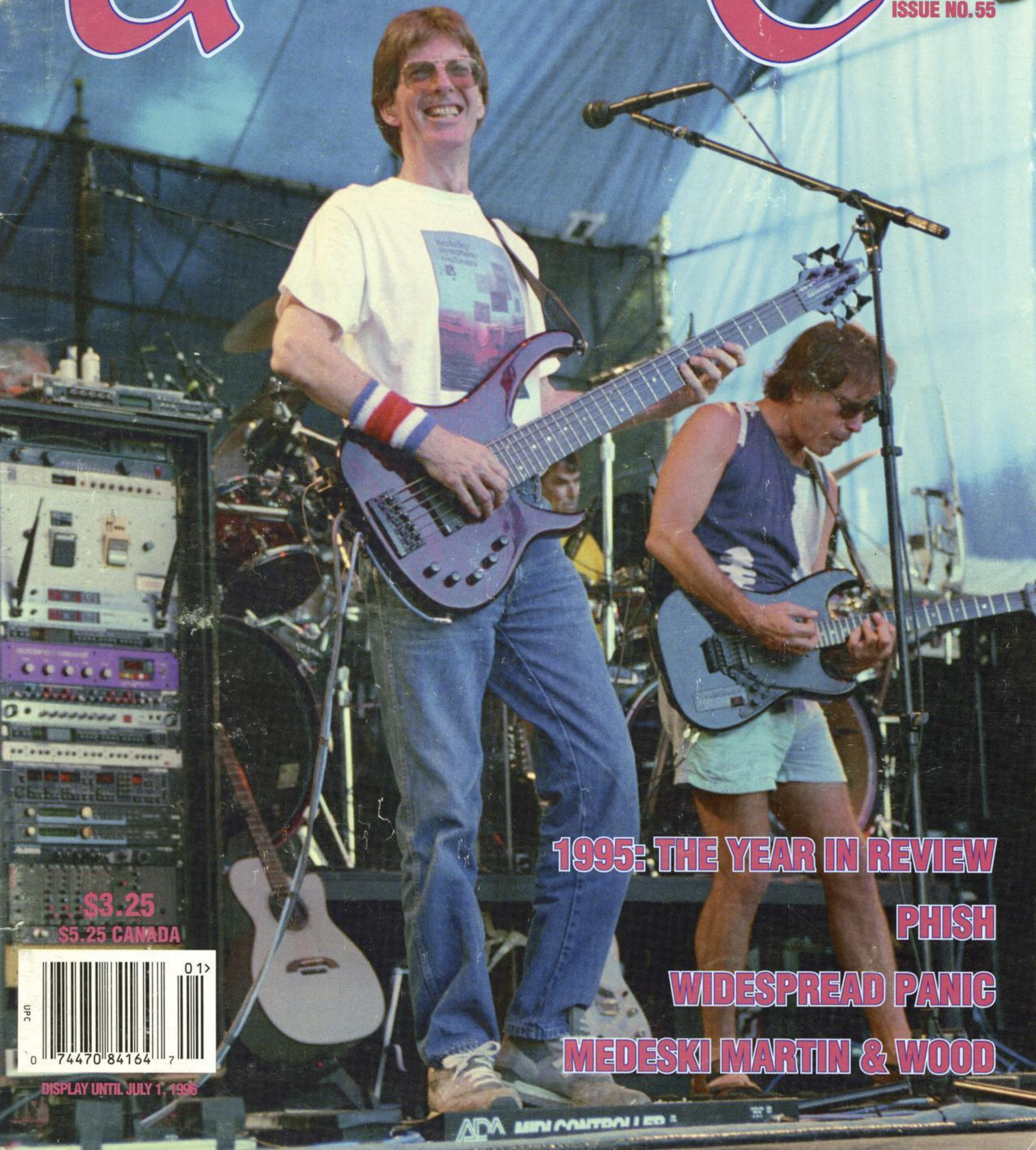


Unbroken Chain

ISSUE NO.55



1995: THE YEAR IN REVIEW

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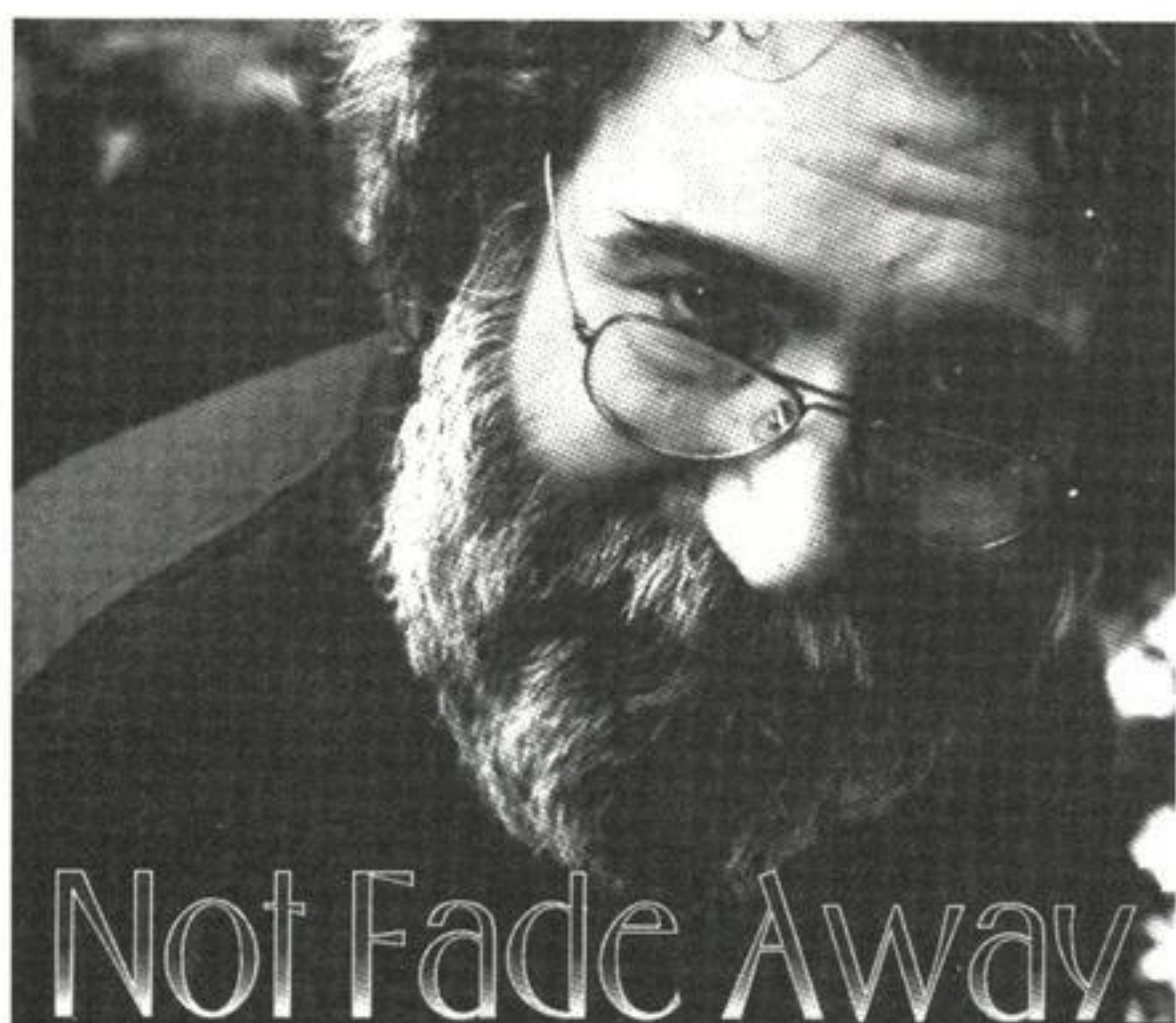
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Not Fade Away

The on-line world remembers
JERRY GARCIA

Edited and with Introduction by
David Gans

Foreword by Steve Silberman

Photography by
Richard McCalfee,
Jim Marshall, Baron Wolman,
F-stop Fitzgerald, and others...

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SHOCK AND SORROW
AND SPIRIT AND WORRY
AND MOURNING AND
COMPASSION AND
CELEBRATION AND
WONDER THAT
ATTENDED JERRY'S
DEATH," WRITES GANS,
HOST OF THE
NATIONALLY SYNDICAT-
ED RADIO SHOW THE
GRATEFUL DEAD
Hour, AND COAUTHOR
OF PLAYING IN
THE BAND.**

NOT FADE AWAY

THE ONLINE WORLD REMEMBERS JERRY GARCIA

EDITED AND WITH AN INTRODUCTION
BY DAVID GANS

FOREWARD
BY STEVE SILBERMAN

PHOTO RESEARCH AND EDITING
BY F-STOP FITZGERALD

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Editor & Publisher

Dave Serrins

Art Director

Lewis Newmark

Associate Editor

Frank Hanwell

Editorial StaffMike Maynard, Lewis Newmark,
Donna Starling**Contributing Writers**Michael Bell, Ellis Godard,
Ray Hogan, Mike Maynard,
Griffin Nicholson, Rebecca Quate,
Marc Schaeffer, Ben Tanen,
Geoff Weed, Michael Zelner**Photographers**Jill Calhoun, Richard Crichton,
Greg Doggett, Martyn Gallina Jones,
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CHAIN REACTION

Thank you so much for UC Issue #54! It certainly was helpful to hear so many like-minded people feel the exact way I do during this awkward time. As we are not done with Jerry, we are also not done with UC or the entire scene. Let's keep it goin'!

David Paris

Just read "Remembering Jerry" and it's all come back. Thank you for a truly beautiful and moving issue.

Poised for flight, wings spread wide,
spring from night into the sun...

Peace, love & tears

Maryberry

The new issue is a heart-wrenching piece of superior journalism. It will take me at least a week to read it completely. Melancholy, tears, and fears course through me with each paragraph. Reading the thoughts of other Deadheads reminds me just how fragile life truly is. I want to thank everyone who contributed. I'm remembering Jerry thanks to you.

Love ya,

Hayward Bill

Jerry Garcia was a vital part of something in which an enormous number of people came to feel profoundly touched. For that, he deserves to be long remembered.

But much of the praise given Jerry, including in the last issue of UC, is based on the authors' views of his personality, not merely his music. However, Jerry was an intensely private celebrity. In the context in which most people came to "know" Jerry -- his musical performances, often in large arenas -- he was decidedly reserved. Jerry was relatively expressionless, his head bowed, his back sometimes turned to the audience, his face largely covered in beard. Besides, how much could you really see from your seats, through the haze?

Jerry chose not to avail himself of many of the opportunities to express himself, except in the most indirect ways. Despite the clamors, he declined the pulpit. He appeared 60+ times a year before tens of thousands of people who, as he surely knew, utterly revered him and hung on his every word. Yet, he largely stayed silent. He did not take the stage to tell people what he thought about most social, political or even musical issues. He did not tell people to cheer (or be quiet), to clap (or not), to sing (or not). He never grabbed the microphone simply to declare how he was feeling, what he wanted or what he thought about some-

thing. A joke every few years, maybe, but that was about it. While his choice to remain silent (or let the music speak for him, if you prefer) told you something about him, it also left a lot of room to guess what he was thinking or feeling.

Many writers have filled that gap by reading something into the lyrics he chose to sing. That's thin ice to venture onto. So many of the lyrics are so open-ended (Isn't that why they were popular?) that you can never tell whether Jerry gave them the same interpretation you do. When he shouted, "I'd rather be with you," was he referring to the audience, his lover, or was he just singing a song? Did he find it strange to sing, "I don't mind chopping wood," when that's how he lost part of a finger? In his songs, he took on many characters: August West, Black Peter, Althea's bachelor friend, the Loser, Sugaree's friend, the devil's friend, the storyteller, and the elusive person who thinks it "doesn't matter anyway." Which, if any, did he really identify with? How can you know?

Whereas the songs he sang with the Dead (penned by Hunter) often were ambiguous or emotionally complex, the Garcia Band songs (usually penned by others) often evoked much simpler, more direct themes. His fame came mostly from his work with the Dead, but perhaps the Garcia Band was created more in his own image.

For the thousands of hours you've listened to him, live and on tape, what do you really know about Jerry? Did he have a temper? Did he vote? Did he eat meat? Did he think the gambling songs were a metaphor for drugs and similar adventures? How did he integrate all that traveling with his family life? Did he like Phil's singing? Did he want Brent to stop those misogynist rants? Were he and Bobby friends? —they seem rather different. Were the benefit shows Jerry's idea? Did he care what songs the audience wanted to hear? Some of the accounts from people who claim to know Jerry outside of the audience context paint a rather different portrait of him than do most Deadheads.

In some ways, Jerry was marvelously enigmatic. He wore sweats but he designed ties. He rode in limos, BMWs, and Bentleys, but he sang of cheap hotels and stood silent as Bobby railed against the "rich man in his summer home." He achieved great fame and yet appeared surprised and almost embarrassed by it. In many cities, the three people who appear on the most bumper stickers are

Bill Clinton, Jesus Christ, and Jerry Garcia. That's interesting company, and Jerry's the only one who seemingly didn't claim to know the truth.

In the end, though, it matters to us very little what Jerry was like in other contexts. That wasn't the Jerry we encountered. When the lights went down, he helped millions of people find happiness and feel part of something wondrous. That is a remarkable achievement and it deserves to be recognized and celebrated. Despite poor health, Jerry kept up a fairly arduous touring schedule for many years. Surely he didn't need the money. Perhaps he really did want to be with us.

The rest of what people profess to know about Jerry (he was friendly, etc.) is largely their image of what they want him to be like. That's the Jerry they've chosen to treasure and follow. Jerry Garcia the musician may have been somewhat self-created (though his roots came from many people), but Jerry Garcia the icon was largely created by the audience.

The forces that created Jerry Garcia the icon didn't die with him, they temporarily lost their focus. What you imagined and wanted him to be you can find elsewhere, too. You can create another Jerry Garcia, perhaps one who's a little more durable. If you keep searching, you may find the same love and inspiration in someone else, perhaps in the strangest of places, if you look at it right.

Ike

This is an open warning to all true friends of the Grateful Dead. I may be too late for the Christmas season, however I feel it is imperative to inform all Heads to avoid buying a videotape entitled *Grateful to Garcia*. This shabbily thrown together quasi-tribute is an insult to all fans who sincerely love Jerry as I do.

Marketed by Simitar Entertainment of Minnesota, this video has no Grateful Dead music in it whatsoever. It is nothing more than a collection of stills and non-band-related stock news footage. Nearly half of this two-tape set has nothing to do with the Grateful Dead whatsoever, but it seems that a two-tape set sells better.

Intermixed with bogus, misinformed narration set to synthesized background pseudo rock are interviews. With band members? Crew members, maybe? Perhaps even Deadheads? No. The producers obviously didn't have time to find people with relevant opinions, so they grabbed any retard off the street who they thought looked counterculture and under thirty. These idiots are completely and utterly ignorant of the phenomenon which was the Grateful Dead show. Most halfheartedly admit that they never attended a Dead concert and merely regurgitate myths and clichés about the

band and Deadheads. Some of them are actually hostile toward the band. *Tie-Died* may have presented only a limited perspective of the Grateful Dead's fan base, but compared to *Grateful to Garcia*, it looks like *Citizen Kane*.

Steer clear of this revolting attempt to extract money from Jerry's grave. This is not the first time this company has done this, either. Earlier in 1995, they put out a trite Selena video. It apparently sold enough copies to merit a continuation of this loathsome practice. Save yourself. Save your money. You'll be glad you did.

Yours truly,
Michael
Chicago, IL

My name is Daniel Powers. Enclosed is the means for four more issues of your kind 'zine. I have been reading *UC* since '86, seeing as I'm from Richmond, VA. I am proud to know the founders of this fine 'zine.

I can't really remember what year it was, but an artist friend of mine, Una Tiobin, turned me on to Laura and company at a Living Earth show in downtown Richmond in the mid '80s. But anyway, in '91, I got myself busted on some LSD charges here in Virginia. In January of '92, I was sentenced to nine years in the state prison system. Now it is '96 and I will be going home in July.

I want to thank everyone at *Unbroken Chain* for their support while I have been in prison. Most of all, I want to thank Laura for making sure I got my *UC* no matter where the prison pigs sent me.

Dave, keep up the good work. The 'zine is growing like a weed, for sure. I started reading it when it was a single page and now it is a wonderful 'zine. Thank you again for the ongoing support for this prisoner of the war on drugs.

Shine on,
Daniel Powers

Hope all is well. Things are ok here. Just a little bored with no fall tour and really no spring tour of any bands. Caught the Rads last week and the Allmans will be rolling into town in a couple weeks so that should be cool. Without the anticipation of a hotline announcement and the rumor mills working, it just seems like a piece of me is missing. At least the tapes are there.

Keep up the good work as always.
Dave Koehler

I want to thank all of you for all the great reading regarding the Grateful Dead. I think it's great that you're going to keep the magazine going. I believe it will provide a forum during this transition.

Sincerely,
Jim Moore

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The Dead Beat

Estate Claims Total \$38 million

\$38 million in claims were filed against Jerry Garcia's estate by the January 18 deadline. The largest claim, \$15.6 million, comes from personal manager Vincent DiBiase. DiBiase says he was supposed to take over managing Garcia's art business and will lose \$15.6 million in profits on art that would have been used on watches and jewelry. Nora Sage, who also claims to be working with Garcia artwork, is seeking \$12 million. Carolyn Adams Garcia, a.k.a. Mountain Girl, claims \$4.6 million for division of the couple's assets following their divorce.

Barbara Meier of Taos, New Mexico, says she was a high school sweetheart of Garcia and that he offered to marry her in 1992. She claims that Garcia agreed to pay her \$3,000 a month tax-free for three years after he withdrew his proposal. Meier's claim says she got all but \$21,000 of the \$108,000 Garcia promised. Garcia's wife, Deborah Koons Garcia, apparently cut off payments in May of 1995, according to Meier's claim.

Meier says she often loaned Garcia money for rent and other living expenses when he was getting his start in the early 1960s. She says she bought him his first twelve-string guitar. Her claim says she and Garcia met again in May 1991, and that he asked her to marry him in December 1992. Meier was living in Colorado at the time. "Claimant left her home, her daughter, her lucrative teaching career and graduate school," her claim says. Meier says that Garcia called off the wedding in March 1993. "It was understood by the parties that these payments would allow claimant to devote herself exclusively to her writing and artwork during that period," the claim says of the \$108,000. In exchange, Meier agreed to give Garcia the pick of her paintings when the three years ended in April 1996.

West America Bank in San Rafael says Garcia's estate owes it \$2,048,372 in loans. Little detail is available in the claims to indicate the purposes of the loans. An exception is a \$188,745 claim by Ice Nine Publishing, Inc. (the Grateful Dead's publishing company), which says it is owed the money from a May 1992 loan for purchase of a personal residence. Some claims are for loans Garcia guaranteed for other people: \$42,303 remaining on a \$50,000 West America Bank loan in December 1993 to D.B. Artworks, Inc. in Larkspur, California, and \$28,985 remaining on a \$50,000 West America Bank loan in March 1993 to John Kahn and his wife, Linda.

Acupuncturist Yen Wei Choong filed a

claim for \$10,050 for services rendered to Jerry and Deborah Koons Garcia. Garcia's personal trainer, Sherwood Cummins, filed a \$980 claim.

The estate's executor will review the claims. Anyone rejected has three months to file a lawsuit.

The value of Garcia's estate was not yet determined at press time.

Airplane Inducted into Hall of Fame

In January, Jefferson Airplane was inducted into the Rock & Roll Hall of Fame by the Grateful Dead's Mickey Hart and Phil Lesh. Jorma Kaukonen said that "nobody really went to the Fillmore for the music, if you know what I mean," and indeed the official program explained the psychedelic scene in mid-sixties Haight-Ashbury. The band, without Grace Slick who did not attend due to illness, played a short set that closed with a raging *Volunteers*.

Dick's Picks Volume 4

On February 23, *Dick's Picks Volume 4* was made available by mail order from Grateful Dead Merchandising (800-CAL-DEAD). This release is a three-disc set of material from February 13 & 14, 1970. Deadheads voted strongly in favor of this legendary run -- two of the most traded and circulated shows from the band's career -- for the next *Dick's Picks* volume.

Disc 1: 2-14-70 Intro, Casey Jones, Dancin' in the Streets, China Cat Sunflower > I Know You Rider, High Time, Dire Wolf, 2-13-70 Dark Star.

Disc 2: 2-13-70 That's It for the Other One > Lovelight.

Disc 3: 2-14-70 Alligator > Drums > Me & My Uncle > Not Fade Away > Mason's Children > Caution > Feedback > We Bid You Goodnight.


The set was released too close to our deadline for a review in this issue. *Unbroken Chain* will have a full review in Issue #56.


Joe Gallant's Illuminati: The Blues For Allah Project


Joe Gallant has led a big band, Illuminati, for over thirteen years, progressing from a trio in 1982 to a sixteen-piece in 1995. Composer, arranger, bassist, and band leader Gallant so caught the attention of Phil Lesh that he was featured several times on Lesh's Eyes of Chaos/Veil of Order radio show. The version of *Unbroken Chain* on Illuminati's *Code of the West* has been featured twice on The Grateful Dead Hour and has been considered a catalyst for the Dead's decision to play the song last March. *Grateful Dead Almanac* editor Gary Lambert subsequently asked Gallant to orchestrate *Blues for Allah* for a twenty-piece jazz orchestra to commemorate the twentieth anniversary of its release.

Following two successful performances of *Blues for Allah* in San Francisco in November (see reviews on pages 18-20), Joe Gallant's band performed on January 12, 13, and 14 at the Knitting Factory in New York to rave reviews from *The New York Times* and *The Village Voice*. These shows raised over \$5,000 for the Rex Foundation and were taped for a CD to be released on Knitting Factory Works in June (For a Knitting Factory Works catalog, call 212-219-3006). ☼

Special thanks to Hayward Bill and John Trebilcock for contributing information and clippings to these articles.





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It will be a great day when our schools get all the money they need and the air force has to hold a bake sale to buy a bomber

Members of the conference: Geoff Gould, President of Modulus Graphite and administrator of the Grateful Dead Forum on America Online; Steve Silberman, co-author of *Skeleton Key: A Dictionary for Deadheads*; Phil Lesh; and Dennis McNally. McNally poses questions to Phil from Internet and Fillmore audience members.

(The text has been slightly modified for better comprehension and grammar.)

Gould: Quite a scene here... camera men... good old Fillmore mixed up with computers.

Silberman: Yep, your humble reporter is back on-line while we wait for Mr. Lesh... Sitting up here in mission control at the Fillmore, with *Dick's Picks 3* playing an amazing *Lazy Lightning*... The mirror ball is sending flecks of light over the floor, which is packed with happy people... There is a line of screens and servers on the stage of the Fillmore, lots of people logged in... The Fillmore must have been a wonderful place to see those old *Dark Stars*... There are a few folks here who haven't been in here since then. There was a great renovation job done here - the chandeliers are sparkling like new... It's still just about the most intimate place to see a show in SF.

Gould: PA has just started playing... Pigpen song

Silberman: The floor is just big enough so you can get tribal... There is a pile of apples at the top of the stairs to welcome you, just like the old days...

McNally: Welcome to the official part of the chat. Phil will be on in about 10 seconds...

Gould: Ready for questions?

Lesh: No. Ask Bob.

Gould: The PA is still going!

McNally: What about the album you were working on before Jerry died?

Lesh: We're listening to all the live and studio versions of all the new songs to see if we can put something together.

McNally: How come you finally played *Unbroken Chain*?

Lesh: My son Graham wanted me to, so I did.

McNally: What do you do most while on the Internet?

Lesh: Surf the [World Wide] Web, man...

McNally: Are you working on any classical compositions now? Specifically with the Berkeley Symphony?

Question: Phil, what is your most exciting current endeavor?

Lesh: The future holds many possibilities. That's one of them.

McNally: Do you have any plans regarding conducting?

Lesh: If I'm asked...

McNally: What musicians might you like to collaborate with in the future?

Lesh: I don't know.

Question: Phil, can we expect to see any of your solo projects touring in the future?

Lesh: No.

McNally: What five non-Dead pieces of music would you recommend to us to check out?

Lesh: Coltrane's *Africa Brass* and *Ascension*, Ives' *4th Symphony*, anything by Youssou N'Dour, Stockhausen's *Kontakte*.

McNally: Will the Rex Foundation continue? Also, what's the story on the Eyes of Chaos Foundation?

Lesh: Rex is in limbo, to the best of my knowledge. Eyes of Chaos is alive and well.

McNally: What have you been reading lately?

Lesh: *Landscape and Memory*, by Simon Schama. *Norstrilia* by Cordwainer Smith.

McNally: But to follow up, will Eyes of Chaos radio be in New York any time soon?

Lesh: It's on once a month on WBAI. Joe Gallant has a program and it's part of that.

McNally: Do you see any parallels between the collaboration of on-line life and the collaboration of playing in a band?

Lesh: Perhaps, but the results are harder to perceive.

McNally: Do you still play bass day by day?

Lesh: Not a lot, no.

McNally: What prompted you and Jerry to switch sides of the stage in 1982?

Lesh: I don't remember.

McNally: Do you have a favorite venue (various questioners; one specified Northeast) and why?

Lesh: Madison Square Garden; Red Rocks; the Greek.

McNally: Do you remember your set here 30 years ago?

Lesh: *Midnight Hour*.

McNally: How about a tape of the month club? Please keep us fed. How about releasing videotapes, etc.

Lesh: We're working on it.

McNally: What made the perfect show? Do you feel you ever had one?

Lesh: Magic.

McNally: What's the most interesting thing going on, in your view?

Lesh: On Earth? In the air? In your head?

McNally: All the above, in sequence, in detail.

Lesh: Just one at a time please...

Question: What was your favorite show of all time?

Lesh: St. Valentine's Day 1968.

Silberman: Phil, what inspired you most about Garcia's approach to improvisation?

Lesh: The fact that there was always a little trail you could follow from any place in his phrases.

Silberman: We're having technical difficulties here...

McNally: Question to Mickey about his new album...

[Reply from Mickey] I'm presently mixing a new album with lyrics by Robert Hunter, strong *Planet Drum* leanings, an appearance from Bruce Hornsby. Bob Weir is on it. Robin Miller, Sade's producer, is working with me right now in L.A. as we speak, live, and it's three years in the making. And to tell you the truth, I can't wait to unleash it on you. It's a sinuous snake of rhythm. Say, technical difficulties here...

Gould: We're having serious difficulties here!

McNally: [Mickey continued] ...producer, is working with me. As for my plans, I want to take this album out on the road this year. And remember: the beat has not stopped. It will and must continue!

Gould: There's a big lag in the system transferring to dialups!

McNally: And since it's well past 8:30, we're signing off... It's been a pleasure...

Gould: Phil's going to the IRC [Internet Relay Chat] room, he was bounced out of the auditorium. He says thanks and good night. The crowd continues to move around, the music continues to play. There's been some big storms passing through the bay area tonight. Perhaps that's why we had so many problems. Dennis has left the room too. ☸

On December 10, Phil Lesh, Mickey Hart, and Grateful Dead publicist Dennis McNally participated in a landmark live Internet broadcast, Grateful Web, from the stage of the Fillmore Auditorium in San Francisco. The event marked the 30th anniversary of the first formal show as Grateful Dead at the Fillmore on December 10, 1965. The event was also a way to publicize the Dead's new World Wide Web site at <http://www.dead.net/>.

For \$10 admission, Fillmore audience members had access to computer workstations from Silicon Graphics and Apple Computer. Internet participants worldwide and Fillmore audience members were able to chat live in cyberspace with Lesh and McNally, both of whom typed from the stage at the Fillmore, while hearing CD quality highlights from *Dick's Picks Volume Three* and *Hundred Year Hall*. Mickey Hart participated in the conference by phone. Unfortunately, technical difficulties interrupted the conference before it could be formally concluded.

Dick Latvala and Grateful Dead Hour producer David Gans played rarities and surprises from the Dead's tape vault. The Fillmore audience was treated to special visuals including laser and slide projections which were prepared especially for the event.

A transcript of the conference can also be found at <http://www.nyic.com/simulchat/#info>.

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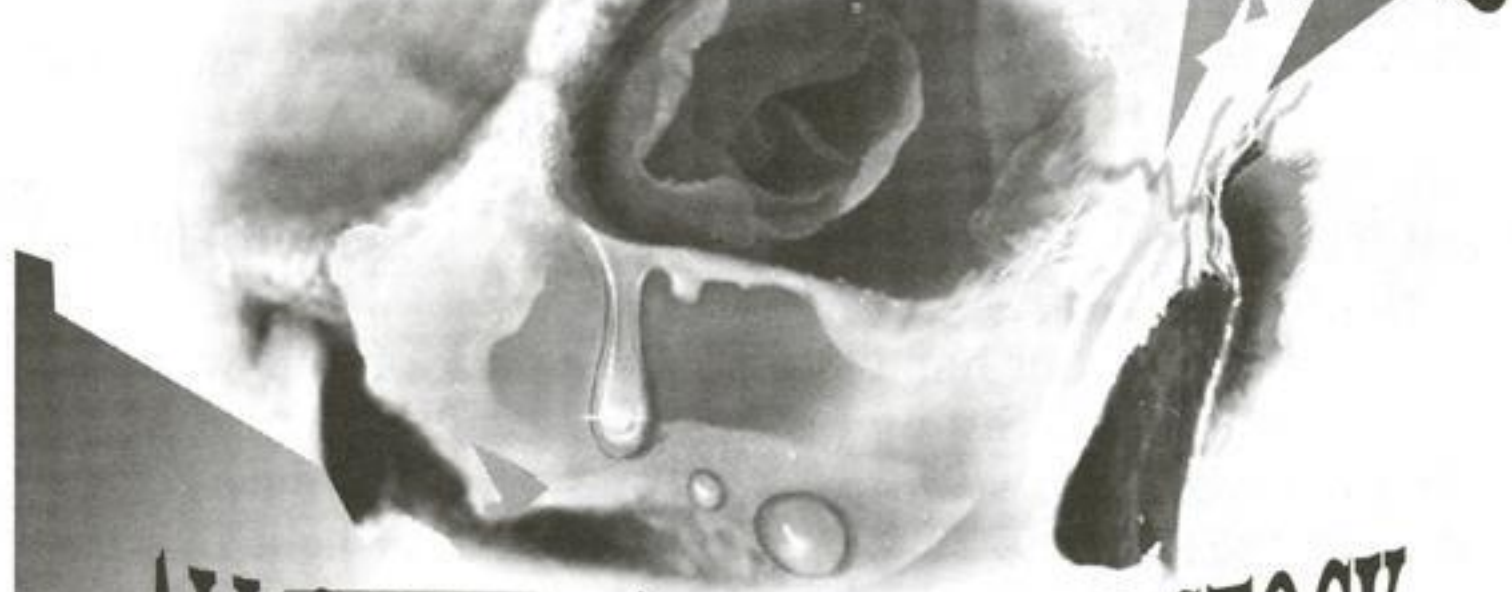
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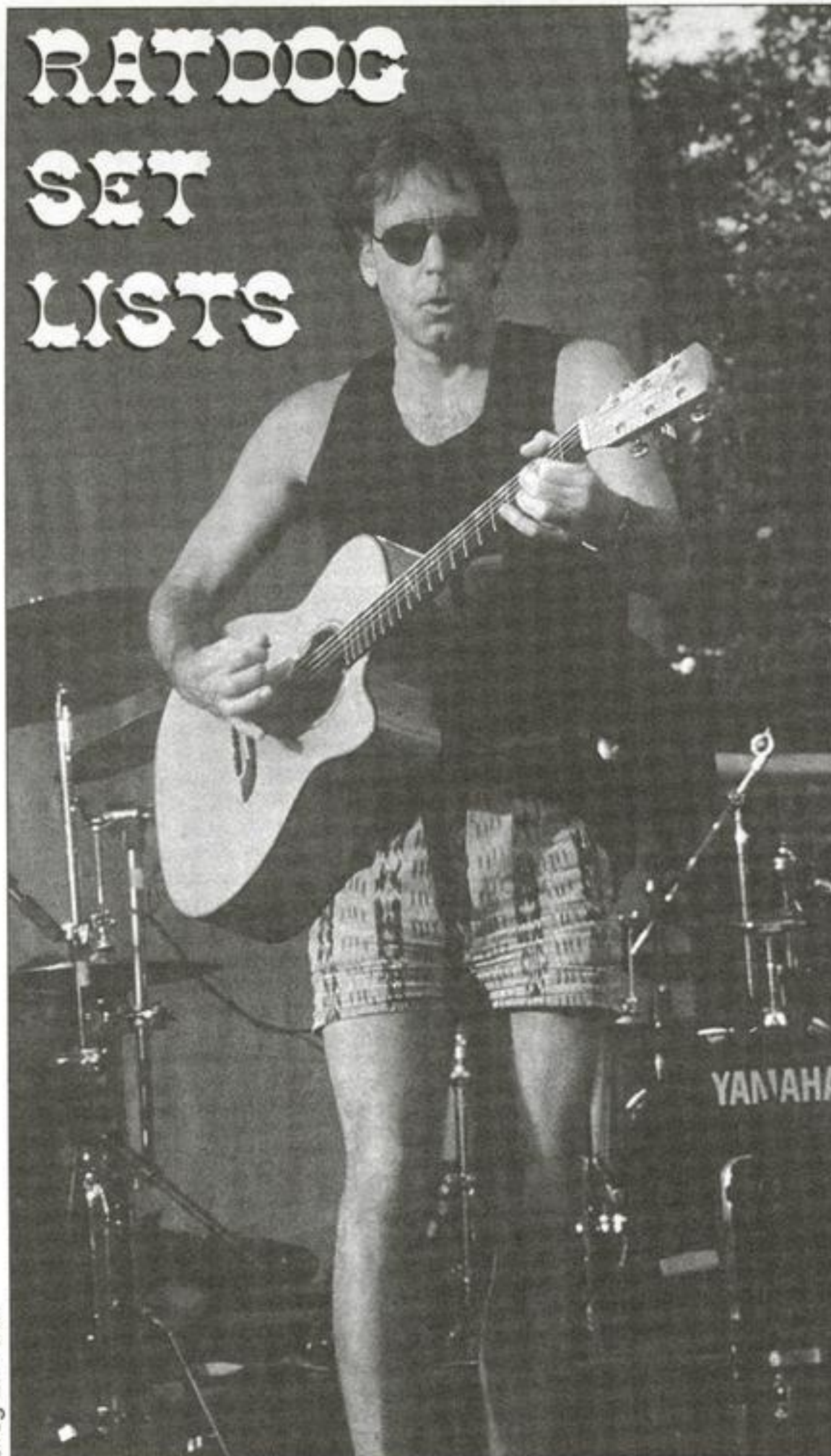


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WANG DANG DOODLE
THIS TIME FOREVER
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HEAVEN HELP THE FOOL
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BASS SOLO
CASSIDY
JOSEPHINE
E: KNOCKIN' ON HEAVEN'S DOOR

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MINGLEWOOD
IN DREAMS
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VICTIM OR THE CRIME
JOSEPHINE
E: KNOCKIN ON HEAVEN'S DOOR
(VINCE WELNICK DID NOT PERFORM.
WEIR SAID HE "HAD AN EMERGENCY TO
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dled the introductory stage announcements, mentioning that although the previous night had been a benefit for the Eyes of Chaos Foundation, Wednesday night was a paying gig for the performers (to much applause from the crowd). He also acknowledged that the previous night was "the ultimate Shakedown cruise," but tonight's show would be perfect (Gary Lambert humorously added, "Good night, everybody!").

Well, it wasn't perfect, but that didn't really matter. The band played admirably through revised arrangements of all the tunes on *Blues For Allah*, pretty much in order, for about an hour and forty-five minutes, including a Vegas-influenced *Help on the Way*, a post-modern jazz *Slipknot!*, a Caribbean-flavored *Franklin's Tower*, a space *King Solomon's Marbles*, a lounge-funk version of *The Music Never Stopped*, a *Crazy Fingers* more reggae than the original, an electric string quartet arrangement of *Sage and Spirit*, and the full-blown treatment of the title track, complete with a New Orleans-style "Under Eternity" vocal jam near the end.

As Lambert pointed out to the audience, Wednesday was twenty years, three months, and nine days after the record release party at the Great American, but they didn't do a literal recreation of the performance from that night, as preserved on *One From The Vault*. Rather, it was the original studio album, as seen through the "eyes of chaos," that inspired this project.

Thus, there was no *Eyes of the World*, *Sugaree*, *The Other One* (although they did tease it in the middle of *Crazy Fingers*), *U.S. Blues*, etc., although some purists in the crowd may have felt this was a good thing.

Anyone expecting close covers of the original tunes was probably disappointed. This performance was done in the spirit of the band that created them, but also in the style of some of the music that the Eyes of Chaos Foundation seeks to promote: exploratory improvisation. As Gary Lambert also noted, many of these musicians had never played any Grateful Dead music before, yet they all played with a similar adventurous spirit. Some of the musicians' unfamiliar harmonic choices seemed to baffle part of the crowd, but just as Deadheads were willing to give Ornette Coleman the benefit of the doubt when he sat in with the Dead, most were happy to be along for the ride.

As stated above, Wednesday seemed to be the night to go, and not just because the band had already done its first full run-through the night before. While we didn't get to see Tom Constanten's opening solo keyboard set from Tuesday night, we were treated to a great encore. After toweling off, most of the band returned, with multi-instrumentalist Apfelbaum filling in on drums for Claiborne, who had to go to another gig!, plus David Gans, who had joined earlier on acoustic guitar and vocals for the penultimate *Blues For Allah*.

They launched into a more faithful rendering of a song all the players could get into. Yup, *Dark Star*. This is how I heard it: *Dark Star* (w/first verse) > *We Travel the Spaceways* [Sun Ra] > *Dark Star jam* > *Cosmic Charlie* > *Dark Star* (w/second verse).

Apparently, *Cosmic Charlie* was supposed to be a surprise, even though it was the only encore the night before. Fortunately for me, the surprise worked, as I had avoided hearing very much about the first show. At any rate, the whole thing was very impressive, running about thirty-five minutes. Lambert and Gans sang, Kaiser wailed, Constanten pounded, and everyone seemed to have a lot of fun playing.

Joe Gallant, who's based in New York, announced that there would be two more performances in January at the Knitting Factory (the club known for that nutty downtown avant-garde jazz sound), with other New York musicians plus some of the California contingent. In addition, the Knit has agreed to put out a live album of the show on its own label later in the year. Should be cool. If that wasn't enough, Joe is threatening to do a full tour of "Paradise Waits" in 1996.

I want to urge everyone to support the Eyes of Chaos Foundation's important work in furthering new music. Send a tax-deductible contribution to: Eyes of Chaos Foundation, 484 Lake Park Ave. #102, Oakland CA 94610. ☼

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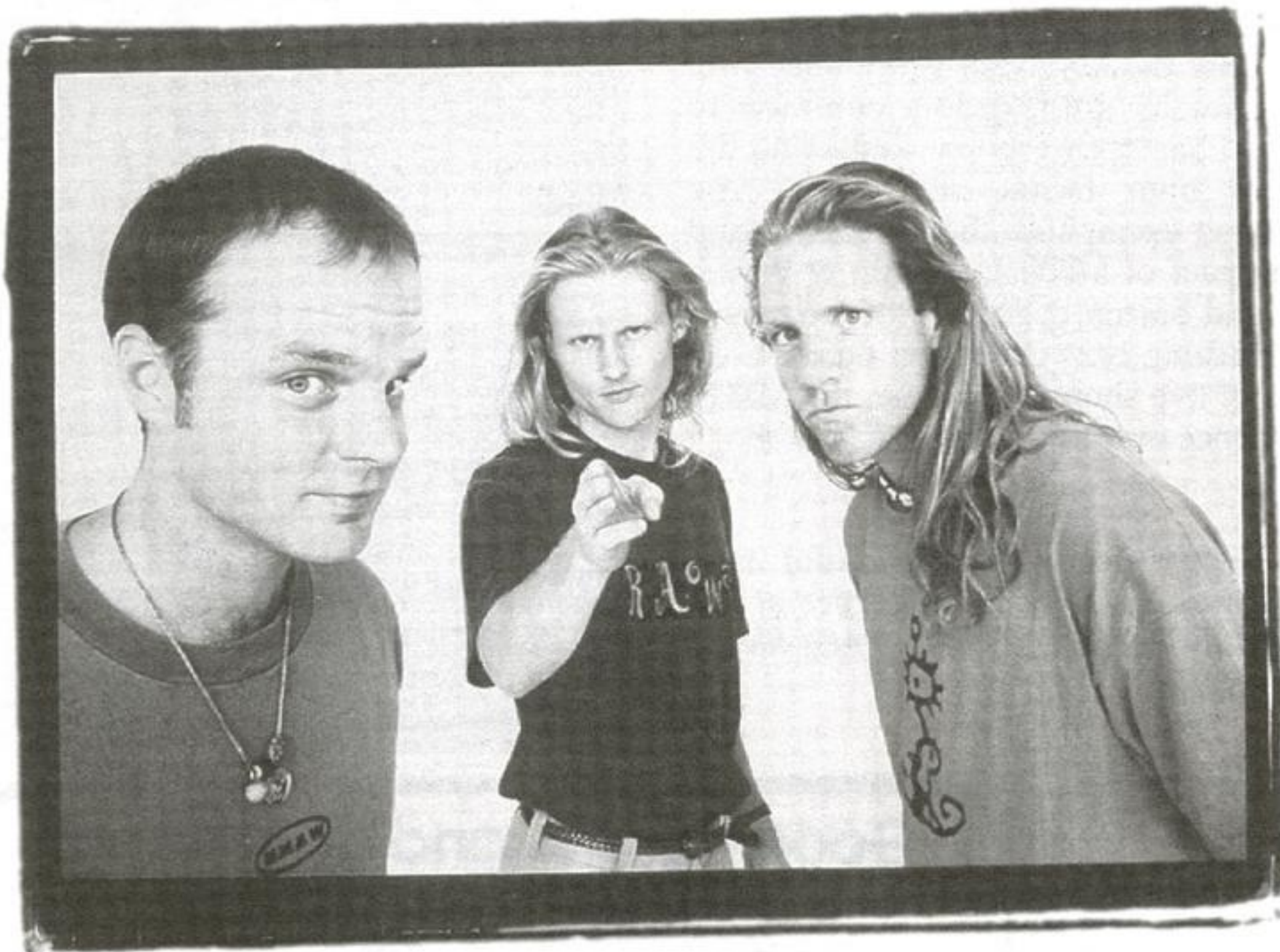
If you're asking around the scene for new music suggestions, a growing number of people will quickly tell you about Medeski Martin & Wood (MMW), a New York-based trio with three commercial releases, plus a slew of past shows crisscrossing the country in tape trading circles. With their next tour planned to start in March, you will probably get a chance to see them soon. You should know in advance, however, that MMW are far less - and therefore much more - than another show to

and varied audience than that phrase implies. They run the traditional jazz core through an intense and irresistible exercise of allusion and experimentation, injecting more soul and groove than much recent jazz, but also expanding atonal freakiness to new nonboundaries. Frequently in traditional jazz (if such an animal exists), the drums/bass/keys trio forms a rhythm section. Often, such trios have been the backdrop (at least at face) for quartets and quintets led by a trumpet,

ing resemblance to a guitar line, and the other to a piano line — as a sideman in the Boston music scene during the late 1980s. Medeski started formal training at age five, and was playing with Jaco Pastorius and others of the Miami music scene while in high school, and with the Either/Orchestra, Mandala Octet, and other exploratory Boston ventures in more recent years. In addition to his work with MMW, Medeski performed on David Byrne's 1994 solo release and on Trey

Bare Bones and Brazen Grooves

by Ellis Godard



Martyn Gollina Jones

catch. This is music, great music, bare and brazen.

An experience with MMW includes intense grooves, sultry rhythms, blended styles, and electrifying improvisation, but, in a sense, that is all. There are no vocals, no fog or lasers, no backdrops, and nothing that could be called a light show. But their shows want for none of those — and neither do the increasing legions of Chubb Cats, as their fans might be called. (The songs *Chubb Sub* and *Uncle Chubb* may or may not refer to chub — that member of the carp family that lives in deep, shaded river holes — but those two songs capture much of the flair of MMW, and fans eat them up with the eagerness of a feline on a fresh fillet.) At times completely danceable, and at others completely mind-numbing, their performances are consistently intelligent, extremely addictive, explosive storms of imagination — feisty, freewheeling, and fun without seeming too flamboyant.

Though their agent describes them as “good-food gestalt for the grunge set,” MMW should (and do) garner a wider

saxophone, or combination thereof. Many of the biggest names in jazz are horns that fronted such acts, and many rhythm sections are known (if they are known at all) for little more than who they backed.

MMW return to the heart and soul of the matter in all respects, stripped not only of horns, vocals, and other shiny presentational ornaments, but also often of leadership itself. Improvisations are thick and dense, entwined among the members rather than following any one of them. Whether they are acid jazz, free jazz, fusion, or funk isn't even an academic question: MMW draw on all of those niches and others, including reggae, blues, bebop, and hip-hop. Regardless of musical “place,” the focus is definitively on open-ended expression, and the various energies and mediums drawn upon to invoke that mission reflect the backgrounds of the players.

On organ, Wurlitzer, and clavinet, John Medeski developed his style — heavy swatches of always tasty, sometimes grinding grooves, often mixing two very distinct lines, of which one bears a strik-

Anastasio's recently released free-form supercollaborative *Surrender to the Air*. He also has two Grammavision releases of his own, including the vibrant *Lunar Crush*, a collaboration with guitarist David “Fuze” Fiuczynski which was voted one of the “Best Jazz Albums of 1994” by *The Village Voice*.

Drummer/percussionist Billy Martin mixes steady, tom-heavy basics with a mix of metal poundables to offer enough funky rhythm for at least two acts. Son of a Radio City Rockette and a New York City Opera violinist, Martin gathered a taste for and experience in Caribbean, Latin, and other African-based styles, including an exploration of Brazilian music with groups including Pe De Boi. He developed his style working with drummer/composer Bob Moses, and played with, Chuck Mangione's group from 1985 to 1988 and with John Lurie's Lounge Lizards from 1991 to 1994. You might not remember his face from the movie *Blue in the Face*, but his drumming is unforgettable.

Whether bassist Chris Wood is thumping puddles of madness or using a violin bow to slide between free-form and classical personas, his performance on acoustic standup is a marvel. Since performing professionally in Denver in his teens and studying at the New England Conservatory from 1989 to 1991, Wood has performed with a range of avant-garde jazz artists, including superb guitarist Marc Ribot, John Zorn, and the Jazz Passengers, and has appeared on a variety of Moers Music and Avant releases, such as the 1994 debut by the Ribot-led Shrek.

Between an expanding tour schedule and escapist jaunts to a Hawaiian shack, the trio has delivered three laudable releases. Their 1992 Accurate debut, *Notes from the Underground*, sounds a mellower, more familiar jazz than their latter two releases, but percolated their unique bent beyond their northeastern base. The band's Grammavision contract began in 1993 with *It's A Jungle In Here*, a



blistering array of tracks featuring guests Ribot and the horn section from the much-acclaimed Groove Collective. That release earned 4½ stars from *Down Beat*, and garnered a slice of media attention, but MMW wanted to package their internal dynamics, free from additions and distractions. Their 1994 Grammavision release, *Friday Afternoon in the Universe*, did that and more. *Friday Afternoon* cap-

tures the flair and controversy of their live performances in its organization as much as in its production. Compositions like *Chubb Sub* (catchy enough to be performed on *Late Night with Conan O'Brien*, but off-beat enough to be on the *Get Shorty* soundtrack) and *Last Chance to Dance Trance (Perhaps)* (a deceptively smooth pod with South American flair) are interspersed with portions of extended improvisations (given names such as *Paper Bass*, *Baby Clams*, and *Billy's Tool Box*) which add a brisance to the collection not as resounding on *Notes* or *Jungle*.

Like the fans of so many rising musical talents, Chubb Cats have their own outlet in cyberspace. (To join, send a message of "subscribe" to <mmw-request@netspace.org>.) But the MMWnet is not filled with the disarray and fandom common to many other such groups. Reflecting the band's own focus and drive, the MMWnet exemplifies the experience and the impact of Medeski Martin & Wood: bare and brazen concern with the music, and nothing but. On stage, on disc, on tapes of live shows, or online, the MMW experience may be as real as it gets. ❖



Ellis Godard (lemuria@virginia.edu) is an avid Chubb Cat and the keeper of the Frequently Asked Questions (FAQ) file on the PhishNet.

Medeski Martin & Wood spring & summer tour dates

April

- 3 Ziggy's, Winston-Salem NC
- 4 Cat's Cradle, Carrboro NC
- 5 Mercury Theatre, Knoxville TN
- 6,8 12th & Porter, Nashville TN
- 9 Georgia Theatre, Athens GA
- 10 Newby's, Memphis TN
- 11 Proud Larry's, Oxford MS
- 13 Liberty Lunch, Austin TX
- 14 Ikon Club, Tulsa OK
- 17,18 Fox Theatre, Boulder CO
- 22 10:00 am KCRW The Morning Becomes Eclectic
- 22 Alligator Lounge, Santa Monica CA
- 23 SLO Brewing, San Louis Obispo CA
- 24 Spaceland, Los Angeles CA
- 25 Casbah, San Diego CA
- 26 Bimbo's, San Francisco CA

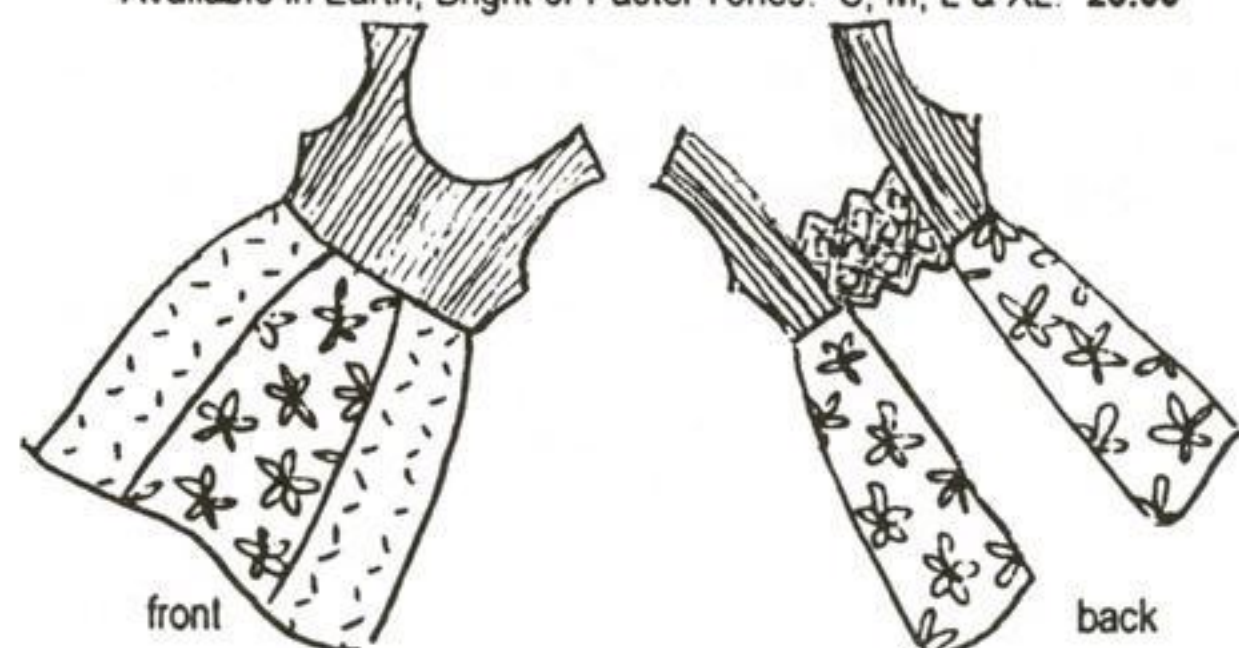
June

- 21 Jazz Winnipeg Festival, Winnipeg, Manitoba
- 22 Sasltel Saskatchewan Jazz Festival, Saskatoon, Sask.
- 23 Calgary International Jazz Festival, Calgary, Alberta
- 25 International Jazz Festival, Vancouver, BC
- 27 Toronto Downtown Jazz Festival, Toronto, Ontario
- 28 Festival International De Jazz Montreal, Montreal, Quebec

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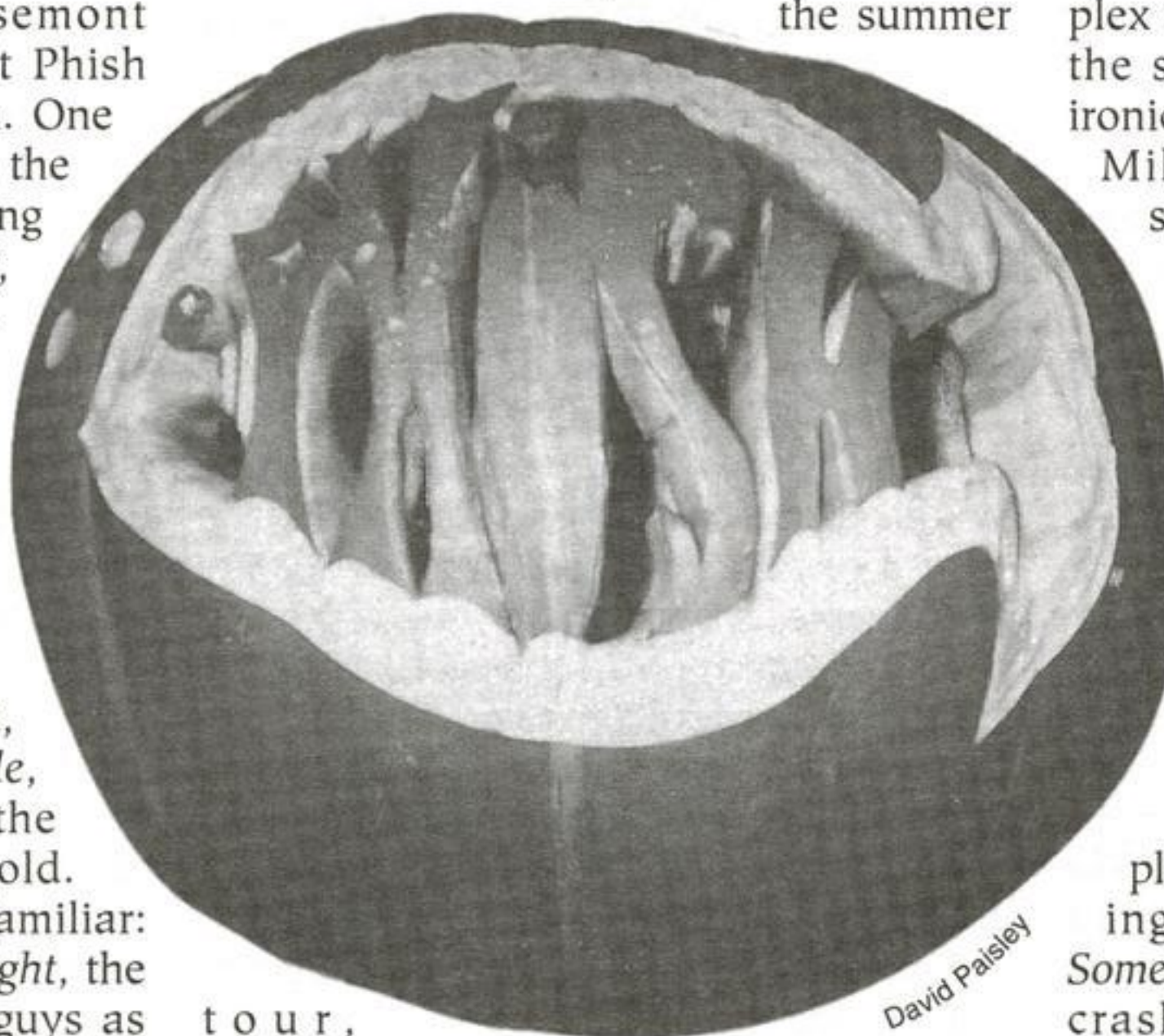
Phish Halloween
October 31, 1995
Rosemont Horizon
Rosemont, IL
 by Rebecca Quate

On the outskirts of Chicago, chilly rains and misty breezes set an eerie mood for a Halloween night concert. Rosemont Horizon was the host of its first Phish show and expectations were high. One of the night's three sets was to be the now legendary "cover set." During the band's 1994 Halloween show, they set a precedent by donning a musical costume: the Beatles' White Album. What album did Phish fans vote for this year that could possibly top that? Rumors of everything from Frank Zappa's *Joe's Garage* to Michael Jackson's *Thriller*.

Excited about what lay ahead, my roommate, dressed as *Sparkle*, and I, as *Harry Hood*, entered the festive indoors to escape the cold. Some of our neighbors looked familiar: the amiable *Slave to the Traffic Light*, the "Helping Phriendly Book", two guys as Minkin stage props, just below sat *Tweezer*.

Phish strutted on stage to face the sold-out crowd and heightened our spirits with the seldom-played, and even more rare as

a show opener, *Icculus*. The crowd went cruising on the Caribbean with the ultra-groovy *Ya Mar*. Certain that the band played it just for her, my roomie shook a mean leg to *Sparkle*, one of those songs for which any form of "dancing" attempted is worthy of respect. This unabashed fun was followed by *Free*, a debut from the summer



David Paisley

tour, which featured Trey on his toy, the cowbell. After the driving introductory chord progressions set the pace, the cowbell kept the song's tempo while the moving melodies from the rest of the band colored

in the remaining space (never thought I'd use "moving" as an adjective in the very same sentence as "cowbell"). *Free* has matured immensely since its birth just months before. *Guyute*, the centerpiece for many shows in the fall of 1994, was performed for the first time since December 29, 1994. Aided by the complex timing of this lengthy composition, the set grew into a surging beast and, ironically, concluded with *Harpua*. After Mike explained a raccoon dream sequence of this tale, Trey described a scene where the song's protagonist, Jimmy, was playing his favorite album, "the very same album that Phish was playing as their Halloween album at Rosemont Horizon," and the band broke into a tease riff from Michael Jackson's *Beat It*. *Harpua* reemerged and ended the set, and bewildered beings wandered off to hydrate themselves during the break.

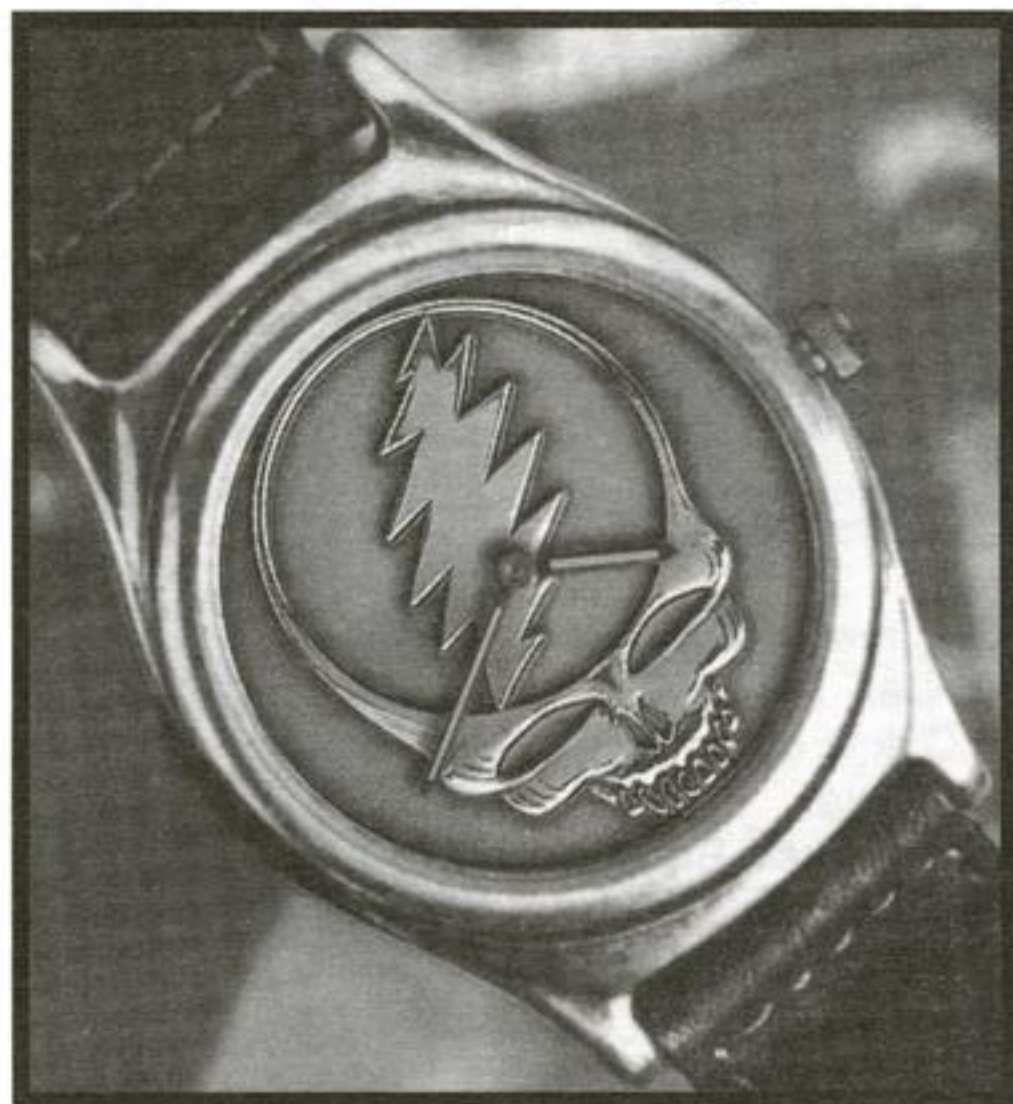
As the lights dimmed, the PA played more *Thriller* teaser: the opening notes to *Wanna Be Starting Something*. The sounds faded into that of crashing ocean waves. This was no *Thriller* (whew!), but rather The Who's 1973 concept album *Quadrophenia*. *I Am The Sea*, the preface to the album's four major themes, began the trip along one of the closest interpretations imaginable of

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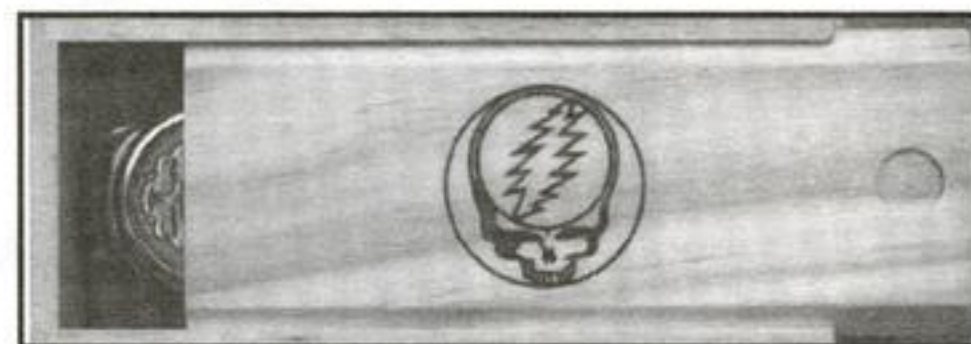
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Pete Townshend's schizophrenic rock opera, but the music still bled all the Phish necessary. The band exploded into *The Real Me*, lights radiated the stage, and a horn section burst from the rear. Following on sheet music were faithful friend and original member of the Giant Country Horns Dave "The Truth" Grippo on alto saxophone, Trey's cousin, Joe Somerville on trumpet, Don Glasco, of Michael Ray & the Cosmic Krewe, on trombone, and Alan Parchley on French horn. Trey mimicked Townshend's classic windmill move and led the vocals on this number.

However, Page stole the show singing lead on seven of the album's fourteen lyrical songs. Matching Roger Daltrey's vocal prowess could prove impossible for many, but Page's soprano comfortably met the challenge. After Page's eloquent control on *Cut My Hair* and *The Punk Meets The Godfather*, Trey took center stage for a solo, acoustic version of *I'm One* that aptly fit the song's lonely mood. For the British military march at the end of *The Dirty Jobs*, Trey, Tubbs, and Mike played a bass drum and cymbals in marching band style while Page and the horns played the melody.

Just as on the album, a sample of *The Kids Are Alright* chimed over the PA during the segue from *Helpless Dancer* into *Is It In My Head*. The band had pre-recorded these thematic bits to ensure authenticity, confirming their meticulous dedica-

tion to perfection that we respect and love them for.

I've Had Enough featured Mike on banjo, Trey on guitar, Tubbs on washboard, and Page on upright bass. 5:15, with Trey's soaring guitar licks backed by the taut brass quartet, intensely conveyed the release for the angst that boiled inside the story's main character, Jimmy. Page calmed these stormy waters with a piano solo on *Sea and Sand*. *Drowned*, Mike's only lead of the set, powered through with gripping energy and a hot jam, then dissolved to make way for *Bell Boy*. After the first two verses, the bell boy himself entered the stage dressed to a tee in his bright red suit. *Dr. Jimmy* smoothly faded into the final instrumental representation of the album's themes, *The Rock*. The sound of rain permeated the air for the final theme, and only one song remained. With Trey on drums, Tubbs conquered the vocals on *Love*, *Reign O'er Me* and captured the essence of Daltrey's raspy-edged screams. Supposedly, *Quadrophenia* didn't even win the popular vote this year, but after this stellar performance, who cares?

The final set began with the ongoing chess game which Phish played against its fans throughout the tour. The audience member chosen to make the fans' move (the board hung behind the stage) became perplexed at the task. After rightfully teasing the guy, Phish began set three with a forty minute version of *You Enjoy Myself*. Funky B-3-esque grooves, dirty bass riffs,

and the twisting and turning beat, with the help of Tubbs and cowbell a la Trey, never lost the crowd's attention. The vocal jam was unusually entertaining and featured some spacey scat singing that created an appropriately spooky mood. A smooth segue led to ZZ Top's *Jesus Left Chicago*, which was enhanced by Grippo's savvy horn solo. The last note of the Beatles' *A Day in the Life* left the door wide open for Suzie Greenberg, complete with the return of all of the horns. Under Trey's direction, they proved their versatility by executing exciting jam-filled solos to bring the third set to a hyper halt as thousands of sweaty fans stood mesmerized.

Mics were clustered in the front of the stage for an acoustic encore. The band belted out another Who song: a bluegrass rendition of *My Generation*. Toward the end, Trey swung his guitar around as Townshend had in the '60s and dismayed the audience when he actually smashed his acoustic guitar on the stage. Tubbs then kicked his drum set which donned the Who logo on the face of the bass drum. As the two demolished their instruments, Page, on bass, and Mike, on banjo, played a warped ditty that fit the zany situation perfectly. The wreckage was piled toward the rear of the stage and a detonator was brought out to Trey. He blew up the pile with a huge explosion. Yes, Halloween 1995 will always be remembered as the Phish concert that ended with a bang — literally! ☼

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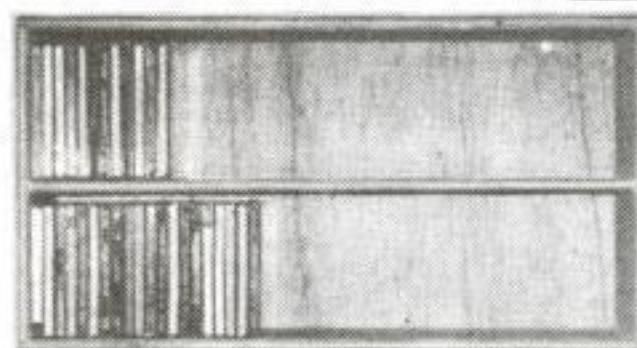
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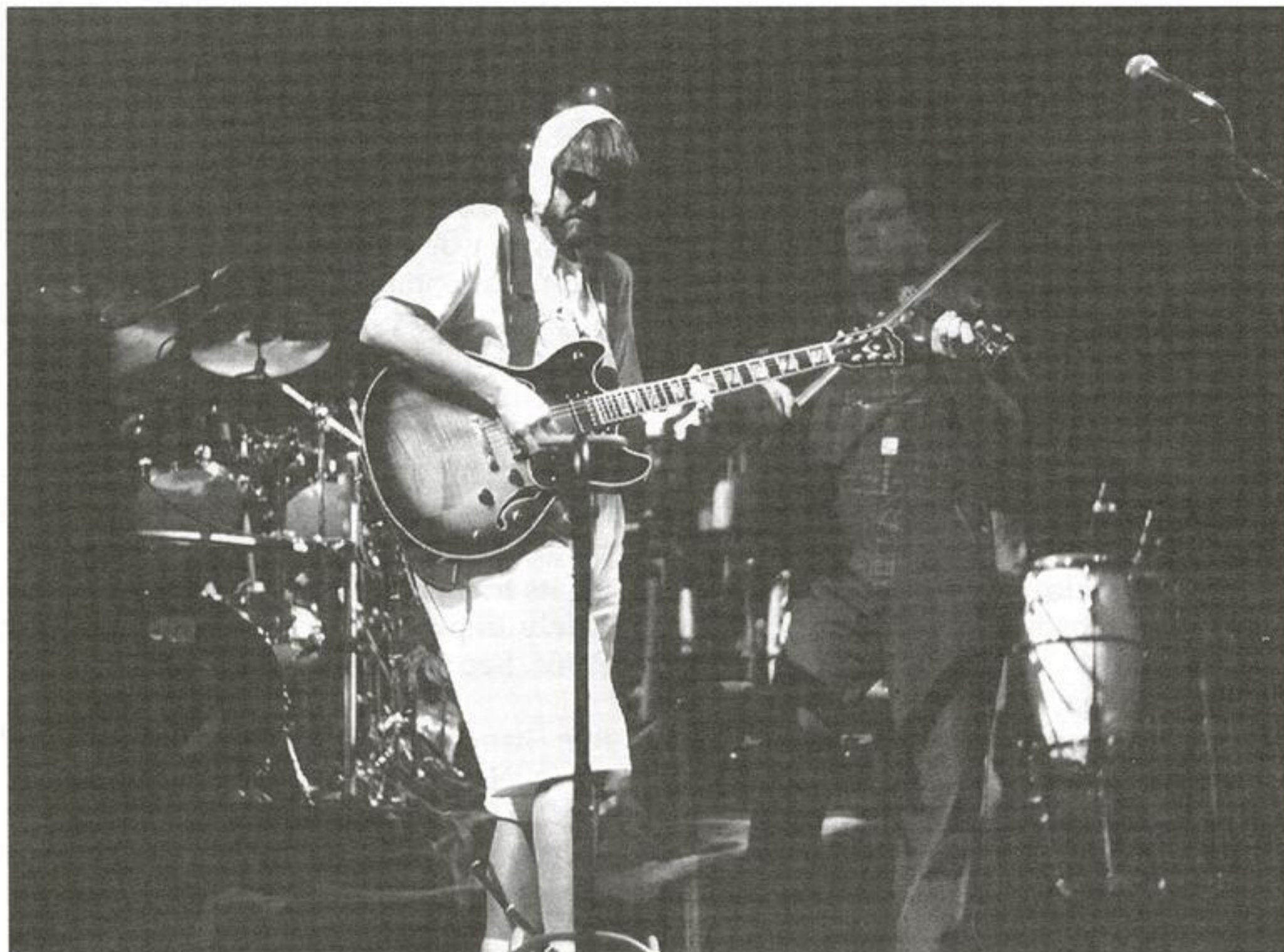
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Widespread Panic

1995 in Review



John Bell and David Blackmon on Halloween, Athens GA

by Ben Tanen

In 1995, Widespread Panic appeared on national television, released a track on *Hempilation*, and treated their fans to three extensive tours through every area of the nation. The year started at the Georgia Theater in Athens, where, under the pseudonym Bartab, they debuted a significant amount of original material with collaborator Vic Chesnutt. Most of these songs were later released on *Nine High A Pallet* under the name "brute.," but high expectations at the Theater for a secret Panic show led some fans to be disrespectful to Vic and his brute. collaborators.

With that minor disappointment behind them, the band began their spring tour in late March, sharing the stage on some early Midwest dates with Jackopierce. April was spent up and down much of the East Coast, as far north as Maine and New Hampshire, performing what many longtime fans felt were some of the band's best shows ever. On April 6, the band played *Can't Get High* with horn players from Max Weinberg's house band on *Late Night with Conan O'Brien*. The following night at Irving Plaza in Manhattan, they broke out a long-lost cover tune that they had relearned the previous week by bor-

rowing the original album from a fan in Maine. The tune, Curtis Mayfield's *Pusherman*, was well-received by the audience after several years off the play list. It found its way into more shows later in the spring.

A number of exciting original songs debuted during this period. When the band pulled into Atlanta on May 6, expectations were high. The show that night was planned for the beautiful Chastain Park, an outdoor amphitheater usually reserved for summertime classical performances. Panic had arranged to start off the Chastain Park schedule, and luckily the weather complied. Many of the new tunes, including *Burned Faceless*, *Radio Child*, and *Gradle*, were presented to appreciative hometown fans.

Panic quickly hit the road again on the second leg of the spring tour. In Memphis, keyboardist JoJo Hermann's former bandmate George McConnell appeared with the band for a few songs; both were in Beanland before JoJo joined Panic in 1992. Another special guest that night was former Aquarium Rescue Unit drummer Jeff Sipe (a.k.a. Apt. Q258), who was playing with Soul Hat at the gig. By mid-May, the band was in Las Vegas at the same time as the Grateful Dead, playing sold-out midnight shows at the Huntridge

Theater to attract the post-Dead show audience. The tour finally wound up in Texas with a string of intense shows in Austin, Dallas, and Houston in early June.

The band mulled over several different summer tour options, including opening slots on tours with Hootie and the Blowfish, Jeff Beck/Santana, and one or two others. In the end, they decided to go alone, playing three weeks of festival dates in the middle of the country. Panic traveled as far west as the Warfield Theater in San Francisco and as far east as Toledo, Ohio. Some of the best shows of the tour, especially Jackson Hole on July 29, took place in Wyoming. On August 4 and 5, Panic played at the Vic Theater in Chicago. During one sound check, the band recorded Van Morrison's *And It Stoned Me* for Capricorn Records' *Hempilation* album to benefit NORML.

The fall tour kicked off in early September. Concentrating this time mostly on band's home territory in the Southeast, Panic raised the amazing energy level yet another notch. Outstanding rock and blues guitarist Gibb Droll joined the band at their Richmond gig for a few tunes. At the next show at New York's Roseland Ballroom, John Popper of Blues Traveler added his harmonica to the Panic staple *Fishwater*. Opening act Joan Osborne and her band joined the tour in New York for a swing into the South.

The highlight of this tour, and perhaps of the entire year, was the annual Halloween spectacle. After two years of out-of-town Halloween shows (1993 in Missoula, MT and 1994 Evanston, IL), the holiday show returned to Panic's hometown of Athens. Two special nights of music were slated at the still-unfinished Classic Center in downtown Athens on October 30 and 31. The first show contained many of WSP's traditional Halloween tunes, including Neil Young's *Last Dance* and Black Sabbath's *Sweet Leaf*. Danny Hutchins and Eric Carter of Bloodkin accompanied on their tunes, *End of the Show* and *Success Yourself*. Familiar Panic guests, fiddler David Blackmon and pedal steel player John Keane, also joined the band for *The Take Out*, *Porch Song* and Talking Heads' *City of Dreams*. Fans were left wondering what the band could possibly be saving for Halloween night.

On Halloween, the Center was decorated with skeletons and spider webs, in addition to some special seasonal elements added to the light show. The guests from the previous night were back, but the band members themselves had quite a few additional tricks up their sleeves. Lead singer John Bell emerged dressed like a chicken, right down to a feather duster as a tail, a shower cap on his head,

and orange stockings he purchased earlier in the day. Bassist Dave Schools dressed as a doctor, although no one could hope to completely upstage JB's insane costume. Musically speaking, the band broke out their cover of friend Jerry Joseph's *Chainsaw City*, which had gone unplayed for over three years. An even bigger surprise came in the second set when the

band played tribute to the musical inspiration of Jerry Garcia with *Dirty Business*. Joined by John Keane, the band performed this classic to recognize their debt to Jerry.

The encore featured yet more surprises. The band kicked it off with *Aunt Avis*, a new original. They proceeded into *Vacation*, a long-lost original tune from the eighties. Third in the encore set was *Coconut*, an often requested but rarely played fan favorite and Panic's first "single" from 1986. The show closed with truly magnificent version of the Dead's *Cream Puff War*. This second half of the band's Jerry tribute was fully Panicked: Mike Houser's distorted lead guitar, the melodic bass of Dave Schools, and the interplay of the drums and percussion added new dimensions to a song Panic hadn't played since their early days playing *Cryptical*, *Me & My Uncle*, and a handful of other Dead tunes at frat parties and bars in Athens.

The year closed with a run of impressive shows leading up to New Year's Eve in Macon. On December 29 in Chattanooga, Keane again joined the band on pedal steel for J. J. Cale's *Travelin' Light* to close the first set. Keane also kicked off the second set, playing with the band on *Ain't Life Grand* and *Aunt Avis*. He was back the next night in Spartanburg, South Carolina, where he

helped out on a cover of Funkadelic's *Maggot Brain*.

The New Year's Eve show in Macon was a fitting conclusion to the year. The band played two long sets filled with old material and new tunes; many songs from the band's four albums as well as instrumentals and covers only heard at shows. Keane added his unique sound to the band yet again, this time joined by Panic's other favorite special guest David Blackmon on fiddle. The second set featured a segue indicative of the great playing during the year: *Driving Song* > *Papa's Home* > *Drums* > *Papa's Home* > *Driving Song*. It was a spectacular way to end a great year and usher in a new one!

As this issue goes to press, the band just finished a semi-acoustic "Sit & Ski" tour in Colorado and other mountain states to high fan praise. A full spring tour is expected to start in a few months, hopefully concentrating (for my sake at least) on the Northeast. With the band celebrating its tenth anniversary this year, we can safely expect yet more surprises from Panic. See you at the shows! ☼

Ben Tanen is the list administrator of *SpreadNet*, an Internet discussion group for fans of *Widespread Panic*. To subscribe to *SpreadNet*, send e-mail to: listserv@net.space.org, with the body of the message: *subscribe spreadnet*



Ben Tanen

David Schools at Halloween

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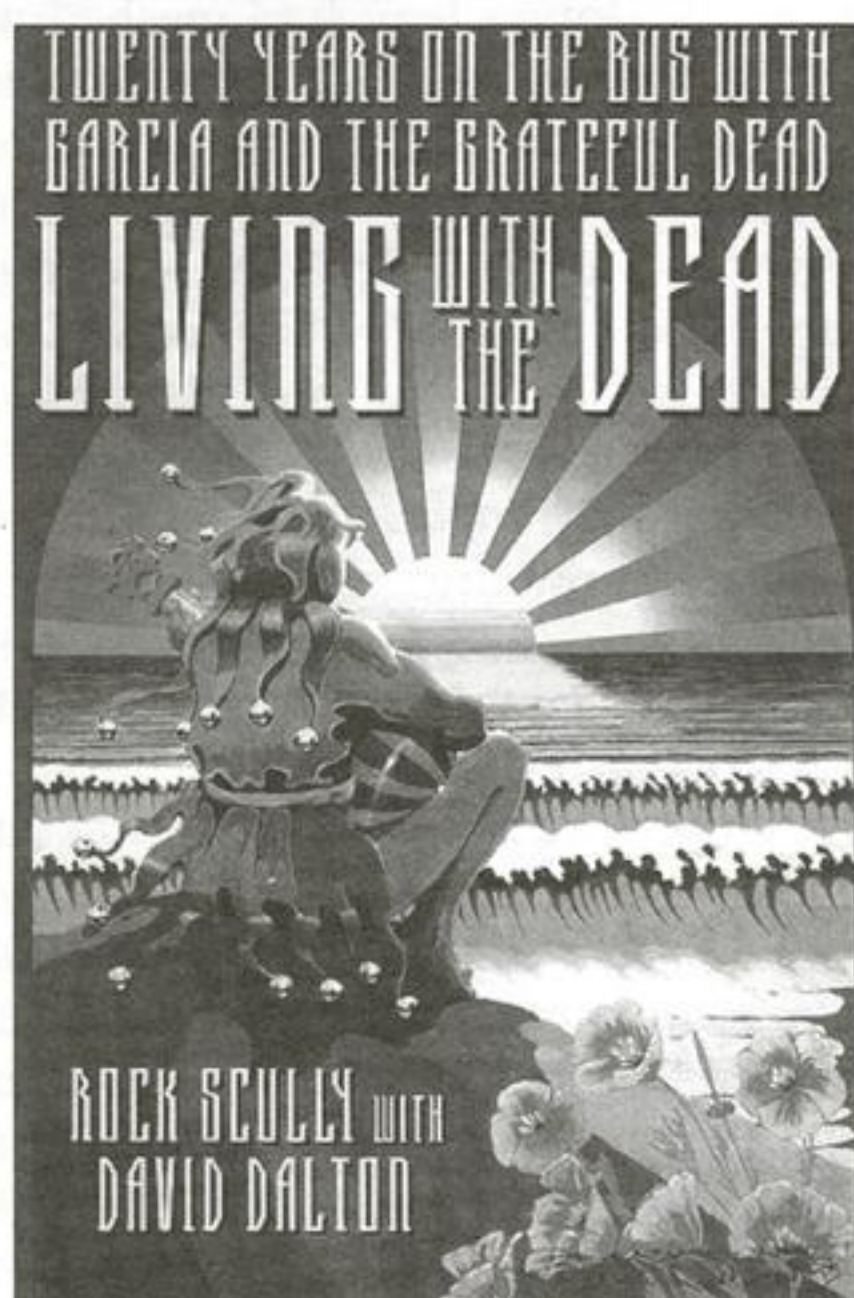
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New releases



Living with the Dead
by Rock Scully with David Dalton
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If you count yourself among the "Jerry is/was God" family of Deadheads, Rock Scully's *Living with the Dead* is not likely to earn your nomination for the Pulitzer Prize, except perhaps in the horror-fiction category. Unlike the other books released in the few months following Jerry Garcia's untimely death which were largely collections of old interviews and uncritical reactions of fans, *Living with the Dead* is a portrait of "The Great Garcia," as Scully often calls him, and the band from 1965 to 1985 - warts and all - with emphasis on the warts.

Scully's credentials, if not his motives, to tell an insider's tale are unimpeachable. He managed the band from the very beginning, lived with Garcia in the early '80s, and was along for every "long strange trip" until he was fired in 1985, ostensibly for fiscal improprieties, but, as Scully says, in reality for drug addiction which was of concern only because it made him a bad influence on Jerry.

This book has a little bit of everything: history, insider information about the making of albums and *The Grateful Dead Movie*, stories of hotel room destruction and other unabashed zaniness on the road, gossip (Who knew Weir and Donna had a brief affair?), and, sadly, a chronicle of the band through its use of hard drugs, specifically Jerry's growing dependence on opiates. Some of the dialog appears enhanced to liven up the story (no one is that glib all the time), and many errors of fact are glaring. For example, the sprinkler system drenching in Garcia's room at the

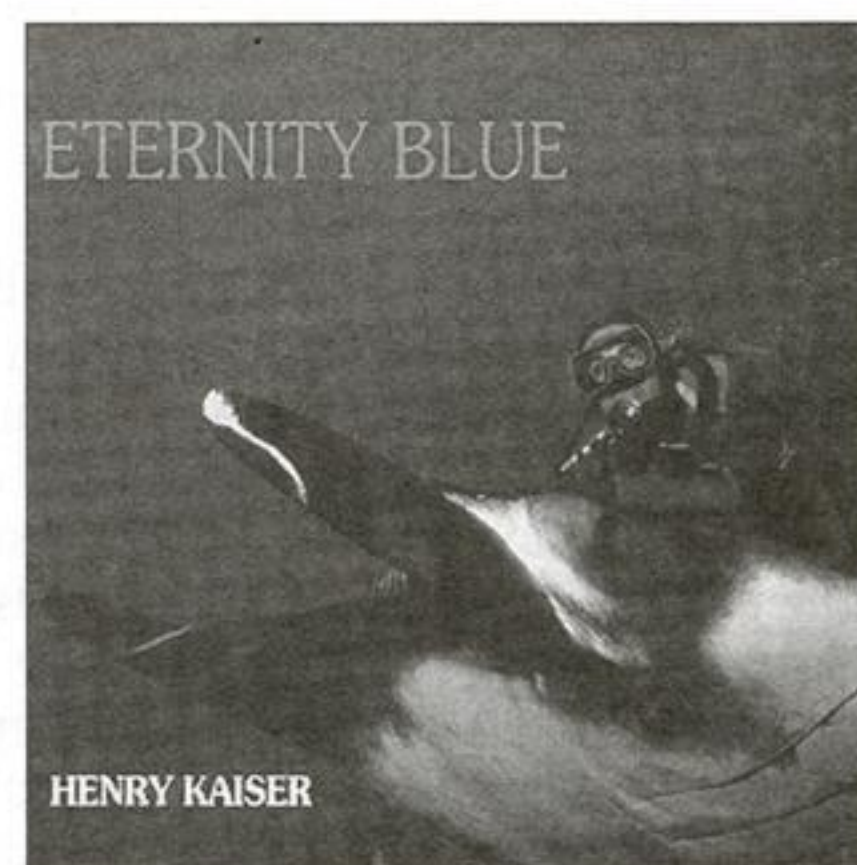
Providence Hilton in 1977 followed by a rained-out gig with The Band on August 1 at Roosevelt Stadium in Jersey City makes no sense. The only August 1 gig at Roosevelt Stadium was 8-1-73 and it wasn't rained out. The rain-out was 8-2-74 and it wasn't preceded by a gig anywhere near Providence. Another obvious error is the picture dated 1980 of Garcia about to board a helicopter on the way to the US Festival. This show actually occurred on 9-5-82. Expect stream of consciousness, not faithful chronological history when you read this one.

The tale begins with acid manufacturer and guru Owsley "Bear" Stanley anointing Scully as manager without so much as a word of discussion with the band. Wild tales - acid tests; communal living in the Haight, L.A. and in various farms and barns in Marin; the production, if you can call it that, of the first few albums; Hell's Angels; Altamont; Woodstock; the June 1970 train tour across Canada; Europe '72 and '74 tours - fill the first 250 pages. The story of sneaking the band and its equipment into Columbia University in June 1968 in a Wonder Bread van to play at a Vietnam War protest was hilarious and represents a tidbit of Dead history not previously revealed in such detail.

The final 120 pages are nothing more than the story of Jerry's descent into drug addiction and its effect on the band, the music, and the Dead business organization. Scully says he and Garcia began using Persian in the mid '70s. By fall of 1981, Scully writes, "Drugs not only dominate our lives now, they dictate what we do, where we go, who we hang with... Dope is our major concern on the road now." When Scully tells the well-known story of the band, actually Billy, confronting Jerry with the "It's us or drugs" ultimatum in January 1985, he reports that Jerry laughed and quickly picked drugs.

Only members of the band could truly know if the book is an accurate description or one man's biased effort to sell books and vent his anger at being fired. If you look upon the Grateful Dead as the incarnation of the best spirit of the hippie generation and hope to find in Scully's book some instructive insight into their collective karma, this book is not for you. If, on the other hand, you are looking for an entertaining collection of road and party stories about your favorite rock and roll band, and you won't be disillusioned by the many blemishes, then *Living with the Dead* is a good read.

-Marc Schaeffer



Henry Kaiser
Eternity Blue
Shanachie Records

Eternity Blue is a loving tribute to Jerry Garcia by Bay Area avant-garde guitarist Henry Kaiser. Even though Kaiser's music sounds very little like the Grateful Dead, he has taken much inspiration from their music-making approach, i.e. an emphasis on improvisation, experimentation and exploration, among other things. Three of the songs on the album are newly recorded, while the rest are drawn from past studio and live recordings of Kaiser's various performing groups.

The CD opens with a rocking *Mason's Children*, an alternate version from Kaiser's *Those Who Know History Are Doomed To Repeat It*. The version on *Eternity Blue* is more straight ahead than the other. It features one time Dead keyboardist Tom Constanten and Grateful Dead Hour host David Gans on guitar and vocals.

A newly recorded *High Time* follows in a sweet version featuring female vocals and a subtle piano and synth backdrop provided by Constanten and Grateful Dead MIDI tech Bob Bralove. Kaiser adds nice chorused guitar touches. Some may find this version a little too sugary, though.

The purely instrumental *Blues for Allah* was recorded live in October of 1990. It begins with the theme repeated for a couple minutes followed by over twenty minutes of inspired chaos. If you pop into the middle of it you might easily mistake it for a Grateful Dead space segment from around 1990-91. Guest artist Marilyn Crispell's athletic piano playing is prominent throughout.

A very folk-like *Cold Rain and Snow* brings the listener back to earth. Unusual acoustic instruments including hammered dulcimer, baritone guitar, cittern, and danh tranh give this version a very fresh and exotic texture.

The high point of the album is the continuous thread of *Dark Star* > *A Love*

Supreme> *Dark Star*> *Blue Eternity*> *Brokedown Palace*. *Blue Eternity* and *Brokedown Palace* are newly recorded, while the *Dark Star*> *Love Supreme* is drawn from a live recording made in October of 1989.

Dark Star begins similar to a Grateful Dead 1969 version with Constanten playing the organ part much as he did at the time. Hilary Hanes' bass lines are similar to Phil's. Kaiser then begins to assert more of his own style and things start sounding less Dead-like. After Hanes' sultry take on the first verse, things loosen up in a faster jazz-inspired jam. Constanten and Kaiser chase each other around in a flurry of notes. Eventually, the bass evolves into John Coltrane's meditation, *A Love Supreme*. Kaiser is still flying high at this point, but ultimately settles into a groove with the bass. After *A Love Supreme* dissipates, the second verse of *Dark Star* begins.

At the instant the second verse of *Dark Star* ends, we come crashing into the anguished electric guitar screams that begin *Blue Eternity*, a Bralove/Kaiser creation. The screams then ease into stark piano textures and then beautiful, floating sonic textures. Kaiser returns with raspy and angular sounds on baritone guitar. His playing becomes more melodic and segues into a rich, moving version of *Brokedown Palace* accompanied by three acoustic guitars.

Kaiser's approach covers the gamut from the truly beautiful to the insanely weird in the 78+ minutes of this CD. Very highly recommended (unless perhaps, you head for the bathroom during *Drumspace*). All artists royalties are being donated to the Eyes of Chaos Foundation.

-Michael Bell



Dick's Picks Volume Three
May 21, 1977
The Sportatorium
Pembroke Pines, Florida
Grateful Dead Merchandising

I don't know about you, but when I started trading tapes 1977 was THE year. That spring tour included shows that are legendary among tape traders: San Bernadino in late February, Buffalo and Boston in

early May. And, of course, The One. Barton Hall, May 8, 1977. The most traded, most celebrated singular Dead show in the band's history. Although many tape traders will argue for 1972 or 1969 or even 1990 as their favorite year, it will always be 1977 for me. And why not? With "retirement" behind them and a full concert schedule ahead, the Dead let it rip.

Dick Latvala's latest pick is a new gem from that great era. In keeping with his goal of releasing high-quality, rarely circulated recordings, here are over two hours from Pembroke Pines, Florida, from late May 1977. *Dick's Picks III* does a good, but not excellent, job of representing the song lists from the year. It's a shame Dick didn't release a '77 show with *Scarlet*> *Fire*, the year's best combo, bar none. Or one with a good '77-style *St. Stephen* for that matter. But back to what is on *DP3*. Divided roughly into first and second sets (that do not actually match the set list from the show), the two CDs in *DP3* will give the newcomer a feel for that heavy, tight 1977 sound. Old timers get some excellent versions of old favorites.

Dick knows his audience well enough to leave in the *Funiculi Funicula* tuning to start CD 1. Though only half a minute of whimsy, it is aimed to remind the listener to prepare for the big live sound. Once settled in, an energetic *Music Never Stopped* kicks things off. It is well played but not as long and sweet as the *Sugaree* which follows. Skipping ahead in the show's actual set list a bit, Dick next presents the highlight of the first CD: a tight *Lazy Lightning*> *Supplication*. The transition between the two is flawless. Beside the excellent playing on the tunes, the inclusion of them is a good example of the '77 sound. These tunes were in heavy rotation then and, though their shelf-life proved to be only a few years, they were central to so many great first sets. *Dancin' in the Streets* (actually the first set closer) is filled with a squirmy guitar sound courtesy of Garcia and some solid half boogie, half disco drumming by Billy and Mickey, but the real attraction is the strong singing by both Donna and Weir. The song is sung as a duet, which sets it apart from the many more drawn-out versions of this era. I guarantee Donna skeptics (I'm being polite here) will have a hard time finding fault with this performance.

The intro to the *Help*> *Slip*> *Franklin's* that end the first CD (actually the second set opener) is truncated and *Help on the Way* goes by too fast. *Slipknot!* keeps up the hectic pace. But the anxious hurriedness at the beginning of the suite gives way to a long, languid *Franklin's Tower*. It is perfect; better than the *One From The Vault* version.

It is on the second CD that the band goes into orbit. Things get rolling with a

standard version of *Samson & Delilah* in which Keith wakes for a time from whatever stupor he was in through most of the show. Next, there's another taste of Donna's sound on *Sunrise*; further proof that by '77 Donna Jean had meshed well into the band. *Sunrise*, like *Lazy Lightning*, was a part of the '77 sound. For a year filled with high energy outbursts like the endings of *Morning Dew* and *Around & Around*, and power jams like *Good Lovin'* and *Scarlet*> *Fire*, there were also mellow, solemn moments. Following the quiet delicacy, *Estimated Prophet* spreads out nicely with less energy and violence in Weir's voice than in recent years. (I crack myself up imagining heads in '77 griping over "the new Bob song.")

After this strong, but sometimes lazy *Estimated* comes the mother lode of a conclusion: *Eyes of the World*> *Wharf Rat*> *Terrapin*> *Morning Dew*. If there was ever a more fitting coda for Garcia, I can't imagine it. These four tunes are the ultimate tribute to the Captain. *Eyes* contains all the energy of the great 1974 versions without the bass solo or the wandering into sleepiness. It is constantly upbeat and bouncy, skipping along like a flat rock leaping over placid water. There is some distortion in the middle of the song due to problems with the source tapes, but not enough to lessen the song's intensity. *Eyes* peters out in the transition to *Wharf Rat*. Once *Wharf Rat* congeals, it is a beautiful counterpoint to the enthusiasm of *Eyes*. This version is solid but not particularly outstanding. *Terrapin* rises from the mire and begins awkwardly in the middle. Skipping *Lady With A Fan* entirely, the first line out of Garcia's mouth is "Inspiration, move me brightly..." While "throw away despair" is a nice allusion to the desolation of *Wharf Rat*, it takes a while to change gears. You're suddenly thrown into the middle of *Terrapin Station*. Sink or swim, pal. *Terrapin* was a new song in 1977, so you could cut the band a little slack. But it is impossible not to lament what could have been if *Terrapin* was not shortened. I did come away from all this oddness with the notion that ballads should have precluded this tune more. It is a great solemn way to start the epic (assuming the epic is done in its entirety). And *Terrapin* does bring us another side of Garcia. He takes you from exuberance to melancholy to wisdom and bemusement.

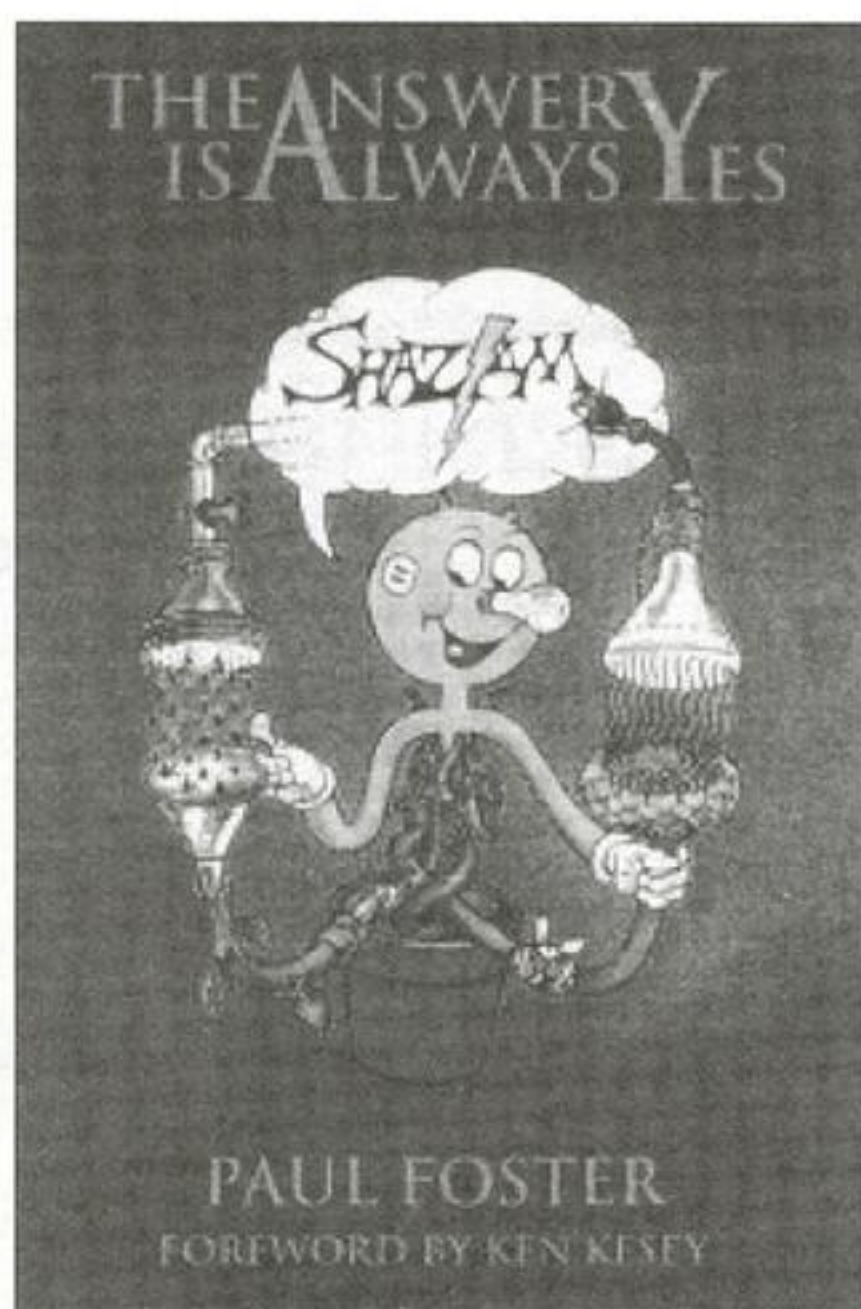
The most transcendent moment on the recording comes at the end of *Terrapin*. Just as *Terrapin* is fading from its monumental ending (bum, bum, bum... BUMM-MMM) there is a long, pregnant second when *Terrapin* is sizzling into oblivion. At that moment, you can feel everyone catch their breath before the strong strains of *Morning Dew* emerge like a phoenix. The transition lasts only about ten seconds but

it's exhilarating. Perfect! Precise! *Dew*, like most '77 versions, is beautiful and reaching. This is, fittingly, both the peak of the show and the end of CD 2.

In the way of criticism, there are no truly weak versions here, but some of the performances do not amount to much of anything exceptional either. The sound is not consistently excellent. There are moments when Phil is woefully underrepresented and you'll need to turn up the bass on you stereo. Keith disappears from time to time, but this probably has more to do with his playing (or lack thereof) than with the recording. Dick does what he can with tapes that have been through God-knows-what. The goal of *Dick's Picks* isn't to release only perfect shows. It is to bring out forgotten, mostly unknown shows from the depths of the Archives and let us at 'em, warts and all.

DP3 is a welcome addition to the other *Vault/Dick's* albums to date. Now that we might be moving away from that early span that has been the focus of the series thus far, perhaps we'll have some more recent shows to look forward to in the future.

-Geoff Weed



The Answer Is Always Yes
by Paul Foster
Hulogosi Press

Merry Prankster Paul Foster reminds us in *The Answer Is Always Yes* that it is not who you are, where you've been, or even where you're going, but the *journey* that is important. It's how you look at things that matters, and his irreverent, offbeat view of life though the ages is hysterical. A contemporary of the early-to-mid-sixties society of musicians, artists, hippies and players on the bench, Foster comments on the scene and life in general through a series of drawings, essays, maps, scribbles and undecipherables. Not just how the scene was, but in many instances, how the scene *is*. Most

of what Foster pens in his book is timeless; humor and wit never go out of style. He threw in a little LSD (which was legal at the time), threw out the rule book, and set forth on the journey to forever. It's either a case of there are no time-outs or half-times, or that's all there is. Very funny stuff, either real or imagined. Foreword by Ken Kesey. Recommended.

-Mike Maynard



Old and In the Way
That High Lonesome Sound
Acoustic Disc

Old and In the Way was in existence for just nine months during 1973 and performed on only twenty-seven different occasions. The group's legendary status makes it seem like they must have been around for much longer. This bluegrass unit consisted of: Jerry Garcia, banjo; David Grisman, mandolin; John Kahn, upright bass; and Peter Rowan, guitar. A few different fiddlers played with them, but the best was the renowned Vassar Clements. Vocal duties were shared among the group. It's been said that this group turned a lot of rock fans on to bluegrass music and showed traditional bluegrass fans some new approaches to the music.

The CD is derived from performances at the Boarding House in San Francisco on October 1 & 8, 1973. The 8th is also the source of the original *Old and in the Way* album, one of the best selling bluegrass recordings of all time.

Most of the tunes are old bluegrass standards, including three by Bill Monroe. There's also a take on the Platter's hit, *The Great Pretender*, turning it into a hard luck country song. Peter Rowan contributes two tunes of his own, *High Lonesome Sound* and *Lonesome L.A. Cowboy*.

Among the highlights of the album is the instrumental *Lonesome Fiddle Blues*, a Vassar Clements composition. Dizzying fiddle lines weave effortlessly through Grisman's and Garcia's intricate patterns. The audience response is very enthusiastic. While listening to the fiddle train song, *Orange Blossom Special*, I realize that Vassar Clements is the Charlie Parker of the fiddle. See how many musical quotes you can hear him play. Most people read-

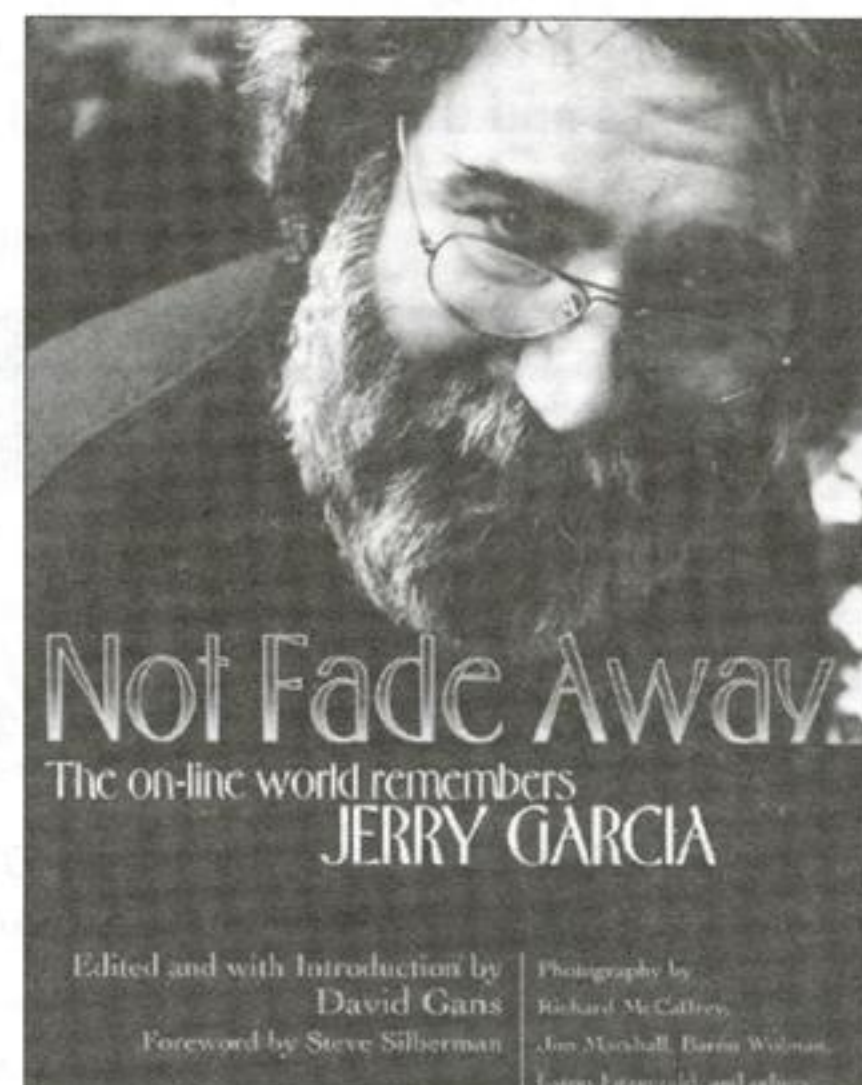
ing this magazine are interested in Jerry's involvement on this CD, but the real hero here is Clements.

Jerry's banjo playing is at its peak. He takes a subtle understated approach most of the time, eschewing flashiness for its own sake. He delivers fine vocals on *Catfish John* and achingly sings the 1860s gospel *Angel Band* to close out the CD.

If you are interested in Jerry's banjo playing or would like an introduction to bluegrass, then this is a good place to start. On a good system, Bear's recording makes you feel almost like you are there. Bluegrass scholar Neil V. Rosenberg provides exemplary detailed notes. *That High Lonesome Sound* is part of David Grisman's Acoustic Archive Series for which he is releasing material from the many source tapes he has access to. "Volume 1" on the cover encourages me that there is more to come.

Available in stores or by calling 800-221-DISC.

-Michael Bell



Not Fade Away: The Online World Remembers Jerry Garcia
by David Gans
Thunder's Mouth Press

On the day Jerry died, informal gatherings of Deadheads appeared in every major city and most assuredly in out-of-the-way places where two or more of us who have known the magic came together in an attempt to heal. By far, however, the largest gathering took place in cyberspace. The largest online service in the country, America Online, became so overwrought with folks trying to tap into the Grateful Dead Forum that passage became futile except for only the most persistent. It reminded me of trying to get through on the Dead hotline when new tour information was imminent, and you wanted to know if your city had made the final cut. But this time it was different. You just HAD to get through. It would never get any bigger than this.

The collective thoughts of the many who got through on August 9 and in the days

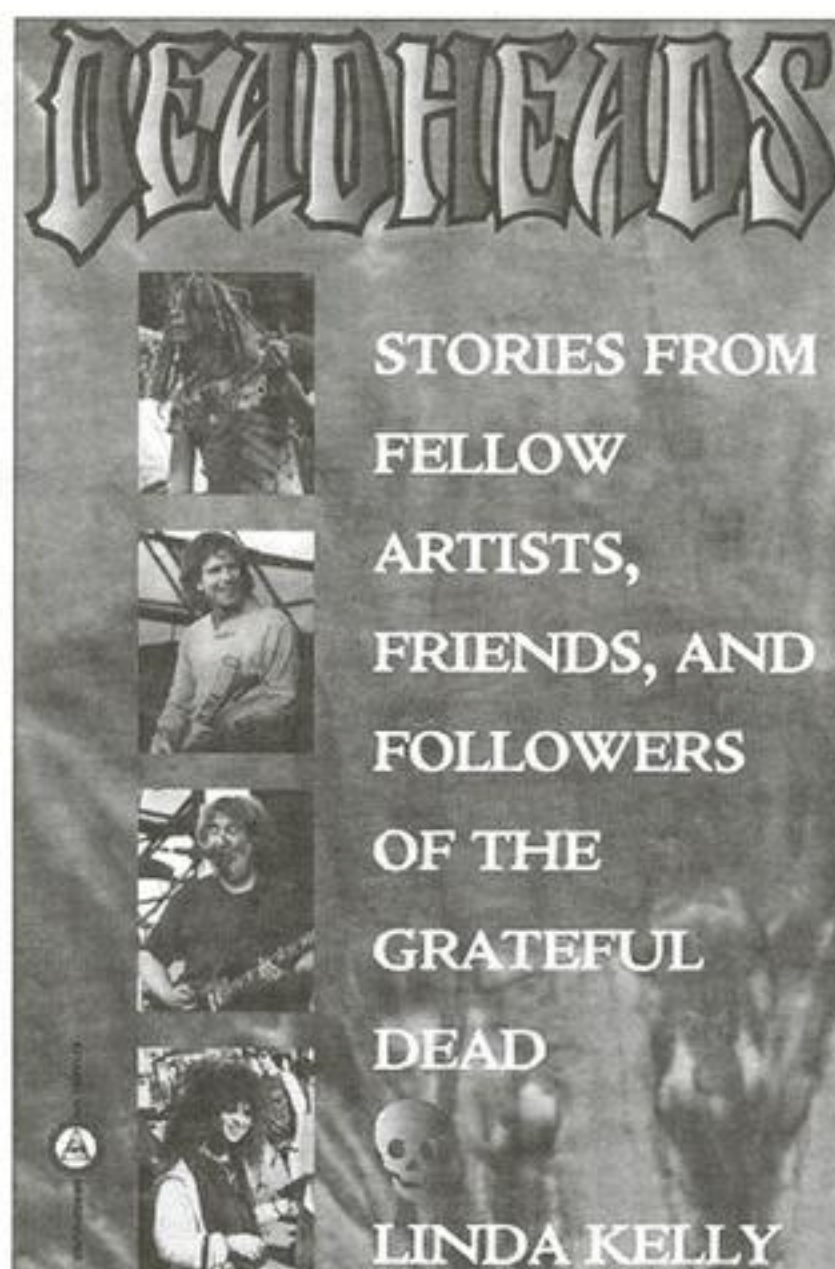
that followed are aptly represented in *Not Fade Away*. The vast majority of material printed in the book originally appeared on the WELL or on the Newsgroup rec.music.gdead.

There is bad news and good news. The bad news is that this book was hurriedly put together in about a month and in some ways appears to be an attempt to cash in on the sorrow of the masses. The good news is that the individual inclusions are straight from the heart and it is impossible to read this book and not be touched. Folks tell of chance meetings with Jerry completely away from the Grateful Dead scene, favorite experiences "on the bus," and especially of finding that special inspiration in some way along the long, strange trip.

We also get the thoughts of various celebrity Deadheads. Deeply personal, sometimes funny, and in some cases gut-wrenching, the writings in this book speak for so many of us. Something in this book will grab you, and chances are, you will easily have a favorite entry. It is only a question of which one. But be prepared to feel the sadness and the joy all over again. It's all in there.

-Mike Maynard

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**Deadheads
Stories from Fellow Artists, Friends, and
Followers of the Grateful Dead
by Linda Kelly**

Citadel Underground Press

Judging from the title of this book, one would expect a study of an extremely diverse group who are united through the music of the Grateful Dead and the phenomenon that surrounds the band. *Deadheads'* biggest shortcoming is that nearly everyone interviewed is either connected to the Dead organization or is a

celebrity in Deadhead culture, i.e. people you would probably never bump into in the parking lot. Included are Stanley Mouse, John Barlow, Tom Constanten, John Popper, Timothy Leary, and David Gans. Most of the other characters are involved in the rock & roll industry, and it appears that anybody in the Blues Traveler organization was also allowed to participate.

Many of the recollections presented are of enjoying personal relationships with the Boys, something that most Deadheads simply cannot relate to. Although the stories within add insight to the workings of the Dead organization, they cannot be considered a shared memory among the majority of fans. The personalities most distanced from the organization are easiest for fans to connect with.

Deadheads would serve as a much better testament to our community if a more well-rounded group of Heads had been interviewed. None of those included are Tourheads or college students, two large groups within the scene. Maybe the trouble with trying to study such a culture is that Deadheads are such a diverse group.

The author says that she finished writing the book only days before August 9. Several photo captions are for shows that never happened (MSG '92, Cal Expo '85), there are a handful of typographical errors, and many of the photos are extremely

Dimensions of the Dead

The Answer Is Always Yes by Paul Foster

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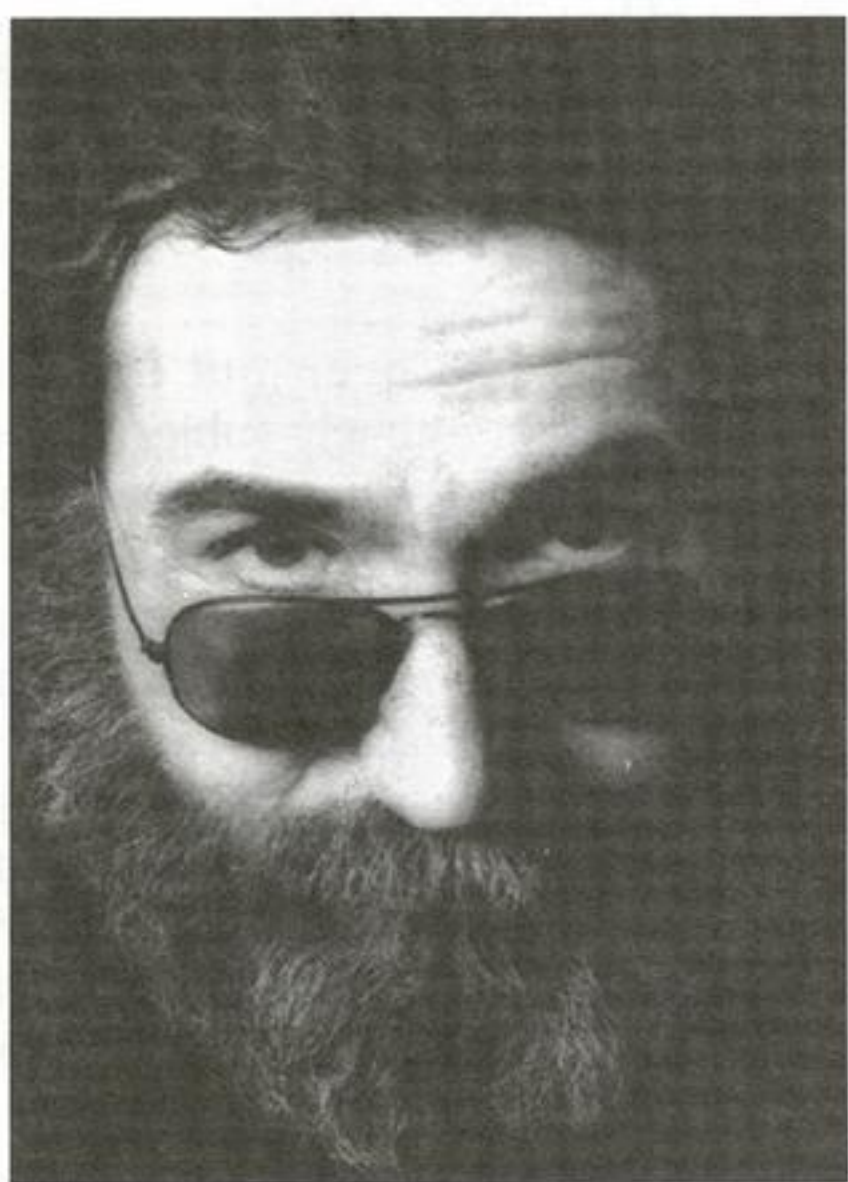
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dark, making one wonder if the book was rushed out to catch the retail blitz that followed Jerry's passing.

-Ray Hogan



GARCIA

The Editors of Rolling Stone
Little, Brown and Company

Coffee table books generally have no depth. They are designed to be good Christmas presents and to look good on the coffee table when guests come to visit. Rolling Stone Press put this book together quickly enough to be a Christmas present, but it turned out to be much more than just a centerpiece.

From Publisher Jann Wenner's story on the 710 Ashbury pot bust in the Nov. 9, 1967 inaugural issue, to the past and present editors' tributes in the Sept. 21, 1995 issue dedicated to Garcia, this book is a

beautiful collection of pieces published in *Rolling Stone* over the past twenty-eight years.

It contains nearly every major Grateful Dead article and Garcia interview published in the magazine, which seems like repackaging to make a buck, only until you realize how good this stuff is. It is like walking through history of the Grateful Dead rather than having someone tell you about it.

Especially noteworthy is the addition of two items not published in *RS* - a 1982 Q&A by Blair Jackson and David Gans from *The Record*, and a 1976 interview by Steve Weitzman. Additional pieces by Wenner, Anthony DeCurtis, and Ken Kesey were also written especially for *GARCIA*. Kesey's remembrance of the band's trip to Egypt in 1978 is priceless, as is his Oct. 1995 open letter to Jerry as a final word to his friend.

The book is also full of photos we've seen before and many we haven't, or at least haven't seen too many times. No matter whether we have or haven't seen them, they all look wonderful. Time and care was put into the reproduction of the photos and the uncoated stock on which the book is printed brings out the best of each shot.

The content must be of the highest caliber to warrant a \$29.95 price tag. The folks at Rolling Stone Press have delivered a book well worth the price. Coffee table book or not, this is my favorite printed release since Jerry's death.

-Dave Serrins

set text thrown in for effect, to qualify as a bona fide book. You see, Jerry was not too keen on the idea of writing a *real* book, and the idea that he could scrap traditional format and be limited only by the notion that the product had to be bound and hold together, appealed to him. Why are we not surprised?

Named after the street of Jerry's boyhood home, *Harrington Street* was begun in 1993 and was just a touch away from completion at the time of his death. Jerry had determined the final size of the book, his plans for the overall look of each page, even the paper to be used. The order of events are not chronological but, as you might guess, random.

To call this book Jerry—The Early Years is laughable. It is so much more. Deborah Koons Garcia tells us lovingly in a prefacing note that Jerry indeed forever remained "a big kid with a beard." Leave it to Jerry to pen a work about Jerry *for* Jerry. Did you think he did it for us? Hardly. We are merely an aside who just happen to be here.

-Mike Maynard

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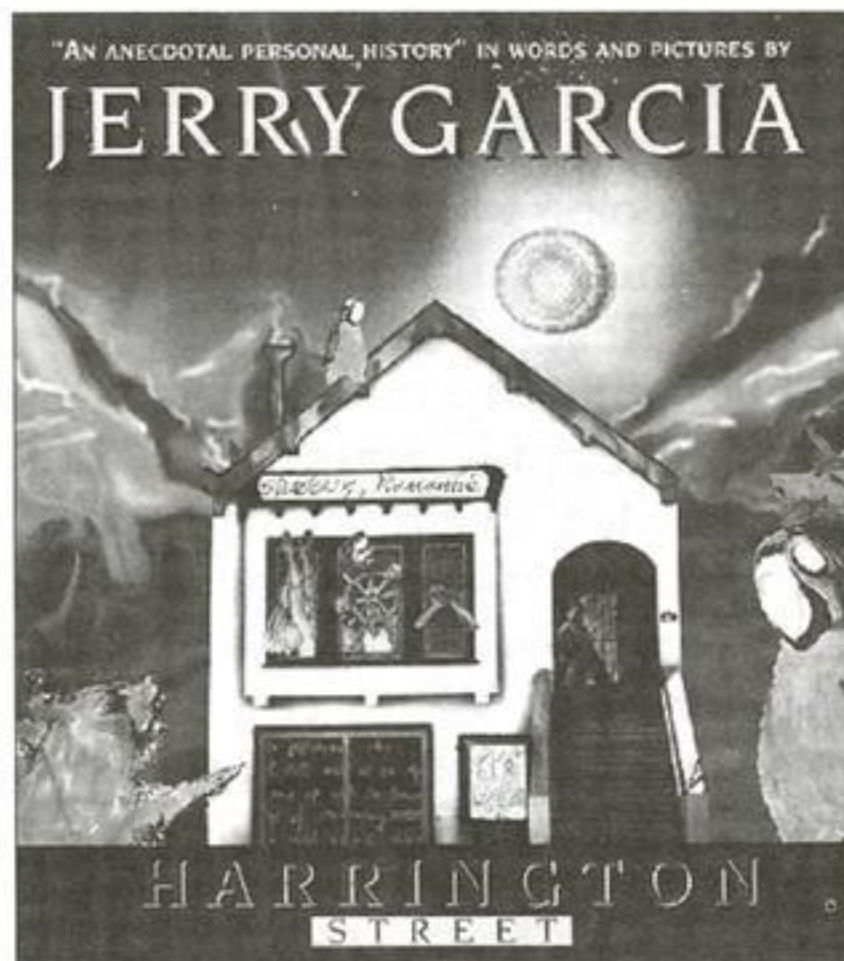
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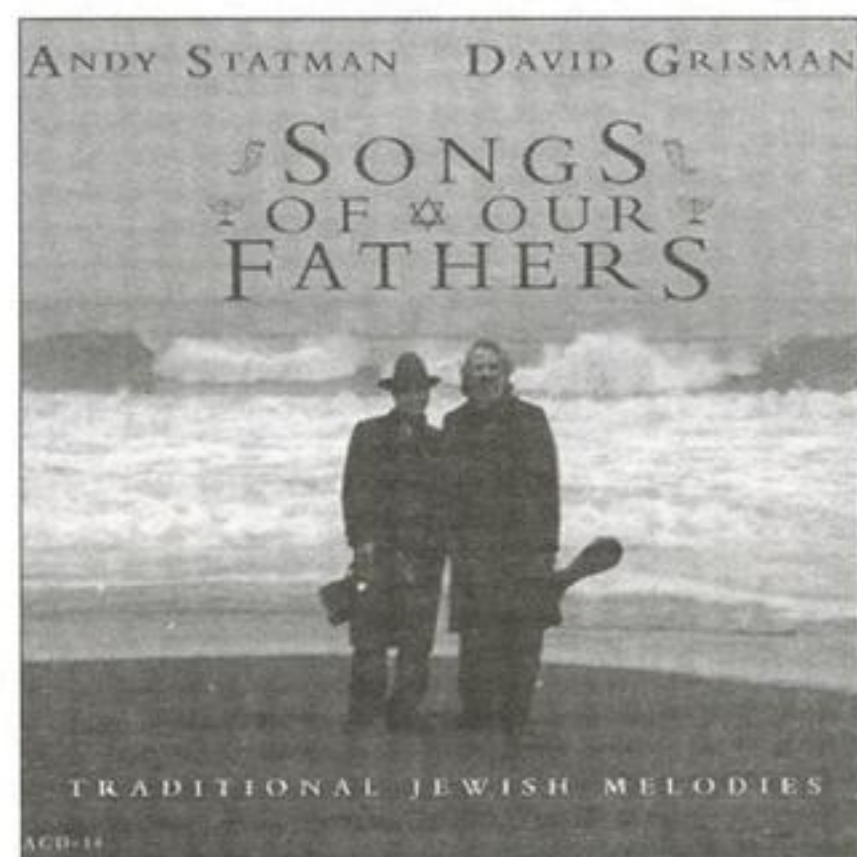
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Harrington Street
by Jerry Garcia
Delacorte Press

Leave it to Jerry Garcia to work on an autobiography almost daily for eighteen months, including on the road, and to intentionally never get past the age of ten. And to have *fun* doing it.

It's safe to say that the structure of this book is unlike anything you have ever seen. Jerry's earliest memories are by and large handwritten (complete with scratch-outs), accompanied by some of his paintings and drawings, with some actual type-



David Grisman & Andy Statman
Songs of Our Fathers
Acoustic Disc

David Grisman's most recent collaboration, with Andy Statman, a former student of Grisman from way-back-when, is quite a departure for him. In *Songs of Our Fathers*, Grisman and Statman manage to integrate their love of bluegrass mandolin with traditional Jewish melodies. The result is quite obviously a labor of love for the music their ancestors produced. Grisman's embrace of Klezmer music is well-suited since Klezmer relies mostly on clarinet, tuba, bass, guitar and, of course, mandolin. The result of the collaboration is a great success. It is surprising how powerful acoustic instruments can sound to these ears so accustomed to electric sounds.

The songs, all instrumental, leap from the soulful sweetness of the tragic ballad to the joyous release of the dance hall. Many of the songs are traditionally performed on Jewish holidays and sabbaths. It must be said that some friends, more familiar with Klezmer music than I, found the interpreta-

tion of some of the songs a bit bland, that is to say too slickly produced and executed. However, it can be said the music on the CD is at least a great introduction to Klezmer, if not an exciting opportunity for fans of Klezmer to hear the music anew. This is a recording filled with vitality and life.

Accompanying the CD is a thirty-five page booklet filled with photographs, liner notes and quotations filled with wisdom that bring us closer to this unique, beautiful music. The CD is masterfully engineered and presented beautifully. Because it is issued on a small label, you might need to call Acoustic Disc (800-221-DISC) to find out how to get it. It is certainly worth seeking out. My advice for those unfamiliar with Klezmer: Make the leap with this CD. You won't be disappointed.

-Geoff Weed



The Gibb Droll Band
Narrow Mouth Jar

Young Fender Stratocaster players move through Austin like the flow of the Colorado River. We've seen it all. Comparisons to Stevie Ray Vaughan are made, but few can even come close, and no one wants to take his place. When the Gibb Droll Band recently came to town, the natives were pretty darn impressed. No one wants to take Stevie's throne, but many want to achieve his greatness.

You don't learn soul. It is either part of you or it isn't. Those who have it put it into their work to make magic. With soul, music can transcend. The members of the Gibb Droll Band have soul and use it. On their second independent release, the band adds a soulful swirl to the blues puddin'.

Narrow Mouth Jar features Gibb Droll's bent, twisted, rattled, and ripped Stratocastified chords as well as matured song writing since the band's first album, *Dharma*. The backing of Pete Mathis' twinkling keys, and drummer Mike Williams' and bassist Gary Look's solid rhythm proves the perfect mix for Droll's runs. As an added bonus, the horns of the Gingbreadmen augment the band's style wonderfully on Albert King's *You're Gonna Need Me*, the only cover on the disc.

Narrow Mouth Jar is a clean and well produced studio effort from a band that contin-

ues to progress and astound. As is often the case with bands featured in *UC*, the Gibb Droll Band must be experienced live, but I recommend catching the show and the CD. To order, send \$15 to Bama Rags P.O. Box 1911, Charlottesville, VA 22903

-Dave Serrins

Worth a listen...

Purple Schoolbus Phoenicia Blind

Purple Schoolbus has matured and evolved a good bit in the short time since their last CD (reviewed in *UC* #51). With much higher production values and more concise songs, it gives the appearance of being very radio ready. Though their sound on *Phoenicia Blind* is more refined, they've lost some of the edge and quirkiness that made the first album so enticing. I get the feeling that this band is probably much more comfortable on stage than in the studio.

Things do loosen up toward the end with highlights including *Sparrow Song* and *Down on your Knees*. Saxophonist Mark Harris continues to play a key part in the band's sound. This CD might better get the attention of the record labels, especially the professional design and cover artwork, but the first one is more fun. To order, call (800) 6LEEWAY or send \$14.50 to LEEWAY Productions, P.O. Box 3107, Greenville, NC 27836-1107

-Michael Bell

Various Artists Wiggly 2: Bootlegged ColorWater Productions

No duds here. This collection highlights jam bands doing what they do best: PLAY LIVE. Some of them - Gov't Mule, Aquarium Rescue Unit and Zero - are probably familiar to our readers. Others, such as Renegade Saints, Jono Manson Band, and Moe, might not be so familiar. The chief inspiration to most of these bands seems to be '70s funk and soul and '70s album rock. Worth checking out to sample some new bands or to hear some great live music.

To order, send \$14 to ColorWater Productions, 28 Melby Lane, Roslyn, NY 11576 or call (800) 626-3364

-Michael Bell

Java Men A Letter to St. Paul

Give me Hammond organ and tight jazz backing and I'm a happy camper. *A Letter to St. Paul* is a cleanly produced piece by a young and developing trio from Louisville. Todd Hildreth on 'Hammond organism,' Ray Rizzo on drums and percussion, and Craig Wagner on guitar pursue smooth grooves, constantly swapping the lead for a sensational romp in boogieland. A must for

any Hammond enthusiast and excellent chill music.

For more info or to order, send \$10 check or money order (payable to Todd Hildreth): Java Men P.O. Box 17080, Louisville, KY 40217 (502) 637-1888

-Dave Serrins

Burning Spear Rasta Business HeartBeat

Rasta Business has been out for a few months, but is still a timely subject since it has been nominated for a Grammy Award in the "Best Reggae Album" category of 1995. Burning Spear's 6th Grammy nomination, *Rasta Business* is Spear's usual bass-heavy pulsating blend of reggae and poignant Rastafarian lyrics. His messages of peace, unity, and faith come through the vibrant horns and African-style drumming to form what critics and fans are calling his best album of the past decade. Highly recommended.

Available in stores nationwide.


-Dave Serrins

The Bingemen Bingemen Muthafunti Music

From New Orleans, the Bingemen have been progressing and developing a strong fan base in the Delta for the past four years. With funky country and roots rock backing on *Bingemen*, the band proves solid, but this record is all about Jim McCormick's baritone lead vocals: grainy, powerful, and haunting. His emotional groans and hollers take the lead, rendering the un inventive and often repetitive Telecaster twang and bassline virtually unnoticeable.

To order, send \$12 to Ed Conway P.O. Box 791339, New Orleans, LA 70179-1339

-Dave Serrins



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Jerry loves you. Remember, nothing left to do but smile, smile, smile. I will fill blanks. Kristen 7620 Santa Ysabel, Atascadero, CA 93422

Thanks Jerry, for a real good time. You know our love will not fade away. Ken, Sandi & Kenny

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To my sisters & brothers: I miss you dearly since we lost Jerry. My love light will shine on for him and the rest of us.

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Let Jerry's spirit live on sisters & brothers. Always, always be kind to one another. Peace & Love, K.T.

Novice with 50hrs Dead/Zeppelin desperate to improve collection. Blanks, postage, list will be provided. 1955 W 28th Ave, Eugene, OR 97405 c/o BDP

DAT traders wanted. Your list gets mine. Over 1800hrs DAT only 100hrs Dead. Ken POBox 372, Wickliffe, OH 44092

800+hrs Heavy into '70-'76 tapes. Also looking for HQ JGB, Phish, Traveler & Floyd. Send lists to: Bill 1851 Princeton Dr, Toledo, OH 43614

Fare you well, Jerry. How could we ever thank you enough? Let's keep the love light shining! Happy 20th Kü! Energized, spiritual, substance-free magnolia seeking correspondence with open-minded, nature-loving brothers/sisters who spread peace, love, joy. Kara POBox 645, Sierra Vista, AZ 85636-0645

Still hot to trade. Dead, Phish, Allmans, etc. DAT only please. Need Zappa DATs Fast trader. Let's rock. David York POBox 105, Abiquiu, NM 87510

Anyone got 6-16-91, 6-14-92, 6-6-93? Need Pig's last one too. (503) 248-9504 Mary. If you hear that same sweet song will you know why?

Jeannie "Little Bus" - I love you more than words can tell... Can't wait for Nov. 9, 1996. Love always! Scott

Free from VA prison in July. Moving to Boston to be with my new love. Want to meet Boston Heads for friendship, music, dance. Please write: Daniel Powers c/o Katie Seitz 25 Evergreen St #1, Jamaica Plain, MA 02130

WANTED: To buy or trade '74 Wall of Sound photos. To trade '74-'78 DATs. Obsessed collector. Gatto 431 3rd St, Marietta, OH 45750

3000+hrs Neil, Bruce, Dylan, A-Z. Have/want HQ lo-gen analog & DAT. YLGM. Hans-Georg Baumgartner, Postfach 650303, 22363 Hamburg, Germany

Have HQ Phish, Dead, Allmans, Jazz Mandolin Proj, Bad Hat. Need more of the same. Thanks, Jon. jgoldfu@emory.edu

Fast & reliable traders only. Have 1700hrs GD, 600hrs ABB. Pati & Len 21597 Yellowstone Park Dr, Boca Raton, FL 33428-1742

Philly Deadhead into Earth-centered spirituality, myth and ritual, Jung and Campbell, drum circles, cosmic consciousness, transcendence, peace, seeks kindred spirits to explore life after Jerry and keep the spirit alive. Also seeking tapes/transcripts of Joseph Campbell's lecture/panel discussion with the Dead around 1987. Write to: Tara S., 1512 Spruce St, Box 147, Phila, PA 19102. Jerry lives!

"His job was to shed light, not to master..." Still trading HQ SBD tapes. YLGM. Jim Moore 1996 S Deframe Way, Lakewood, CO 80228

IT'S OK EVERYONE: The music lives on - Here's to Dix Pix 4 thru 1004! Happy New Year to R. Burrito and Jolly Old England. UK Slim.

Seeking reliable, quality-minded traders. Have 400+hrs of Dead, JGB & Phish. DMP 923-4 Falls Creek Ln, Charlotte, NC 28209

WANTED: Concert/music posters, esp vintage and artful ones, for my personal collection. CE Matthews 404-A Cherryhill Dr, Austin, TX 78704. e-mail: PosterArt4@aol.com

Looking for HQ Phish. Have 400+hrs audio & video, incl masters. Send list to: Lenny Stubbe Jr 310 Norwalk Ave, Buffalo, NY 14216. e-mail: lstubbe@buffnet.net

Hi Daisy, Krista, Maya, Dave, Darby, "Chalk on Walk," Mesa Verde guys and everybody else. Trade for last Shorelines. Mollie 321 Whitclem Dr, Palo Alto, CA 94306

Looking to trade HQ SBDs. I have many from CD and other crispy sources. Call Scott (301) 854-6668. Want Vegas '94 & '95 too!

Looking for DATs GD, Phish, Young, etc. Send list to: Tony Takala, Ruosniementie 78, 28220 Pori 22, Finland English trader 1000hrs HQ looking for more HQ AUD & SBDs L.G. YLGM. Paul Asbery 10 E Brunswick Terr, Hove, East Sussex, BN3 1HL England

Looking for lo-gen crunchy, crispy SBDs. Have many to trade. Call or write: Brian 37002 Sandalwood Dr, Farmington Hills, MI 48331 (810) 788-7991

Quick, Grape, Airplane. Will trade for pre-'71 HQ LG SBDs. Hud 4804 W 77th Pl, PV, KS 66208

Every day is always a Jerry day. Jerryness never will die in my heart. Timothy (Leary) Lucas 66 Lincolnshire Dr, Lincolnshire, IL 60069

Will trade 12-31-87 Oakland simulcast for pre-1990 GD analog. Fast, reliable. Rusty N. 9 Avon St, Holliston, MA 01746

Fast reliable trader lookin' for good sounds. All welcome, all answered. 50+hrs Need Ratdog 8-18-95. Todd Kready 3229 Fortunes Ridge, Midlothian, VA 23112 (804) 744-5393

UMR needs current addresses for past tape contacts. Help me return your tapes! UMR/Jeffrey Flaws 14329 Vintage St NW, Andover, MN 55304-3161

HELP ME, FEED MY DAT! Have lots to trade! SBDs only YLGM. Rich Martin POBox 1403, Zuni, NM 87327

Deadheads Awake. 100s hrs of SBD HQ all years. YLGM. Fast responses. Larry 456 NE 211 Terr, N Miami Bch, FL 33179 (305) 652-1659

Looking for kind traders to help it grow. Will send blanks & postage. I love you Matt. Helen 10850 Ramshorn Rd, Midlothian, VA 23113

I love Thee with the breath, smiles and tears of all my life! -Elizabeth Barret Browning (English poet)

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RFK '95 - I'm sure we met before, but may I introduce myself again...

Beg Taper to expand GD collection. Will send list or blanks/postage. Need 4-1-84, 3-27-88, 7-18-90, 11-8-85, 6-25-95. Have quality, some DAT. Althea 2043 E Joppa Rd #368, Balto, MD 21234

Who will water all the children of the garden? Become a teacher - It's the most important thing you could do! Live and share the spirit.

Send help my way!! Just starting out. Have 20+hrs want more. HQ or SBD only. GOD BLESS JERRY. What's up Dennis, Darron, Toddy & Jason?

Taper with over 5000hrs Dead/non-Dead looking for other similar traders. Send list to D Koehler 20 Michael Ct, Bethpage, NY 11714 or e-mail Dave9593@aol.com

HERBS - Willing to help others improve health. Chinese herbs, arylurvedic herbs, homeopathic remedies, etc. Call Greg Phipps (NSP Dist) (812) 246-9555

Jerry, you were an inspiration to me. You made the bad times easier. You were a friend I never met. See ya ole pal.

THANKS JERRY! You are missed.

Need 3-26-94 SBD only. Lots of SBDs to trade. JZI 123 W Main St, Trappe, PA 19426

Getting back into tape trading. Only interested in 1966-73 period. Your list gets mine. Serious Pig-ophiles only! Danny Sherr POBox 727, Morganton, GA 30560 (706) 374-6125

Need Pittsburgh & St. Louis '95 summer & Phish 10-31-95. Tom Hudson 426 1/2 S Wayne St, Piqua, OH 45356

Between whom there is hearty truth there is love... - Henry David Thoreau

Reliable & honest trader has 700+ HQ hrs. Looking for more, esp 7-19-94 HQ SBD. Nick 2507 South 25th St Apt F, Terre Haute, IN 47802

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The band is gone, let the music play on! Collector w/2300hrs. Mostly A grade or better "known gen" analog SBDs seeks same. Dennis 30 Springfield Ct, Covington, GA 30209

I know I never met him personally, but he was one of my best friends. God bless Jerry Garcia. Bill Tortural, Gloucester, NJ

KEEP SMILING! KEEP DANCING!

STILL WANT MORE! More WSP, DMB, Zero & always more Dead. Send your mind along with a list to: Jeff 7609 Northfield Dr, Columbus, GA 31909

Looking for HQ SBDs of Dead, Phish, WSP for my collection. Send list to: Tom Mickstrom 1190 Kelsey Dr, Lexington, KY 40504-1360

HEY NOW! Trade w/all Have 600+hrs 2 trade. Send lists 2 Glenn 3571 SE Cobia Way, Stuart, FL 34997 Be kind to one another! Love to all.

Searching for the sound. Need SBD copy of Philly 3-18-95. Also wants 9-18-83. Mike Whitford 137 Roosevelt Ave, Dumont, NJ 07628

Jane, my everyday miracle, thank you for showing me the rainbows within tears. Here comes sunshine. Let's grow. I love you, Rod.

Need Dead summer '95, Phish fall '95. Have Dead, Phish & JGB to offer. Keep, on truckin'. Jason 6932 Fishing Creek, Hbg, PA 17112

Deadhead tape trader-come-lately. Goodhearted tape traders please help me get started! jere@northcoast.com or Jere Cox POBox 121, Hydesville, CA 95547

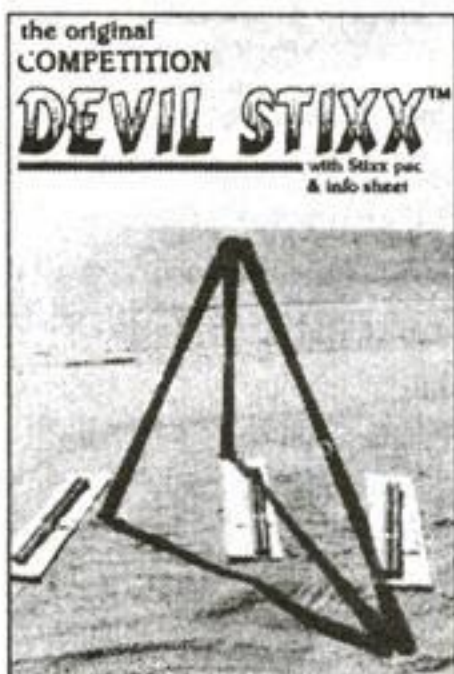
Looking for early 1960s New York City coffeehouse Bob Dylan. Have lots of GD to trade. Matt Carlson 225 Willard St, Jamestown, NY 14701

Crash, thanks for pulling the bus up to my door. Hopped on never to get off. Let the good times roll... 'preciate all the experiences shared along the way with you all... Sugaree's, Picks, Anna & crew, Guini, Booner & NBK buddies, J.P., Eric & Co., and the list goes on... <hugs> Love, Sugarmag

I need a miracle. 100+hrs lost in fire. Have to start fresh from new. M Williams 1351 Chuckwagon Dr, Sacramento, CA 95834 Will be grateful!

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KSEG-FM	96.9	Sacto CA	Sat midnight	KGLP-FM	91.7	Gallup NM	Sat 9pm
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WEFX-FM	95.9	Norwalk CT	Sun 9pm	WMAX-FM	106.7	Rochester NY	Sun 10pm
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WKHS-FM	90.5	Worton MD	Sat 7pm	WIZN-FM	106.7	Burlington VT	Sun 10pm
WLAV-FM	96.9	G. Rapids MI	Sun 10pm	KISM-FM	92.9	Bellingham WA	Sun 8am
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