producer Gurf Morlix (Lucinda Williams' guitarist). Kind of Los Lobos-meets-Neil Young. In other words, it's somber, but good stuff.

Also worth investigating is *Susan Across The Watermelon* (Watermelon). This album represents a strange, but interesting mix of sounds. You can hear hints of Lou Reed juxtaposed with Gram Parsons and Neil Young. High points are the violin-led "Shaking All Over The Place" and the stark "Let's Take Some Drugs And Drive Around." The song that perhaps has the most lasting impact is "Nothing's Going To Last," which acts as an unkind, but poignant epitaph for guitarist Manuel Verzona who co-wrote the song and recently died in an automobile accident. (P.O. Box 402088, Austin, Texas 78704)

Anyone interested in country-blues should check out the great **Roy Book Binder's** latest album *Live Book...Don't Start Me Talkin* (Rounder). This is a wonderfully intimate album that shows Book Binder's immense skills at country-blues picking as well as his abilities at spinning a yarn. Both are evident in the wonderful version of "Candy Man." Also impressive is the intricate "Kentucky Blues" and Book Binder's own "Davis-Travis Rag." This album is a must for Hot Tuna/Jorma Kaukonen fans. This guy can really play. (One Camp Street, Cambridge, MA 02140)

## MAJOR NOTABLES

On the major label front there have been a number of good releases during the past few months. The **Allman Brothers Band** continues its revival with a solid, somewhat predictable studio effort, *Where It All Begins* (Epic). It's a tight collection with some great playing. The most immediate songs are Dickey Betts' country-rock-gem "Back Where it All Begins" and the Allman/Allen Woody jazzy-blues stomper "What's Done Is Done." Also of note is the wonderful Warren Haynes-penned "Soulshine," which shows just how much of an integral part of the band he is.

**The Hatters** make impressive strides with its major label studio effort, *The Madcap Adventures Of The Avocado Overlord* (Atlantic). In fact, these guys show themselves to be one of the most inventive bands around today. They have a better song base than either Blues



ALVIN LEE



Traveler or Spin Doctors and a harder hitting, instrumental approach. This band deserves to go places. One listen to the scintillating blues-rock of "Madness On The Green" and the folky tones of "For Tomorrow" should be enough to convince you.

Texas's **Soulhat** also shines with its major label debut, *Good To Be Gone* (Epic). The album is a little mainstream, but they still kick up a storm, especially in the funky rock of "Wiggin'" and the blues-based rock of "Bonecrusher." They get a little more lyrical in the Dylanesque "Big Noise" and the evocative "Preacher Man." Expect this band to be a monster, given some time.

Former leader of minor alternative favorites The Call, **Michael Been** has come up with a

superb solo album, *On The Verge Of A Nervous Breakthrough* (Quest/Reprise). Been merges sounds as diverse as Moby Grape and Gang of Four. This album is chock full of thinking man's pop-rock.

If you are into the spacier sounds of the Dead or simply into avant-garde music, *Zero Tolerance For Silence* (DGC) by jazz-fusion guitarist **Pat Metheny** should be of interest. Metheny explores the outer regions of guitar with this cacophonous collection of free-form improvisations. This album is not easy listening and, as such, will probably end up as a cult classic. The album is musically intriguing. Ultimately, this is an album that'll appeal to esoteric guitar players.

If you like simplistic, but energetic unpreten-

tious rock, the **Smithereens'** latest album, *A Date With Smithereens* (RCA), should interest you. These guys play gritty unpretentious rock with just the right mixture of verve and passion. Highlights are the superb "Afternoon Tea," the hard-hitting rock of "War For My Mind" and "Sick Of Seattle." The latter sums up the grunge rock scene pretty well.

British folk/rock guru **Richard Thompson** is always worthy of attention. Thompson continues to make classy music that skips across musical boundaries as if they simply didn't exist in *Mirror Blue* (Capitol). There's everything from blistering rock to jazz and Celtic folk-rock included here. Thompson is truly one of today's underrated talents, and this is one of his best albums. ■

## PLUNDERING THE VAULTS™

CD Reissues and Compilations

by Mick Skidmore

**W**arner Brothers continues its impressive Archive Series with several new releases. The domestic debut of the self-titled album by Neil Young's backing band, **Crazy Horse**, is most notable.

This album is a true country/rock classic. It highlights the songs of the late, great Danny Whitten and shows what an untapped talent he was. You can hear the classic "I Don't Want To Talk About It" in its purest form along with the somber "Gone Dead Train" and the lively, Neil Young-penned "Dance Dance Dance."

Also released in the series is *Live*, a collaboration between bluegrass mandolinist **David Grisman** and violinist extraordinaire **Stephan Grapelli**. Making this 1979 live recording (from San Francisco & Boston) even more rewarding are its supporting musicians—Mike Marshall, Rob Wasserman and Mark O'Connor. The ensemble runs through an imaginative set of originals and classics such as "Sweet Georgia Brown" and "Satin Doll."

One-Way Records continues to be a major source in the industry with a slew of interesting releases. Of immense interest to *Relix* readers will be the self-titled album from **A.B. Skhy**, which was Howard Wales' (*Hooteroll*) band. It's a solid album of jazz-rock with plenty of fine organ playing from Wales. Also of interest is **The Blues Project's** *Live At Town Hall*, showcasing a superb "(Electric) Flute Thing," a stinging "I Can't Keep From Crying" and the wonderful pop/rock of the Al Kooper-sung "Where There's Smoke, There's Fire." The late **Papa John Creach's** *Rock Father* and *I'm The Fiddle Man* make welcome debuts on CD. Now if only RCA/Grunt would release the first two albums!

**John Mayall & the Bluesbreakers** have two new releases in *Cross Country Blues* and *The 1982 Reunion Concert*. The former is a 17-track collection of mostly unreleased material recorded from 1981 to 1984. *The Reunion* album is an unreleased recording of a Bluesbreakers' 1982 concert that featured Mick Taylor and John McVie in the band along with drummer Colin Allen. This is a tight set with several really hot cuts, especially Taylor's impassioned "Have You Heard."

Equally of note is the aptly titled *Makin' Music* by **Roy Clark** and **Clarence Gatemouth Brown**. This is a lively if somewhat loose mixture of country blues, R&B and jazz. Backing these two great players are the Memphis Horns and a stellar band that includes Jim Keltner on drums and Airta Moreira on percussion.

Other new One-Way titles include *Mother Earth*; **Memphis Slim's** 1972 Buddha album; *Let's Make Up And Be Friendly* from the bizarre humor of Britain's **Bonzo Dog Band**; *Dust* and *Hard Attack* from the James Gang-like trio **Dust** featuring guitarist **Kenny Aaronson**; and the self-titled 1969 album from the psychedelictinged **Bangor Flying Circus**. The latter actually stands the test of time remarkably well, especially the bluesy "Violent Man."

**Rykodisc** also continues to excel with its reissue program. They've just released two more installments of **Elvis Costello & The Attractions'** back catalog with *Get Happy* and *Trust*. Both albums feature superb sound, liner notes from Costello and lots of bonus tracks (ten and nine, respectively).

Even better are the first three reissues of the esoteric folk/rockers, **The Incredible String Band**: its eponymously titled debut, *The Hangman's Beautiful Daughter* and *The 5000 Spirits Or The Layers Of The Onion*. This band had a wonderfully unique sound that blended British ballads with Indian ragas, blues and folk.

Rhino never disappoints with its releases. The seven-song live album by **Redbone**, called *Live* (Avenue), is being marketed by the label, as is the previously unreleased *Live At The Troubadour* by late folk/jazz singer **Tim Buckley**. **Redbone** was a '70s band fronted by Native American brothers Pat and Lolly Vegas. They had several hits of which the rich, swampy, rhythmic "Witch Queen Of New Orleans," "Maggie," and the funk/pop-oriented "Come And Get Your Love" are included here. The Buckley set is a boon for fans. The show clocks in at more than 70 minutes and includes two previously unreleased songs, "Venice Matting Call" and "I Don't Need The Rains."

Also on Rhino is the 16-track *Backsliding Fearlessly: The Early Years* by **Mott The Hoople**. This set focuses on the band's pre-glam rock days with Ian Hunter putting the emphasis on Dylanesque rock and straight-ahead rock 'n' roll. There's even an odd-ball cover of Melanie's "Lay Down." It's surprisingly more rewarding than Columbia's more commercial collection of last year. Lastly on Rhino is a reissue of acoustic guitar wiz **Leo Kottke's** *Six & Twelve String Guitar*, the album that made Kottke a star.

Mobile Fidelity continues to meticulously release forgotten classics. Earlier this year, they put out **Pink Floyd's** much neglected classic *Atom Heart Mother*. The 24-minute title cut sounds dynamite with the horns and string sections that have added clarity and depth. I found this album much more rewarding than Floyd's recent release, *The Division Bell*. The band's sense of experimentation was far greater in 1970 as the sound effect-laden "Alan's Psychedelic Breakfast" amply proves.

Another prominent and experimental, but not overly commercially successful, British progressive rock band was **Caravan**. The band melded together psychedelic folk-rock with a touch of classical music and, eventually, strong jazz elements. (This is most evident in the 22-minute "Nine Feet Underground.") *The Best Of Caravan-The Canterbury Tales* is a wonderfully expansive collection of the band's best material. The two live cuts, "The Love In Your Eye" and "For Richard," both recorded with the New Symphonia, highlight their sophisticated and complex arrangements.

Griffin Records has also released *Collection*, a 16-track set from **Jefferson Starship**. It's actually a pretty good collection with excellent songs such as "St. Charles," "Caroline" and "Fast Buck Freddie" included with the hits, as well as the single-only release "Light The Sky On Fire."

**Columbia** continues to add to its brilliant *Roots 'n Blues* series with nine new releases, four in the "Contemporary Blues Series," three single CDs and two double sets in the "Classic Series." The best of the contemporary releases is *Don't Say That I Ain't Your Man* by **Michael Bloomfield**, which is subtitled *Essential Blues 1964-1969*. Also included are five previously unreleased cuts and songs from his days with the Butterfield Blues Band, The Electric Flag and super sessions with Al Kooper. Fellow Butterfield guitarist **Elvin Bishop** is showcased in the 18-song collection that's packed with rarities, which amply demonstrates what an underrated player Bishop is.

The remainder of the new releases are **Shuggie Otis's** *Shuggie's Boogie*; *Shuggie Otis Plays The Blues*; **Lonnie Johnson's** *Stompin' At the Penny*; **Bukka White's** *The Complete Bukka White*; **Tampa Red's** *The Guitar Wizard*; the various artist *Cajun Dance Party: Fais Do-Do*; **Brownie McGhee's** double collection, *The Complete Brownie McGhee* (with 20 previously unreleased cuts), and the 41-song double CD *The Definitive Blind Willie McTell*. All of the albums have extensive liner notes and more than passable sound given the age of most of the recordings. ■





SOUND ASYLUM



A HORSE NAMED BILL

# Too New To Be Known™

by Mick Skidmore

**S**ons of Papaya is a noteworthy quartet from Syracuse, New York. The band formed in late 1991 and draws its sound from a very deep musical well. They cite everyone from Weather Report to Genesis, the Grateful Dead, Phish and Maceo Parker as influences. Needless to say, *Rack* is extremely eclectic. The eleven originals included here skirt the boundaries of jazz, blues, funk and rock with flair and imagination. Vocals are not the band's strongest point, but they are passable, and given the sparkling instrumental work, are almost secondary.

Anyone who likes jazz-rock mixed with oddball lyrics and a sense of adventure should check this album out, Phish fans included. Alto saxist Dave Lewin is an impressive player. The interplay between him and guitarist Larson Sutton is stunning throughout. The fusion sounds of "Rose Hill," the complex funk-filled jazz elements of "String Annihilator" and the buoyant "Intestinal Fortitude" are highlights of this album as is the moody, blues-inflected "Losing Ground." The Sons have opened for Col. Bruce Hampton, The (Mad) Hatters, Warren Haynes and the Samples. The band is currently working on a new album due out by fall. In the meantime, you can get a CD of *Rack* for a mere \$8 post-paid from Larson Sutton, 28 Rosemary Lane, Jamestown, RI 02835, (401) 423-0910.

**Sound Asylum** is an extremely promising six-piece band from Albany, New York. They have been gigging for the past year in clubs throughout the Northeast such as Wetlands, The Fore 'n Aft and Aiko's. The band's self-titled debut (on Nitrous Records) is a very strong effort. The album opens with the infectious grooves of "Behind The 8 Ball," which has strong jazz and funk undertones and a catchy hook. There are some nice trumpet fills from Gary Lewis. In fact, the use of trumpet and flute helps them stand out from similar jam-oriented bands. "Freeze Pop" and "Midnight Son" offer similar fare. "Chinese Water Song"

has a slight Doors feel to it, while "Too Late" has a light airy calypso feel and "All The Same" features strong pop/rock sensibilities. For more info, write 322 Albany-Shaker Road, Loudonville, NY 12211 or call the Asylum at (518) 426-9813.

**Hairball Willie** is a Grateful Dead-inspired band from Geneva, Illinois. The band has long been regarded as a "Grateful Dead cover-band," but with *Just Defying Gravity* (Cathexis), they hope to get beyond that. The opening cut, "Oregon Joe" is a straight-ahead rocker with Bob Weir-like lyrics. The second cut, "Sister Smiles," also reeks of the Dead. The band loosens up with the nine-and-a-half minute "Something I Need/Walking Shoe Blues" and the twelve-minute "Dream #11." Both of the latter songs demonstrate that this band is extremely tight and musically inventive. For more info, write 518 Anderson, Geneva, IL 60134.

**Bud Collins** is an eclectic seven-piece Connecticut-based band that has been around for a few years. In the past, they released some excellent cassettes, but *Conspiracy A Go-Go*, a 14-cut CD on Dog In A Sub is its finest effort to date. Musically, these guys are all over the place with nods to mainstream rock, jazz-fusion, funk and a healthy helping of the truly bizarre. Good reference points are Frank Zappa (especially for the unusual lyrical content), David Byrne and Steely Dan, but more than anything they are a highly original outfit. Best cuts are the jazzy "So Long Mr. Right Side Up" and the zany "Red Light, Green Light, Go." This band will never be a huge commercial success, but they'll always be innovative and interesting. (Distributed by Distribution N.A., One Camp Street, Cambridge, MA 02140)

Altogether more traditional sounding is the Chicago-based **Horse Named Bill** with its debut CD. The band plays an interesting mix of music that's mostly folk-based, although they add a few Grateful Dead influences (namely the vocal on "Stewball") and a smattering of funk and country. The folksy stuff has musical references to both the British Isles and American folk. This is most evident in a lively version of the traditional "Shady Grove." This quartet has been playing heavily throughout Chicago and northern Illinois for the past couple of years

and is currently expanding its base to play gigs throughout the Midwest. For more information, write 944 North Noble, Chicago, IL 60622. For bookings, call Tim Anderson at (312) 862-1379.

**Mighty Purple** is a Connecticut-based band whose music has a slight alternative bent à la Pearl Jam, but still has plenty of melodic tendencies. *Bohica* (Wonderland Records) is a polished effort that highlights both its precise musical expertise and impressive songwriting skills. Songs like the intense "When Kingdoms Fall" with its haunting melody and cascading guitar fills should not only win them plenty of fans, but attract the attention of major labels, as should the harder-edged and aptly titled "Wail." (374 Treadwell Street, Hamden, CT 06514. Tel: (203) 248-2170)

**The Holyrollers** is a trio currently based in Kentucky that has just released its debut cassette. Like Mighty Purple, the Rollers' music is a little more slanted towards edgy alternative rock with a slight punk rock undertone. These



MIGHTY PURPLE

guys put more emphasis on grinding guitar work and hard-hitting unpretentious rock. Write: 110 Linda Lane, Somerset, KY 42501.

**Grinch** is a Delaware-based sextet that should be of interest to *Relix* readers. The band fits neatly in the Bay Rock/H.O.R.D.E. niche with free-flowing instrumental work and tight vocal harmonies. They've opened for Solar Circus, New Potato Caboose and God Street Wine. There are plenty of hints of the Dead in its demo tape, *Wilbur*, as well as snippets of the Allman Brothers and more recent bands such as Phish. The six-song cassette of originals is quite impressive. Especially of note is the plea for peace in "Realize" and the quirky





GRINCH

funky tones of "Ebenezer's Church." In addition to the band's original songs, they play covers of material by Neil Young, the Dead, Hendrix and Phish, among others. For bookings or information, call (302) 737-3573.

Anyone who names themselves after a Jerry Garcia song has got to be worth a listen. This is certainly the case with the Virginia-based acoustic duo **The Wheel**, which consists of guitarists/songwriters Stephen Shartel and Michael Bobrik. These guys have been playing the DC/Virginia/Maryland area since 1991. To date, they have a good cassette release available, *What Goes Around*. Along with seven soft rock originals in keeping with the country-

**Dr. Dan's Music Show** was previously reviewed last year, and its debut CD, *Unheard Of*, is now available. It's an impressive mixture of poetic lyrics, classy jazz and blues-based rock. The songs of **Dan Dubleman** are spiced

up by some exemplary playing and a strong production. The opening song contains the great line "You take Bruce Springsteen far too seriously." Right on! Also of note are the eloquent "Flame" and the almost spoken Lou Reed-like "Opium." Despite the Springsteen put-down, this album should appeal to his fans as well as those of Elliott Murphy and Bob Dylan, especially if you like some inventive musical twists. (Slaba-du, 409 Washington Street, #253, Hoboken, NJ 07030)

Chicago's favorite Celtic rockers, **The Drovers**, are still touring extensively throughout the country in support of their latest, and quite superb mini-CD, *Kill Mice Elf* (Tantrum). The four-song disc has a sharp alternative edge to it, but still has plenty of



THE DROVERS

rock side of the Dead and CSN are covers of "Cassidy," "Goin' Down The Road Feeling Bad" and an acoustic version of the Allman Brothers' "Whipping Post." For bookings or more information, call (703) 486-8395. For tapes, send \$10 to Steve Shartel at 3619 South 3rd Street, Arlington, VA 22204. By the time you read this, a second release, *The Wheel Comes Around*, will be available and will emphasize original material.

## UPDATES:

New York's **The Other Half's** (Ahbeaudae) self-titled debut CD is now available. It's a solid, well-produced effort. In fact, it was produced by Dave Swanson (who did Blues Traveler's albums). Vocalist Amy Gerard is particularly impressive in the album's soaring folk/rock opener "Crazy" and the funky "West End Bleecker Blues." This is a strong album that draws on both the sounds of the San Francisco era and contemporary alternative rock. (457 West 57th Street, Suite 704, New York, NY 10019)

Celtic influence. Best cuts are the eerie title cut and the psychedelic tinged, Beatles-influenced, nine-minute "She's As Pretty As Brian Jones Was." The Drovers also recently appeared in Michael Apted's film *Blink* and contributed four songs to the movie soundtrack. For bookings, write Strength Arts, P.O. Box 578499, Chicago, IL 60657.

After a lineup change, one of Columbus, Ohio's best bands, **Electric Hurling Stones** has changed



THE WHEEL

its name to **Stonebyrd**. Its debut CD is called *First Flight* (Mountain Top), and it delivers the promise that was hinted at in last year's demo tape. The album contains ten finely crafted songs that sit somewhere between folk/rock and psychedelic country/rock. They also draw influences from the Grateful Dead and Little Feat. This band is strong both vocally and instrumentally. The eight-and-a-half minute "Crazy Ways" highlights both those traits. Also impressive is the alluring, melodic "Spiral Staircase" and the New Riders-styled "Alaska" and "Clear Light." To get copies of the album or for booking information, write Mountain Top Records, 1445 North Star Road, Columbus, Ohio 43212 or call (614) 487-8414.

Last, but certainly not least, is a new release from **Doc Apple**, an upstate New York Band. The cassette features a dozen original tunes that are firmly entrenched in the neo-psychedelic movement. The album is a little lacking in dynamics, but the songs and playing show plenty of promise. It's a marked improvement over the last tape I heard from this band. Best cuts are "The Answer," "Circle Of Pain" and the buoyantly rhythmic "Seventh Seal." Write RR#10, Box 93A, Oswego, NY 13126 or call Charley Orlando at (315) 342-3386 for bookings.



STONEBYRD



DOC APPLE



# BOOK BEAT

by Andrew M. Robble

## ***Under A Hoodoo Moon: The Life Of Dr. John The Night Tripper***

By Dr. John (Mac Rebennack)

with Jack Rummel

288 pages, \$19.95

St. Martin's Press, New York 1994

**U**nder *A Hoodoo Moon* is one of those books that you genuinely cannot put down. The book reads like a Dr. John concert plays: enjoyable, entertaining, rockin' and spicy, all with the infamous N'awlins second line rhythm pulsing along. Dr. John (Mac Rebennack) and Jack Rummel take a musical excursion into the life of one of the most sought after and highly respected musicians of the last four decades.

*Under A Hoodoo Moon* is packed full of lush stories and wonderful photographs of the torchbearer of the New Orleans funk sound, Dr. John. Through the witty and truthful reflections of his own life, Dr. John provides a window to New Orleans' rollicking past. Everything from the food and voodoo beliefs, to Mardi Gras and the cast of influential musicians and gangsters that the city has spawned, conveys the New Orleans tradition and mystique. Dr. John doesn't believe in pulling any punches, and he tells his story just as it happened.

From his early days hustling drugs and skipping school to dig the music scene, to taking music lessons, to getting into heavy narcotics, Dr. John had led a most interesting and colorful life for a youth of only sixteen. These worldly experiences gave him the opportunities to transcend the color barrier and play with all the great New Orleans musicians. His penchant for narcotics, however, resulted in him doing time in the penitentiary. Upon his release from prison, Dr. John headed out to the West Coast where he crowned himself Dr. John the Night Tripper and released two amazing psychedelic albums. Finally kicking his dope habit in the 1980s, Dr. John won back-to-back Grammys for *In A Sentimental Mood* and *Goin' Back To New Orleans*.

Today he continues to sell out venues worldwide, performing either solo or with his band. The essence of *Under A Hoodoo Moon* is summed up perfectly by Dr. John in the prelude: "Be then ready, in reading the words that follow, to jump over the fault line, knowing you got to find the fault within yourself before you find a fault in

me. It ain't about blame, it's just a music game. This is testament to funk, to funksters, tricknologists, mujicians, care-rack-ers, who got music burning in their brains and no holes in their souls. Like the tail of a comet blowing through galaxies, these tales are my tribute to them."

Dr. John remains a musician first and foremost. Throughout all of his adventures and side projects, he always manages to come back full circle to the music, his music. Even after he nearly lost his finger from a gunshot wound to his hand, he managed to overcome his depression and transform himself into a great keyboard player. The result of this instrumental change led to Rebennack's greatest hits including "Right Place, Wrong Time," "City Light," "Snake Eyes," "Babylon," "Gris-Gris Gumbo Ya-Ya," "Black John The Conqueror" and a host of others.

Rebennack has lived it all, from the juke joints and whorehouses, from playing piano with Professor Longhair in his living room, to writing songs with Doc Pomus in his apartment. He has played with practically everyone from the Beatles and the Rolling Stones to Earl King and Mike Bloomfield. Best of all, he has included his recollections of all these people and his associations with them between the pages of his book. Jack Rummel sits back and lets Dr. John tell his own story, and Dr. John proves to be an infectious storyteller.

After a lifetime of paying his dues, Dr. John is finally getting what is due him. This is no jive...*Under A Hoodoo Moon* supplies the perfect vibe.

## ***Mick Jagger: Primitive Cool***

By Christopher Sandford

320 pages, \$23.00

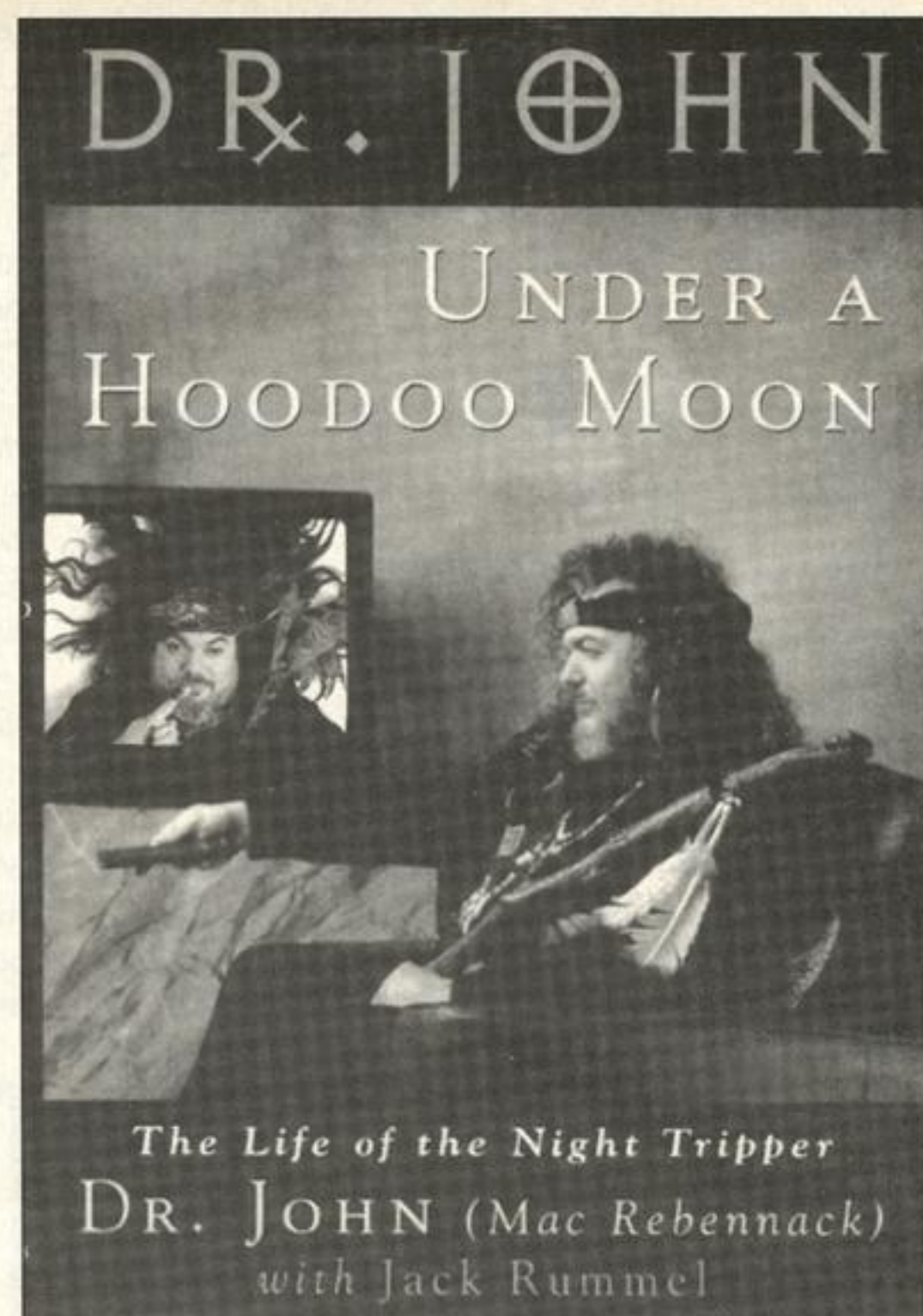
St. Martin's Press, New York 1994

*Primitive Cool* is yet another unauthorized biography of the Rolling Stones' frontman, Mick Jagger (born Michael Philip Jagger). What

separates this biography from many other previous biographical attempts at Jagger, is that Sandford has deliberately played down the "sex, drugs and rock 'n' roll" mystique that surrounds the band and especially Jagger. Written in an academic style, as opposed to a sensationalist point of view, Sandford successfully portrays Jagger as an outstanding performer, loving father and extremely shrewd businessman. Although Jagger refused to cooperate with Sandford on the book, the author did secure interesting information from interviews

with Jagger's parents and cousins.

A substantial body of information is available surrounding the Rolling Stones, from its earliest incarnations to the present. Sandford expounds on this information with his portrayal of Mick's youth, with his traditional English family



life and upbringing. Jagger's parents reflect on their life in Europe during World War II and how this experience shaped their family's values. Jagger was an above-average student with a penchant for sports and a dream of making money. His early years, chronicled by former classmates and friends, were typical of most British youth of the period.

One of the most informative sections of the book comes from interviews conducted with three members of Jagger's original group, Little Boy Blue and the Blue Boys. Bob Beckwith, Alan Etherington and Dick Taylor tell how the early seeds of the blues were planted by this group. Taylor recalls that the members listened constantly to Elvis Presley, Howlin' Wolf, Muddy Waters, Chuck Berry and Jerry Reed. Jagger was particularly influenced by Reed's dynamic style and presentation (and still employs some of Jimmy Reed's moves and vocal inflections on stage). The long-standing, often tenuous friendship with Keith Richards is well documented and rehashed within the pages of the biography.

What makes *Primitive Cool* unique and possibly the best book written to date about Jagger is the insight that is gained from extensive interviews with the Stones' late pianist, Ian Stewart. Stewart was with the Stones from the very beginning, playing the piano and acting as road manager for the rest of the band. His incredibly detailed recollections of the early days until his untimely death foreshadows the entire history of the Rolling Stones. Stewart saw, from the very beginning, many of the potential problems that would affect the group, including the potential power struggles between Brian Jones and the Jagger/Richards team. Stewart will always remain the sixth, or forgotten Stone, but his profound contribution to *Primitive Cool* will always be remembered.

Sandford does cover Jagger's public career and doesn't spare the details when it comes to Jagger's relationships with Bianca, Marianne Faithfull, Jerry Hall and Brigitte Bardot. He also chronicles the many drug busts, trials and interpersonal band problems. For the first time, excerpts from Jagger's FBI file have been reproduced under the Freedom of Information Act.



Sandford leaves the reader with a contrasting portrait of Mick Jagger the entertainer and Mick Jagger the private individual. *Primitive Cool* is required reading for fans of Jagger and the Stones, but there is enough historical material to make the book interesting to all music lovers.

## Additional Book Review

by Mark Rackley

### It's Somewhere On Tour?

by Randal Factor

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Somewhere? P.O. Box 12487

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"Absorbed into a dream like a sponge wiping up a glass of spilled reality." This quote, along with the red stickers that say, "It's Somewhere on Tour?" is what first drew me into this miraculous story. The quote was written on the back cover of a book called, *Oh, What Was The Name Of That Book Again?*, which is part of a growing mystery on tour. "A true story where whoever reads it becomes the main character." The first psychedelic story of its kind, you'll get sucked into it like sawdust in a shop-vac. Reminiscent of Dr. Seuss, Lewis Carroll, Ken Kesey and Jimi Hendrix all rolled into one book, it continues to alter and clarify the realities it introduced me to. We all experience these realities, but rarely notice.

The author recently spoke at the Gathering of the Minds Psychedelic Symposium in Orange County. Timothy Leary, Ram Dass and others spoke before Randal Factor took the

stage. He told a dreamy story about the World Unity Festival this coming August 22-28 at the Grand Canyon, which will be, as he called it "The Gateway to the Age of Living Folklore."

Afterwards, I introduced myself to Factor, telling him how, as a fellow writer, I was thoroughly inspired by *Oh, What Was The Name Of That Book Again?* He giggled and said, "Those were our early experiments in the group mind and the Living Story. Our newest book, *A Little Further..The Journey To World Unity*, will blow you away. It's another group participation novel and a cornerstone at the foundation of a whole new mythology. Everyone who reads it becomes a character within the story and all the characters conspire to bring more people into this living tale by doing fun tricks to catch each other's attention. I won't tell you what these tricks are now, you'll have to experience the book for yourself." He handed me a copy and said, "Here, we are looking for characters to spread the word."

The books tell how many people came together through a story to create a vision of unity and healing in a time when greed, injustice and darkness threatened to make a whole planet extinct. The words that capture the essence of these books often elude me, but what I can do is invite characters like you to read the books and join in the story. Doing this will help the dream grow beyond words into the reality we call life. This is the call of our time from the children of a new generation who are coming of age in the '90s.

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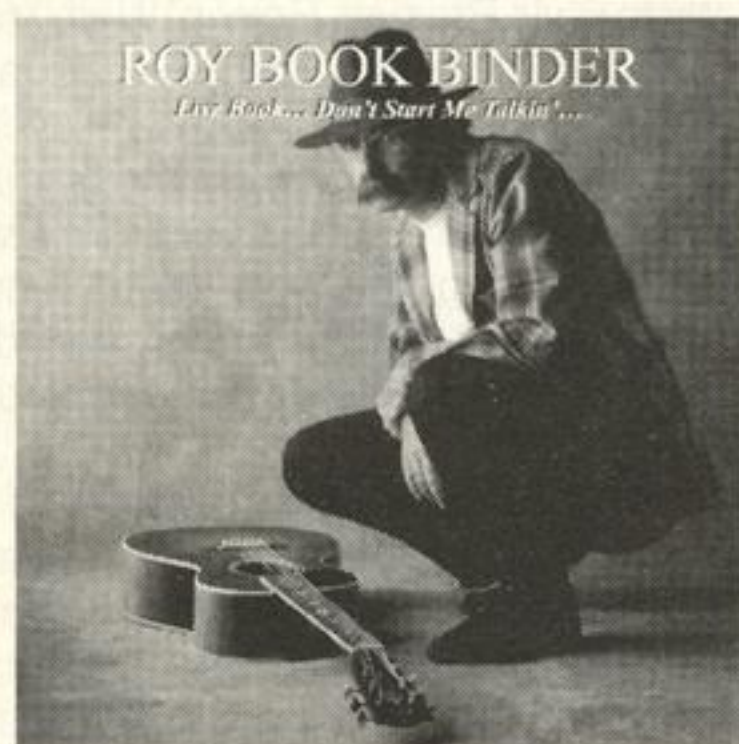
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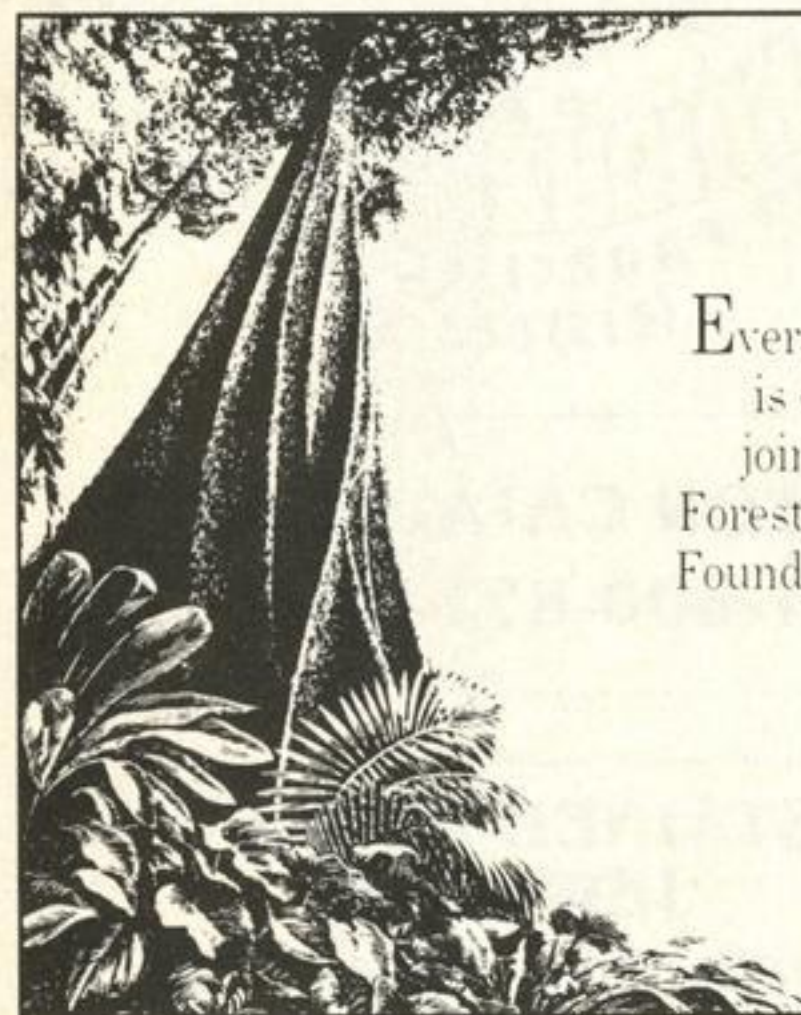
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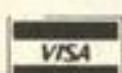
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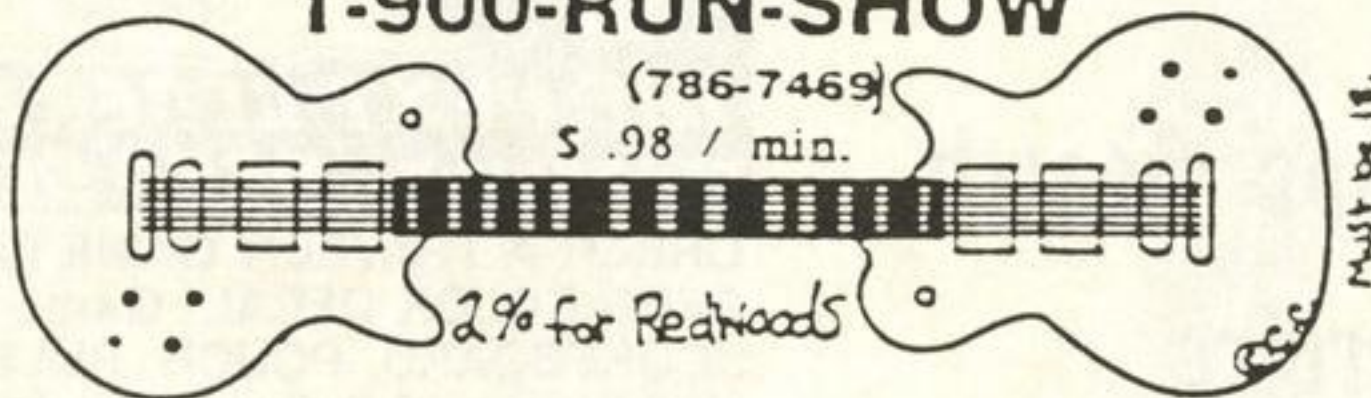
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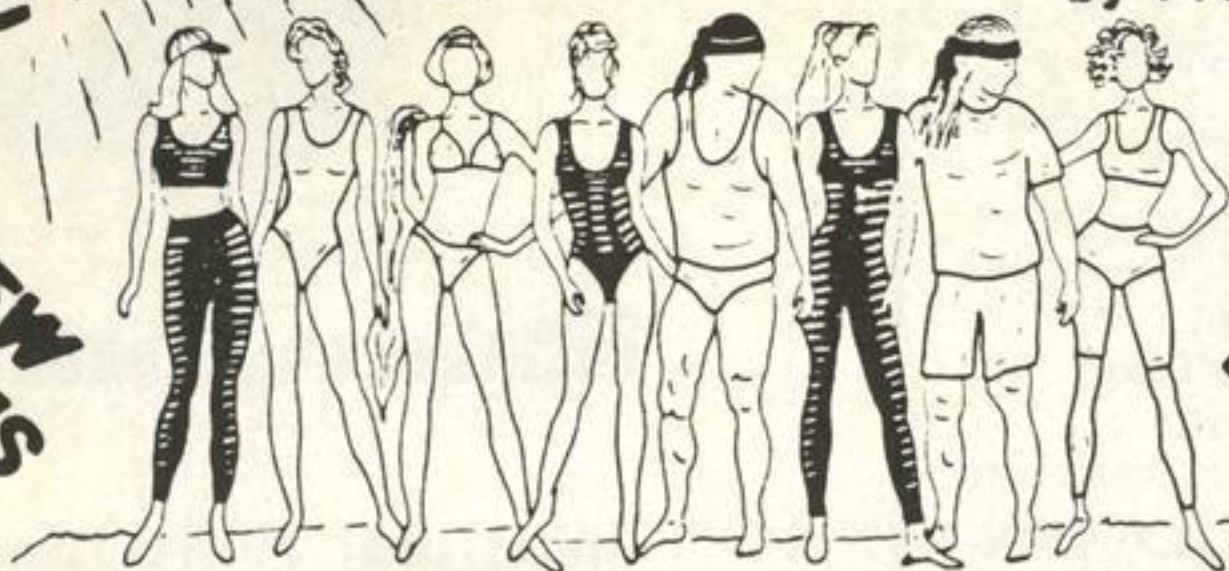


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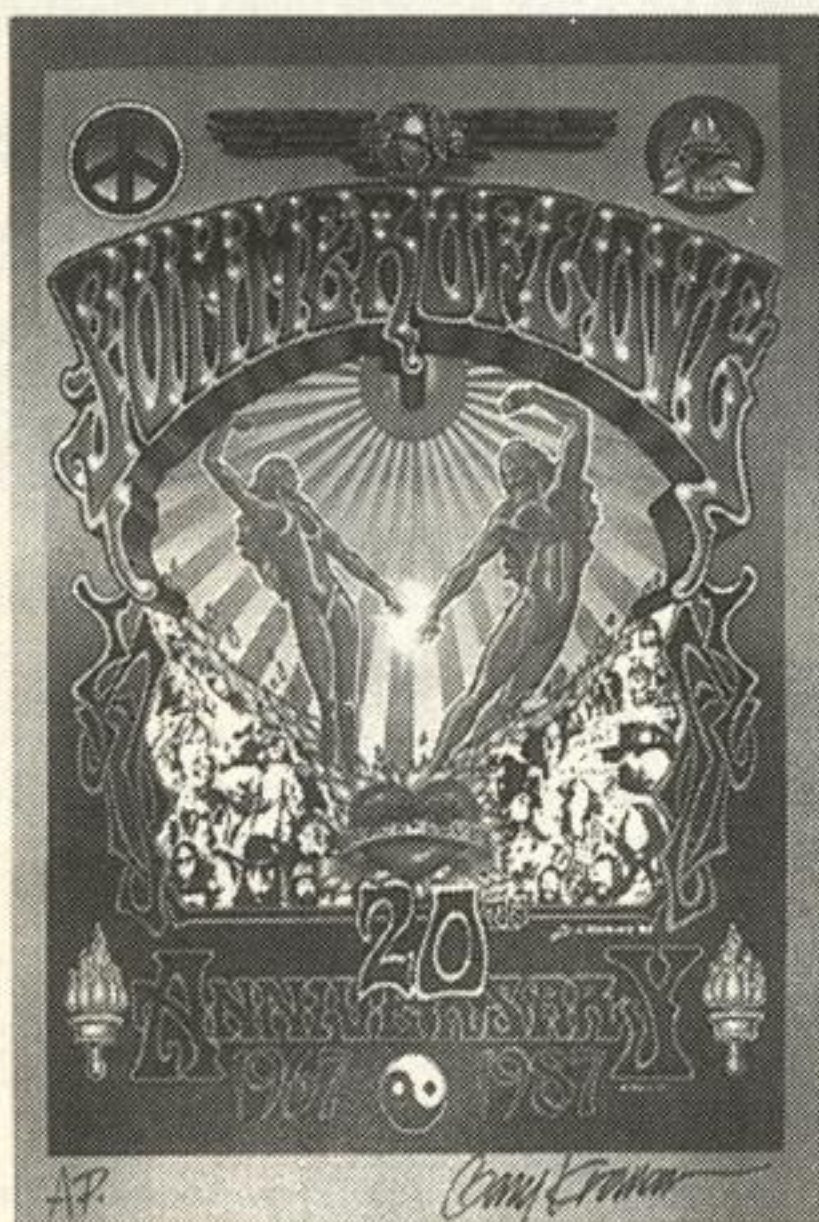
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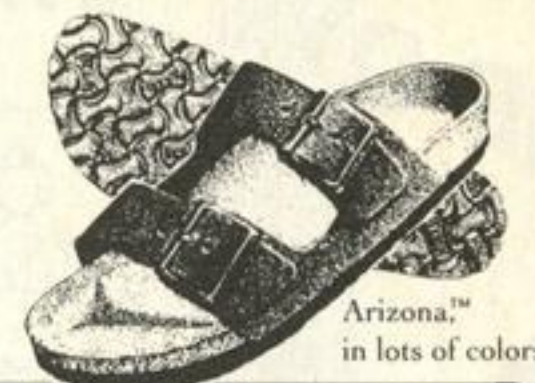
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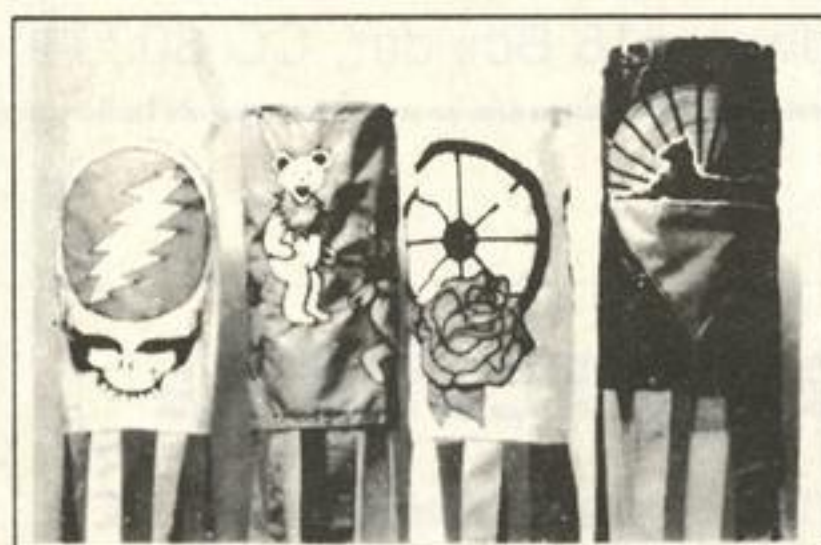
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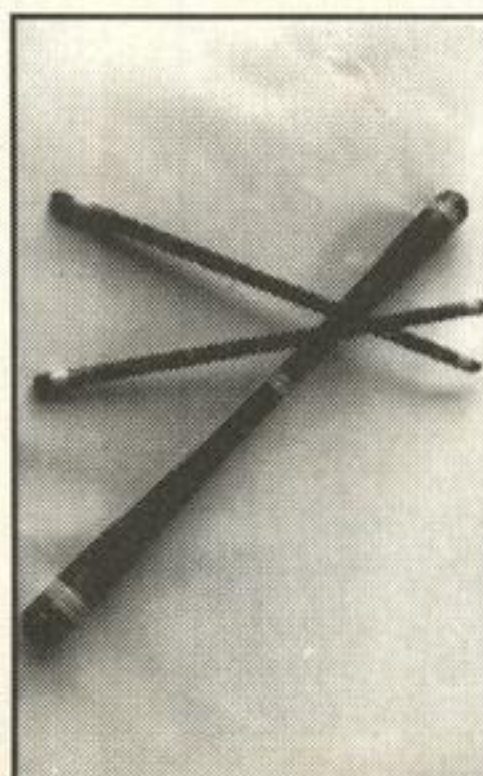
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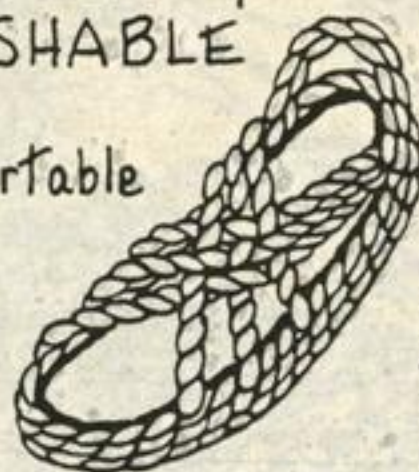
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**HELP!** Attorney for Matthew Rosen seeking info on other federal sentences in other federal jurisdictions for quantities of LSD in light of application of "Amendment 14" of US Sentencing Guidelines. Communications with me are strictly confidential. Boyd F. Campbell PO Box 230238, Montgomery, AL 36123-0238 or write Matt directly: Matthew Rosen #24165-013, FCI Florence, PO Box 6000, Florence CO 81226. His life depends on it!

Interested in contacting anybody that might have taped Led Zeppelin live in concert '69-'77 Please write or call Paul Castorina 474 Dakota Dr Lower Burrell PA 15068 (412)339-4276

The Band live wanted Danko Manuel Helm Hudson Robertson 150 hrs to trade Laurin PO Box 35605 Richmond VA 23235

Beg looking for kind traders to help build small collection will send blanks/post + list Also looking for 1st show 2-19-91 Dave Troth 174 W Court St #53 Woodland CA 95695

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Let's Trade GD esp Giants 92, 6/6/93, 9/20/93, 9/21/93. Phish esp 5/3/93, 7/16/93, 4/21/94, 4/25/94 Also non GD and DMB 350+ hrs to trade Paul Jr 225 West Killarney LK, Moore SC 29369

RU exp taper? Can you teach me? Want to tape shows. Need hints on equip, set up, recording All help appreciated Timothy Hong 6116 Woodcreek Dr Burr Ridge IL 60521 No calls please.

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900+ hrs Allmans CSN&Y Dylan GD Tuna Stones Zepp & much more Looking for same Bob 16 Antrim Ct Commack NY 11725

Badly need HQ GD 3/2/92 3/3/92 Good SBDs to trade Ike Plair 5217 Anistasia St, Lake Park GA 31636

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Looking for Max Creek tapes Have lots of GD and others to trade Dave Jeary 16 Summit St, Leroy NY 14482

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Tuna Jorma GD Allmans etc. Exch lists Steve Toapha PO Box 4401 Tucson AZ 85733

Longtime taper with 1000+ hrs highest qual GD & Jerry BDS seeks other bands in return Dave Box 122 Northampton MA 01061 Use Naks

## PERSONALS

MDH 38 looking for FDH - friendship, music, shows, etc. Gordon H. 23563 Lynn St, Hayward CA 94541

Schaeffe—my kind and peaceful friend, may your soul be released while inside so that your lovelight never dims—Trina

Brett from PA: Hope you got in Richfield Your dairymart KY pals To the band: you know our love will not fade away! Anyone with Richfield 94 tapes please contact me NFA Box 07 Flatwoods KY 41139

21 yr old Virginia MDH seeks female companion and true friend to hang around & go to Dead shows with Please include SASE will answer all Scott Carlson 9616 Gunston Hall Road Fredericksburg VA 22408

Eversmiling young FDH seeks grateful pals for love or friendship Will answer all Send letters to China Cat Sunflower 24 Ashwood Court East Northport NY 11731-2321

Schaeffe—someday everything's gonna be different when we paint our masterpiece Our miracle is on the way TLEO—Luv Jean

Bob—I'll hide your liquor and serve you me I really want a girl baby—Lisa and the boys

A last farewell to my buddy Glenn. You will truly be missed I will never forget Newport, RI

**In memory of Kevin Cunningham—too soon gone.** Thanks for showing me the light ten years ago. I miss you. Fare thee well. Love, Mike the Piglet

The glimmer in your eyes lights up my soul. It's amazing what seeing you does to me...I wanna shout to the world that I love you, but I'll settle for whispering it in your ear —A

Happy Anniversary, Jake Please be my safe harbor as I will be yours Love always, Bell

Deadhead from Owensboro KY Love to share expenses to next concert near Kentucky 2432 Sullivan Ct Ownesboro KY 42301

Anyone knowing the whereabouts of Mary Quinlan from West Palm Beach, FL (1982) please have her contact Rick Elson #238721/3A-215, PO Box 120, Lebanon OH 45036

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MDH interested in meeting 16+ FDH in the NY area for true relationship. Have car and waiting for tour. Bill, PO Box 2030, Garden City, NY 11531

Stuart Ashner—I'm glad we found each other. My love for you Will Not Fade Away. Love Peanut.



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Robert Hunter  
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Hot Tuna  
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Jorma Kaukonen  
*Magic*  
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Flying Burrito Bros.  
*Cabin Fever*  
RRCD 2008



Matt Kelly  
*A Wing and a Prayer*  
RRCD 2010



Hot Tuna  
*Historic Hot Tuna*  
RRCD 2011



Jorma Kaukonen  
*Too Hot To Handle*  
RRCD 2012



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*Live in Central Park*  
RRCD 2014



Various Artists  
*Relix Sampler #1*  
RRCD 2015



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*Alive in '85*  
RRCD 2016



Max Creek  
*Windows*  
RRCD 2018



Robert Hunter  
*Rock Columbia*  
RRCD 2019



Heart of Gold Band  
*Double Dose*  
RRCD 2020



Flying Burrito Bros.  
*Live from Europe*  
RRCD 2022



Savoy Brown  
*Slow Train*  
RRCD 2023



New Riders  
*Before Time Began*  
RRCD 2024



New Riders  
*Vintage NRPS*  
RRCD 2025



Jorma Kaukonen  
*QUAH*  
RRCD 2027



Commander Cody  
*Sleazy Roadside Stories*  
RRCD 2028



Robert Hunter  
*Liberty*  
RRCD 2029



Wavy Gravy  
*Old Feathers/New Bird*  
RRCD 2032



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*Living Earth*  
RRCD 2033



Johnny Winter  
*Birds Can't Row Boats*  
RRCD 2034



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*Mistletoe Jam*  
RRCD 2036



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*Juggling Suns*  
RRCD 2037



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*Relix Sampler #2*  
RRCD 2038



Sandoz  
*Unfamiliar Territory*  
RRCD 2039



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*Stackabones*  
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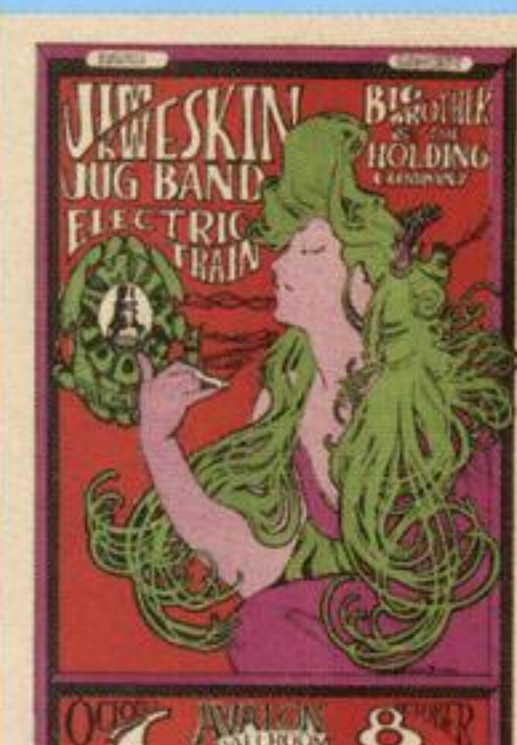
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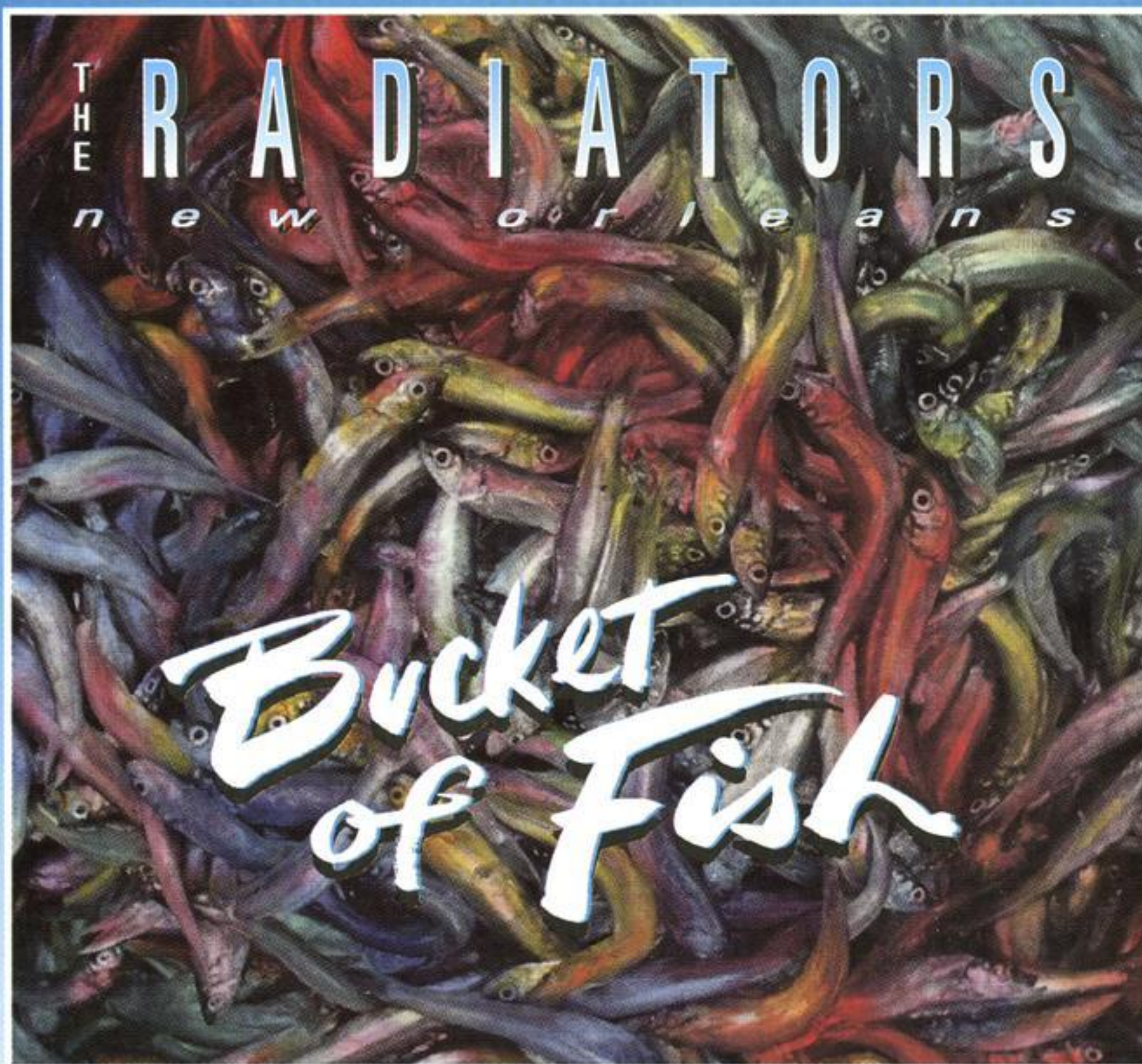
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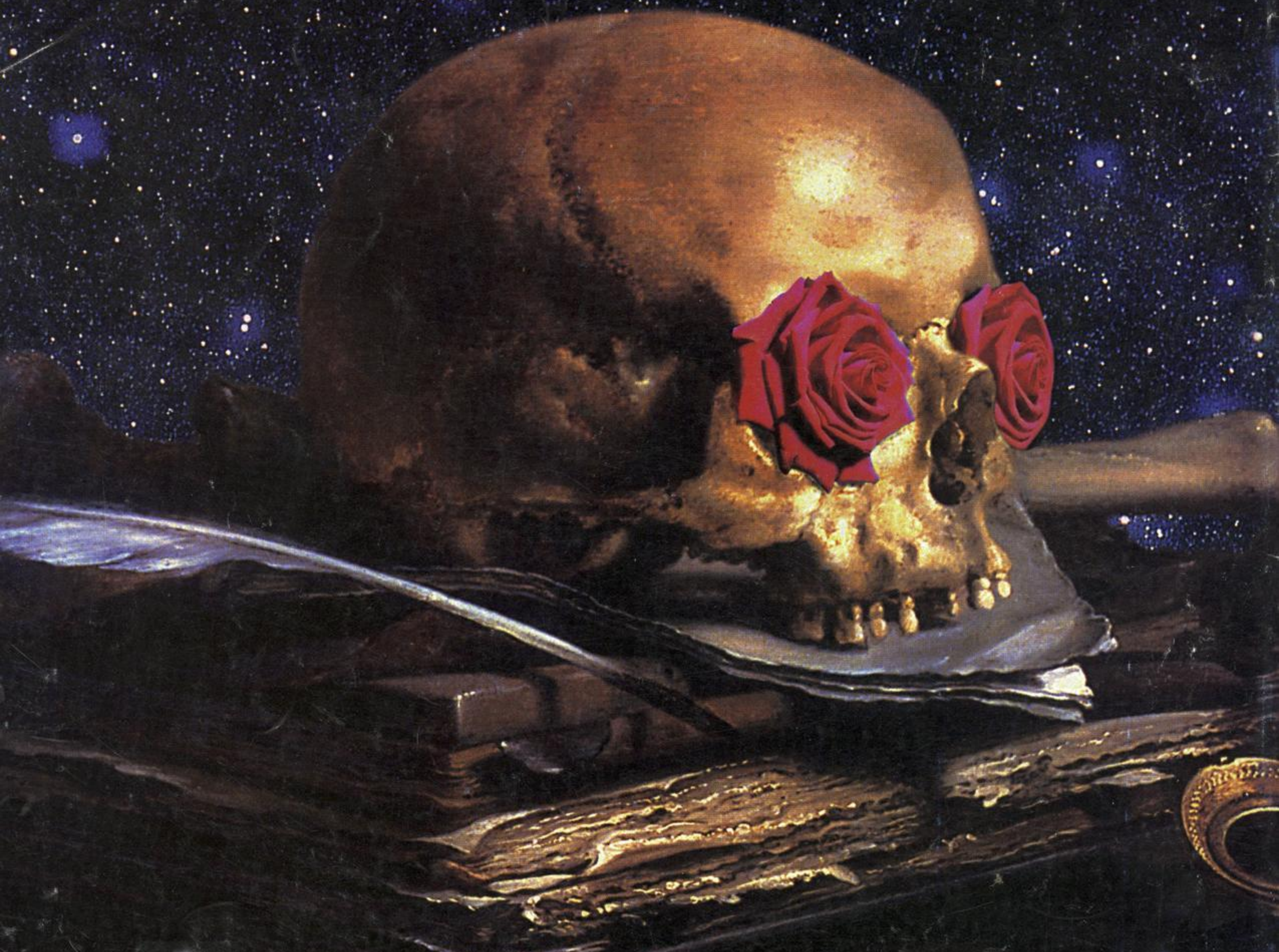
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