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No. 3

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Relix

music for the mind

GRATEFUL DEAD'S
VINCE WELNICK
NED LAGIN
— SEASTONES

Summer Issue

COUNTRY SPECIAL

EXCLUSIVE INTERVIEWS

Peter Rowan
Poco
David Grisman
New Riders of
the Purple Sage
Country Joe McDonald
Kentucky HeadHunters
and others...



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Want Pages and Craft Corner

Editorial

Welcome to the special summer issue of Relix. You will find many interesting features in this issue. Our country coverage fits nicely with this time of year. Bluegrass is one of the musical roots of Bay Rock. We hope the many exclusive interviews we present here give you some insight into that musical realm.

The highlight of this issue for me was my interview with Vince Welnick. He had just joined the band when we met, and he was filled with enthusiasm at his new position.

Another artist presented in this issue is Joan Osborne. Though she is still only appearing on a local level, her charismatic stage presence and talent will bring her to national attention shortly. We're pleased to get the word out on Joan first.

Next issue will feature an intensive interview with Grateful Dead soundman Dan Healy. Our conversation ranges from the new Dead release, *One From The Vaults*, to Egypt, the Wall of Sound, technical sound aspects, and much more.

As we slip into summer, remember to act responsibly at shows. Have a safe and happy summer, and don't get burned.

With love,
Toni A. Brown

Special thanks to William Ruhlmann, Robert Bromberg, Fran Palley, Rick Spanier, and everyone who has contributed to this issue.



Hey Now, Dear Relix
your help is desired
I've just received notice
my subscription's expired
I wouldn't want to miss
any news of the Dead
keep me informed
I'm a tried & true Head
your magazine reads
like music to my ears
so please sign me up
for another two years
My payment's enclosed
and please don't forget
my copy of Hunter's
Liberty cassette
one thing I'll add
'ere I run out of rhyme
thank you, Dear Relix
for a real good time!

G.T. Weckerly
Key West

Ticket And Show Hassles

Attached, please find a letter I recently wrote to the management of the Knickerbocker Arena in Albany, New York. Perhaps some of your readers have experienced a similar situation. I'm curious as to how often this type of problem occurs.

As far as Dead tickets are concerned, Heads are either at the mercy of scalpers who buy up all available tickets and re-sell them at three times the face value or counterfeiters who sell bogus tickets to unsuspecting fans. Now we have another problem to deal with: Security guards who can't tell a real ticket from a fake one.

To the Manager:

On Saturday, March 23, I arrived at Knickerbocker Arena to attend the first night of the Grateful Dead shows scheduled for that weekend. With a Ticket Master ticket for a seat in Section 243 in hand, I got on line for the concert. When I arrived at the first ticket check point, the guard who inspected my ticket informed me that there is no Section 243 at the arena. He stated that the sections go only as high as 242 and that my ticket was counterfeit. Needless to say, I was more than a little shocked. I tried to explain to the guard that the ticket was purchased at a Ticket Master outlet; however, he was not interested in discussing it any further. He simply put the ticket in his pocket and I was escorted out of the area.

The following evening went smoothly, and I was seated well before the concert began. Imagine my surprise and anger when I looked across the arena and saw signs for sections 243 and 244! I can only think of two possible explanations for the previous evening's events:

1—The guard was overzealous and did not know what he was talking about. If this is the case, I suggest you do everything possible to familiarize the security guards with the layout of the arena. OR

2—The guard confiscated my ticket (and possibly others) to sell later in the evening.

In either case, the ticket cost me \$25.00 and I would like to be reimbursed. I am sympathetic to the

fact that there were hundreds of counterfeit tickets at the Albany Dead shows and that extra care needed to be taken to ensure that only those concertgoers holding legitimate tickets were admitted. However, a standard procedure for catching counterfeits needs to be implemented; it should not be left up to the whim of a security guard. In such an instance, a problem such as the one I've described should be dealt with on a managerial level. I should have been granted the opportunity—as I requested of the guard—to speak with an arena security supervisor, rather than being "dismissed." I would add that the guard in my case never even checked the ticket number on my ticket; he only looked at the section number. I wonder how many other fans holding legitimate tickets were turned away at the door. What will you do to avoid this problem in the future?

The band often sends letters with their mail order tickets, warning their fans of counterfeit tickets. Do they also need to warn us of careless or dishonest security guards?

Shari Gallin
Monmouth Junction, New Jersey

I just got back from a small Ticket Master outlet from which I desperately tried to buy tickets for the 27th and 28th of March at Nassau. After going there yesterday to get a bracelet, I returned today earnestly hoping to have some higher force with me so I could get tickets. They have a policy which only accepts cash, so I went to the bank and got the cash. I followed every "rule" Ticket Master has, cash only, bracelet policy, etc. ... The number that Ticket Master picked was 42, my number was 76 and so I knew then that the chances I had were extremely slim. They got to number 60 before the employee came out and said they were sold out. This is the second time I have been denied tickets. And let me tell you it is driving me up the wall. I think it is a pity that more times than not the people who really want to see the shows have to stay at home. (I never go without a ticket.) This bracelet policy sucks, in my opinion. It is just so damn frustrating.

Brennan Marks
Maplewood, New Jersey

I feel many of your readers will relate to the point I am trying to get across. Please take the time to read the letter below. I would have liked to sign it, but I do not want to get into a blacklist scenario.

It is time to re-evaluate and make some changes. Myself and a few of my friends have never been shut out of a mail order. Between the four of us, we have mail ordered more than 300 times. For the spring tour 1991, we all got shut out.

It has been brought to my attention that the Grateful Dead ticket sales office has been sending back many rejected orders in the past year. If G.D.T.S. is continually selling out and sending back hundreds of rejected mail orders, why not increase the percentage of mail order tickets?

I disagree with the argument G.D.T.S. management gave me. The first one was, "We have to give everyone a chance to get tickets."

First of all, the people flooding the Ticket Master phone lines are the same individuals who were shut out of mail order. The people who get through Ticket Master first are the scalper scum with their hi-tech phones that override our conventional phones. By the time we get through, there is nothing left.

The second argument they gave me was, "The arenas and the ticket agencies have to make their money, too."

Bull! G.D.T.S. collects the money from mail order tickets and pays the rent for the use of the arena. As for Ticket Master and other agencies, they have become a monopoly and a rip-off! They charge an average of \$4.00 per ticket service charge. This is unfair. I don't see how they can justify these charges. To receive six tickets in one envelope will cost you \$24.00 in service charges. I find this to be ridiculous!

I believe that G.D.T.S. should re-evaluate their system, and make the necessary changes to accommodate the true Deadheads. After all, are we not the people who make this magical experience what it is? This will cut out the middle-man and cut down on the scalper scum.

So I ask you, the reader, write to G.D.T.S. Call

them, tell them you want to see changes. They won't listen to one individual alone. We must all speak up to bring about the necessary changes. Otherwise we all lose.

Discontent,
Westchester, New York

One of the letters in the last issue of *Relix* (Vol. 18-2) really grabbed my attention. It was the one by Matthew H. Weir about the University of Oregon's decision to ban Dead concerts after receiving 12 negative letters.

I've worked with grassroots citizen groups before and know the power of organizing and letter writing.

1st: Letter writing: The political wisdom behind this is that for every letter received on an issue there are four more people who feel the same way but are too lazy to write, so one letter equals five people.

Now think of the attention the issue would receive in any city if we could generate a couple of hundred letters to their commissioners and board of tourism stating that as tourists who enjoy coming to their town we refuse to come, stay in their hotels and campgrounds, and spend money in their business and recreation facilities because of their stand on Dead concerts. Every city understands money (which tourism creates).

2nd: Organizing one group of 50 people reaching for a common goal is more powerful than 50 individuals reaching for similar goals. We are the people who live within the Deadhead community, we know the problems within our community and what activities are unacceptable. We also know what works.

Get together with everyone you know on tour, form coalitions to work on specific problems, discuss specific problems, find a strategy to deal with each problem, and put your plans into action to solve these problems.

These ideas can work, I've seen them work on other issues. There's no reason they can't work now.

The Dead are running out of places to play and if we do nothing about it and get stuck with no place to see them or a bunch of rules and regulations we can't stand, we can only blame ourselves for not taking action!

Frank
Miami, Florida

Attention all you Heads who got busted at the Charlotte shows in April '89 or the Raleigh show (7/10/90). You don't have to go with the hassle. The Supreme Court has ruled in the past that car searches without probable cause are illegal, even if the state has a law that permits it. So if you got stopped for a traffic violation and got searched, don't let 'em hassle you! You can fight it, and most likely get off! This was one of the first things I learned in law class—you have Fourth Amendment protection. Don't get screwed over!

Calem Kinweh
Long Valley, New Jersey

Deadheads International

As I exist under my stone on the moors in the gloomy south of England, peering through rain-soaked, tear-filled eyes at yet another grey and dismal winter day, the only light at the end of our torrid, fog-bound tunnel of existence is the arrival of the occasional tape sent down the line, copied so many times it's difficult to distinguish the song—however, herein lies the clue to the rainbow-hued, multi-faceted existence led by you tall, lean, bronzed, blue-eyed visionaries across the pond. You demi-gods who have access to sparkling jewels, blazing light, and freedom across your sun-soaked land—Grateful Dead concerts! Yes—I too have seen it, because once every few eons the Dead appear on our far shores like messengers from the outer reaches of paradise bringing messages of warmth and love.

Any benevolent Dead Heads out there, please take pity on a poor soul and send just one or two high-quality shows so that I can spread a little happiness. For each show I get I will put \$2.50 in the greenpeace box.

Chris Sanderson
9a Princes SE
Bude, N. Lomwall
EX238AT, England

I'm a Deadhead in the Navy and right now I'm over in the Persian Gulf. It's hard believing the way I do and still try and understand what's going on over here. I've been over here since about October of last year, but I've been out of the States since June of 1990.

I've gone through all my tapes and stuff a few times over, and when I thought all was lost, a guy came up to me in a tie-dyed shirt and said, "So you're a Head, huh?" Now this was on the ship out here in the middle of nowhere and that's how I met Mike. We traded back and forth our tapes, ideas and whatnot, but soon we were all tapped out and then another Head comes upon the scene. A guy I met at a show last year, June at Cal Expo, right before we came out here. Well, we get to talking and trading and recording each other's stuff. But just like before we are three Dead Heads on a ship with 500 guys and we are once again all tapped out when a ray of hope beams through our clouds. Mike's got a copy of *Relix*. I said let's write them and see if they can help us. Mike and Dom both agree.

We would be extremely grateful (no pun intended) if you could help us out. We need music. I know the Deadheads won't let us down and I know you won't either. We don't know when we're going home, but we can't wait to get back on the road and be part of the greatest show on earth.

Dave Masker, QM 3

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Around The Dial

I was sitting at home, minding my own business (as usual), and the T.V. show *Roseanne* came on ...

Well, as it turns out, Roseanne's kids had a party while she was out of town and the first song they played at the party was none other than "Touch Of Grey"—they played almost three minutes' worth of the song!

How's that for prime time? "Ramble on Roseanne!?!?"

Razzle

Ft. Lauderdale, Florida

Comments On Relix

I must comment on a couple of pieces written/compiled by Cary Krosinsky. In "10 Tapes for the Connoisseur" [Vol. 18, No. 1, February, 1991] he states, "While the early '80s were generally uninspired" No doubt like many Deadheads who witnessed some incredible shows from 1980-84, I feel this statement does the band a disservice. I could easily come up with a list of 10 tapes from this period alone that would hold their own with any performance on record!

Another statement that raised my hackles is found in the "Ten Best Shows of 1990." Cary writes, "This list presents ... the most memorable Grateful Dead performances of last year." I'm surprised you let him get away with the statement without inserting a qualifier such as "my pick for the most memorable performances." While I agree with most of his choices, I felt a couple were out of line. For instance, to include two Madison Square Garden shows and not mention what many considered the best played show of the run (9/16) doesn't make sense. I should also point out that, while I could listen to "Dark Star" all day long, its inclusion in a set does not automatically qualify the show for a "10 best" list—after all, it's not what they play, but how they play it! Furthermore, several superb shows were conspicuously absent: Hamilton (3/22), Deer Creek (7/18), Denver (12/12 or 12/13), Oakland

(12/31). I would prefer any of these over Landover, Tinley Park or 11/1 Wembley.

A couple of corrections: Cary's list for the November 1 Wembley show has "A Night On The Town" as the set one closer, which is incorrect. The Dead actually played Bruce Hornsby's "Stander On The Mountain" in that spot. Furthermore, the October 28 Paris list has "The Valley Road" closing set one, which is again incorrect. They played "Stander On The Mountain" to close set one that night also, as Chris Fallo's Europe 1990 article alludes to. This makes October 28 the first performance of that song, not December 3 Oakland as listed.

I hope you take these complaints and corrections in the light they're intended—as constructive criticism.

Carl von Wodtke

State College, Pennsylvania

Cary Krosinsky replies: Let me first thank Carl and all the others who have taken the time to respond and share their opinions and lists. As to the comments above, I had hoped it was obvious that when writing "ten best lists" there would have to be some personal view taken, knowing that everyone has a different opinion. For example, some people detest the Dead's "cowboy" repertoire, and for some people, that would be the highlight. I have tried to incorporate the view of the majority as much as possible. For example, unlike Carl, most people would agree that the early '80s, as a whole, was one of the Dead's least interesting periods. Also, many would feel that when the Dead play "Dark Star," or interesting song combinations, that by itself can make or break a show. Sometimes I also differ from the majority. For example, I would consider the 1977 Cornell show to have been merely good. Most would feel it was one of their best. What I'm trying to say is, everyone is entitled to their correct opinion.

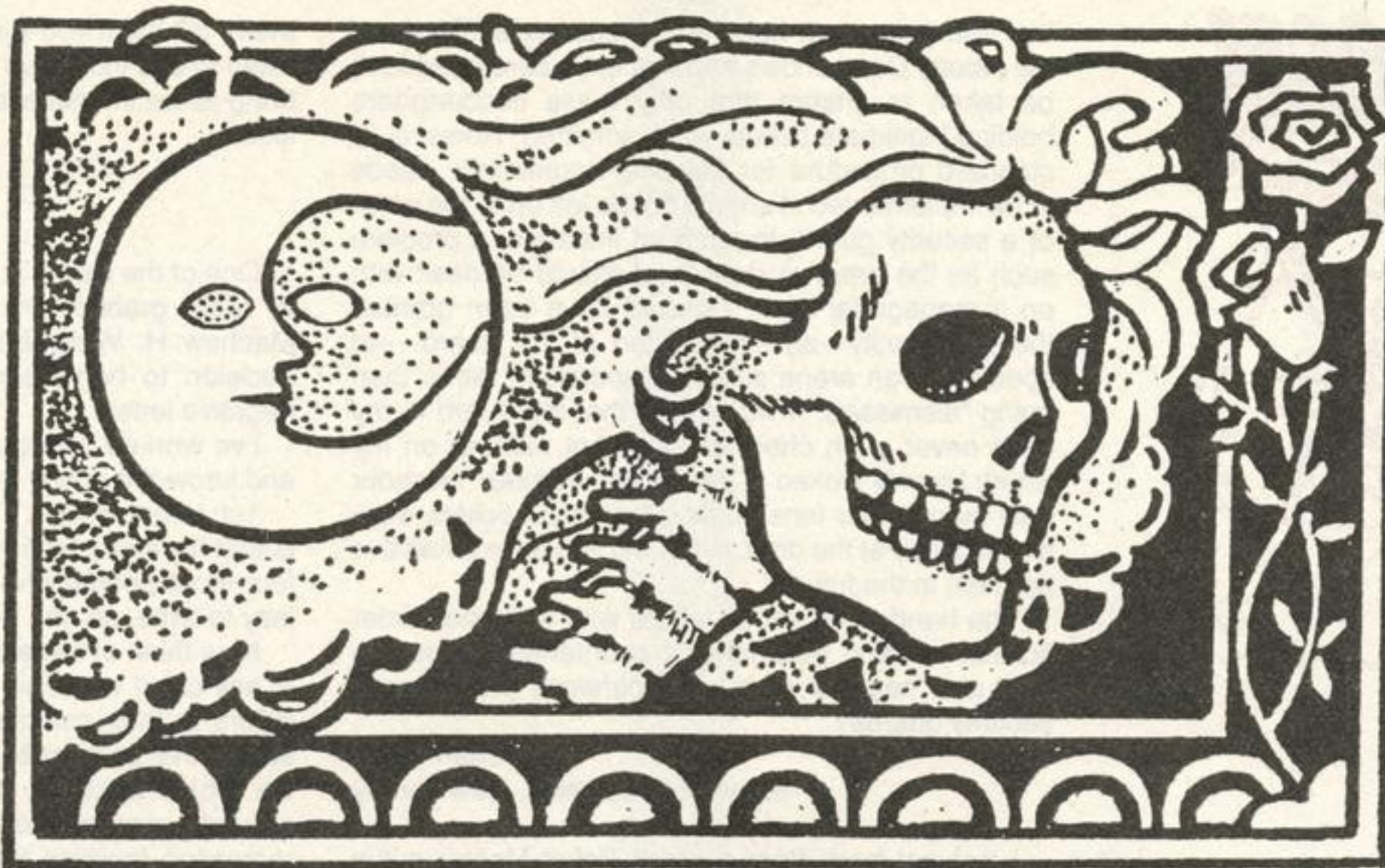
As for the 1990 list, it was written before the Denver and New Year's shows took place, hence their otherwise unforgivable exclusion.

As for the European set list discrepancies, my humblest apologies. We will continue to try to be as accurate and thorough as possible, and hope you feel that we are doing a good job. It's so easy to slip.

In conclusion, let me say that it is such feedback that makes Relix THE magazine by and for Deadheads, and we appreciate it.

Editor's note: As you may have noticed, Carl, we now have a column called "Favorite Tapes" devoted entirely to the opinions of our readers on just the subject you've discussed. We'd love to see your list of the 10 best shows of the early '80s, and we'll be happy to print it.

Jerry Garcia was more correct than he knew when he said of Neal Cassady, "He was so much more than anybody could get down on paper" in the *Rolling Stone* interview last year. Instead we have Brian Hassett's



Mike Emuda ©90

book review of Kesey's *The Further Inquiry* in which he says of Cassady, "He was able to point out their youthful insecurities, a quality which was apparently mistaken for genius." Seems Brian might have condensed this man's essence into something less than what Kerouac, Kesey, Garcia, Bob Weir, Allen Ginsberg and Leary saw in him. Is this historical revisionism, or could it be Brian hasn't done his homework?

Jerry says he misses Cassady "as badly as I miss anybody"

No doubt Brian's insecurities would have surfaced around Neal. To paraphrase Kesey, "Hassett trying to write like Herb Gold would be like Hassett trying to be cool."

And while we're on the subject, how about you

guys trying to do some interviews with non-musicians like Kesey, Ginsberg, Leary, Krasner, etc., etc. According to you people, everything started and stopped with the Dead. How about more of the influences on the Dead such as Cassady, Kerouac, etc.

I'm sure others feel the same as me: Cassady DID get the short end of this stick from *Relix*. Jerry wouldn't have been pleased to read this review by Brian Hassett. Neither was this Deadhead/*Relix* reader! Neal forgive them for they know not what they say. Thanks.

Bob Erb

Kenmore, New York

I was recently glad to see Fairport Convention finally getting more than a brief acknowledgement in the February, '91 issue of *Relix*. Although it's down the road, hopefully in the near future, I was asked by Simon Nicol of Fairport to pass it on that they are more than ready to play with the Grateful Dead anytime! Please pass it on ...

Too much time and space has already passed without these two living legends playing together! Also, the rapport Fairport has had all along with their "fans" is something even more intimate than the Dead and theirs.

A bridge needs and should be built once and for all between the Fairport Convention and the Grateful Dead families.

Paul Grant

England

I just read Vol. 18, No. 1, and it was great as always. However, the "Too New To Be Known" section wasn't in there. That is one of my favorite sections and I hope it won't be taken out for good. Just a concern.

Also, the "Stackabones" article was super! I enjoy hearing about new bands, as you can tell, and I'm glad you're printing such articles. You can't hear about it anywhere else!

Jeff Binton

Brunswick, Maine

Editor's note: Thanks for your comments, Jeff. "Too New To Be Known" has not been taken out of Relix. But it is dependent on material submitted to the magazine by unsigned performers, and sometimes we don't receive enough notable material to justify a column. Look for "Too New" to return next issue, and if you know anybody who should be in the column, please let us know about them (and let them know about us).

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

**Letters
Relix Magazine
P.O. Box 94
Brooklyn, NY 11229**



Eyes of the World

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

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

by David B. Kopel

SAVING energy means being colder in the winter and hotter in the summer. "Conservation" is a code word for discomfort. That's what some environmentalists think. The way they see it, modern American society is too fat and comfortable. A good dose of hardship in the name of saving energy would be just the right tonic for our bloated, capitalist, materialist society, they say. This severe, anti-capitalist strain in the environmental movement plays right into the hands of anti-environmental politicians; the pro-discomfort attitude of many environmental extremists is one reason that America has not made enough progress on conservation.

Fortunately, the claim that making our planet more comfortable means making ourselves less comfortable isn't true. As detailed in Roger Albright's new book, *547 Ways To Save Energy in Your Home*, there are a plethora of ways to save energy and not be one bit less comfortable. Here are a few:

Weatherstripping: If you can nail a picture hook into a wall, you've got the skills to install weatherstripping on your outside doors (or your apartment door, if it's near the outside). You can save up to \$50 a year, or enough to buy two more boxes of blank tapes.

Evergreens: These trees and shrubs look great, don't produce any leaves to rake up, and shield your home from winter winds. Plant a few on the north or west side of your house now, while the weather's good.

Water pipes: By wrapping your exposed hot water pipes with insulation (available at any hardware store), you'll save a tremendous amount of energy.

When you're on tour (or just at a concert for the evening): Turn down the thermostat. If you'll be gone for a weekend, turn it down to 55 degrees, or whatever the lowest setting before "off" is. Your pipes won't freeze, and you'll save money for the next tour.

Beer: Put some more in your refrigerator. The refrigerator actually works more effi-

ciently when it's full. Same principle for the freezer, so stock up on Cherry Garcia. While you're at it, vacuum the dust off the outside coils, and make sure that the rubber gasket on the door forms a tight seal. Keep the refrigerator at about 40 degrees.

Free your head: Conventional reality insists that the proper temperature is 68 to 70 degrees. Create your own reality, and see what's best for you. Turn the temperature down one degree at a time, and see what's comfortable. If you turn it down just three degrees, your fuel bill could drop 10%.

By the way, indoor plants are healthier at lower temperatures. People are too—their bodies burn more calories.

Have a large party: Each guest is the equivalent of a 175-watt heater, so you can turn the thermostat down during the party. Turn your house into a commune, and keep the thermostat down for good.

Closets: Keep your closet doors closed. Why waste fuel heating storage spaces?

Filters: Change them. Many mechanical things have filters, and all of them work much more efficiently if you change the filter every few months. Forced-air furnace fil-

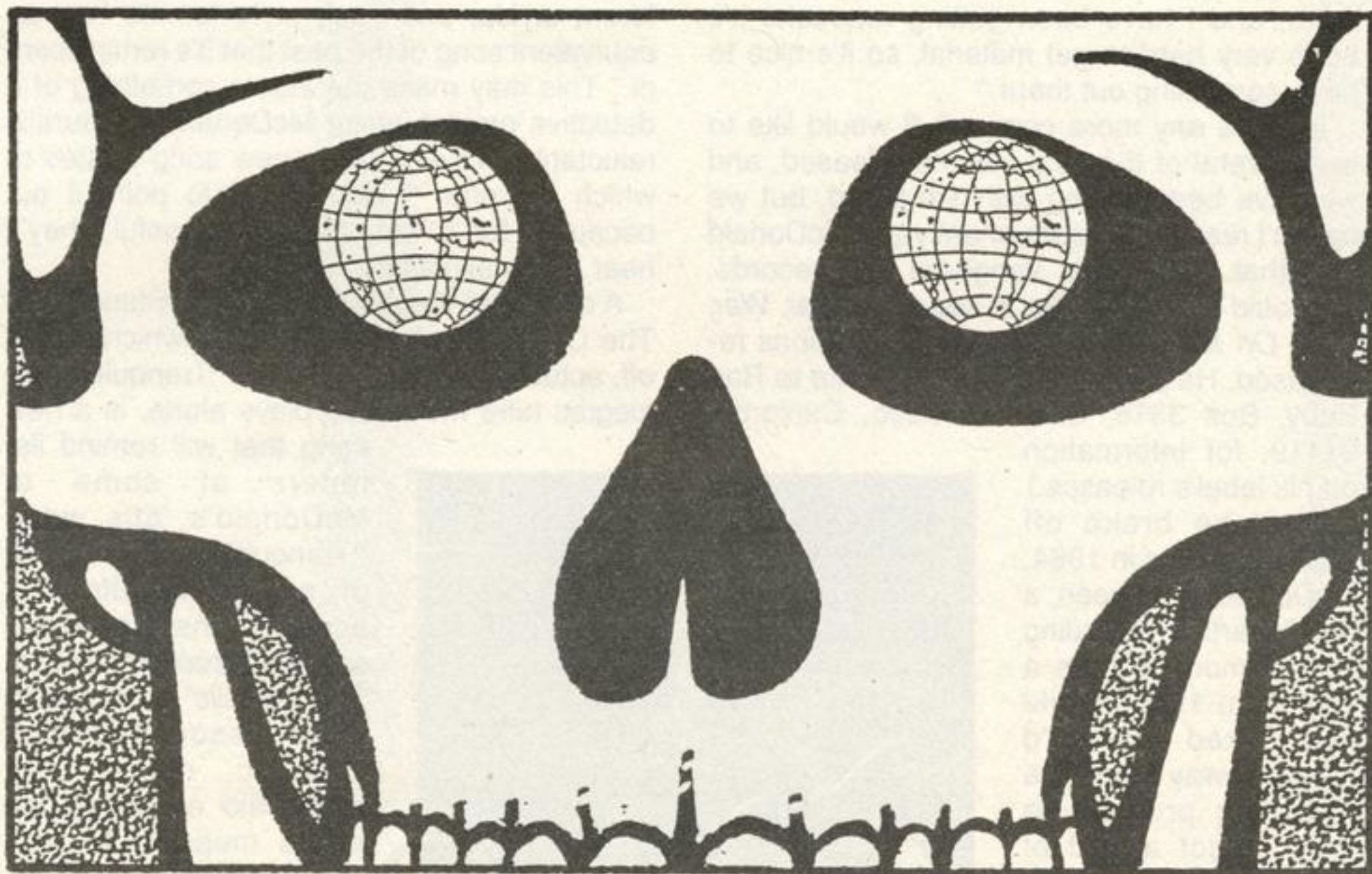
ters, air conditioner filters, clothes dryer lint filters, automobile air filters, automobile oil filters, aquarium carbon filters—all of them except the oil filter can be changed or cleaned easily. (For the oil filter, consult an auto mechanic. There are now garages with the capabilities of recycling used oil. Search them out.)

The radiators: Keep them clean, since dust absorbs heat. Remove covers sitting on them, since they absorb heat, too.

Utilize a solar collector for heating: Even on cloudy days, windows with the shades drawn will let the sun's warmth help heat your house. Commander Cody sings, "My window faces the south; I must be halfway to Heaven." This is the Commander's cryptic way of saying that southern-facing windows let in the most sun.

Save hot water: Replace your current showerhead with a low-flow model. Do the same for your faucet aerators. You will save gigantic amounts of hot water—on the order of several thousand gallons a month—and the low-flow models actually increase water pressure and shower comfort.

Every one of these suggestions is almost as easy as turning off the radio when a "New Kids" song comes on. As *547 Ways* and similar books detail, being kinder to the planet by using less energy doesn't mean being hard on yourself. ■



Mike Innuda ©90

COUNTRY JOE McDONALD

Is Superstitious, But He Hasn't Quit Yet

BY WILLIAM RUHLMANN

It has been three years since Country Joe McDonald was last profiled in *Relix*. In 1988, the prolific and peripatetic singer-songwriter was touring extensively while overseeing the assemblage of some of his vintage Country Joe and the Fish material for release on CD by Vanguard Records, as well as running his own record label, Rag Baby, which had issued a number of Country Joe albums in the '80s, the most recent of which was *Vietnam Experience* (though his last conventional song album, *Peace On Earth*, had come out in 1984).

Three years later, McDonald is again concerned with old and new recordings. In 1989, Vanguard came out with a CD version of McDonald's first solo album, the 1969 *Thinking Of Woody Guthrie* record, while Fantasy Records, for which McDonald recorded from 1975 to 1980, came out with a compilation of those years entitled *Classics*. Vanguard followed with its own solo compilation, *The Best Of Country Joe McDonald: The Vanguard Years (1969-1975)*.

Welcome as these reissues and compilations are, the best news is that, as of January 18, 1991, Country Joe McDonald has his first new album of songs in seven years out on Rykodisc. *Superstitious Blues*, on which Jerry Garcia is given a well-earned second billing, returns McDonald to his folk and blues roots, though, as he explained in an interview, it is also a kind of travelogue through his entire career.

The interview began, however, with a look back at McDonald's solo career from 1969 to 1980, as it is reflected in the Vanguard and Fantasy compilations. When asked how he felt about that material, McDonald was characteristically modest. Does his earlier work stand up? "Oh, I don't know anything about it, whether it stands up or it doesn't stand up," he said, "but if people want it, it's nice to have it out there, and I have been getting requests. It's been very hard to get material, so it's nice to have something out there."

Is there any more coming? "I would like to see several of the solo albums released, and we have been talking with Vanguard, but we haven't reached an agreement yet." (McDonald said that, among his Vanguard solo records, he would especially like to see *War, War, War*, *Hold On It's Coming*, and *Paris Sessions* re-released. He also said fans could write to Rag Baby, Box 3316, San Francisco, California 94119, for information on his label's releases.)

Until he broke off making albums in 1984, McDonald had been a prolific artist, recording one or more records a year from 1967 on. He was asked why he'd stayed away from the recording process so long. "I got ahead of myself as far as making albums in the '80s," he

said. "I'd made too many albums, I think. It's hard to stop making them. It's an addiction. You get on that roll of just making albums and you don't think about whether people want them or not."

That said, how did *Superstitious Blues* come about? "It just became apparent to me that I should make another album, and that was about two and a half years ago," McDonald said. "I detected a change in the audience and didn't think that there was a piece of product out there reflecting that." What was the change, and how could he tell? "It was a change from electric to acoustic, from protest to lyrical, from fast to slow, from beat music to more listening music, and I could tell from the requests the audience was asking for. I think that my older 'Woodstock' audience started showing back up at shows, and so that was what I directed the product to, that older audience, and so I began to try to put together an album that reflected that, and at the same time, it pretty much reflected what I wanted to do also."

Having decided on the album's thematic direction, McDonald was asked, did he then proceed to think about the kind of instrumentation and musical style he wanted? "I thought about that all at once," he said, "and I decided from the beginning that it would be an acoustic-based folk album, and that changed focus into what I call a folk-rock album. I wanted Jerry Garcia to produce it, and he was going to, but as time went along, he was so busy that he couldn't really handle production, and I began to share production with Bill Belmont [McDonald's business associate] and then Bill finally took over in providing the last bit of direction and selection of performances."

The album also rapidly became a compendium of McDonald's many styles through the years. "That was the hard part," he said, "to synthesize down 20 years of material into different styles, and each style for me has an equivalent song of the past that it's reminiscent of." This may make the album something of a detective project, since McDonald is naturally reluctant to reveal which new song relates to which old one. "I don't want to point it out because, for a fan, if it's successful, they'll hear it," he explained.

A couple of the album's songs, "Standing At The Crossroads" and "Eunicita," which lead it off, actually are old songs. But "Tranquility," an elegiac tune McDonald plays alone, is a new song that will remind listeners of some of McDonald's '60s work. "Tranquility" is an example of a psychedelic folk acoustic instrumental," said McDonald. Of course, "psychedelic" is not a word often associated with acoustic music, but McDonald explained the term's meaning to him. "The music slowly segues one thing into another, but

the sections aren't clearly defined," he said, "and in the imagery and the way the instruments interplay with each other there's a timeless feel. That's what I meant by psychedelic—slow and intertwining and contemplative and abstract, but at the same time giving you not like a totally abstract piece, giving you an impression in your mind, painting a picture."

Not only McDonald fans, but also Garcia followers will find the record a delight, since the guitarist is given free play to improvise in an acoustic context. "Other people have worked with him and they've tended to tell him what they wanted," McDonald said. "Jerry knew, I didn't have to explain to him any styles or that it was reminiscent of psychedelic and Appalachian mixed up or a slow blues, r&b, whatever. He's a world class player and I just let him play, and as a matter of fact stretched the instrumental parts out twice as long as I originally wanted to because he was obviously grooving with it."

The result is an unusual amount of solo playing from Garcia, who is usually heard in ensemble arrangements with the Dead or his own band. "The public hadn't heard Jerry really play by himself and just play in a long time," McDonald said. "He was masked by the band or the arrangement or the vocalist, it wasn't him just playing, and so that's just what happened and it stood up, and I'm real happy about that."

On the whole, there is a great deal to be happy about with *Superstitious Blues*, though one aspect of its release will sound ominous to Country Joe McDonald's fans. "I wanted to make one record that just about everybody in my audience could buy, having to play all the way through and having a little bit of this and a little bit of that, but all being very good performances and good examples of their particular style," McDonald said, "and I honestly thought I wasn't going to make another album again. I thought this would be my last album."

What? "Music and performances and being Country Joe is not a full-time part of my life anymore," said McDonald, as his interviewer struggled to regain composure. Finally, McDonald was asked the obvious question: Why did he think *Superstitious Blues* might be his last album? "I guess that I've been doing it long enough to not do it any more," he said. "There's enough stuff out there for people who want it, and album-making has turned into a lot of work and it doesn't make sense to me to go on cranking out albums without a pay-off of some kind. But I feel pretty good about this now, I feel fine that it can stand as my last album, and also if it inspires the people to buy it and is successful enough to warrant another album, that's also possible."

Though McDonald noted that "this album has everything I want to say at the moment," he eventually backed off from his tentative musical retirement. Asked what else he was doing, he noted that he had been lecturing on Florence Nightingale and the roots of nursing, subjects that have been a major interest for him, as expressed in the songs on *War, War, War* and on *Superstitious Blues*'s tribute to Civil War nurse Clara Barton. All that is salutary, but the interviewer pointed out that Country Joe fans will need a hit of their favorite singer, and that the release of a new album marked a good time to give it to them. And finally the singer relented. "I will probably be out there," he allowed. "I haven't quit yet."



david grisman

Maestro With A Mandolin

BY GREG JOHNSTON

For more than a decade, David Grisman has refined his own unique blend of music, a jazz/bluegrass hybrid that he affectionately calls "Dawg Music." This past spring, Grisman performed some shows with his most recent quintet, an all-acoustic line-up featuring bassist Jim Kerwin, violinist and percussionist Joe Craven, guitarist Rick Montgomery, and flautist Matt Eakle. When *Relix* learned of a soon-to-be-released collaboration between Grisman and his friend Jerry Garcia, an interview was arranged prior to a show in Albuquerque.

Relix: You've collaborated with Jerry Garcia since way back.

Grisman: I met Jerry around 1964 at a country music park in Westborough, Pennsylvania, called Sunset Park. We were both there to hear, probably someone like Bill Monroe or Jim & Jessie. We were both young, urban, bluegrass musicians. Then I made a trip out to California in 1965 and stayed at a house in Palo Alto. There a friend of mine—Eric Thompson—Phil Lesh, and a bunch of people were living. They started a band called the Warlocks. In fact, remember *Sing Out!* magazine? If you go back to a certain issue in 1965, you will see that I got them (the Dead) their first plug in a national magazine.

Relix: How did you do that?

Grisman: There was a guy, Israel G. Young, who had a column, something like "Notes," sort of a gossip column, and it said "David Grisman was just out on the West Coast and there was this band out there called the Warlocks, that it is the best rock and roll band out there." I thought it was cool because they were doing folk tunes.

Relix: Right, jugband stuff. What were you doing musically at the time?

Grisman: I was a diehard bluegrass picker. I was in a group called Earth Opera. Jerry and I knew each other from that sort of circuit, the late '60s rock 'n' roll circuit.

Relix: What was your first project with Jerry?

Grisman: He asked me to play on *American Beauty*.

Relix: That was on "Friend Of The Devil?"

Grisman: Yeah, and "Ripple," too. Both tunes we're doing now with this band, and we're recording "Friend Of The Devil."

Relix: How did Old And In The Way come together?

Grisman: We were living in Stinson Beach,

Peter [Rowan], Jerry, and myself, and we were just hanging out in Jerry's living room and decided to pick a few tunes and kind of sounded good, and Jerry said, "Let's go play some clubs." Then Jerry set up a tour, and he needed a fiddle player, and Peter had Vassar Clement's phone number, so he just called him up.

Relix: John Kahn was already with you.

Grisman: Yeah, he was there. That band only lasted six months.

Relix: Have you anticipated a release date for the Garcia collaboration?

Grisman: Yeah, June 1st.

Relix: Is there a working name for it?

Grisman: I'm not sure. We have a tune called "Grateful Dawg," and I think that is a good name, but I don't know if that is going to be the title.

Relix: Are there any other musicians involved?

Grisman: Yeah, my rhythm section, Jim Kerwin on bass, and Joe Craven plays percussion and some fiddle, mostly percussion. It's pretty neat. We have about three original instrumentals and a wide range of material.

"The Thrill Is Gone," by B.B. King, "Rocking Chair," by Hoagy Carmichael, we do "So What," by Miles Davis. We do a bunch of folk songs, actually Jerry and I do a bunch of stuff, just the two of us. It's going to be on my label, Acoustic Disc.

Relix: Beyond that, what's happening with your band right now?

Grisman: I just gave these guys their notice this evening, they're history (laughs) ... just kidding. We've got some upcoming dates, this band is sort of an ongoing thing, probably do some recording later in the year.

Relix: Beyond this current tour and the Garcia collaboration, what have you got up your sleeve?

Grisman: I started this label last year, Acoustic Disc, and put out my most recent record called *Dawg 90*. I was nominated for a Grammy and lost, but that was nice for just starting

my own company.

Relix: Who did you lose to?

Grisman: Chet Atkins. It was under country instrumental, God knows why. I'm planning to put out some various musical projects which I think are important. One of the next ones is the music of a guy named Jacob do Bandolim, which is the Portuguese word for mandolin. This is a Brazilian guy who is sort of like the Bill Monroe of Brazil. He died in 1969, but he made 10 albums for RCA. It's kind of a music called choro music. It's culturally equivalent to bluegrass, in other words it's sort of non-commercial Brazilian music. It's very different, and there are numerous bands playing this music, and this guy is considered the father of it. It's fantastic music. It's for the most part instrumental music involving mandolin and a cavakeno, which is like a small guitar, several guitars, and percussion, and it's incredible. That's why I'm going to put it out. I found one of his records in Japan, one in West Germany, and one in the United States, imported records, but he's phenomenal, unlike anything I have ever heard. I've been listening to it for about 12 years. Somebody made me a tape a while ago, and I've just been searching out this stuff, and finally I started this label thinking of things to do. I sort of pursued that music. So, we've got that happening, and I built a studio at my house in Mill Valley which was actually transplanted from a studio called 1750 Art Street which was in Berkeley, California, where I made most of my albums and where Tony Rice and Bela Fleck, and people in my kind of category, did a bunch of recording. They went out of business, and I bought the equipment and transplanted it to my house. I spend a lot of time there.

Relix: Finally, I remember the movie *King Of The Gypsies*, (1978). Not only did you play on the soundtrack, but you also appeared in that film.

Grisman: That's right.

Relix: You seemed chameleon-like, your appearance changed.

Grisman: What happened was, they told me I would have to shave my beard off, so one day they called me up, "Get over here, we're about to shoot a scene," and they shaved my beard off. So then I talked them into letting me grow it back. Well, they never used the original scene, so I guess maybe in different scenes, I look different.

[At this point, Grisman began to play the theme from *King of the Gypsies*, just prior to taking the stage with his band.] ■



James Kerwin and Grisman

Greg Johnston



David Grisman Quintet, 3/2/91 - Albuquerque, N.M.

Greg Johnston

PETER ROWAN

BY
WILLIAM
RUHLMANN

sings of the
children of
the dust bowl



Ed Perlestein

among the many impacts that technology has had on music in this century is the way it has dispersed regional genres far beyond their points of origin. If, when the 1900s began, there were a variety of folk musics heard only in the Appalachians or in Texas or in Scotland, being transplanted only because of emigration, the onset of radio and records made it possible to people nowhere near such locations to become fans of what had been local musical forms.

Listening to Peter Rowan's most recent album, *Dust Bowl Children*, an acoustic, folk-country collection of songs that, while they are all Rowan originals, sound as though they could have come from the collection of traditional ballads collected by Francis Child in the 19th century, one might expect that Rowan is a native Virginian who learned to pick at the feet of his hard-working farmer grandfather.

In fact, Rowan was born in Boston, Massachusetts, and while he did learn guitar playing from his uncle and grandfather, he also picked up a lot of his education in the town library in Wayland, Massachusetts, where he grew up. By the early 1960s, Rowan had left Colgate University for the folk and bluegrass craze of the day, and by 1964 had even gained a featured spot with bluegrass founder Bill Monroe at the Grand Ol' Opry.

Rowan's interests moved more toward progressive rock as the '60s wore on, and he formed Earth Opera with David Grisman. The band got two albums out under the botched publicity campaign staged to promote Boston as a kind of second San Francisco before it collapsed. Rowan then joined a real Bay Area band, Sea Train, for a couple of albums, and, in 1973, he, Grisman, Vassar Clements, John Kahn, and Jerry Garcia formed their own bluegrass outfit, Old & In The Way, which released an album in 1975. One of the songs on the record (also recorded by the New Riders of the Purple Sage) was Rowan's "Panama Red," which established the songwriter forever after.

The same year, Rowan joined together with his brothers as the Rowans, a group that recorded three albums for Asylum Records in the

late '70s. By the end of the decade, he was playing solo again, having established his slightly left-of-center country persona. Rowan spent much of the '80s in Nashville, writing songs for the likes of Ricky Scaggs, George Strait, and others, but by the end of the decade, he felt the need to return to a more authentic, less commercial style. From 1984 to 1989 (and, in the case of the title track, "Dust Bowl Children," going back to 1974), he gathered a group of thematically linked songs that tell a story about the changing landscape of the country in the character of Tumbleweed, who Rowan has called an updated, homeless version of Panama Red.

"I started to think, well, maybe the songs just should be able to stand completely on their own," Rowan explained in a recent interview. "The impulse to start recording the album was to do a project that was really, really deep in my heart, and it's something I've been working on for a while. In a way, this may have completed something for me in terms of my connection with the roots of American music because I think [in] every direction on *Dust Bowl Children*, you can hear Peter Rowan's connection with those roots." Among the roots, Rowan cited Robert Johnson, Jimmie Rodgers, and Woody Guthrie.

It is Guthrie whom most would associate with the Dust Bowl, an area of the Midwest bedeviled by drought and tornados that ruined crops and drove families from their homes, which he sang about in the 1930s and '40s. But Rowan emphasized that the Dust Bowl predated Guthrie and continues to this day. "People who came up through the '60s and write about [the album], or had any inkling of that awakening, talk about the Dust Bowl as about now," Rowan pointed out. "But people who are conservative and write about *Dust Bowl Children* talk about it as a revisionist album talking about the Dust Bowl of the '30s. It just shows you where these people's heads are at. People don't see right now what's going on."

Indeed, commentators of both the left and the right have claimed as their own the kind of imagery used on the album. The record's

themes of family and respect for the land re-sound for both conservative forces and for those now trying to preserve the environment, a fact Rowan fully realizes.

"There's been a lot of big droughts in the world and in America," he said, "and we're supposed to be in one right now, although it's just getting so bizarre you'll hear arguments on both sides because of vested interests in the future. [The] album cover, taken in 1905, [shows] the Hopi Indians, living by their spiritual powers and their wits in the dust bowl and making it work and living in harmony with the land. All those things are a huge paradox to establishment America, to television America, and part of that's not any kind of mindset, and part of it is, part of it's 'the march of capitalism,' but part of it is also, there's just too many people who don't have any resources to deal with their environment. And yet, I think we need to know that the spiritual life of the American Indian has more than sentimental value. It has something to do with relating to the land."

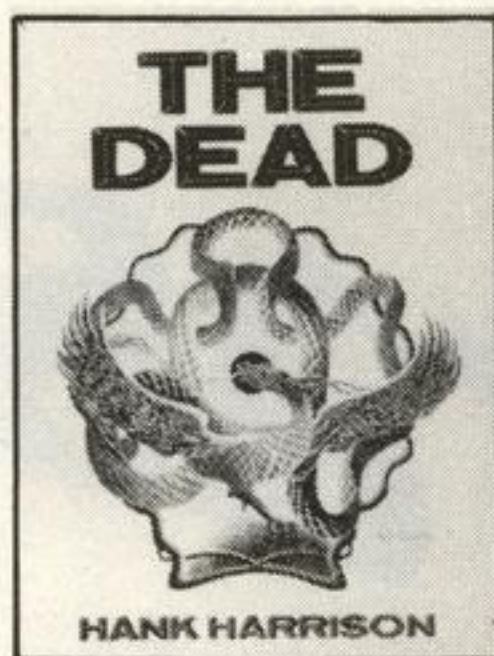
Rowan acknowledged that the album's rural feel is nostalgic, and said the tone was deliberate. "I think it's important to have creative nostalgia," he said. "By examining nostalgia, you come up with an overall view of things. It determines what you are in your life, in a way."

"It's kind of like when the unknown member of the Grateful Dead is created by the other musicians falling into place," he added. "When they get their breath, their notes, and the emotions right, and a kind of freedom from thought, then, this something takes over and all these people experience this thing called 'Grateful Dead' which enables them to see things from the inside of the experience, and kind of indulging in letting nostalgia lead, the longing to return kind of brings out all these feelings, and letting it take five years to completely right itself completed the picture. In the end, you're walking up on the clear-cut mountain and you say, 'I hope that we can see the forest for the trees.' It's basically saying, let's hope we can work all these differences out between this and that. It's a basic appeal to a human level."

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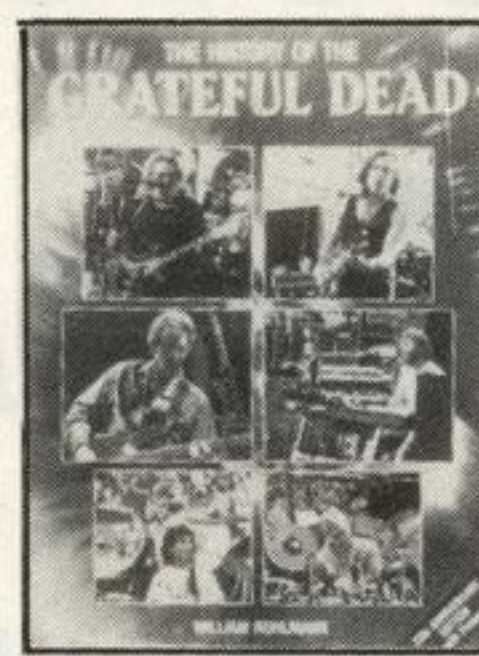
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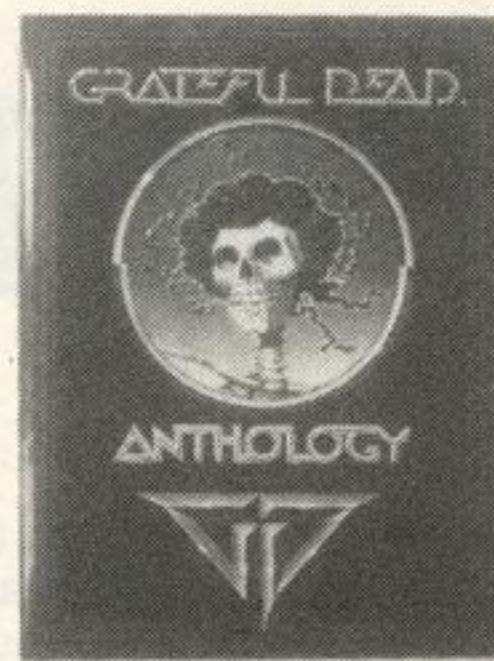
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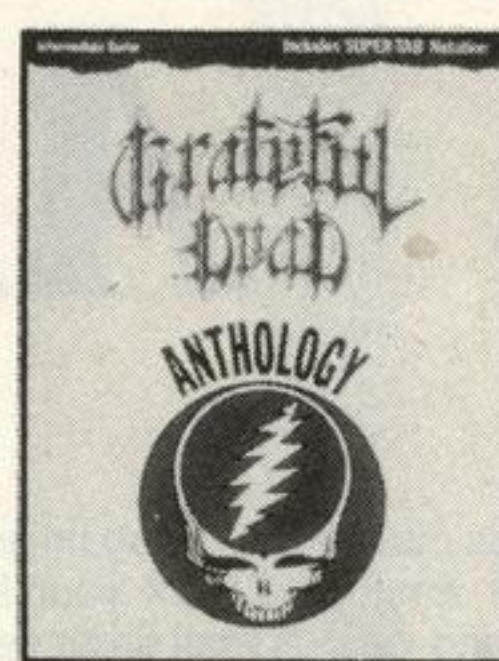
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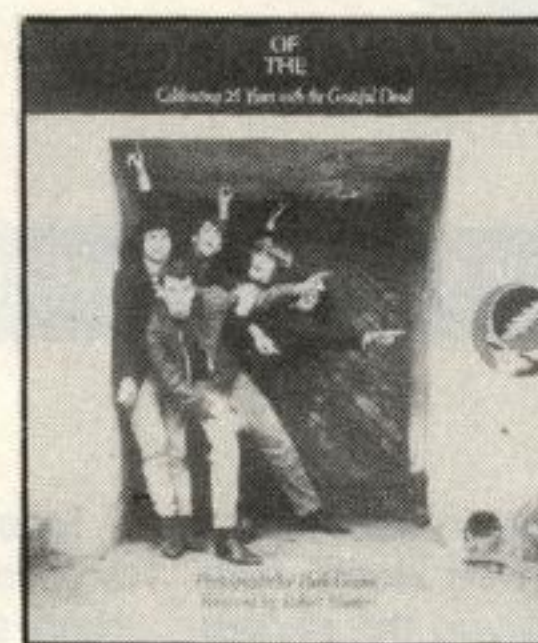
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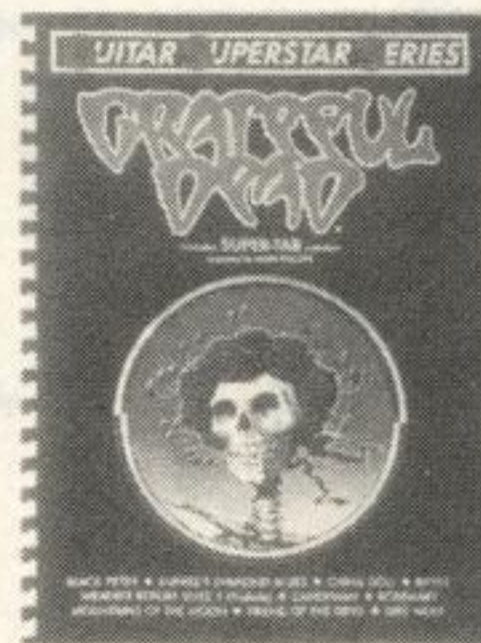
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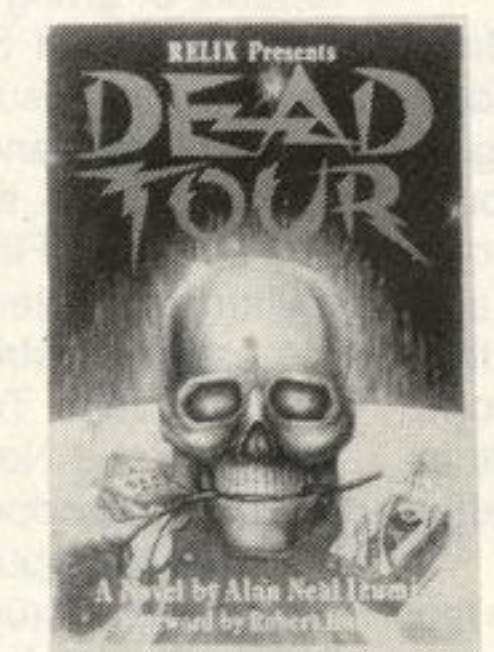
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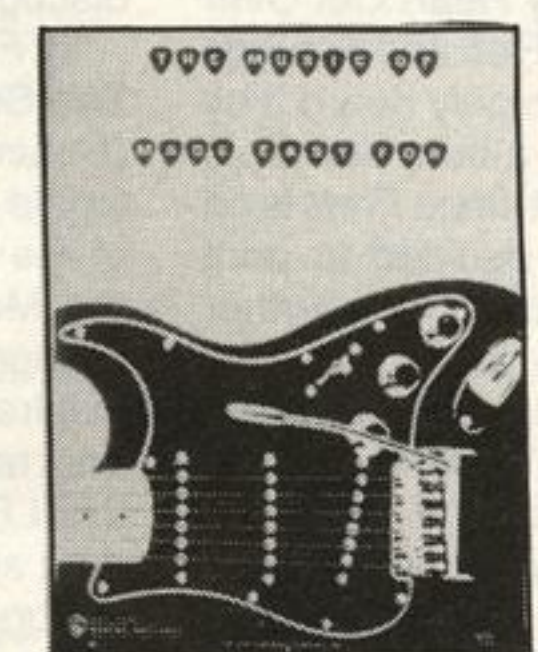
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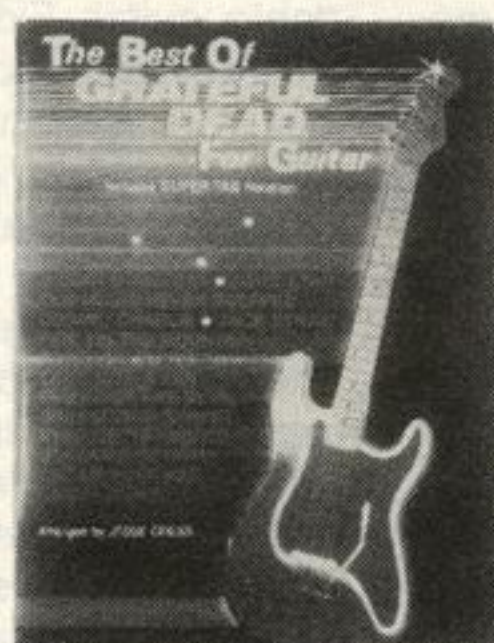
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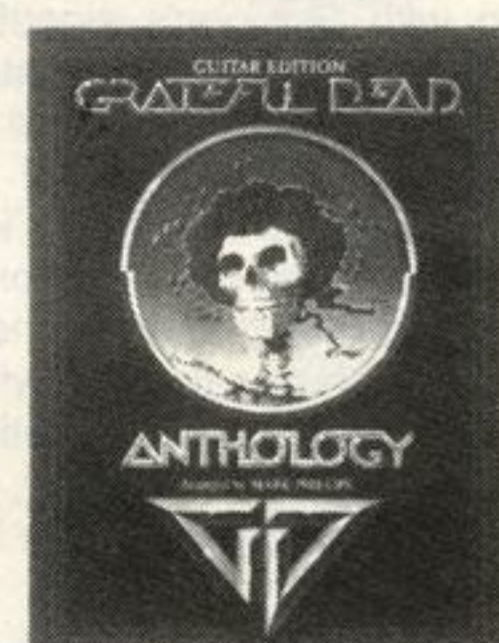
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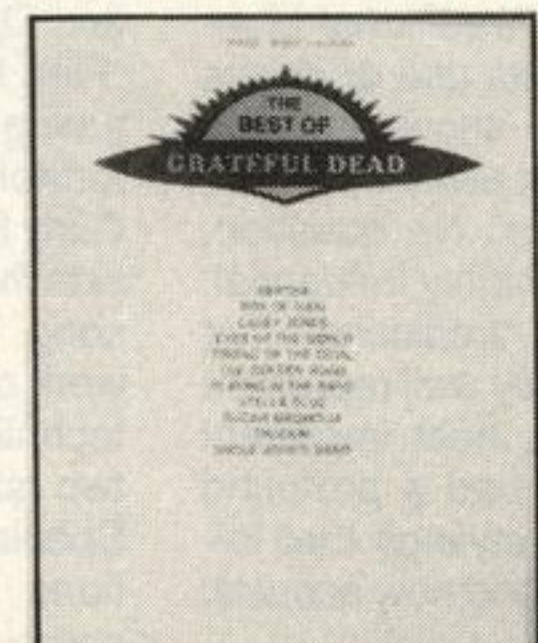
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Seven Historic Bluegrass Albums

BY SANDY ROTHMAN

The inspiration for this article came from *Frets* magazine editor Phil Hood, with whom the author conceived the review format as a way to familiarize newer fans and readers with some of the influential bluegrass recordings of the past. For example, longtime listeners know that "Crying My Heart Out Over You" was a single recorded by Flatt and Scruggs in the 1950s; others may have only heard it by Ricky Skaggs, on his first album for Epic Records, recorded in 1981. But since *Frets* is no longer publishing, *Relix* has decided to print this for readers who might like to look further into the roots of bluegrass music.

The choice of these particular selections comes from personal taste. The kind of bluegrass on most of these records is generally considered "traditional bluegrass" as opposed to what is now called "progressive bluegrass" or "newgrass," although, in the strictest academic sense, bluegrass as a musical form is not old enough to be called "traditional." By informal definition, the Osborne Brothers album mentioned here falls into the "traditional bluegrass" category even though its use of drums and other modern techniques shows that the musicians were trying to break away from "tradition" and find new directions. No question, these albums were (and are) highly influential; the word "historic" rather than "traditional" has been chosen to label them. They well represent a body of recordings from a most important era—primarily the '50s—that had a profound effect on all of the bluegrass stylings that followed, including the newgrass and new acoustic movements of today.

There could be many more classic or historic bluegrass albums to mention as essential listening on a deserted island, and maybe some of these can be discussed in a future article. For now let's start with several favorites.

Most of this music is still or again available in one form or another. Check your local specialty shop and various mail order services for reissues on LP or CD.

(Thanks to bluegrass historian Neil Rosenberg for encouragement and discographical information.)

1) *Foggy Mountain Jamboree*, **Lester Flatt, Earl Scruggs And The Foggy Mountain Boys** (Columbia CL 1019). Historically speaking, it would seem proper to find a Bill Monroe album at the top of this list. The sound developed in the Monroe band, especially when Flatt and Scruggs were members, was the sound that inspired every group that began to perform and record within the genre. The material in this LP was released in 1958, a decade after Flatt and Scruggs struck out on their own.

Foggy Mountain Jamboree appears at the top of the list for two principal reasons. First, as a record album it approaches perfection and is thus the quintessential bluegrass LP. It has everything the Foggy Mountain Boys could offer. Opening with Scruggs's signature tune, "Flint Hill Special," featuring his patented de-tuning "Scruggs pegs," it flows into the comfortable duet vocals of "Some Old Day" with Curly Sechler singing tenor to Flatt's lead. Each side has three instrumentals and one sacred song. The tunes display the phenomenal banjo work of Scruggs at his peak, each with varying techniques, such as de-tuning on either one or two strings, blues notes ("Foggy Mountain Special"), sizzling hot breaks in the high positions ("Shuckin' The Corn"), and de-tuning combined with "chiming" or harmonics ("Foggy Mountain Chimes"). On the gospel songs as well as the semi-sacred "Jimmie Brown, The Newsboy," we get to hear Scruggs play guitar "Carter Family-style" and also in his own solo style, combining elements of his three-finger

banjo rolls with the alternating bass of Merle Travis-style guitar playing.

The other reason to choose this as the top bluegrass record is that the ensemble sound, while rooted in southern mountain music, swings like a jazz band. There is a tremendous amount of swing (in the rhythmic, not stylistic, sense) in all of Scruggs's playing, and this is matched and supported by the fundamental thrust of the band. In terms of band unity and rhythmic fusion, the Foggy Mountain Boys were the ultimate. Flatt's thumb-and-finger-picked rhythm guitar texture works dynamically with the emphatic string bass (played on the cuts here by Jake Tulloch, Jody Rainwater, Bob Moore, Ernie Newton, or Howard Watts) in a breathing calliope of rhythmic foundation, with the occasional punctuation of his famous Lester Flatt G-run. Scruggs's exciting yet metronomic banjo, the backup chords of the fiddle, and Sechler's steady mandolin chop add to the train-like beat; on some of these tracks, Uncle Josh Graves is present with his hound-dog dobro guitar. Fiddlers heard (separately) are Chubby Wise, Howdy Forrester, Benny Martin, and Paul Warren.

One song in particular stands out as the "classic bluegrass song," not in the "high, lonesome" vein associated with Bill Monroe, but rather the standard country heartsong style often exemplified in Flatt and Scruggs recordings, and this is Flatt's "Blue Ridge Cabin Home." Had there been a Monroe-style mandolin break, this single could be considered the ideal bluegrass song composition and performance. Interestingly, this song is a universal common denominator among bluegrass bands in Japan: at clubs, concerts, and festivals almost every group does this song at one time or another. It seems like the Bluegrass National Anthem of Japan, strengthening the feeling

that this must be the quintessential bluegrass song on the quintessential bluegrass album of all time. So far.

2) *The High, Lonesome Sound Of Bill Monroe And His Blue Grass Boys*, **Bill Monroe And His Blue Grass Boys** (Decca DL 4780, now MCA 110). Picking one Bill Monroe album is difficult because his sound is not a fixed band sound. As a bearer of tradition, his band has functioned much like a school through which a large number of bluegrass students have passed. These dynamically changing groups of musicians continue to leave recorded documents representing their version of Monroe music, and this evolving tapestry is more a musical synthesis than the legacy of any one given band. Even though this LP presents none of the classic "original sound" recordings by Monroe with Flatt, Scruggs, and Wise, it does more than any other single record album to reveal the soul of Monroe's type of music. There are no instrumentals, and the banjo is not prominently featured, but there is a lot of great music here and plenty of strong instrumental breaks. The only uptempo song on the album is "Whitehouse Blues," with Monroe's hot mandolin chorus chasing each rollicking banjo solo by Rudy Lyle.

Except for one cut from the '60s ("Highway Of Sorrow," Monroe's 1964 re-recording), all the sides were made during a period that is a personal favorite—the early '50s. For the most part, the lead singer and rhythm guitarist is a young Jimmy Martin, whose voice matches Monroe's uncannily on duets such as "Letter From My Darlin'," "I'm Blue, I'm Lonesome," and "Memories Of Mother And Dad." One 1951 single, "Sugar Coated Love," features Monroe with Carter Stanley, who recorded two duets while a member of the Blue Grass Boys.

Triple fiddles in harmony accompany the opening "Georgia Rose," a Bill Monroe hall-mark original, and trio vocals—not that common at the time in Monroe's music—are found on "When The Golden Leaves Begin To Fall" and "On And On."

The production of this album in 1966, handled by Ralph Rinzler, Monroe enthusiast and now folklorist with the Smithsonian, marked a significant change from the typical early long-playing records that came before. Instead of terse ad copy written for the sleeve by someone in the company who may or may not have been familiar with the artist, this release featured autobiographical quotes from Bill Monroe himself (via Rinzler's interviews) and, for the first time on a commercially produced bluegrass LP, discographical information and personnel for the sessions.

The High, Lonesome Sound is by no means an "easy listening" bluegrass album; it's soulful, deep, personal, sad, occasionally sprightly, and sometimes tragic. But it's an inspired collection of some of Monroe's most serious music that will stand the test of time on any desert island.

3) *The Stanley Brothers And The Clinch Mountain Boys*, **The Stanley Brothers And The Clinch Mountain Boys** (King 615). While Bill Monroe and Flatt and Scruggs left their native areas to pursue music careers in Nashville, Carter and Ralph Stanley chose to remain in the southeastern Virginia/Kentucky area, near their remote homeplace high in the Clinch Mountains of Virginia. By 1960, their career took them to North Florida, where they lived for a period of time. Their early single recordings were made in the large studios of Nashville, but from the time of this, their first LP for the

King label, released in 1960 and recorded two years earlier, nearly all the Stanley Brothers sessions took place in Cincinnati at the King Studio. The earthy sounds of their "brother harmony" seem to reflect this homegrown approach to the music business. Never members of the Grand Ole Opry, and without the backing of any large conglomerate, took their mountain sound around the world and are thought by many to have had the best duet harmony in bluegrass music.

King 615 is the ideal representative of the Stanley Brothers sound, just as *Foggy Mountain Jamboree* is of Flatt and Scruggs's sophisticated, polished sound. The entire contents of the album were recorded, exactly half and half, on two consecutive days (September 30 and October 1, 1958), with Bill Napier, mandolin, Ralph Mayo, fiddle, and Al Elliot, bass, assisting Carter and Ralph Stanley.

There are two instrumentals on each side, haunting banjo tunes by Ralph Stanley ("Mastertone March," "Train 45," "Clinch Mountain Backstep," "Midnight Ramble"), with equally lonesome mountain fiddle played by Ralph Mayo. The generous helping of studio "sweetening"—echo—on these and most of the King recordings accentuates even further the eerie mountainous effect, as though the music was being played into a steep ravine or tunnel.

All the vocal compositions were composed by either Carter or Ralph Stanley; their classic

plies a color to the entire palette of bluegrass music that can be added by no other group. The album is a perfect introduction to the sound of the Stanley Brothers of Virginia.

4) *Bluegrass Special*, **Jim And Jesse And The Virginia Boys** (Epic BN 26031). Down the other side of the mountain from the Stanleys, in Coeburn, Virginia, the McReynolds Brothers were born into a musical family, eventually taking their music to Nashville and the Grand Ole Opry. Yet their smooth "brother duet" sound was very different from that of the Stanley Brothers. Drawing on the close sound of the Delmore Brothers and the popular Louvin Brothers, they brought a sweet country flavor into bluegrass music to balance the uniqueness of Monroe, the tight ensemble sound of Flatt and Scruggs, and the rough-hewn mountain tones of the Stanleys.

This album features just one instrumental, but "Stoney Creek" is a fitting example of the totally original mandolin style invented and perfected by Jesse McReynolds. Borrowing the three-finger roll pattern from Earl Scruggs, he uses a flat pick and considerable technical virtuosity to execute complex "crosspicked" solos, both on instrumentals and song breaks. On this album, "Sweet Little Miss Blue Eyes," "She Left Me Standing On The Mountain," "I Wish You Knew," "Are You Missing Me," and others display this unusual mandolin artistry.

Released in 1962, *Bluegrass Special* showcases the classic '60s version of the Virginia Boys, including the incomparable Allen Shelton on banjo, Jim Buchanan and his superb, flawless fiddle style, Don McHan on second guitar and prominent baritone harmony vocals, and comedian Joe Binglehead (David Sutherland) on bass.

On all of Jim and Jesse's harmony work, perhaps the effortless high tenor of Jim McReynolds stands out. But in listening to Jesse McReynolds's lead vocals on most of this album and the greatest part of their stage shows, it becomes clear that his straightforward, sincere, country singing style is essential to their sound. And Jim and Jesse's sound, like that of Flatt and Scruggs, is an established band sound. Watching them in the early '60s, this listener was amazed that their live performances sounded so much like their recordings.

Jim and Jesse's next LP release, on Epic, *Bluegrass Classics* (BN 26074), carries forward the same sound with the same personnel; the two albums are now available as a two-record set, and this will give you the complete Jim and Jesse from their golden period of the '60s.

5) *Country Music Time*, **Jimmy Martin And The Sunny Mountain Boys** (Decca DL 4285, now MCA). Jimmy Martin's first Decca LP, *Good 'N Country* (DL 4016), could have been in this spot, especially since it featured two of Martin's favored sidemen—J.D. Crowe, banjo and baritone voice, and Paul Williams, mandolin and tenor voice, and the excellent vocal trio they had, but this second release was chosen by a slight margin because it contains some favorite Jimmy Martin songs. Williams is heard considerably here, and Crowe is on four cuts.

As well as he matched Bill Monroe's voice and music, Martin did not emphasize the more serious side of bluegrass music in his own career. He gravitated to comedy or novelty numbers ("Skip, Hop And Wobble," "Hit Parade Of Love," recorded with mandolin player/tenor singer Earl Taylor and some of his Stoney Mountain Boys, including Sam Hutchins on



Bluegrass Albums

"How Mountain Girls Can Love," nearly always a part of their live shows and a standard in the repertoire of many a bluegrass band, kicks off side A. Like Monroe's *High, Lonesome Sound* LP, this album emphasizes the slow-to-medium tempo aspect of bluegrass. Even "Train 45" is relatively slow and bluesy, and it also features a spoken exchange among members of the band. Another chestnut from this collection, "Think Of What You've Done," has become a bluegrass standard, and many bluegrass groups used to do "Love Me Darling, Just Tonight." Some of the others are less commonly heard, probably because they are so covered with the mossy, deep-rooted, mysterious Stanley Brothers quality that few can copy.

In 1983, Ricky Skaggs recorded two songs from this album on his *Don't Cheat In Our Home Town*, a Stanley composition-filled Epic album that was dedicated to the memory of the Stanleys: "She's More To Be Pitied" and "Keep A Memory."

This music is accessible only through the soul, the deepest human emotions, and sup-

banjo, "Drink Up And Go Home," and "The Joke's On You") as well as heartfelt country songs such as "Pretending I Don't Care," Jimmie Skinner's "Don't Give Your Heart To A Rambler," and "Steppin' Stones" (a beautiful harmony vocal led by Paul Williams, erroneously printed as "Steppin' Jones" on the record jacket). Probably the most often-performed standard on this set is "Hit Parade Of Love, co-authored by Martin and a signature vocal for him, on which Earl Taylor's keen tenor singing is outstanding.

Once again, the medium-tempo range is stressed here, illustrating that the true focus of bluegrass is not the oft-cited fast tempos and hot picking but rather a more understated country beat. To distinguish his music, Jimmy Martin chose the term "good 'n country music" instead of bluegrass. Yet on this album he doesn't fail to showcase the nimble banjo playing of (songwriter) Paul Craft on "Train 45" in a version much more brisk than Ralph Stanley's. Moreover, Martin is recognized as a model bluegrass guitarist.

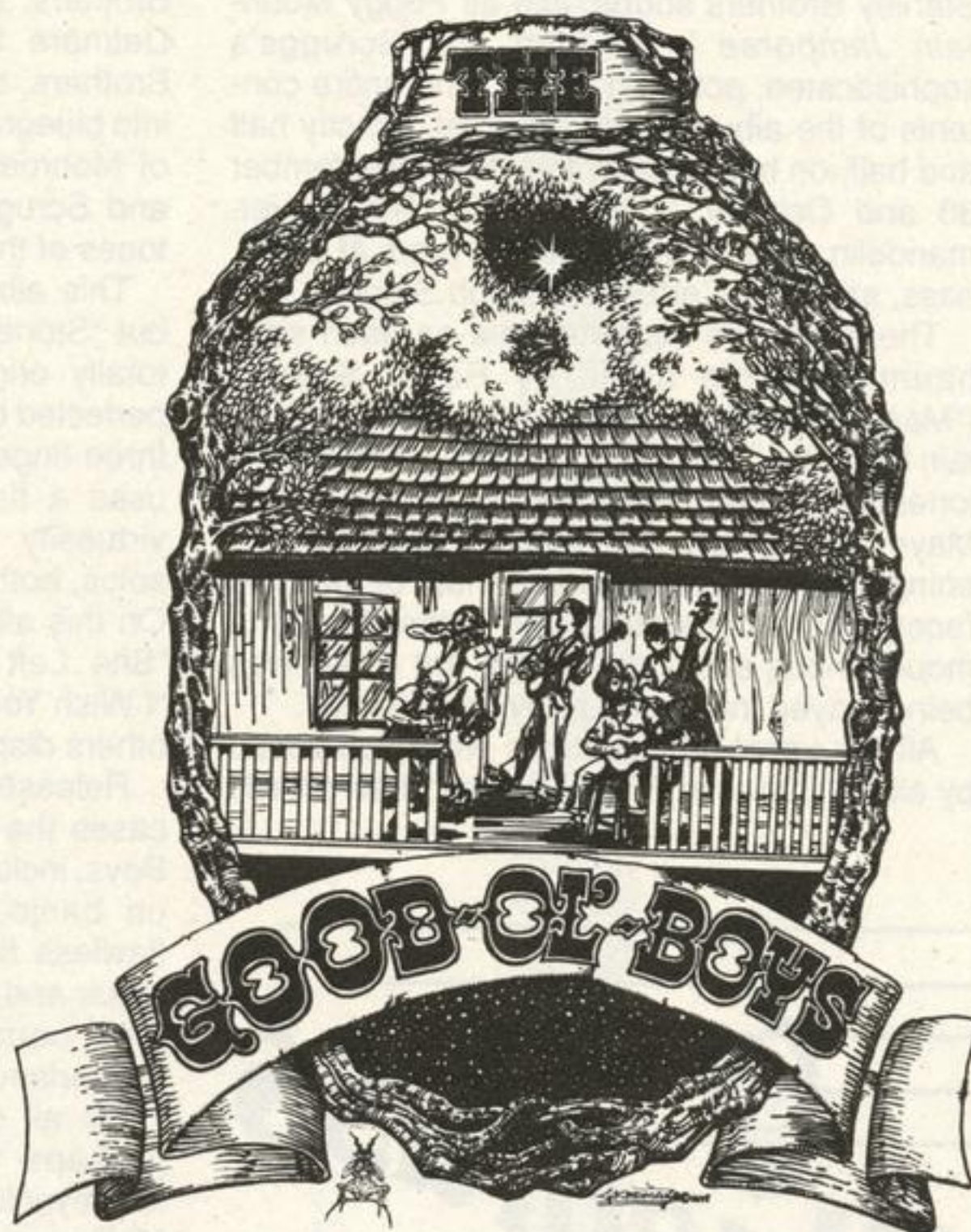
Last but not least, *Country Music Time* gives us the voice of Jimmy Martin, state of the art 1961. It's a voice that has been compared to George Jones's, and there may be something to that, as Martin cites Jones as a favorite. But in bluegrass music—and he should be considered a bluegrass singer even though this record jacket never mentions the word—there is no voice, no expression like Martin's. This record lets you know what you're in for.

6) *Country Pickin' And Hillside Singin, The Osborne Brothers And Red Allen* (MGM E3734). Bluegrass trio singing was elevated to a high art by the Osbornes with Red Allen, and this 1959 release is the best example of their work. All of the songs they recorded together, between 1956 and 1958, are reissued on one album (Rounder Special Series 03). Of those, only four are not present on this classic MGM album—"Who Done It?," "My Aching Heart," "Teardrops In My Eyes," and "Wild Mountain Honey." Based around the unreal high tenor voice of mandolinist Bob Osborne, Sonny Osborne and Red Allen devised a unique way of stacking their vocal parts underneath the high part, which thus became the lead or melody line.

From their earliest Nashville session (June, 1956) comes their reworking of Cousin Emmy's old-time song, "Ruby, Are You Mad?," still a mainstay of their road show and their most popular request prior to the advent of "Rocky Top." This tour-de-force vocal by Bob Osborne features Tommy Jackson and Art Stamper on twin fiddles and the Osbornes on twin banjos. Just a year later, the trio recorded several country-flavored vocals: "She's No Angel" (a new arrangement and cover of the slower Kitty Wells recording with a great second banjo break by Sonny Osborne); "(Is This) My Destiny?"; "Once More" (later covered by Porter Wagoner and Dolly Parton, among many); and "Two Lonely Hearts," with solo verses by Red Allen and conventional three-part harmony on the choruses. According to Neil Rosenberg, this

was the first Nashville bluegrass session with both drums (by Buddy Harmon) and dobro (by Shot Jackson).

Prior to this time, it was not always evident that many bluegrass songs were country songs given a new treatment, but the Osbornes and Red Allen, together and separately, were very creative in this conversion process. Their borrowing from '50s country and other styles, grafting onto the basic bluegrass structure by



altering tempos and adding fancy harmony, was inspirational to groups like the Country Gentlemen, who later led the way towards future sounds in bluegrass.

The album restates an old-time theme with "Down In The Willow Garden," "Ho, Honey, Ho," and "Della Mae," all featuring Gordon Terry on fiddle and twin banjos again by the brothers. The latter two are masterpieces of Bob Osborne's soaring, sustained, high-pitched vocals. The final 1958 session for this grouping produced four very country songs: "If You Don't, Somebody Else Will" (which has rockabilly overtones); "It Hurts To Know"; "Love Pains"; and Hank Williams's "Lost Highway." On these, the drums are quite prominent, and Jimmy Crawford is the dobro player. Ernie Newton, the driving bass player on most of Bill Monroe's recordings from early 1951 to late 1954, played bass on all of these MGM sessions.

The production on many later Osborne Brothers albums takes a decidedly country turn, and on some of these recordings Sonny Osborne's highly inventive banjo and Bob Osborne's mandolin artistry are better exemplified; still, this LP was the first and most influential. There are no instrumental selections on this record.

If you are lucky enough to find a copy of the original MGM release with the color photo of a country harvest apple shucking on the cover, you'll be pleased to find on the jacket such essential bluegrass information as the exact

birthdates of Kentucky natives Bob and Sonny Osborne and Red Allen, along with each member's hair and eye color, height, and weight.

7) *Good Old Country Ballads, Don Reno And Red Smiley With The Tennessee Cutups* (King 621). Based near the Roanoke, Virginia, area for most of their long partnership, Reno and Smiley fronted one of the most successful bands in bluegrass. Under the management of longtime bluegrass promoter Carlton Haney, they never worked out of Nashville, even though they were offered Opry membership and made guest appearances there during the early '60s. Like all the early bluegrass bands, they honed their skills on stage and radio shows, but also did a lot of television work in Virginia.

Primarily as a recording band from 1952 until 1956, various groups of Cutups helped the duo record 60 sides—nearly all original compositions—during the first two of those four years. There is some confusion regarding personnel on some sessions, but for a considerable amount of its career the classic unit was: Don Reno, five-string banjo, lead and tenor vocals, and lead guitar; Red Smiley, rhythm guitar and lead vocals; Mac Magaha, fiddle; John Palmer, bass; and often Don's son, Ronnie Reno, on mandolin.

This album shows the diversity of the band and gives an accurate reading of its style of bluegrass. The only real trademark missing is a sacred selection, for example their famous "I'm Using My Bible For A Roadmap" (King 550). The last cut of the album, "Country Boy Rock 'N Roll," showcases Reno's fluid guitar flatpicking. Played out of a high D position with no capo on the guitar, this break (and all of his guitar playing on the superb *Country Songs* LP, King 701) was highly influential on Clarence White, who blazed the trail for solo guitar in bluegrass. "Barefoot Nellie" reflects the country humor of the Cutups show, which included a super comedy act complete with skits and costume changes.

Red Smiley was sometimes compared to Lester Flatt, with his mellow, comfortable, singing style, but Reno's playing did not fit the stylistic parameters set by Scruggs. He recorded many pop- and jazz-influenced tunes on the banjo, and developed unique five-string techniques—some borrowed from tenor/plectrum banjo and straight-picked guitar styles—that he used in song breaks as well. On "I Know You're Married But I Love You Still," a Reno/Smiley staple, Reno's jazzy banjo break is outstanding. Each Reno album contains similar examples, and on his instrumentals you'll hear the sometimes dazzling single-string work that opened up a new range of banjo technique to the players of today.

Reno, a native of South Carolina, and Smiley, from North Carolina, had a close duet sound rivalling that of brothers. All the songs on this album are duet vocals with that perfectly blended harmony. Of special mention also is the tonal blend of their instruments: Smiley's vintage Martin D-45 and Reno's old Gibson (traded from Earl Scruggs) sound like they were meant to be together. Check the big guitar runs underneath the banjo fills in between vocals on "I Know You're Married."

Country Ballads, unlike many bluegrass records and artists, does not shun the word "hillbilly"; in the liner notes, it appears nine times, at least once in each of the seven paragraphs. ■



Siftin' Through The Pieces

BY WILLIAM RUHLMANN

"*This* new record is a chance to set the record straight," said Rusty Young, sitting in a conference room at RCA Records in New York on a hot August day in 1989. Young, who had spent most of his adult life as a member of the group Poco, and had, indeed, been its sole remaining original member since 1978, was in town with Jimmy Messina, another original member of the group, to discuss *Legacy*, Poco's first album in five years and its first album ever to feature the original quintet that first came together in Los Angeles in 1968. (As it turns out, *Legacy* is something less than the full-scale reunion it was originally billed to be, but we'll get to that).

"It took 20 years to make this record," Furay said. For Poco, those were 20 years of musical accomplishment achieved in the face of commercial frustration and changes in personnel. The band grew out of the ashes of Buffalo Springfield, the seminal folk-rock group of the mid-'60s. By 1968, with band members Stephen Stills and Neil Young in search of other berths, guitarist Richie Furay and bassist Messina were left to piece together the band's final album, *Last Time Around*. One of the album's tracks was a Furay composition called "Kind Woman" that Furay thought needed extra instrumentation.

"We were looking for a steel guitar, and that's how I met Rusty," Furay explained in a September, 1989, interview. Furay took the recommendation of one of the band's assistants about a steel guitar player from Denver, Colorado. He was sufficiently impressed with the result to invite Young to join the post-Springfield outfit he and Messina were putting together. Young,

in turn, recommended drummer George Grantham, with whom he had played in Colorado. For the bass spot, the group auditioned any number of available musicians, among them Gram Parsons, Timothy B. Schmit, and Gregg Allman, before settling on Randy Meisner, a Nebraska-born musician who had made a name for himself throughout the West.

The intention, as Young put it, quoting Furay and Messina, was a band that was "a little more country than the Springfield is, and it's melodic and something real vocally oriented." The band played around the Los Angeles area before formally debuting at the Troubadour in the fall of 1968. Their showcase led to record company interest, and Poco signed to Epic Records in December.

The group went into the studio to record its debut album in January, 1969, with Messina as producer, but only a couple of weeks into recording, it was rocked by the departure of Meisner. The split wasn't explained at the time, but in 1989, with the original quintet reunited, Young and Messina were blaming "management" for a misunderstanding.

"It was purely a foolish thing," said Young. "He called down to the studio and wanted to come down and listen to a mix, and management at the time said, 'No, no, Jimmy's doing this all by himself, and he doesn't want to be disturbed.' Jimmy didn't know what happened with Randy until about six months ago [i.e., February, 1989]." "Randy has just really expressed those [reasons] to us, and still I'm not really sure exactly what had happened, but some difficulties with different persons involved with or around the band," was the way Furay

put it in September, 1989. As we shall see, this story changed.

The remaining members did not at first attempt to replace Meisner, and released their first album, *Pickin' Up The Pieces*, as a quartet in May, 1969. The album was a moderate success, selling a reported 100,000 copies. But Messina chafed against playing bass, and Furay wasn't comfortable as a lead guitarist, so in the summer, Timothy B. Schmit was added to the group on bass. This quintet made the second album, *Poco*, released in May, 1970. The album was again only a moderate success, but a change in management and an increase in road work seemed to augur well for the band when a personnel change rocked it again. Messina was coming into increasing conflict with Furay and decided to quit. Before he did, he groomed a successor, ex-Illinois Speed Press member Paul Cotton, and produced the next Poco album, the live *Deliverin'*, released in January, 1971.

The quintet of Furay, Young, Grantham, Schmit, and Cotton remained in place for the next two years, recording three albums before Furay, frustrated with the group's steady but limited success, quit in 1973. Though he had been Poco's nominal leader, the group soldiered on as a quartet without him, releasing another five LPs at roughly the same level of commercial success before Schmit decamped to take a place in the Eagles in September, 1977. He was followed by Grantham, who left in January, 1978.

Young and Cotton regrouped in 1978, adding Charlie Harrison and Steve Chapman and, remarkably, enjoyed their greatest commercial

success with the gold-selling *Legend* and its two Top 20 singles "Crazy Love" and "Heart Of The Night" in 1979. Subsequent albums failed to match this success, however, and by the mid-'80s, Young and Cotton were only doing occasional duet shows under the name Poco. Then came the idea of a reunion.

In the intervening years, Furay had become a Christian and the pastor of a church in Colorado. Meisner and Schmit had maintained solo careers, as had Messina after the breakup of the successful Loggins and Messina duo in the '70s. "Jimmy and I are soul brothers, and we've always talked about doing a project together, but never had the time," Young said. "Last time I talked to him, it was the right time for him and the right time for me, and then it just so happened I saw Richie, and Richie said, 'You know, it would really be fun to do something in this day and age, make a record.'"

"Rusty and Paul came to Denver and did a concert, and they called up and said, 'Hey, would you like to come down and sing a few songs with us?'" Furay recalled, "and I said, 'Of course.' I'd done it before. But after the concert that day, Rusty said, 'What would you think about just getting together and let's just make an album with no real commitment.' I talked to him about the parameters that I felt I could work within, being a pastor, but I said I really liked the idea. We didn't really talk about who would be in the band."

"The first concept was, let's have everybody," said Young, "and somebody pointed out that you can't have a record with seven songwriters on it and seven lead singers, which is true. Plus, Tim is not interested. Jimmy, or Jimmy and Richie in combination, said, 'Listen, let's make it the original five guys. It would really be fun to see what we sound like 20 years later,' so that's the way it went. It put me in a position where I had to go to Paul and say, 'I'm sorry, but the concept for the record is it's gonna be the original five guys.' He went out and got a solo record deal." (Cotton's first solo album, *Changing Horses*, was released in 1990.)

"It actually for me began at the point when we decided to all work as the genuine original group," said Messina. "We all got together and spent four days to determine that we could work together. Once we got together and played and got a chance to meet each other, I realized that the potential was very strong and the desire was definitely there, but we had to make certain agreements to assure each other that that could happen, one of which was to agree that this particular group was not a soap box for any kind of religious or political beliefs to be aired or promoted. In that discussion, we agreed that the music would be secular and that we were a rock 'n' roll band, and if that was acceptable to everybody, we could move on."

The statement, of course, is directed at Furay, who had made Christian albums during the '80s. "As far as a secular record, I understand that," Furay said when asked to comment on Messina's remarks, "and that's why we did talk, though, even within the bounds of it being a secular record, there were certain parameters, if I was going to be a part of it, there would have to be some consideration, because I'm not gonna compromise who I am. I'm not going to be on a record to dictate or legislate morality, but I'm not gonna compromise my own. It is a secular project, but it still remains within certain bounds, and they understand that, and they work with me on it, and I really appreciate that."

With agreement on the project's secular nature, Messina continued, "We were asked to write songs and submit them, and that there would be other songs submitted by other people outside of us that we felt, or that they felt that the record company could respect and appreciate, and based on the material that was submitted, RCA said that they would be willing to record the album. I'm glad I didn't produce it. I didn't want to do that. I wanted to be an artist."

Poco signed to Left Bank Management, which also handles pop-rock star Richard Marx. *Legacy* was produced by Marx's co-producer, David Cole, and one of its tracks, "Nothin' To Hide," was co-written and produced by Marx himself. Though the album was billed as a full-scale reunion, Young later admitted this wasn't quite the case, stating flatly during an August, 1990, interview that drummer George Grantham did not play on the sessions. Richie Furay's participation too seems to have been limited, extending only to the vocals on the two songs he co-wrote.

Released in August, 1989, *Legacy* was a resounding success. It was certified gold, and two of its singles, "Call It Love" and "Nothin' To Hide," reached the Top 40. The band toured in early 1990 opening for Richard Marx, and did headlining dates on its own during the summer.

By then, however, the group's harmony had begun to fray once again. The focus of problems was a conflict between Furay and the others. This was revealed at first in a change in the story about Meisner's original departure back in 1969. Whereas in 1989, Young had said "management" had barred Meisner from the recording studio, in 1990, Messina corrected this. "It wasn't the management that he talked to," he said. "It was specifically Furay." When this reporter noted that Furay hadn't mentioned that, Messina suggested he talk to "the horse's mouth instead of the horse's rear end."

So Meisner himself was asked. "When we were working on the album," he said, "I had called down to the studio, and I think Jimmy was mixing, and Richie. I wanted to come down to hear the mixes, and Richie answered the phone. He says, nobody comes down while we're mixing. I thought about it for a few minutes, and I said, 'We're not a group if I can't come down and listen to our stuff.' It was just a flat no, and so at that point it's just as simple as this, I just said, 'If I can't come down, then I'm gonna leave the group, and Richie said, 'Okay,' and then I left."

By the summer of 1990, however, it was Furay who wasn't playing in Poco anymore. According to Young, a problem arose in the way the band's audiences responded to them. "When we were out on the Richard Marx tour with Richie," he said, "there were some things that just didn't work as well as you would've thought. 'Pickin' Up The Pieces,' 'Good Feelin' To Know,' songs that were from the late '60s, early '70s, pretty much it's been too long. That music is music of a certain era, and it carries with it that whole feeling, but unfortunately, in an audience in 1990, there aren't a lot of people who are familiar with that music."

In addition to Poco songs, the group was performing tunes associated with other bands the members had been in, songs that were, in some cases, bigger hits than the Poco songs. "The crowds that we were drawing were more familiar with [the Eagles'] 'Take It To The Limit,'

[Loggins and Messina's] 'Your Mama Don't Dance,' 'Crazy Love,' 'Call It Love,' 'Rose Of Cimarron,' that era of Poco and Randy and Jimmy music," Young said.

The songs that weren't working, of course, were songs of Furay's. "Richie's songs didn't go down big," Young said, "and I think it got to Richie, and so when it came to the summer tour, even though he'd committed to doing it, he said, 'I'll do half of it, how's that?' and we said, 'Richie, we'll go ahead and do the tour, and why don't you go ahead and take care of your church commitment.'"

"We probably never would have done that except for the fact that Randy, Jimmy, and I had been out working, promoting the record, for eight months ahead of that. The record was made by the three of us, it wasn't made with George and Richie, so it was not a big stretch to just carry on without George and Richie, and actually, I feel, personally, more focused when it's the three of us. We are the most equal contributors to the band. This chemistry works. The chemistry with the five of us didn't always work."

Obviously, the split between Furay and the rest of the band put the future of what was now a newly popular group in doubt. As the summer tour neared a close, Young was asked about the band's plans. "Randy, Jimmy, and Rusty want to make another record," he said. "When we started this, we had two things that were important to us: we wanted to have a record people liked, a record that sold, that actually had some impact in the business, a gold record; and if we did it, and we had fun and enjoyed it, liked working together, then we'd talk about doing another record. Well, the record went gold, that part came true. Jimmy and Randy and I have had a great time working together, we're really having a lot of fun on tour. So both those things have come true, so we're saying, well, let's do another one. There's no reason not to do another one, see if we can't do a better record than the last one."

As of August, 1990, Young was unsure who would be on that record, suggesting that it might feature Furay if the record company insisted. By early 1991, that record company was no longer RCA. In February, Left Bank Management announced the formation of Impact Records, a joint-venture label with MCA. Poco was listed on the new label's roster.

Meanwhile, the band's personnel seemed to be shifting again. On December 15, 1990, a cover of Buddy Holly's "Learning The Game" by a group called Black Tie had entered the *Billboard* magazine "Hot Country Singles & Tracks" chart, and in its feature "New On The Charts" on January 19, 1991, *Billboard* writer Debbie Holley identified the group as including "Randy Meisner, ex-member of Poco" And a record industry source suggested to this writer that George Grantham was also out of the band again.

All of which would seem to mean that the Poco now preparing its Impact Records debut consists of Jimmy Messina and Rusty Young, which is only to say that the volatility, which has been as much a part of Poco's history as its great music, is still present. Perhaps that's inevitable. "Any time you get five real talented guys in a band, you're looking for trouble," Young said. "They need to grow, and when they need to grow, they have to leave a band. So it has a built-in lifespan." Nevertheless, it looks as though Poco's life as a group will continue. ■



THE KENTUCKY HEADHUNTERS

Bring Rock To Country

BY WILLIAM RUHLMANN

Appearances can be deceiving, as the saying goes, but then sometimes, as another saying has it, what you see is what you get. In the last year, people who tune into music award shows on TV have been treated to the sight, down among the sea of tuxedos and expensive gowns, of a quintet of longhairs in worn jeans and overalls, and more often than not, it's been those five guys who have gotten to accept the awards. There was their victory as best new group at the Academy of Country Music Awards, group and album of the year at the Country

Music Association awards, best new artist, country, at the American Music Awards, and best vocal group, country, at the Grammys. Yet, for all those country-related awards, the Kentucky HeadHunters sure look more like a psychedelic or Southern rock group, more Lynyrd Skynyrd than Alabama. And guess what? Much of the time, that's what they sound like, too.

Not that the HeadHunters haven't earned their country stripes with a series of hits over the last year and a half, but listen to their

albums, the most recent being *Electric Barnyard*, or attend one of their concerts, where they are known to jam out on a mean version of the Cream arrangement of "Crossroads," and you'll see that the HeadHunters aren't just, or even primarily, a country band. And when you hear their story, you'll understand why.

"Fred [Young], my brother, and I, and Greg Martin, our cousin, we started playing together back in 1968," says rhythm guitarist Richard Young of the band's junior high school beginnings in Kentucky. "We didn't have anywhere

to rehearse, and my grandmother had just bought a farm that had an old farmhouse on it, and she didn't want to move in the house, so she gave us this farmhouse, and of course we just made it into a mausoleum for our music all those years. We've been rehearsing and writing, doing all of our different band things out of that place."

The group had an unusually long woodshedding period in their remote farmhouse. Throughout the '70s, they played together—Richard Young, brother Fred on drums, Martin on lead guitar, and another cousin, Anthony Kenney, on bass—under the name Itchy Brother. "When we first started out, we were listening to a lot of the things, as we always will and have," says Young, citing as the group's early influences "early Cream, early Led Zeppelin, Jeff Beck, like *Beck-O-La*." Those influences, in turn, led Itchy Brother to investigate the blues roots of their British guitar heroes, meanwhile also taking in a wide range of other music, from the pop of the Beatles they heard on the radio to the Irving Berlin show tunes the Youngs' father played on the piano. But if dad liked Broadway, mom liked the blues. "You'd go in the kitchen, and mom would have on WLAC out of Nashville," Young recalls. "Big John R was on there with the blues show doing B.B. King, Freddie King, and all this kind of thing, and I don't think we really appreciated it at that early age, 'cause I'm talking about, like 10 years old. But it was being driven into our heads subconsciously, I guess."

Still, British blues rock of the late '60s (along with such Americans as Moby Grape and the Nazz) was Itchy Brother's primary source of inspiration. "We kind of just took it from the Claptons and the Jimmy Pages and those guys," says Young, "and even though we were very rough at it, we were starting to form, I think, our own style at that time. It was real haphazard, but we were determined at an early age that we would not play cover material unless we could take it and do something maybe a little different with it. We started playing 'Crossroads' in 1970, and we still play it. From '68 to '81 we just kind of developed our own style from the British pop bands and from the psychedelia area, and from what little blues we could get our hands on."

Itchy Brother spent 10 years in that farmhouse before venturing out into the big, bad world of the music business for the first time. And when they did, they got burned. "We decided in '78 that we were getting enough original material together that we should be heard by record labels," says Young, noting that the band was so naive that they chose which label to solicit by looking at the labels' various logos. The one that caught Young's eye was Swan Song, Led Zeppelin's custom label, which featured a painting of Apollo the Greek sun god. "I looked at that Swan Song label, and I said, 'Boy, that's a sharp looking label,'" Young recalls, and on that much of a recommendation, the group called Swan Song's New York office late one Friday afternoon. The secretaries had already gone home, but the band's call was answered by Mitchell Fox, who worked at the label.

Amazingly, Fox took an interest in the group, and traveled to Kentucky to see them. "I'm gonna fly in and see you and fly out that night," is the way Young remembers Fox's approach, but things didn't go quite that way. "It ended up we had to push him through the turnstile three days later to get him on an airplane," Young

says. Fox began to work with the band, and by 1980 took some of their tapes to Zeppelin manager Peter Grant in England. "I think Peter probably saw a potential with the band, and thought, maybe we should start working with these guys on an experimental level, what they would call now a growth project," Young says, "and they talked about the possibility of maybe us—which would have been sheer murder—but of us doing a couple of stadium dates with Led Zeppelin, which would open the band up to the public and press."

Nineteen eighty, however, was a fateful year in Led Zeppelin's history, as their planned American tour, and in fact, their career (along with their record label) were stopped by the sudden death of drummer John Bonham. "That really knocked a big hole in our lives for a while," says Young, "because being young guys and having somebody maybe actually showing a little interest about you, and all of a sudden for it to go boom, it's gone."

Itchy Brother made the rounds of the other record labels, 14 in all, but always got the same answer: "We love what you do, but we don't know how to market it right now because you're in a time warp." After all, 1980-81 was the height of the post-punk new wave in the music industry. "If you don't have fluorescent armpits, today, we can't sign you." That was a statement made by a guy who's now the chairman of the board for a major label," says Young. "That was his way of saying we weren't flamboyant, our music was carrying the band." In 1981, it seemed, music wasn't enough, and with the typical responsibilities of people in their mid-20s, getting married and starting to settle down, the group couldn't afford to go on. "We realized that we had to get a job," says Young. "All of our lives we'd laid around that practice house and just done odd jobs and worked on our music."

Now, the former band members still played, but they commuted to the nearest music center, Nashville, and took jobs as backup and studio musicians. It was several years before the brothers got itchy again, but finally they decided to take a shot at putting the band back together. The Young brothers and Martin were willing, but cousin Anthony Kenney was reluctant. "He had just gotten married, and the new had not worn off of it," Young says, "and he didn't want to go on the road right then." For the bass chores, the band turned to Doug Phelps, a player they'd run into during their Nashville studio work. "He sat in with the band," Young says, "and even though he wasn't Anthony, he was so similar in his mannerisms that he almost felt like a cousin, and we started working on the band, and that's where we really started to get steeped deep in the blues. We really started going back, and all of our little dilly-dallying around all those years with those different kinds of music, we really started putting them all to use. We were playing blues-oriented music, blues rock, and the band sounded more like a Savoy Brown then."

The group's turn toward a more country sound came when Phelps suggested letting his brother, Ricky Lee, try singing with them. "Now, this was a weird situation," Young notes, "because Greg, Fred, and I had played together since '68, and this was 1986, and Doug and Ricky had never played together in a band in all their lives because Ricky was older than Doug and he had kind of gone his own way with his own music. Ricky was a little bit reluctant to get into the band business again 'cause

he'd kind of had some hard knocks with it, too. He sat in with us, and I'd say like 30 seconds into the first jam we did something like 'Honky Tonk Blues,' 'Honky Tonk Man,' and Ricky started singing with this country-flavored voice with all this psychedelic roots and rock blues music, and it just gelled, man! The room went neon. I think a lot of what made that happen is the fact that not only was Ricky's voice an additive to the band and an abrasive against the music, or a clash against it that made it work, I think the fact that all of a sudden Doug had a brother in the band he had never played with and we were seeing those two get off on that, and they were seeing us get off on the fact that we three were getting to play again, and I think just an accumulation of all those factors—it's like the practice house had uranium in it again. I can't really explain what it's like to be in a band for 13 years and know each other so well and then that end, and you think that you'd never have that magic. And it's different. It's a different kind of magic, but it's still magic."

Of course, the band had felt magic in their farmhouse before, only to be disappointed. This time, they played a series of selected gigs for friends in the music business in Nashville, but really concentrated on setting themselves up independently. Borrowing money, they recorded their own eight-song cassette, called *Pickin' On Nashville*, though known to fans as "the pink tape." "I think a lot of that came from me and Fred and Greg," Young says, "because we've been turned down by so many record labels that we just couldn't stand to hear no again, and we knew the HeadHunters had some magic in it, and we knew what happened when record labels start saying no to bands, it starts letting some of the steam off, and rather than do that, we decided just to make our own album, give 'em to our friends."

Meanwhile, "We played a couple of times down in Nashville, and every time we played the crowd would get bigger," Young says. "We did a showcase, and every record label showed up, and they ran out of there with their hands over their ears going, 'Too damn loud!'" All that is, but one—the new head of PolyGram, Harold Shedd. Shedd got in touch with Mitchell Fox, who by now was managing the HeadHunters, and the two agreed on a record deal. "We took the eight-song tape that we had, went back in the studio, remixed two songs, and cut two more for 'em and put it out," says Young. "And the rest of it's history!"

After such a long time on the launch pad, the history of the Kentucky HeadHunters since the October 17, 1989, release of the Mercury/PolyGram version of *Pickin' On Nashville* is as short and direct as a rocket take-off. The album, which is still on the pop and country charts at this writing, has sold 1.6 million copies and spawned four singles. The new album, released April 2, 1991, again demonstrates the HeadHunters' versatility, displaying everything from country to rock to rockabilly to novelty—note their current single version of "The Ballad Of Davy Crockett," which sounds like a cross between Walt Disney and the Yardbirds.

And if that kind of musical diversity sounds familiar, an appropriate pairing may loom down the road. The HeadHunters are already set to play their own dates as well as some shows with Lynyrd Skynyrd this summer, and after that, says Young, "They've been talking about us doing a couple of Grateful Dead dates. That'd be fun, wouldn't it?" ■

The New Riders of the Purple Sage have been a band for over two decades, having seen a number of changes in personnel during this time. John "Marmaduke" Dawson is a founding member and wrote much of the material that is still performed in their live repertoire. Their earliest performances were as the opening act for the Grateful Dead, with Jerry Garcia on pedal steel, Phil Lesh on bass, and Mickey Hart on drums.

Keep On Keepin' On is the latest New Riders release, and there's talk of a new album. Currently, NRPS have been touring as an acoustic trio, and, for the last four years, members include Dawson, Rusty Gauthier, and Gary Vogensen.

Rusty Gauthier is a prolific instrumentalist, playing mandolin, slide guitar, guitar, banjo, and fiddle, and contributing wonderful harmonies and some fine original material. He has been with Dawson since 1982.

The following interview is with all three members of the current NRPS line-up:

Dawson: Prior to '82 was, well, several configurations of the old New Riders. The one that was together at the end was more like the original New Riders than a lot of the other ones that had been there in the meantime. Buddy Cage had come back and rejoined, Allen Kemp was playing bass, David Nelson was on guitar, and Patrick was playing drums.

Relix: There was a time the Riders and the Flying Burrito Brothers were one band.

Dawson: Well, that goes back! The New Riders and the Flying Burrito Brothers sort of merged for a very short period. We had our own bus, and they had their own bus. We roamed around the country playing a horrible, nasty little Cajun card game called, "Booray." If you want to learn how to play Booray, it's gonna cost you some money, I'll tell you, because nobody's just gonna teach you. He's gonna say, "Well, we bet on this game. Here's what you do—break out your money, and let's play."

Relix: What's your background, Rusty?

Gauthier: My background is acoustic-oriented folk, bluegrass, country stuff, Irish music. I started off playing banjo and acoustic guitar and mandolin, and then the fiddle. I started getting more into electric music, about 15 years ago. But it was more acoustic, folk-oriented—I played coffee houses in Detroit, where I grew up, and when I first moved out to California, I played solo, doing a lot of solo work, playing acoustic music.

Relix: Did you do any originals at that time?

Gauthier: All the bands that I've been involved in have done original music. I've never played in bands that did a lot of covers. When I moved out to California, I played solo for a while, hooked up with a Norwegian fellow by the name of Eric Malle, and had a trio called the Happy Valley String Band. That was eclectic, sort of like Incredible String Band stuff.

Dawson: When did you meet the Bear?

Gauthier: I met the Bear, Owsley, when I was playing with the Happy Valley String Band. We were opening shows for the Good Ol' Boys with Garcia, who was engineering. Frank Wakefield and David Nelson were in the Good Ol' Boys. Garcia was playing, too. Bear was always taping all of Garcia's shows, and he asked us if we wanted him to tape ours. We said, "Sure." So he taped it and really enjoyed the stuff that we were doing. It was pretty out-



Gary Vogensen, John Dawson, and Rusty Gauthier

NEW RIDERS Of The Purple Sage interview

BY TONI A. BROWN

there music. We became good friends, and he was coming around, helping out, mixing sound and doing a lot of live recording.

Dawson: Owsley still thinks that Rusty's one of the best musicians he's ever heard.

Gauthier: He introduced us to a lot of people, to a lot of the Dead. That's when I first met all of the guys in the Dead, a few years prior to hooking up with John. So we have a mutual connection in the back.

Relix: Gary, where do your Bay Area roots stem from?

Vogensen: I grew up in San Rafael.

Dawson: He's got better Bay Area roots than Rusty or I do!

Vogensen: I began working with a lot of Bay Area musicians. Barry Melton gave me my first job in a rock band called "Melton, Levy, and the Dey Brothers" in 1972. I've had a series of my own bands, and played with a number of Bay Area luminaries such as Elvin Bishop, Mike Bloomfield, Maria Muldaur, Norton Buffalo, and Boz Scaggs.

Relix: Well, John, you go back a ways. Of course, you're synonymous with the New Riders name. When you started the band, was it just a loose configuration to open up for the Grateful Dead? How did that all come about?

Dawson: I was hanging out with those guys. I was on my own different course. I've been on a different course, of course, the whole time there, but hanging out in the same scenes in Palo Alto. In the daytime, people would be hanging out at Dana Morgan's music shop, and Garcia was an instructor there. He would rent teaching space. A kid would buy a guitar from the guitar shop, and he'd come in, and Jerry would give him guitar lessons. Jerry did that for a number of years, as did David Nelson. They did it in various [and] sundry music stores around Palo Alto, but when I first remember hanging out with them was at Dana Morgan's. Dana supplied all the instruments for the very first configuration of the Warlocks, as they called

themselves when they first started. Dana actually attempted to play bass, but was inadequate to the task, and after a couple of gigs in Pinky's Pizza in Menlo Park, they decided that Dana wasn't quite up for it. That was when Jerry gave his old pal Phil a call and said, "Hey, get down here, man, and play the bass for us." It was in a different music store called Guitars Unlimited, which is in Menlo Park. The first time that Phil showed up to hang out with Jerry and listen to some of the stuff they were doing, they said, "Here, here's the bass," and Phil says, "What do I do with this?" I happened to be standing there right at the time. I said, "Well, the low one's E, and the next one's an A,

and you go up this far to get to A," and like that. So I showed Phil the first actual formation that he learned on the bass guitar. That's one of my great claims to fame. I thought that would be a fact that would trip out some *Relix* fans!

Gauthier: I'm sure Phil will deny it vehemently.

Dawson: Phil will probably deny it, but I did actually say, "Okay, this is this one and that one and that one."

Relix: When did you first meet Robert Hunter?

Dawson: Earlier than that, just hanging out in various scenes in Palo Alto. They were beginning to get their jug band going. I'm not sure when I first met Hunter. In '65, I believe.

Relix: Was "Friend Of The Devil" originally written for the New Riders or for the Dead?

Dawson: Hunter had this tune in mind. He came over to where Nelson and I were living. He was living about two miles away. He had that descending line, and he had all the words written out. But the words only went so far on that one line. You shouldn't repeat it one more time, it needs to go to something else here, right? So, I'm the one who came up with the "set out running but I take my time, a friend of the Devil is a friend of mine" line, and Hunter continued. We worked on it for a while that evening, and we thought we had a completed tune. Hunter was staying at Garcia's house, and he took it back home with him that night and played it for Jerry. Jerry says, "That's fine and dandy, but it needs a bridge, so, give me some more words, please." For Hunter, it's whip out a piece of paper and a pen, and then just start working on it, and he cranked out the "got two reasons why I cry away each lonely night" part, and Jerry put the tune to it. So that's how the three of us got to be the authors of that one. But, yeah, he brought it over to our house because there was a chance that Hunter was going to be the bass player in the New Riders. As it turned out, Phil said, "I'll give it a try," and he had been playing with the Dead for long enough at that point that he was able to pull it off, and the same thing with Mickey. Mickey said, "Oh, yeah, you need a drummer, I'll try."

Relix: That's how the first New Riders album came out.

Dawson: We recorded half the songs and then had to throw most of them out because they just didn't work, and at that point we changed personnel. It fit together better as a record that way. Spencer [Dryden] came in on drums, and Phil had been replaced by David Torbert on bass before we even got

the record contract.

Relix: What made you put "Friend Of The Devil" on your current *Keep On Keepin' On* album?

Dawson: I thought that there was a chance that that would be some kind of a vehicle for the record, at least all the people that were curious about another version of it that had a chance to hear it would pick up on ours and give it a listen, and I thought that we did a rather outstanding version of it.

Relix: You've been touring as a trio, but do you have plans to tour with a larger band?

Dawson: Any time we can get to where the

offers that are coming in to play are of sufficient magnitude that we can afford the extra vehicles it takes or the big old bus and the driver to drive it, that's what I'd like to do.

Relix: Do you feel that as a trio you get the music across? Do you feel that the strength is there?

Dawson: Oh, absolutely.

Vogenson: Yeah, the fact is that I've never had a fan come up to us and say, "Gee, we didn't like this time, we didn't enjoy it. Why don't you get a bass player and a drummer out here?" I was really surprised when I first started doing it and people seemed to enjoy it. In a

way, what we do with the trio is more conducive to vocals, vocal harmonies. It's a different focus. People still dance to us.

Gauthier: We have to really stay on top of it because everything you do is a vital part of the tune. So, actually, we'd prefer to do it as a five-piece because, for one thing, it's easier. You can relax a little bit more. ■

Recently, the Riders were joined by George (Commander Cody) Frayne during their set. It was a rollicking good time. The New Riders will keep on keepin' on, and if you'd like to get on their newsletter mailing list, write to: NRPS Network, P.O. Box 63, Roslyn, New York 11576.

The event founded by folksinger Pete Seeger and named Clearwater's Great Hudson River Revival is a unique festival, combining a theme of ecological awareness with exceptional music. Among the talent assembled there this year will be one configuration of musicians that will present an acoustic super-session. The members of the band have played with stars such as Bob Dylan, Jerry Garcia, Judy Collins, Bruce Springsteen, Joan Baez, the Talking Heads, and a host of others. Bill Keith, Kenny Kosek, Jim Rooney, and Eric Weissberg together make up one of the most versatile groups in the business, a gathering of musical experience and knowledge rarely found in one place at one time.

Usually, the players go about their individual careers outside the context of the group, although each has played with one or more members of the band throughout the past 20-to-30 years. Keith and Weissberg live in Woodstock, Kosek in New York City, and Rooney in Nashville, so the first three often are able to get together informally and professionally.

Fiddler Kenny Kosek toured and recorded with Jerry Garcia's Acoustic Band. He also has played with Keith for the past 12 years, "off and on" with Rooney for as long, and has known and played with Weissberg for about two decades. Kosek, Keith, and Weissberg often move in the same musical circles, sometimes playing the same gigs.

Kosek's reputation helped bring him to the attention of Jerry Garcia when Jerry decided to put together his acoustic band. Kosek went on the road with the band, gaining fans among Deadheads, as well as "old-time music" lovers, with live performances and the release of the CD *Almost Acoustic*, which features the styles of music Garcia first played when he became a performer in the Bay Area.

"I played with the Acoustic Band for a while," Kosek said. "It was great, a combination of playing in a wonderful folk-and-bluegrass band. The CD is a fair representation. We'd do some Mississippi John Hurt, Elizabeth Cotten, some bluegrass, and some gospel, but in the setting of a Grateful Dead audience, which is wild. So that was real interesting."

Kosek's experience with the Acoustic Band was, in a word, "fun." "Garcia is just wonderful to work with, and we got along well," Kosek said. "Playing with Garcia was ... like ... unbelievably comfy. He felt like somebody I should have known for 20 years. We're both into the same kind of funny stuff; we had the same kind of musical roots. He's a very amiable and kind of wise person."

When asked what made his playing in the Garcia band distinct from his other work, Kosek

PLAYING in the **BAND** with Kenny Kosek, Bill Keith, Jim Rooney, and Eric Weissberg BY TIM CAIN

responded, "His musical philosophy of stretching, obviously, there's more room for extended solos in his Acoustic Band than there would be in a normal bluegrass band. He encourages that kind of take-your-time thing."

Currently, Kosek performs in the New York City area with his Kenny Kosek Band, which plays what he calls, "urban-attack-guerrilla bluegrass," with the avant-garde Peter Gordon Orchestra, and with other groups of musicians, including the band playing the Clearwater festival June 15-16 on the campus of Westchester Community College, Valhalla, New York.

"Kenny was on my first Rounder album," said Bill Keith, "and I've done a lot of studio work, club work, and other work with Kenny. I think he's one of the most versatile fiddlers I've ever played with. He can contribute music to almost any form. Besides, I think that, when you're working with somebody, it's not just their musical thing; it's their whole personality and how life on the road is when you're with them."

Keith and Rooney first teamed up in the Boston area in the early 1960s, when the folk-music revival was taking off. Within just a few years, Keith had transcribed bluegrass banjo legend Earl Scruggs's music at his request and toured with Bill Monroe and the Bluegrass Boys. He also played with the Jim Kweskin Jug Band, which featured Maria Muldaur, and now Keith not only performs but is proprietor of the Beacon Banjo Company that makes special banjo tuning pegs and strings.

"These pegs can be set so that you can tune the banjo to another tuning while you're playing," explained Keith. "Like some of the instrumentals Earl Scruggs plays, where he reaches up and tunes the banjo, you'll hear a slur or bend right in the middle of the piece: that's how it's done."

Rooney became manager of Club 47 in Cambridge, a room that featured Joan Baez, Tom Rush, Kweskin's band, and other luminaries. He also was named a director and talent coordinator for the Newport Folk Festival, which

introduced James Taylor, Joni Mitchell, Arlo Guthrie, Richie Havens, and Kris Kristofferson, among others, and which was the first stage on which Bob Dylan plugged in his electric guitar—a move that created a riot situation among the folk purists in the audience.

In 1969, Keith and Rooney joined guitarist Weissberg and fiddler Richard Greene to record an album that was to influence a great number of musicians because of its combination of country, folk, and rock music. The recording was *Sweet Moments*, the group, the Blue Velvet Band. The album is now a collectors' item. Soon after, Greene left for the West Coast, where he started the band Sea Train.

Weissberg, who plays banjo, guitar, pedal steel guitar, mandolin, dobro, and fiddle, and was a founding member of the bluegrass band the Greenbriar Boys, toured the world for six years, starting in 1959, as a member of the folk group the Tarriers. He has played on more than 8,000 recording sessions, with artists as diverse as Judy Collins, Willie Nelson, and the Talking Heads. Currently, his playing is receiving a lot of airplay through some of his sessions with Bob Dylan included on the *Bootleg Series* box set released a few months ago.

Among Weissberg's most memorable, non-solo, recorded performances are his guitar work on Dylan's *Blood On The Tracks* and his accompaniment on the *Judy Collins 5* album. Weissberg's Grammy-winning soundtrack from the film, *Deliverance*, including the single, "Dueling Banjos," is his best-known effort.

Like his colleagues, Weissberg is concerned about the replacement of musicians in the studio and elsewhere by synthesizers, which, each of the band members said, has had a negative effect on music in general.

"It really hurts the musicians who play and make their living in the studio, but it also hurts the people who listen, especially the younger kids," Weissberg said. "I mean, they go to a concert and they don't really hear any instruments. They see a guy playing a drum machine and standing there and doing everything ... and, you know, 'What's a violin?' They really don't know."

In Nashville, where Jim Rooney continues to produce recordings for a number of singer-songwriters, he has made it possible for generations to enjoy the work of artists such as John Prine, Jerry Jeff Walker, and Nanci Griffith. In the 1970s, he managed Albert Grossman's Bearsville Sound Studios in Woodstock and said he is itching to get back to that New York town to rehearse with Keith, Kosek, and Weissberg, to make music with real instruments with friends who are some of the best musicians performing the music he loves. ■

Footnotes to the Dead

BY DAVID B. KOPEL

You've heard the lyrics to some Grateful Dead songs about 500 times, so what do they mean? Probably about 10,000 different things. Here are some references found in songs the Dead have written or performed.

"Althea": According to the dictionary, Althea

is "a hollyhock or related plant," or "Rose of Sharon." The Rose of Sharon is the name of a variety of plants, including the hibiscus. In the Bible's Song of Solomon, the young woman sings to her lover, "I am the rose of Sharon, and the lily of the valleys."

"Bertha": The narrators "ducked back into Novato"—a town in California with an excellent falafel factory.

"Big River": This Johnny Cash song about lost love and the Mississippi River takes its name from the literal meaning of "Mississippi" in a Native American language.

"Blues For Allah": The verse "The thousand stories have come round to one again, Arabian Night. Our gods pursue their fight" refers to the epic collection of Persian, Arab, and Indian stories known as *A Thousand And One Arabian Nights*.

"Brown-eyed Women": "Red-eye gin," according to 19th century American slang, is gin that is so bad it makes your eyes redden.

"Candyman": The opening line, "Come all you pretty women, with your hair a hangin' down," recalls a variety of folk songs. The song

"Green Willow, Green Willow" (a lament to lost virginity) begins, "Come all you pretty fair maids, who flourish in your prime." The "Come all you," part of the opening is of course even more common. It appears everywhere from "Come all ye faithful," to "Come all ye Texas rangers."

"China Cat Sunflower": The place with a real "midnight sun" is the North Pole, where daylight can last for 24 hours.

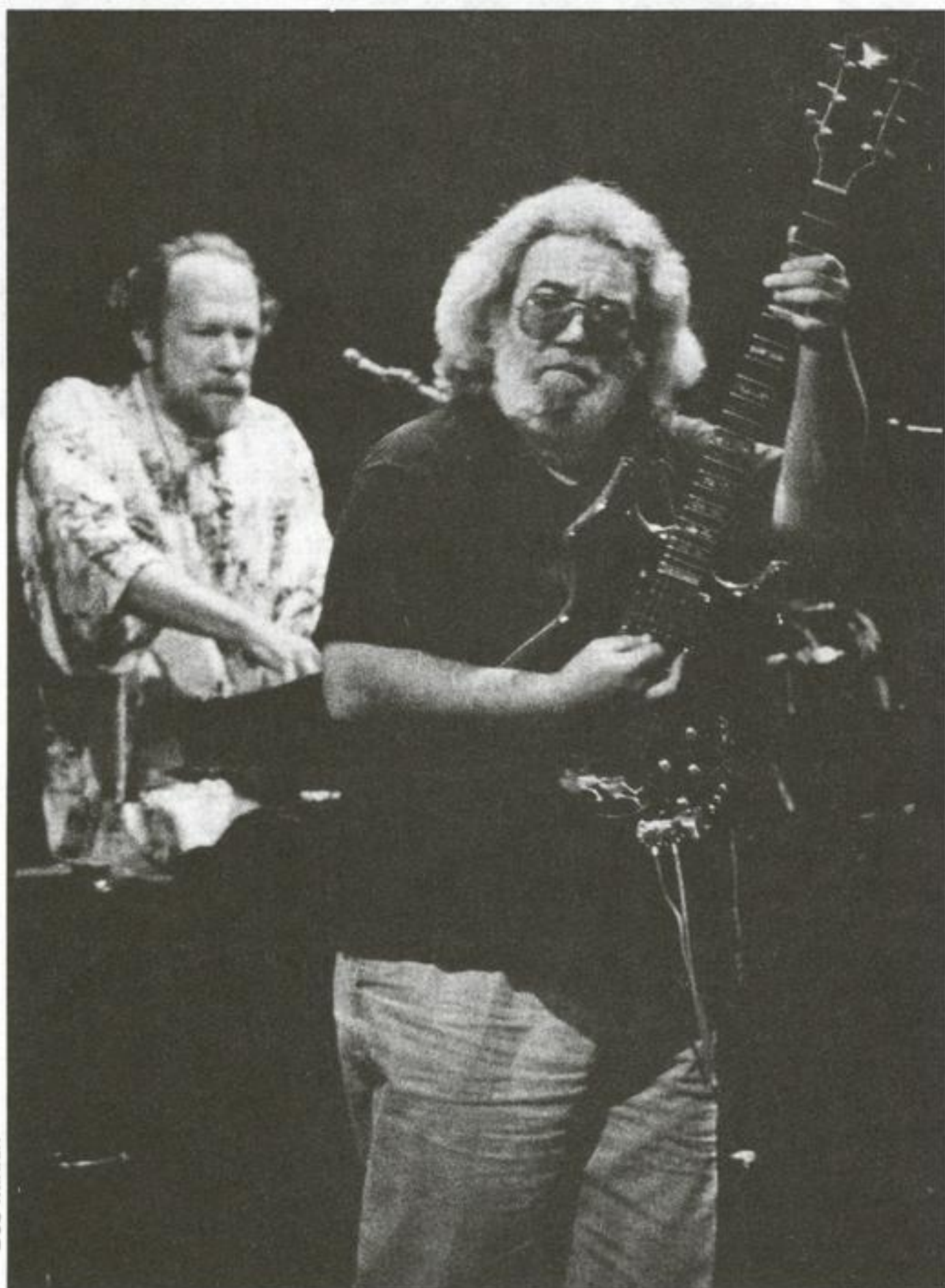
"Cumberland Blues": If you "gotta get down to the Cumberland mine," there are two places to go. The first is a coal mine in Kentucky. The second Cumberland, in Maine, is an important shipping center for nearby coal mines.

"Little Ben clock says a quarter to eight." The Big Ben clock tells time in London from the Westminster Parliament tower. The manufacturers of a small bedside alarm played on the name, calling their product the "Little Ben Clock."

"Dark Star": The line "Shall we go, you and I, while we can, through the transitive nightfall of diamonds" evokes T.S. Eliot's poem "The Love Song Of J. Alfred Prufrock," which begins, "Let us go then, you and I, / While the evening is spread out against the sky"

"Doin' That Rag": "You needn't gild the lily, offer jewels to the sunset." "Gilding the lily" is a folk expression for trying to add artificial beauty to something, the natural beauty of which is already sufficient.

"Estimated Prophet": This song about a fired-up, flipped-out California prophet takes some of its imagery from the story of Ezekial, one of the Bible's most flipped-out prophets. It is thought that Ezekial suffered from brain lesions that sometimes left him unable to move or even to comprehend language. The song's vision of a "fire wheel, burnin' in the air," recalls one of Ezekiel's visions. In the opening chapter of the Book of Ezekiel, the prophet sees a storm wind containing "a great cloud with fire flashing forth continually and a bright light



Bob Minkin

around it, and in its midst something like glowing metal in the midst of fire." As the fiery object approaches, Ezekiel sees inside four living beings. Each of the four has four faces: the face of a bull, of a lion, of an eagle, and of a man. "Now as I looked at the living beings, behold, there was one wheel on the earth beside the living beings, for each of the four of them. And whenever those rose from the earth, the wheels rose close beside them; for the spirit of the living beings was in the wheels."

Another symbol evoked by the song's fire wheel is the Wheel of Fire, a/k/a the Catherine wheel. This burning wheel was rolled downhill at summer solstice festivals in Europe to stimulate the sun and ward off winter and death.

The line "we will ride up to glory" evokes another prophet, Elijah, who was taken to heaven directly from earth (without need to die first) in a chariot of fire enveloped by a whirlwind.

"Eyes Of The World": The line "Sometimes we live in the country, sometimes we live in the town" pays tribute to Leadbelly's song "Goodnight Irene," which contains the nearly identical line ("Sometimes I live"). (Incidentally, the following lines of "Goodnight Irene," "Sometimes I take a great notion / To jump in the river and drown," gave Ken Kesey the title of his second novel, *Sometimes A Great Notion*.)

"Fire On The Mountain": "Fire in the Mountain" is the name of an old Ozark Mountain fiddle tune.

"Franklin's Tower": "If you plant ice, you gonna harvest wind" evokes the proverb: "He that troubleth his own house shall inherit the wind."

In medieval England, a "franklin" was a peasant farmer—free, but still poor.

"Good Morning Little Schoolgirl": "I want to put a tiger, baby / Hey, in your sweet little tank," Pigpen sang in this Sonny Boy Williamson song. In the 1960s, commercials for Esso gasoline promised to "put a tiger in your tank." Today, a more humanized tiger appears as a symbol for Exxon, Esso's descendant.

"Hell In A Bucket": "When the snakes come



Chinese New Year Procession
Oakland Coliseum - 2/21/91

marching in," plays on the traditional New Orleans jazz/gospel song, "When The Saints Come Marching In." Whereas the arrival of the saints is a moment of triumphant holy glory, the meaning is inverted for the Dead song. "When the snakes come marching in" is an expression of corruption and decadence.

"Kingfish" was a band that featured Bob Weir in the 1970s, and remains active today, sans Bob. The most obvious reference is to Neptune, Roman mythology's king of the ocean, who appears on his throne on the cover of the group's first album. Huey Long, the flamboy-

ant, radical governor of Louisiana during the 1930s, gave himself the nickname "Kingfish," and campaigned on the platform "Every man a king."

"Jack A Roe": This old tune about a young man who wants to go to war and a woman who wants him to stay home descends from an 1808 song called, "The Cruel War Is Raging." In that song, a British woman wants to join her Johnny, who is going off to fight in the Peninsular Campaign (against Napoleon, in Spain). Johnny tells her: "Your fingers are too slender, / Your figure is too small / Your cheeks are too rosy to face the cannon ball." She convinces him though, and, disguised as a man, joins him in the war.

"Lindy": This historic tune, covered by the 1960s Dead (see the *Historic Dead* album), explains "They're doin' the Lindy Bird across the sea." The "Lindy Bird" was a dance in honor of aviator Charles Lindbergh. Lindbergh, "The Lone Eagle," made the first solo non-stop transatlantic flight, in 1927. When his plane, "The Spirit of St. Louis," landed in Paris, the world went wild with adulation, and everyone started dancing the Lindy Bird.

"Mississippi Half Step Uptown Todeloo": "Cain caught Abel rolling loaded dice. Ace of Spades behind his ear and him not thinking twice." In fortune-telling, the Ace of Spades predicts death or other misfortune.

"Peggy-O": "Sweet William he is dead, and he died for a maid." In the 17th century ballad "Barbara Allen," Sweet William dies of heartbreak after Barbara Allen spurns his love. When she finds out, she cries, "Sweet William died for pure, pure love, and I will die tomorrow. ... Sweet William died for me today, I'll die for him tomorrow." And of course Sweet William is also a type of flower. So is rosemary: The enduring scent of the rosemary shrub symbolizes remembrance, constancy, and devotion to memory. It is often used at funerals.

"Scarlet Begonias": Jerry describes a woman: "She had rings on her fingers and bells on her shoes, / And I knew without asking she was into the blues." The lines descend directly from a Mother Goose rhyme: "Ride a cock-horse to Banbury Cross, / To see a fine lady upon a white horse; / With rings on her fingers and bells on her toes, / She shall have music wherever she goes." The "fine lady upon a white horse" is considered by some to be Queen Elizabeth I, by others to be Lady Godiva, and by still others to be Celia Fiennes, a noblewoman who loved to ride. As for the "bells on her toes," *The Annotated Mother Goose* explains that the line may refer "to the fifteenth century custom of wearing a bell on the tapering toe of each shoe." The belled shoes were said "to have been designed to imitate the cloven hoof of a goat, and were worn by Satanists in open defiance of the Church. If this be a fact, the fad caught on, for the shoes were worn by many who were not Satanists."

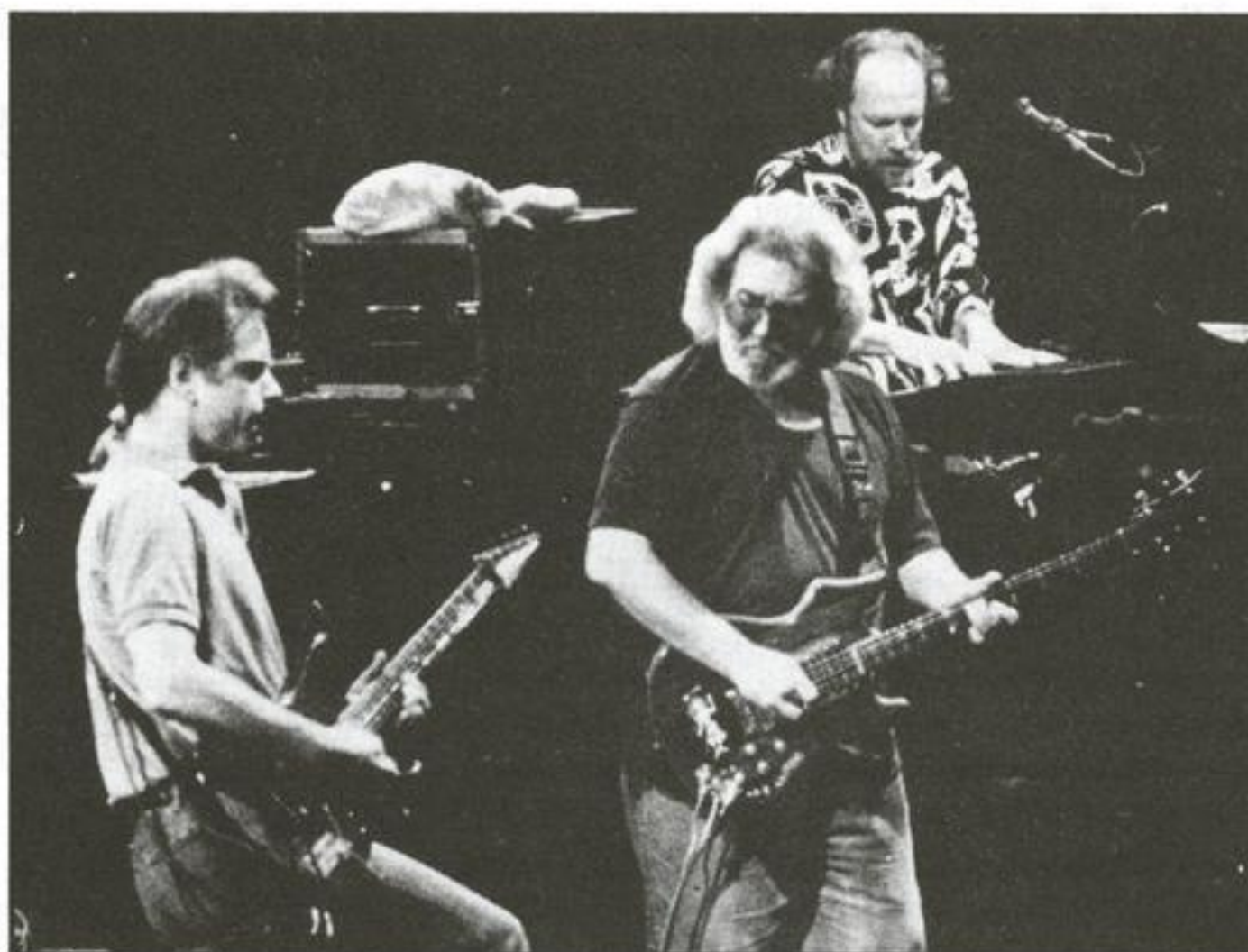
"Terrapin Station": Venus, known as

the evening star, is usually the first, brightest object in the evening sky, thus, "The spiral light of Venus, rising first and shining best."

"Throwing Stones": The line "If the spirit's sleeping, the flesh is ink" comes from the Biblical story of the night just before Jesus was arrested. Although all his disciples had promised to stay awake with him, he watched them fall asleep one by one. He observed: "The spirit is willing, but the flesh is weak."

"Ashes to ashes" of course comes from the children's game of "ring around the rosey, pocket full of posies, ashes, ashes, we all fall down." The original children's song, like "Throwing Stones," puts grim images of destruction into a playful dance for the young. The "ring around the rosey, pocket full of posies" describes the symptoms of scarlet fever. "Ashes, ashes," evokes the funeral and its common line, "Ashes to ashes, dust to dust," expressing the belief that human body is created with materials from the earth, and eventually dies and returns to the earth.

"Uncle John's Band": If "It's a buckdancer's choice," then it's a minstrel tune. James Dickey's poem "Buckdancer's Choice," elaborates: "In the invalid's bed: my mother / Warbling all day to herself / The thousand variations of one song: / It is called Buckdancer's Choice." Dickey's invalid mother doesn't have any real choices in her life,



Bob Minkin

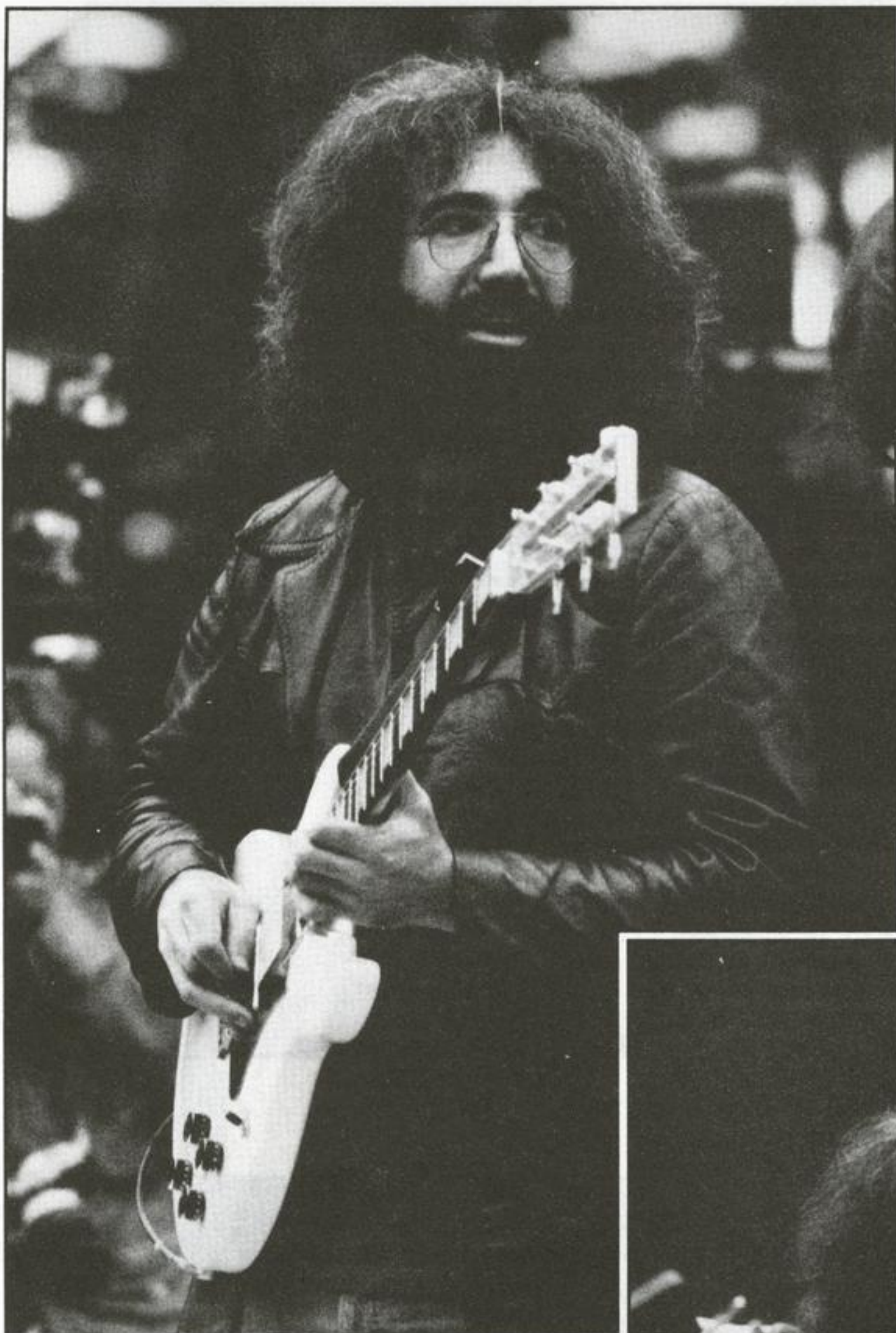
and neither did the buckdancer minstrels.

"Don't tread on me" was first a motto during the Revolutionary War. It appeared on the Gadsen Flag, named after South Carolina's Colonel Christopher Gadsen, and was also used by the American Navy's Commander-in-Chief. The flag depicts a green, coiled snake ready to strike; "Don't tread on me," it warns. Although the revolutionary Americans were no world power to match Britain, they would, like a poisonous snake, strike a fatal blow to any oppressor.

Rituals such as Mother Goose rhymes and Grateful Dead concerts carry with them relics and fragments of our culture's history, and that is one reason why these rituals have so much staying power. The visions of ancient Ezekial, the dilemmas of a young soldier in imperial England, the slogans of television commercials—to be here now at a Dead concert is to close the gap of the dark years between ourselves and all those who have built our culture over the centuries. ■

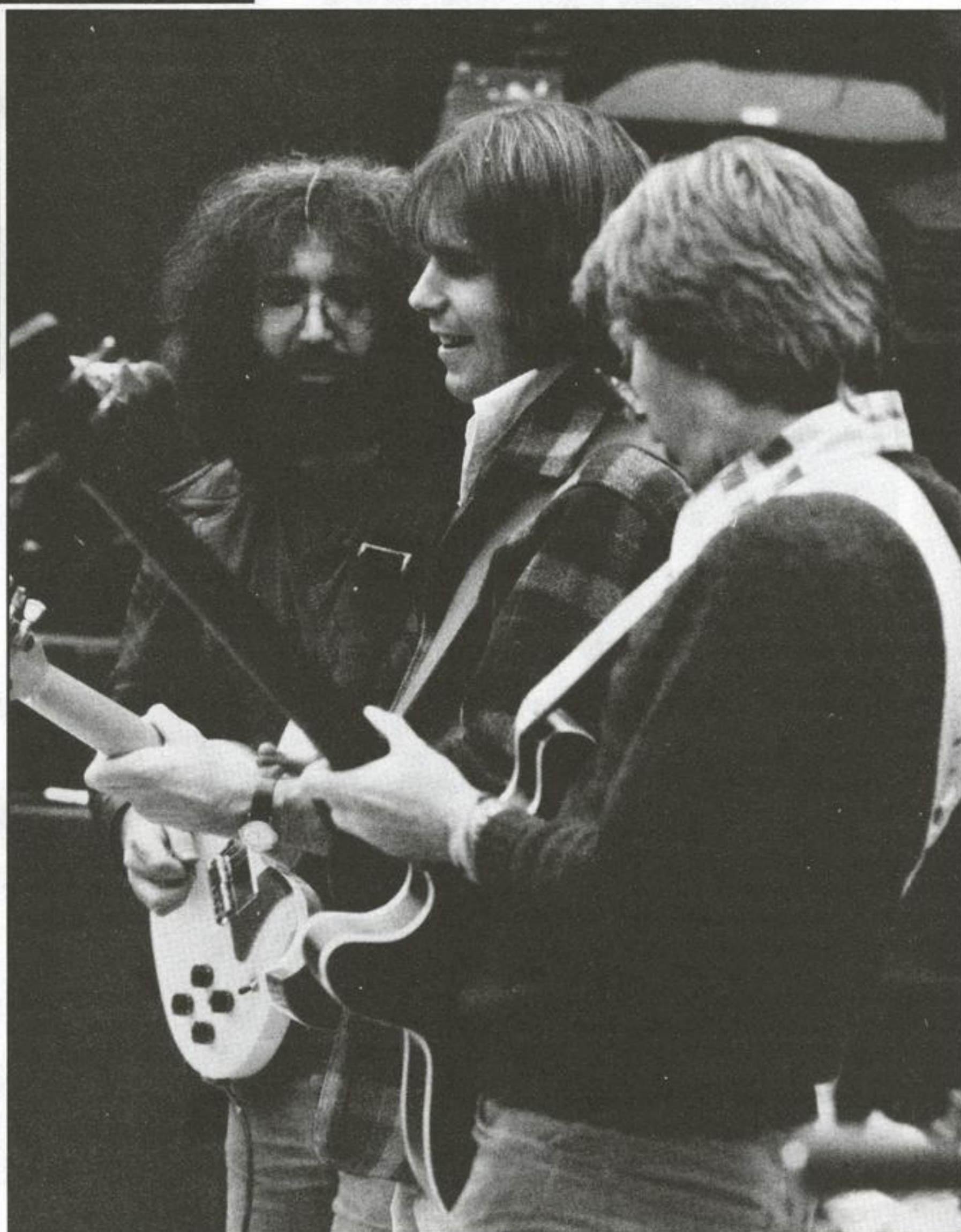
Grateful Dead Photo Spread

Ed Perlstein

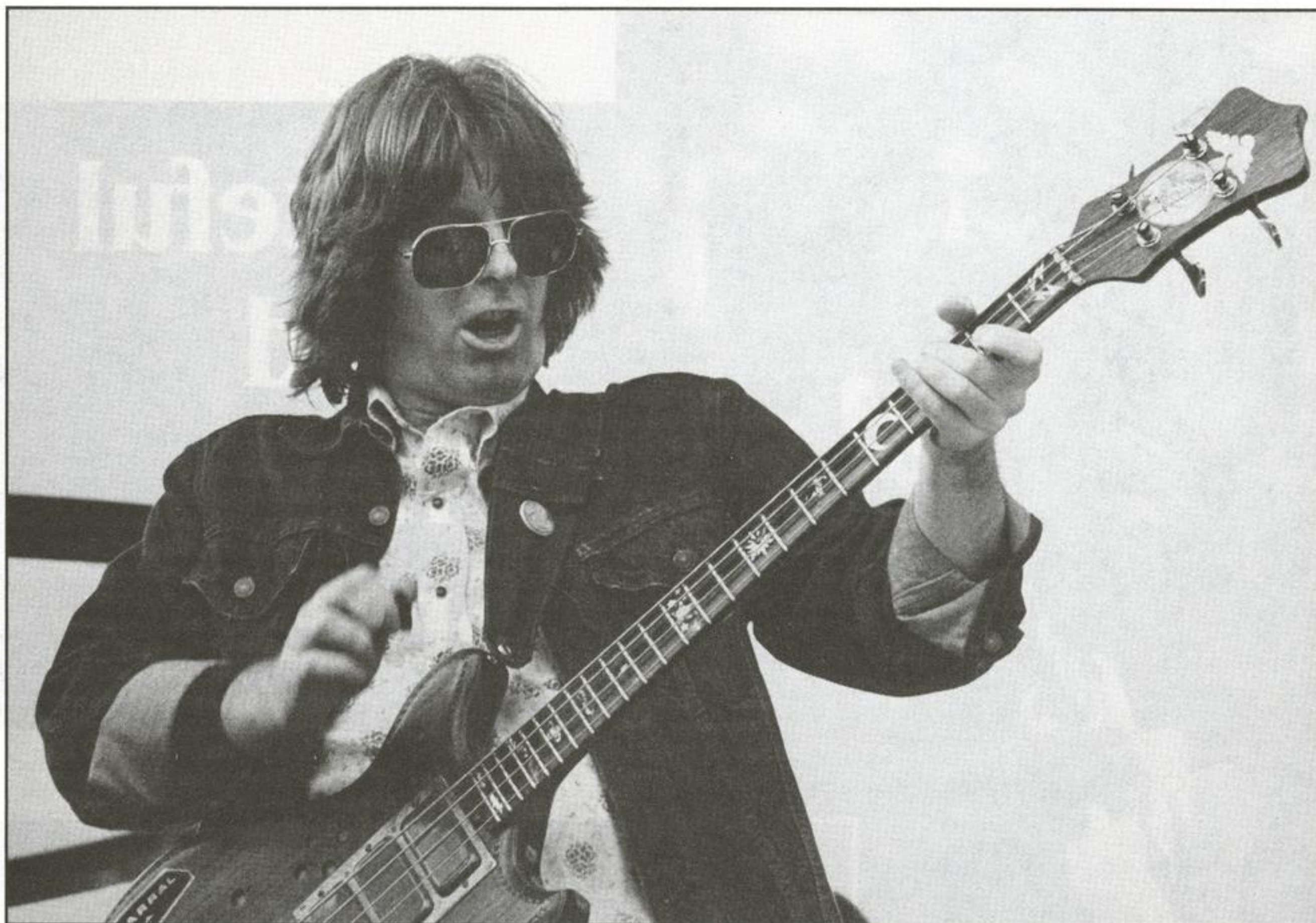


Golden Gate Park 9/28/75

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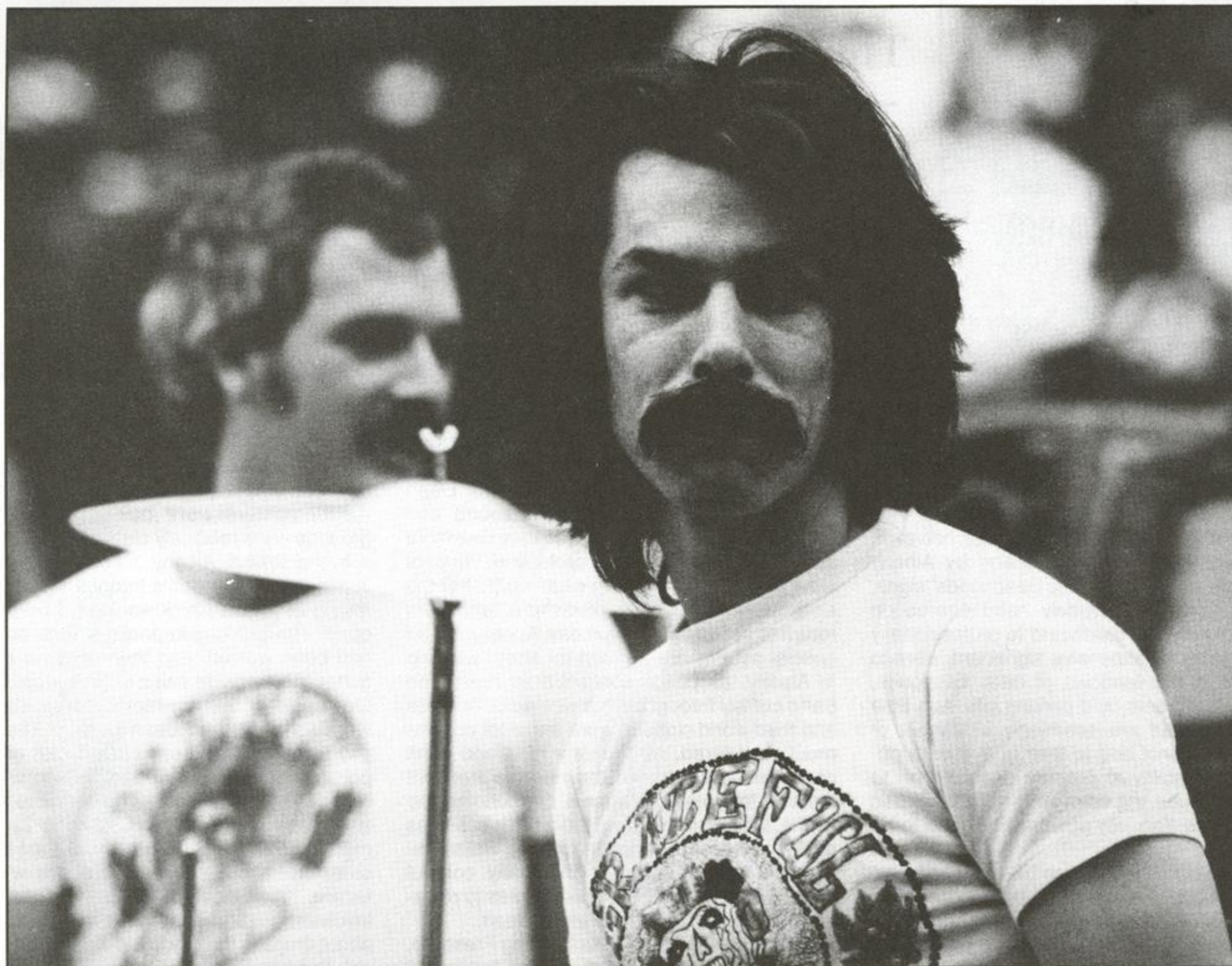
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Mickey on his ranch

Steve Clark



Welcome
DEAD
HEADS
←
PARKING

The Grateful Dead In Albany *Working Together For A Change*

By Steve Clark

Cold rain and sleet accompanied the Grateful Dead and their legions of loyal fans as they arrived for a three-day weekend of fun and music in the Empire State's capital city. This damp and dreary weather was offset, however, by a surprisingly warm reception by Albany area businesses. "Welcome Deadheads" signs, ranging from ones crudely hand-lettered on pieces of recycled cardboard to professionally painted ones on expensive signboard, were to be seen in the windows of bars, boutiques, hotels, restaurants, and parking lots. At a time when the Dead are seemingly in danger of becoming extinct due to their immense popularity and inability to procure and hold on to suitable venues, the open arms of this majestic upstate New York city seemed too good to be true.

The relationship between the city of Albany, Knickerbocker Arena, and the Grateful Dead had begun only recently, with a three-day stand during the 1990 spring tour. This year, it would be important to further cement the relationship, in hopes of creating a long-standing one. It would be up to the Deadheads to provide many of the necessary ingredients for the bonding.

In the streets surrounding Knickerbocker Arena, or "The Knick" as locals are prone to refer to the modern 15,000 seat facility, it was apparent that Grateful Dead Productions and their promoters, Northeast Concerts, had done the usual. There were abundant Porta-potties and dumpsters to handle the waste created during the three-day street party. Most bars and restaurants nearby had a stack of leaflets filled on both sides with information and guidelines for Deadheads' "convenience and understanding." No camping or vending would be allowed in or on Knick property. Of particular interest were the notes that, in the state of New York, possession and use of nitrous oxide is illegal and that it is illegal to drink alcoholic beverages in public. "Police officers will be patrolling the parking lots and facility," the flyer pointed out, "so please obey these laws."

In an unusual effort to accommodate those who could not afford to stay in area hotels or perhaps preferred urban camping, city officials had set aside the Corning Preserve, a Hudson River park, which included the shelter of a triple-decker overpass. By noontime on Saturday, the day of the first show, the Preserve was dotted with tents, cars, trucks, and buses of every description. Wood burned in campfires and trash barrels to ward off the damp air. Live music, revelry, and various recreational activities kept the campers happy as they awaited first night, first set.

Although vending was prohibited on Knick property, owners of private parking lots sur-

rounding the facility had no problem with renting space to the various entrepreneurs who sprinkled in shortly after the Grateful Dead Productions semis loaded with sound and lighting equipment arrived. Because overnight camping in these lots was prohibited, vendors would have to break down each night after the show, spend the night elsewhere, and then return to set up for the next day. Apparently, no special permits are needed for street vending in Albany, as police concentrated mostly on traffic control throughout the weekend. Tie-dyes and third world clothing were the most popular products offered, while many food and drink concessions eliminated the need to frequent the fast-food establishments surrounding the Arena, which nonetheless did a brisk business as well. Noticeably absent from the wares being sold and bartered at the many colorful booths were items bearing likenesses to registered trademarks of the Grateful Dead.

On a patch of grass in the Corning Preserve, Bob Kurkela had set up a display fabricated from recycled cardboard. A concerned Deadhead and former native of Albany, Kurkela had arranged, in conjunction with Mayor Thomas M. Whalen III, to set up a model recycling program in hopes of alleviating the inevitable trash problem that accompanies any Grateful Dead tour. In addition to the large, 20-yard dumpsters for trash, Kurkela had smaller ones marked to separate different colored glass and aluminum. Scattered throughout the Preserve were even smaller units with wheels, which could be easily transported when they needed to be emptied. Unfortunately, the recycling idea

never really caught on, most likely, Kurkela speculated, because the signs marking the different bins were too small. Nevertheless, the dumpsters were being used, and the grounds were relatively clean.

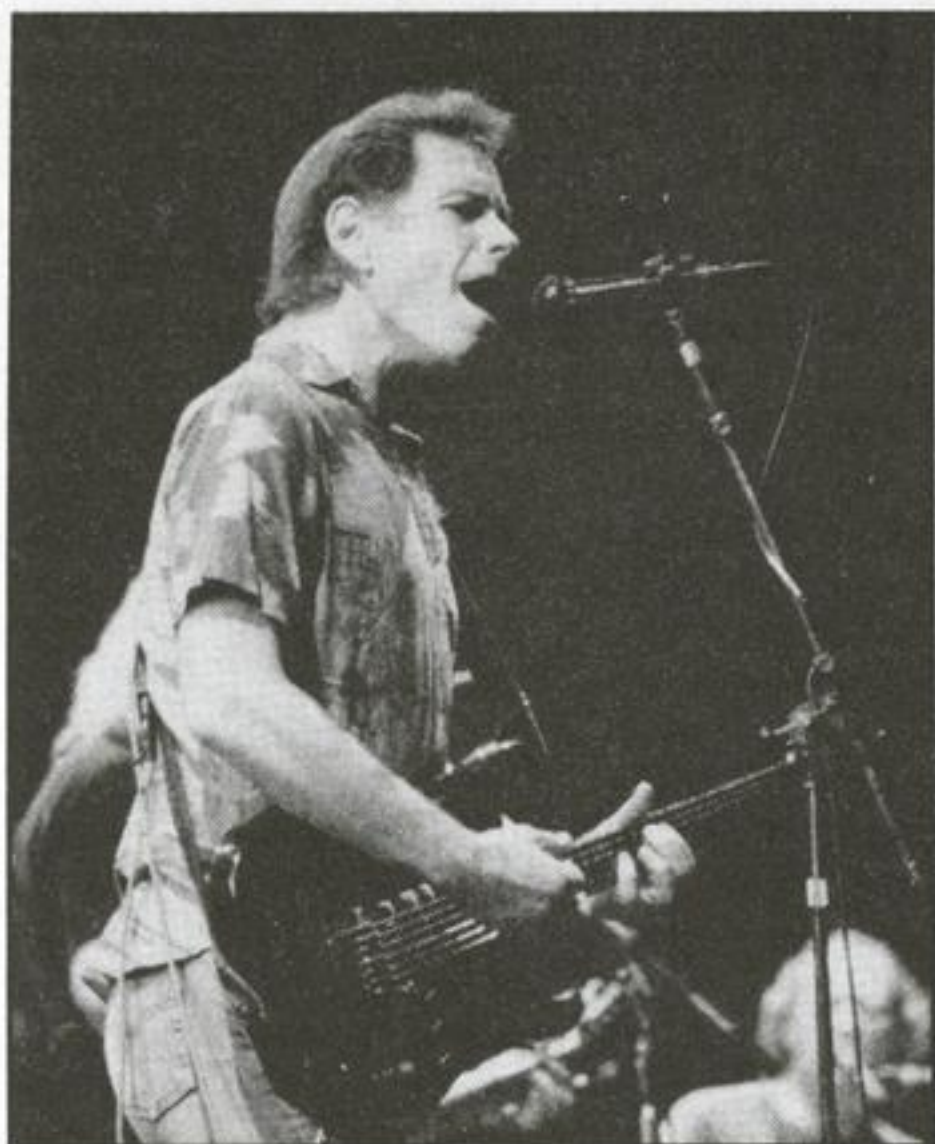
In the streets, Albany police seemed casual in their dealings with the throngs of Deadheads milling about the Knick waiting for the doors to open. The drinking-in-public statute obviously had been waived, and there was no effort to curtail the curbside sales of "frosty-cold ones." On a wall in the downtown police station, a work schedule had been posted. The three-day weekend had been circled with an arrow pointing to the word "Dead," which was surrounded by dollar signs. The overtime sign-up sheet was completely full, utilizing 22 patrolmen and three supervisors. In contrast to many other cities, undercover operations were selective. "We understand what the subculture involves, but first of all we have a strict policy about drugs in the city," said Detective Lieutenant Thomas Fargione, head of the city police narcotics unit. "We directed our energies at larger dealers of psychedelic drugs like nitrous oxide because they present a danger to all." (In New York State, nitrous oxide is considered a hallucinogen.)

The majority of drug-related arrests were for indiscreet use of marijuana and sale and use of nitrous oxide. City Court Judge Madonna Stahl and Assistant District Attorney Michael Connolly arranged a plea bargain for those Deadheads arrested on misdemeanor drug charges. In exchange for a guilty plea, charges were reduced to disorderly conduct with fines

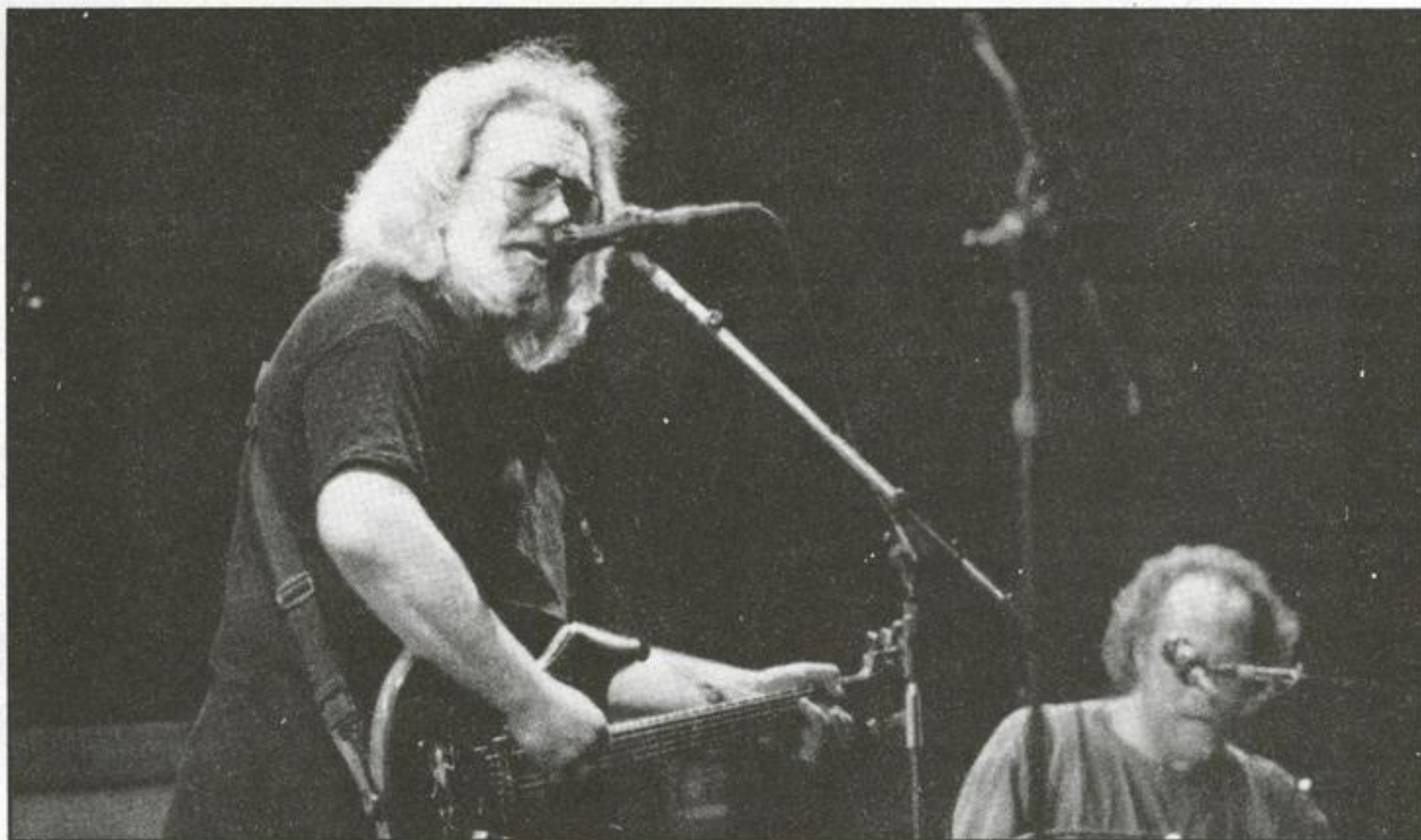


Mayor Tom Whalen (back to camera) and police chief chat with Canadian Deadhead while local paper records the scene.

Steve Clark



Steve Clark



Steve Clark

of \$125 each. In what he called a "standard plea reduction," Connolly noted that similar arrangements were made for the large numbers of Greenpeace activists arrested in the city last year.

In a special effort, coordinated with Grateful Dead Productions and their promoters, the administrators of Knickerbocker Arena addressed the issue of security in and around the concert facility. A two-hour, detailed training session was offered on two occasions for security guards to familiarize themselves with the unique conditions surrounding a Grateful Dead show. During the workshop, members of the in-house security force, Spectraguard, were made aware that they would be dealing with a much larger and different type of crowd, a non-confrontational group that on the whole would respond to politeness. Also, the staff was told to expect the concourse running around the arena to be filled with dancing fans. According to Karen Patterson, Assistant Administrator in charge of Knick security, the training sessions netted "good results." She added that the Arena was involved in making a videotape that could be used to help other venues prepare for Grateful Dead concerts.

From a fan's point of view, security for the most part was polite, patient, and firm when necessary. The opening night was the most hectic, as inclement weather increased the number of late-arriving ticketholders, resulting in a last-minute surge at the main entrance. Several ticket checks were required before the turnstiles, adding to the congestion. Counterfeit tickets were abundant, and apparently a large number escaped detection the first night. A more even flow of concertgoers made for a much more comfortable entrance the second and third nights. Although the bottom line in the city of Albany's interest in the Grateful Dead is dollar signs, it is quite evident that those concerned with the production of this three-night concert series are interested in the big picture as well. A major contributing factor in this success story is the large amount of positive press the two local papers gave the event. Daily human interest stories, including interviews with both professional Deadheads and Deadhead professionals, kept the local folk abreast of this tie-dyed invasion of sorts. Although many Deadheads were arrested over the weekend, most were dealt with fairly and swiftly. City officials saw to it that urban campers had a

place to call home and that waste facilities were not overloaded. Knickerbocker Arena officials, delighted to sell out 47,400 seats without advertising, worked to educate their security personnel on the logistical differences of dealing with a crowd beyond description.

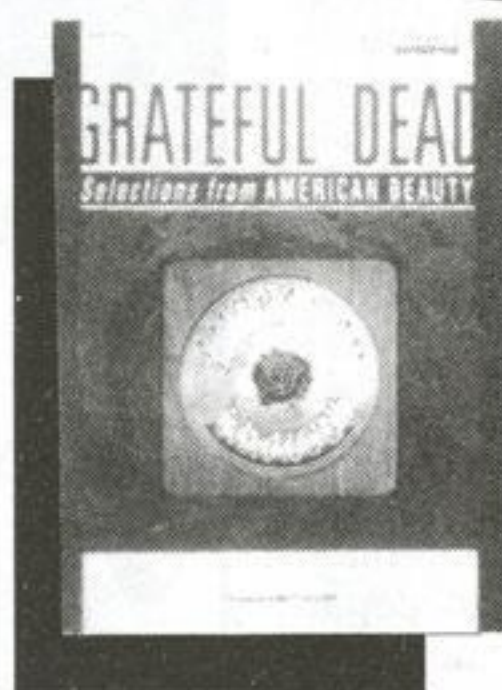
In one of several visits to the Corning Preserve, Albany Mayor Tom Whalen chatted with Jon Brink of Rumney, New Hampshire, about Brink's plans to walk from the U.S./Mexican border to Brazil in hopes of raising public awareness about Amazon rainforest destruction. When asked why he was visiting the Preserve, the mayor said that he had come to ask

Deadheads to treat public and private property with respect and to clean up after themselves, using the dumpsters provided for them. Escorting Mr. Whalen was Chief of Police John Dale, who commented that he was familiar with the Deadhead scene, adding that he hadn't ordered a large-scale undercover operation because he thought it would be a waste of time. Instead, he urged his men to concentrate on drug sales and flagrant drug use.

When asked whether the Grateful Dead and their fans could count on returning to Albany, both the mayor and the chief agreed, "They'll be welcome back, any time." ■

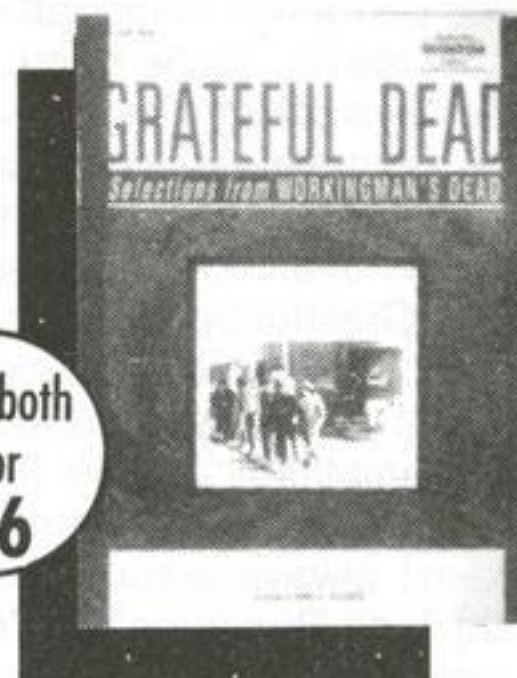
learn to play the

CLASSICS



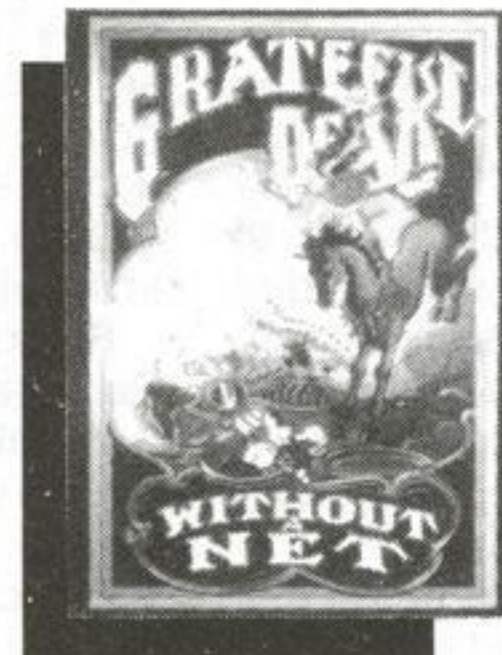
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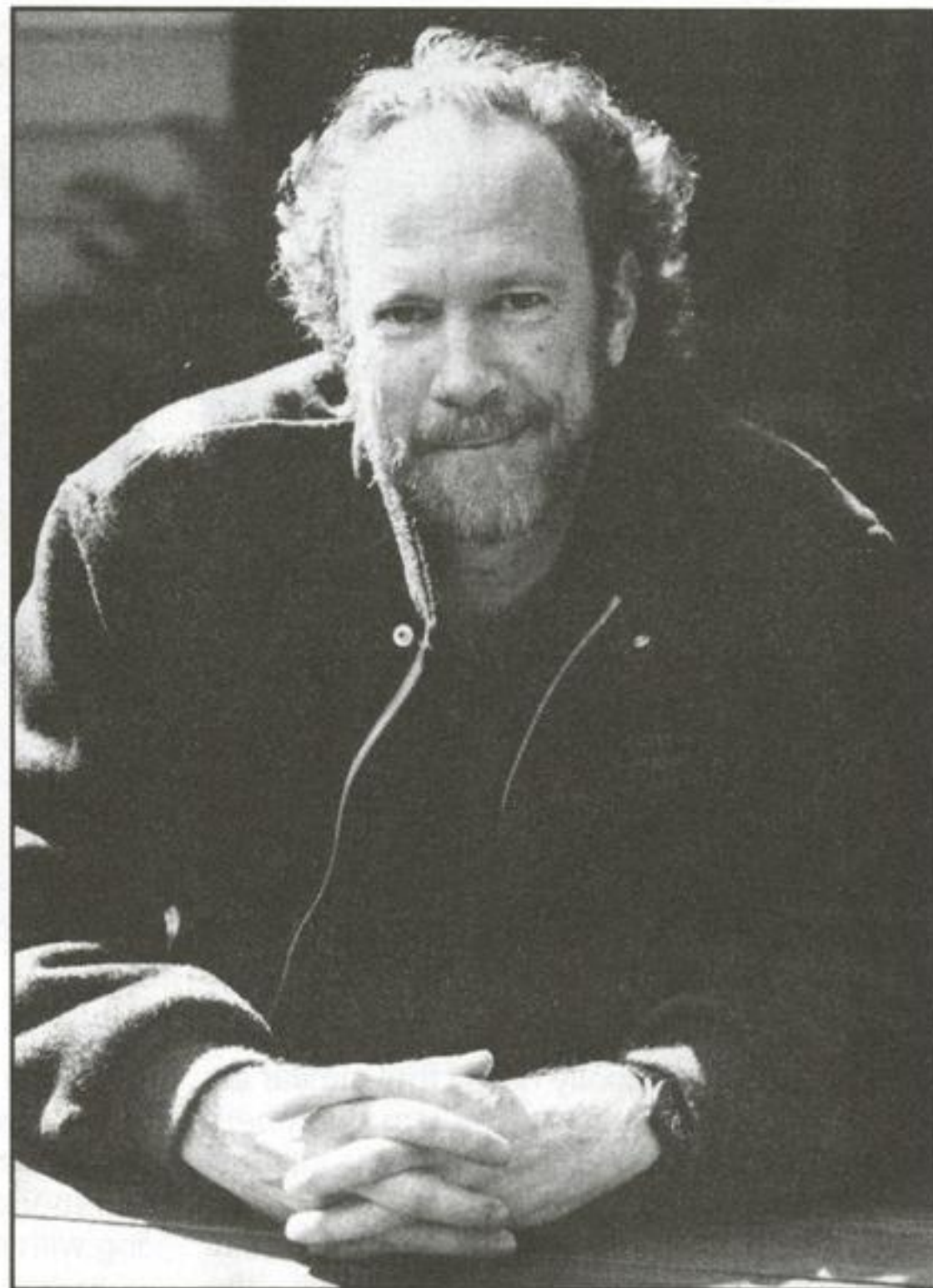
an

interview

with

VINCE WELNICK

BY TONI A. BROWN



Bob Minkin

Relix had the good fortune to interview Vince Welnick back in February, 1991. His enthusiasm was catching, and we had a great conversation about the changes in his life surrounding his induction into the Grateful Dead. Since our interview, spring tour has come and gone. Some of the newness may have worn off by now. But Vince is a welcome addition to the band by all the accounts that have crossed my desk. If you want to get to know him a little better, read on.

Relix: A good place to start would be with your history. I have seen the Tubes, so, when you became a member of the band, I was a little intrigued. The Tubes were a theatrical conglomerate, so much was going on on the stage. You performed some rather racey stuff. Just before you joined the Dead, I'd heard that the Tubes were considering going back out on the road or reforming in some way. Is that so?

Welnick: There was a little bit of talk about it, but it's kind of on hold because of my situation with the Grateful Dead, which I gave utmost priority over the Tubes and Todd Rundgren. The Tubes at the time weren't touring with Fee [Waybill], sometimes Prairie [Prince] wasn't available because he had other musical gigs, and I wasn't always around because of [my work with] Todd Rundgren, who's a little more steady band, and who at the time was doing an album.

Relix: You toured with Rundgren when he went to Japan as well?

Welnick: Yeah, and I played on his new album, *Second Wind*. It's live at the Palace of Fine Arts. So the Tubes were taking a kind of long vacation. Todd had just finished his album, and that means we usually won't be seeing him until six months down the road.

Relix: How did he feel when you told him you were now with the Grateful Dead?

Welnick: He knew about it, and he liked it. In fact, he's trying to come out and see us, but he's always working on his computer or doing

something. But I think he kind of liked the idea because I wanted to be in something more steady, and I kept coaching Todd to do more touring and more projects. In fact, I suggested to him that he do the album, and if he's going to do it live, to do it at the Palace of Fine Arts because the Tubes have worked there before, and it was great. So, anyway, there was nothing going on at this time, and the Grateful Dead came up.

Relix: Were you approached by the Dead?

Welnick: They didn't approach me, I approached them. I had heard through the grapevine about Brent and my wife Lori called Mimi Mills, who used to work for the Tubes and now works for Bob, and said, "What gives?" She put me in touch with Bobby, and he said, "Bruce Hornsby is in the band now, and we want a synth player who can sing high harmony," which I can do. So they said that they were auditioning. There was one guy that I thought was going to get it, Tim Gorman. He just toured in Japan as the Tim Gorman Band, so he had his own thing going, but perhaps my vocalization helped because I was pretty strong in the high harmonies.

Relix: When did you start playing keyboards?

Welnick: I saw my mom playing boogie woogie when I was a baby, and that caught my fancy.

Relix: What kind of music do you prefer now?

Welnick: Everything, I like it all, except I'm

not too keen on opera. But I like Coltrane, Hendrix a lot. I like the Four Tops, Stevie [Wonder], Marvin Gaye, Captain Beefheart. I like lots of various people, including soundtracks. When I started playing, a man in school got me into classical piano for starters. I did a couple of years of that and then went into pop.

Relix: Do you think classical prepared you for the Grateful Dead?

Welnick: It helped, although it's been a long time since I've played the classics. The thing that helped was the Tubes, because we played a wide variety of music. I kind of identified with



Bob Minkin

The Tubes (Vince Welnick second from left) - 1979

the Dead from the beginning, in the '60s. I lost track of them in the '70s when I started going out on the road with the Tubes.

Relix: So you hadn't seen the Grateful Dead since the '60s?

Welnick: No, I saw them twice. I saw them

in Phoenix at the Circle Theater, and I saw them in L.A. when I lived there, at the Shrine. I listened to them live. In fact, *Anthem Of The Sun* I listened to.

Relix: So I guess you basically came in from a non-familiar background of what they were up to now. Did they just pile tapes on you so you could familiarize yourself with their material?

Welnick: I got so much stuff. They were very helpful and generous. They sent me everything on CD and cassette, including a CD player because I didn't own one, and they gave me a list of songs I might want to learn for the audition, which was helpful. There are a few songs that we've never practiced, that we just do.

Relix: Do you feel comfortable enough to just go in there and play?

Welnick: It's hard to feel uncomfortable because they are so friendly and personable. The first time I saw Bobby and Jerry, I wanted to play with the band. When I heard about the audition and my wife was pushing for it, I thought to myself, well, I'd like to know if they want me in the band, then maybe I'll decide if I want to be in the band. I was used to being free and didn't really know what I wanted to do, but then it sounded intriguing to me because they're such a great band. They represent the '60s and a really great time in my life, which I still feel in my heart even though my hair is falling out. But then I met Bobby and Jerry, and it wasn't a question of bucks or fame, I knew I wanted to play with these guys. Then I went to audition and met Mickey, Bill, and Phil, and they all had the same kind of vibe about them. Then I was sitting there by the phone waiting for a week. Yeah, it was a crazy week, but I practiced hard. I really wanted to play with them, and I tried my damndest, and I didn't know how the audition went. It was like a blur. Next thing I know, I'm in my car on the freeway wondering what happened.

Relix: When you do shows with Bruce Hornsby, is it difficult to stand out? Did his early presence help in your transition because you could lay back and listen more, or did you just dive right in?

Welnick: I played with him there about the same way as I play when he's not there. Because of the nature of the synthesizer and the piano, we play different registers and don't really step on each other much. I play about the same way, but more to fit in with the sound because you have two keyboards there and you don't want to have them dropping out. It makes it more subtle and richer at the same time. It depends on who's playing what, and I notice that Bruce sits out a lot and comes in on embellishments. I try to play textures, and I try to be conscious of what's going on lyrically. I try not to step on words or play louder than Jerry. I try to hear what Bob's doing, and I can pick up Phil really easily, but Bobby, sometimes, I have to get him pumped through the

monitors.

Relix: I was wondering if it made it a little easier playing with Bruce because then you could just listen a little bit more.

Welnick: It makes it easier except when it's a part that would require a piano part primarily. When Bruce is there, he has a signature "Bruce Hornsby piano." There is no way I'm gonna be the one to play the piano or a piano sound. I



Vince and Bruce Hornsby – Oakland 12/30/90

don't like the digital sound of piano as much as the real thing. I can always tell the difference. I've had to play digital piano because there aren't too many bands that could drag a nine-foot grand around with them. But I prefer the real thing. The only part that is really hard is when a song obviously calls for a piano, then I have to figure out what I'm going to do instead of playing piano. I take all the piano sounds out when Bruce is there. But overall, I think if I had my choice I'd rather play with Bruce just because he's a great player and we play different styles.

Relix: And it adds another texture.

Welnick: Yeah, and he's also a wonderful guy. He's really cool to work with, and it makes it richer. Again, there's a big evolution going with trying to get Hammond sound without having a Hammond. Also, learning the songs and trying to remember them when we don't play some of them so often.

Relix: The band doesn't remember them all. They forget an occasional lyric.

Welnick: But they do have 25 years on me, so there's a little bit of catching up involved. But they make it really easy because they are so forgiving.

Relix: And the audience is so accepting.

Welnick: There is so much unconditional love coming from out there.

Relix: I was wondering if you feel that. The Dead's fans have a unique outlook and approach to life. Has this affected you in any way?

Welnick: [Laughs] Yeah, probably in every way. Let me count the ways. Yeah, I mean, my whole life is different now. It would really have to be a whole separate interview just to go

into that.

Relix: When you get up onto the stage and you see this sea of color and you feel this love emanating from the audience, it must be amazing!

Welnick: Well, one can't be too cocky here, either, because I'm new at this game. I'd imagine some of the fans are probably looking in another direction when they're relaying their admiration out. But I feel the ripple here and there when I reach for a solo or go for something that may stand out in a small place somewhere in a song and get recognized. But I read magazines and what's said, and I realize that even though everyone's having a whale of a time up there, they are listening to every note. I mean, you can't slip one by on them.

Relix: Do you have any ideas about what you'd like to add to the Grateful Dead?

Welnick: Well, I just like to collaborate with them on songs. Right now, we're still in rehearsal, getting me warmed up in existing songs. There is some talk going around that we might sit down and pair off with various people and write some songs. And I'd like to be on their next record and have an influence in a good way. How, I can't say, because we've never written together.

Relix: But you do write?

Welnick: Yeah, and I don't like to write alone. I write mostly music, and I wrote a lot of music for the Tubes. My wife and I co-wrote "Feel It" on Todd's new album. And I like writing with people. I have a lot of song ideas that are different styles, and I don't want to carve too deep into the Dead's feelings. So that's where it becomes a test of how to work it into the context of what we have here. But I figure if I just leave the songs open enough or work with them at this very moment, it will breathe life into it.

Relix: So you don't think you'll be introducing "White Punks On Dope," "Mondo Bondage," and other Tubes material into the band?

Welnick: Well, if Jerry wants to wear the big shoes, I'll play the songs.

Relix: Do you feel that your performance with the Dead has altered your style at all?

Welnick: Yeah, I get to solo ten times more than ever before, and it's a real kick. There's lots of open improv jamming, and that's one thing that I really like. The Tubes had some room for improv, but with the Dead there's places in practically every song, which is unlike any band I've ever played in. My style is changing, and Jerry and Bob or Mickey or Bill or Phil lay a CD on me of a keyboard player



Vince and Toni – San Rafael, 1991

(like Jerry turned me on to Little Feat), and you know, just give me a taste, and I want to hear and see everything. It's like checking it all out and trying not to be too lazy when I'm home because there are times when I tour for 200 days a year. I try to keep practicing. But I think half of this learning experience is listening. And I do listen a lot.

Relix: How did you like the Dead's European tour?

Welnick: It was great!

Relix: Considering that you were such a new kid at that point?

Welnick: Well, I had been to Europe before. The Tubes were probably more popular there than in America, and I was just in Germany about a year, but this was a different thing. For instance, I wasn't sharing a room with somebody in the band.

Relix: You've been on the San Francisco music scene for so many years, but you didn't get the recognition of being any sort of a front man with your previous bands. Being with the Grateful Dead, every member is a front man, every member is crucial to the whole. Did you miss the solo status before?

Welnick: No, the plan of attack the Tubes took in the beginning, the first concept was that just standing up there playing was boring, and we wanted to fool around more. The second one was how do you remember seven guys' names when they're not nearly as big as the Beatles? You take one guy, you put him up front, you dress him up weird, and you make him a household item. Of course, the idea was to get one guy out there and at least one name, it's better than trying to jam seven people down in front. I was gratified in that I had a lot to do with the music, which is what I did best. And being a piano player, you've gotta sit down sometimes, so you're not exactly Mr. Excitement there on stage. I didn't mind sitting where I was sitting. They were playing my music, and just because a light didn't go on saying, "Vince wrote this," I felt in my own mind that I got to take center stage often enough. With the Grateful Dead, I think it's always gonna gravitate towards the obvious. I don't expect to jump off the keyboards, run up there, and grab a microphone in the center of the stage and entertain people. It's not going to be that way.

Relix: Where would you like to see your career evolve to?

Welnick: I kind of like it where it's evolved to right now. I'd just like to see it get that much bigger and more wonderful within the Grateful Dead. It definitely has all the potential in the world. There's every opportunity to make it happen in this band, and there's no lacking of equipment or good vibes. There's plenty of encouragement.

Relix: The Grateful Dead are very environmentally vocal. Each member has his own favorite organization that they may work with or endorse. Do you find yourself getting involved, or were you previously?

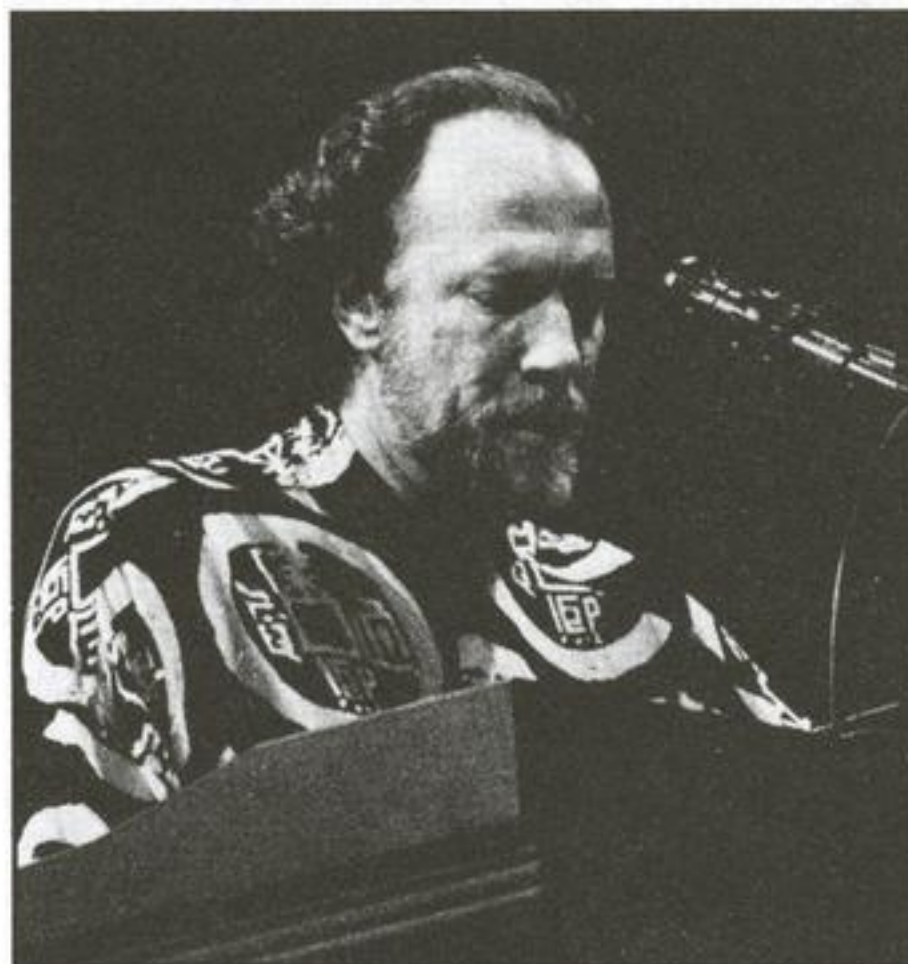
Welnick: The Tubes did benefits and things like that. Not anywhere near the magnitude that the Rex Foundation does. But I'm still learning the songs. Although there are some things I could come up with down the road that I have in mind. I'm really concerned with the purity of water and hungry people and stuff like that. My wife is half Indian, she's concerned about nuclear waste.

Relix: The plight of the rainforests came to much public attention via the Grateful Dead. They have gotten behind a number of con-

cerns and their endorsements have done mankind a tremendous amount of good. They have that impact on their fans. How does it feel to have such power?

Welnick: Scary, it's thrilling. I got a lot more lines on my face from smiling all the time. Everyday is like Christmas. It makes you want to get up early and start the day.

Relix: What are some of your favorite Grateful Dead songs?



Bob Minkin

Welnick: There are too many to mention, but some of my favorites are "Eyes Of The World," "Terrapin," "Box Of Rain," "Scarlet Begonias," "Bird Song," "Victim Or The Crime." I like "Black Peter," I love the bridge in that. I like the fact that Bobby knows all the words to all these Dylan songs. I like to see Phil sing more.

Relix: So would everyone in the audience.

Welnick: It's funny. We were at a rehearsal learning songs off *Workingman's Dead* and *American Beauty*, which have some pretty lush vocals, and a lot of them are very close together. It's hard to tell where to go on it. So I'd be singing a part, and I'd say, "Does it go like this?", and Phil would say, "No, more like this," and he'd just nail the part. So I'd say, "Phil, why don't you sing it?" He goes, "I can't do that, I can't sing that range." Meanwhile he just did it, right there. He feels his range is more down on baritone, but he sure nails it. "Attics Of My Life," I want to bring that back.

Relix: "Unbroken Chain," it would be great to hear some of this material. It seems like you like some of the Weir/John Barlow stuff as well as Hunter who is a very strong force with the Grateful Dead lyric-wise.

Welnick: He just showed me in *Box Of Rain*, his lyric book, there's a great deal of lyrics that are unpublished as Grateful Dead songs that he might have done himself, but said that it could be open to new musical interpretations.

I saw him at rehearsal yesterday, and he said to have a crack at some of the words, and I hope to get to do it with him. Jerry and Bobby talk about doing this drum machine party, that is, lay down some drums and party with it. And I've been over to Mickey's a couple of times and tossed him some ideas. I've been to Bill's house, and I'd like to get everyone involved in songwriting without any preconceived, which I'm sure they

don't have, notions when they go into it. Just do whatever comes.

Relix: Mickey has brought some interesting percussive music to the public's attention. He's got such an intense feel for world music.

Welnick: Yeah, I checked his rainforest tapes, which was 22 hours up in a tree getting all of the cycles. From the first cycles of the day and then superimposing native songs over the top.

Relix: You have a lot of interesting and creative forces at work here. I think you may have found a very interesting home.

Welnick: It's fascinating. He took me over there, and he started playing some things we do on his major speakers down in his studio, and my God! That could be the answer to male birth control. Just stand down there for two seconds, and you'd be good for the whole day.

Relix: So any unusual ideas you ever come up with, here's your outlet for them.

Welnick: I did one piece where we found a cow out on the road, Lori and I. It was Saturday night, and a farmer was out doing the Saturday night thing. He was gone all night, so he had to keep the cow out in the pasture, and it was making some big-time noise, so I went out and recorded it on cassette. Some time later I'm playing this and I'm going, "Wow! It seems to be pretty consistent in its tone quality." I found out this cow was going in the key of C, big time. So I laid down this track of "boogie woogie" and recorded it while I played the cow going off at random intervals and just let it be the lead singer. It came out real cool. The cow sings. And if I get a loss for songwriting ideas, what I do a lot with 13 cards off a deck, the aces are one, the jacks are 11, queens are 12, and the kings are one again, and the 13th card I deal is the key that the song would be in, and I run out three sections of four chords that go with the 12 cards that have been dealt. And they decide what the intervals are and juxtaposition it to intervals of a melody or a chord change. It makes its own tune, for better or worse. Sometimes you get too many sevens or nines in your hand, and you know you get a weird sound. But for the most part, you can come up with ideas you never dreamed possible.

Relix: Now, you're going to be coming up with really weird things. But I'm sure you're finding that the Grateful Dead will give you your voice and your space, and you'll be able to work things, and they'll add to those things, and I think we're going to see a lot of you out there. I know it's a short time, you've only been with them a few months. It's just a beginning for a band that's been around for over 25 years. You have a long strange trip ahead of you.

Welnick: Once I get toilet-trained more, there'll be no stopping me. ■



Marl Kane

Dec. 3, Oakland Coliseum
SF debut performance of Bruce Hornsby & Vince Welnick.

NED LAGIN

AN INTERVIEW BY MICK SKIDMORE

Ned Lagin's electronic album *Seastones*, originally released on the Grateful Dead's Round record label in 1975 and prominently featuring Dead bassist Phil Lesh, is one of the most oblique and esoteric side projects with which any Grateful Dead member has been involved. The album, long a collector's item, has recently been reissued on CD.

Since the original release, Lagin has kept a low profile, but through the years the subject of reissuing the album has come up periodically. In 1990, Lagin was approached by Rykodisc to reissue the album. After several months of negotiations, it was agreed that they would put it out along with a previously unreleased, shorter version of the piece. The newer version is closer in content to the live versions that were performed by Lagin and Lesh during the summer of 1975.

The album should be of interest to Deadheads, given the participation of Jerry Garcia, Mickey Hart, and Phil Lesh, as well as David Crosby, Grace Slick, David Freiberg, and Spencer Dryden. But don't expect to hear a soaring solo from Jerry or Slick's shrill voice. All the music is processed through Lagin's complex network of computers.

Lagin's background is quite diverse. At the age of six, he began playing piano. He then took classical lessons, which led to playing Broadway show music. By age 12 or 13, he got into jazz. As the avant-garde jazz scene evolved, he was an avid listener, taking in the sounds of John Coltrane and Archie Shepp. He later studied jazz piano greats such as his hero Bill Evans. In 1966, he went to Boston and studied science at MIT, jazz at the Berklee School of Music, and orchestration and composition at Harvard, as well as playing in various jazz ensembles. It was during this period that Lagin's musical tastes and penchant for experimentation developed.

At the time, he says, "I wasn't really into rock 'n' roll very much. I was really a jazz musician and part of the art-jazz scene in Boston and New York." It wasn't until some friends who'd heard Lagin's music insisted he listen to the Grateful Dead that Lagin paid attention to rock. In October, 1969, he recalls, "I went to a Grateful Dead concert. I was still in my jazz world. I was in a corduroy jacket with patches, a turtle-neck sweater; very academic. I saw them at the Boston Tea Party. It held about 400 people, and there were only about 100 or 200 people there. They came on about three hours late. And I was tremendously impressed."

The same year, Lagin had written a complex experimental composition for eight speakers, to be performed at the MIT chapel. The speak-

ers were arranged in a circle, and people sat in the middle. The music was designed specifically for that space, taking into account the acoustics of the building.

Friends convinced Lagin he should convey his musical ideas to the Grateful Dead. He wrote a letter to Jerry Garcia and received no reply, although the letter actually had a profound effect on both Garcia and Lesh. In fact, when the Dead came to play at MIT (a concert that was organized by Lagin and other friends of his in the anti-war movement) in May, 1970, they sought out Lagin and a friendship was struck up. The Dead heard Lagin's composition at the MIT chapel, were suitably impressed, and duly invited him to come out to California and mess with a 16-track recorder.

Later that summer he did just that, eventually spending a lot of time at both Phil's and Jerry's houses learning Dead tunes. Lagin recalls his first day in San Francisco: "I got off of the Greyhound bus and walked a couple of blocks to a studio I had never heard of, Wally Heider's, and there were three studios. One had the Grateful Dead in it, and only Garcia was there. He was early, and I was early, and he said 'Good, you can play on our record,' which was *American Beauty*. In another studio was the Airplane, and part of the time in the third was Santana and part of the time was David Crosby. That was when everybody was one big happy family. If you weren't playing on one album, you ran around the corner to the other studios and played on another album or just jammed."

During the summer of 1970, Lagin contributed to *American Beauty* and sat in at various gigs through the fall of the year, generally contributing to such songs as "Dark Star" and "That's It For The Other One."

Lagin made a brief return to the East Coast to finish his education before moving full-time to the West Coast, where he began working on compositions that would eventually become *Seastones*. In fact, the work was written and recorded over a four-year period.

When initially released, the album met with a wide range of responses. As Lagin remembers, "People either thought I was God or they absolutely hated me." The new recording is more accessible, but it is still way out there in left field. Despite the listing of musician credits, it's impossible to figure out who appears at a given point, so Lagin is asked to give a fuller explanation of the newer piece.

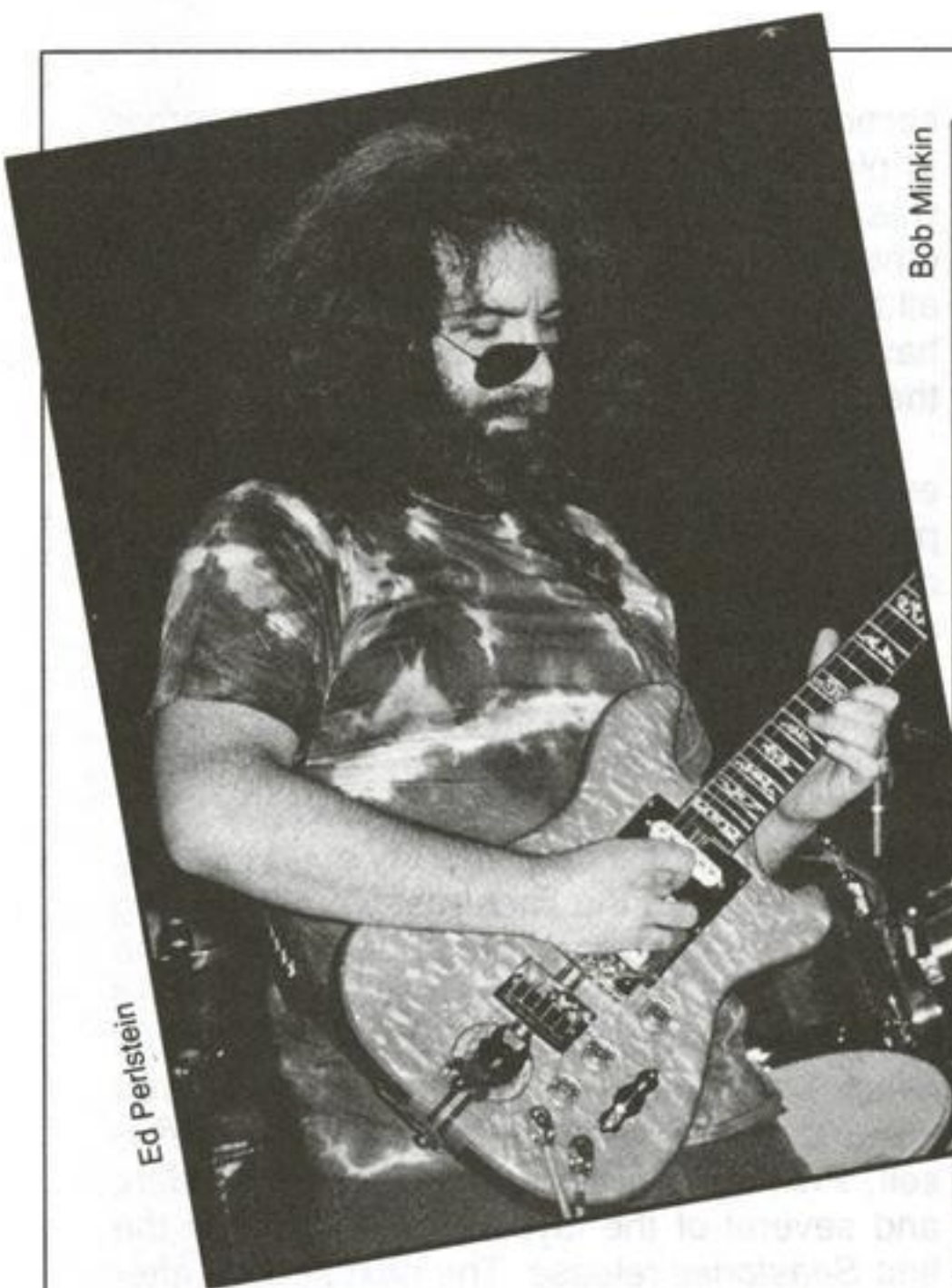
"Recording each of the musicians for each of the sections we used a score, and there was verbal guidance, and in some cases I played with them," he responds. "In only one or two

sections did the whole group ever get together to play the sections. In other words the thing was layered together. It was impossible, due to other recording and travel commitments, to get all those people together, or for that matter to have enough time with those people to explain the music and what was trying to be achieved.

"I spent the most time with Jerry and Crosby, even though later on Phil and I went out and performed some of this music. Most of the music that's recorded was with David [Crosby] and Jerry. From each of the versions, I can give you a little bit of an idea. For example, in the newer version, the first section is obviously just myself and Phil for the first half and then myself for the second half. It's basically Phil's new quadrophonic bass and my quadrophonic synthesizer, and the lines that we are playing start out as very separate lines and become one line, and that one line is metamorphosed into a very tonal string sounding orchestral conclusion. The third section is multi-layered live and studio performances. It includes, myself, Phil, Jerry, David, and Spencer Dryden, and several of the layers date from after the first *Seastones* release. The next section after that, section four, is myself, Jerry, David, and Spencer, and is the same ensemble playing that occurred in the earlier version. The fifth section, which is a very short section and sounds like percussion, gongs, or drums, is actually prepared piano. It is synthesized piano, just me solo. The final section, the 13-minute section, which is somewhat colored differently in the two versions and shows very different dimensions of part of the piece, starts out with about five minutes of just Ned and Phil going into about another five minutes of Ned and David. The synthesizer stays the same, but the bass becomes voice. In the final three minutes or so the voice also becomes synthesizer. That section took a long time, even though it's one of the most minimal sections."

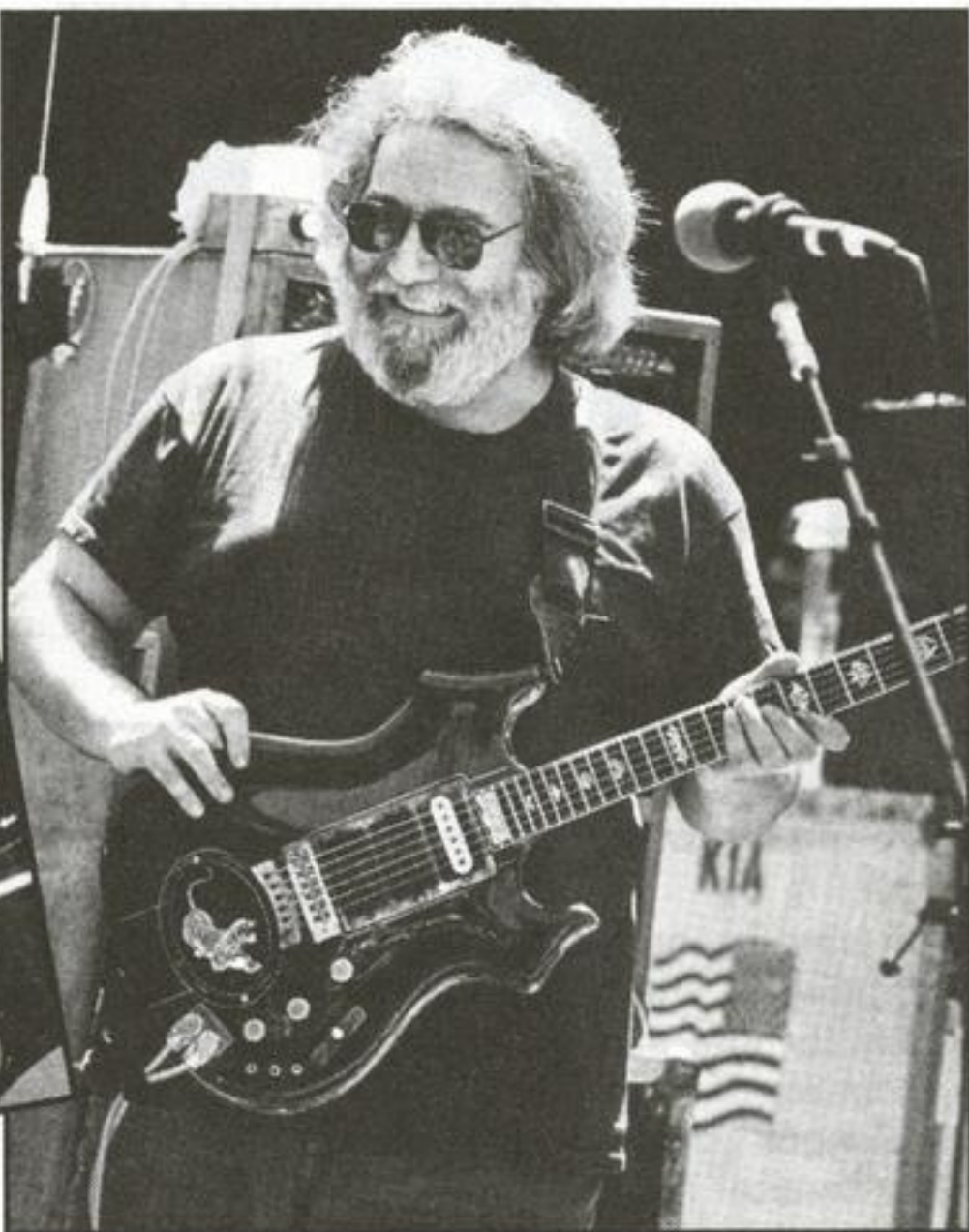
Lagin is asked if he has any future plans to release more electronic works or to work with members of the Grateful Dead again. "Between '75 and January, '82, I did a lot of music, some with Phil and those guys," he says. "There's a lot of that period that I have that we are thinking of releasing. In 1981, I started a second album. It didn't include Phil or any of those guys, because it never got that far, but it did include some basics. I did some things with Terry Haggerty from the Sons of Champlin. I have been talking to Phil this year about releasing some more material. Phil has committed to two weeks in October or November of this year to record some other compositions of mine. There were three or four compositions that we performed in 1975 that I am thinking of resurrecting. I hope to include some of the music I did outside of the *Seastones* genre, the more jazz, rock, and orchestral things. I also have plans, and I am only in the preliminary stages, for doing an animated CD ROM for Macintosh for parts of *Seastones*, so it would come out on CD and would be played on a Macintosh and have an interactive score on the screen and people would be provided with compositional tools and could be more involved in putting their own versions of *Seastones* together."

In the meantime, the new version of *Seastones* is available for the more adventurous souls out there. Even the original version sounds considerably different in its CD format. Lagin's atmospheric computer-based sounds may not be everyone's choice, but there's no doubt that he's an innovator. ■



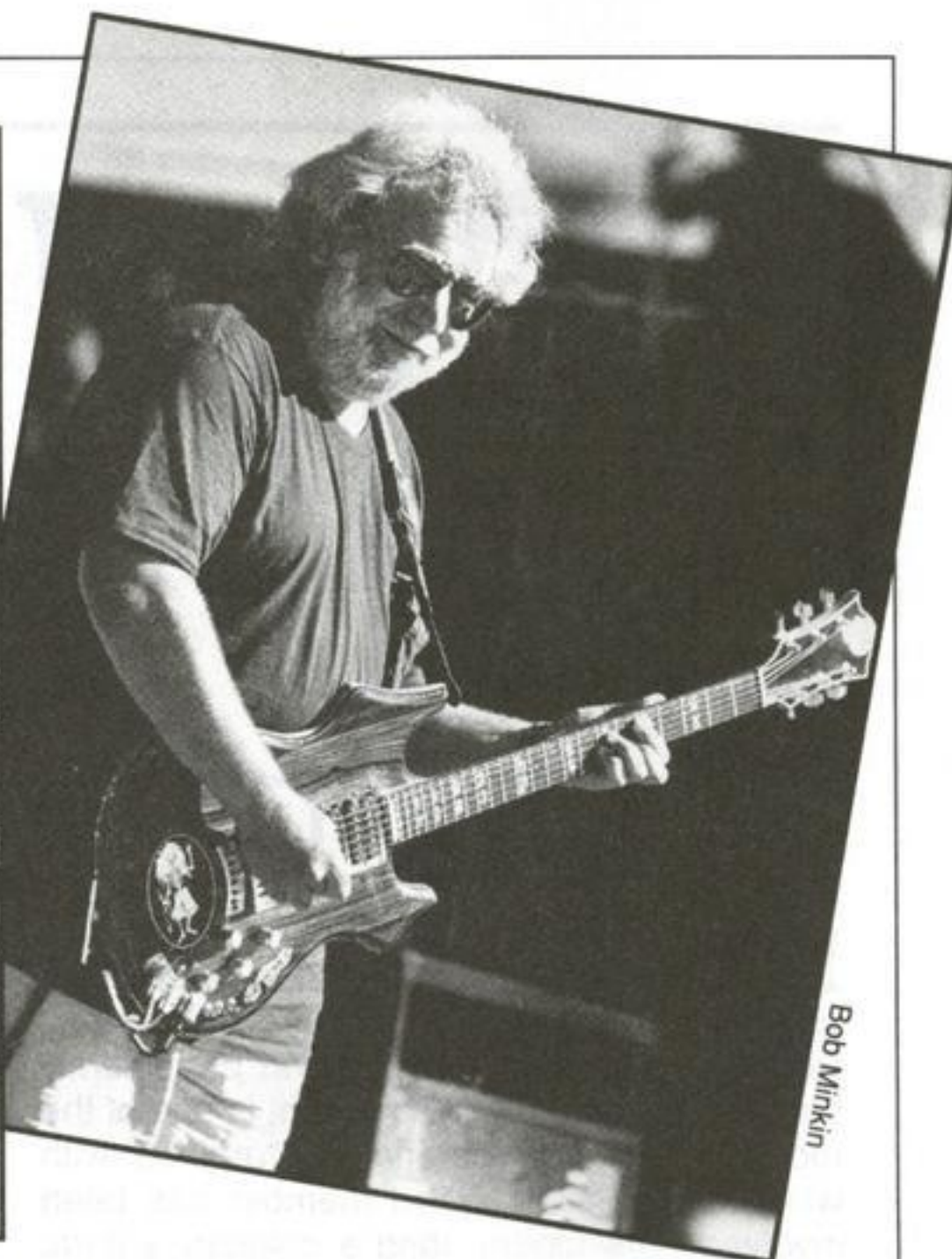
Ed Perlstein

Wolf — Fresno, CA 1/15/78



Bob Minkin

Tiger — Stanford



Bob Minkin

Rosebud — Shoreline, 1990

Rosebud, Wolf, Tiger...

Who is the artist behind Jerry Garcia's famous guitars?

Doug Irwin

by Karen Weiler

Idrove out of Sonoma on the main drag, keeping an eye out for a five-gallon drum filled with rocks supporting a mailbox and a small red-and-white sign, "Art Farm." Took that right turn down a gravel drive and perused the row of red shop doors—number 9. The exterior padlock was hanging loose, and as I knocked on the sliding barn door, I wondered how whoever was inside blasting rock radio would ever know I was outside. The huge door grated across the length of the shop, and I faced Doug Irwin. In red shorts with matching red socks—a definite personality—he warmly invited me in. He offered me a chair at his workbench—projects in progress—the wall behind a collage of photos, notes, and business cards from legends of the rock world. We started chatting comfortably. Doug was immediately open and verbose.

Relix: Your guitars have become famous because Jerry Garcia uses them exclusively. How did this evolve?

Irwin: The first Irwin guitar was completed in the spring of '72. I took the guitar to Alembic's store front on Brady Street in San Francisco on consignment. While I was working on a set of pick-ups in the back of the shop, one of the guys came back and told me that Jerry Garcia was out front and wanted to buy the guitar I had just brought in. I thought he was just joking around and continued to work, but 10 minutes

later he came back again insisting that it was no joke. I followed him to the store front and, indeed, there was Jerry playing my guitar. He bought the guitar on the spot and asked me if I would build another guitar for him with Strat[ocaster] pick-ups.

Relix: So the first person to show interest in your first guitar was Jerry?

Irwin: Yes, and that was encouraging to say the least.

Relix: How did the guitar-making begin?

Irwin: In August of 1970 in San Francisco. I was playing guitar and enjoying life. I was beginning to consider developing a marketable skill. As I watched guitar players' abilities accelerate beyond mine, it became apparent to me that I probably wouldn't make my living as a musician. I had entertained the idea of cabinet-making, but discovered that the union and the jobs were really tight. I was looking into the display window of a guitar store when the idea of building the instruments first hit me. The more I thought about it, the more the idea appealed to me. By the end of the week, I was at the library researching. I then began to beat the sidewalks, visiting every guitar or violin maker I could locate. None was encouraging. At this time, I was on public assistance, and they were on me to find training or employment. I made a decision. I wrote a program for self-actualized guitar construction, or in other words, training myself.

Relix: Did they go for it?

Irwin: Not initially—I submitted the program, and it was rejected. I then sued the state and won, and by November of 1970 they were issuing requisitions for books, tools, materials, and other supplies. Then by June of '71 I had completed my first flat top (steel string) guitar.

Relix: You actually made the system work for you.

Irwin: Well, it was out there, available to me. I was determined, and I persevered, and it worked.

Relix: Tell me a little more about Alembic.

Irwin: Alembic came from "alembicus," which is what the alchemist called the vessel in which base elements were transformed into gold.

Relix: And the company?

Irwin: Alembic was formed in 1969 by recording engineer Bob Matthews (New Riders of the Purple Sage), electronic wizard Ron Wickersham, and visionary Rick Turner. The company offered state-of-the-art recording facilities (recording *Live Dead* and *Europe '72* for Warner Brothers, to name just a couple). They provided the most advanced electronics and sound reproduction available. Custom guitars and basses as well as repairs and customizing services made it truly "one stop rock 'n' roll."

Relix: What a place to land your first job.

Irwin: Rick Turner was truly brilliant, and Frank Fueller, who worked in a violin shop at the age of 14, was the hands-on master

of the trade. Rick was the syrup, but Frank was the ice cream. Frank Fueller selflessly shared without interest in fame or fortune—the glamour of rock 'n' roll evaded him, but it could not have evolved without his influence.

Relix: You must have learned a lot working with people like that.

Irwin: Yes, and we were doing work for the Dead, the Jefferson Airplane, the Who, Santana, Creedence Clearwater Revival, Crosby, Stills, Nash and Young, Fleetwood Mac, and many others. Alembic's line of low impedance, active electronics basses became state of the art, but their guitar line did not fare as well.

Relix: You've obviously gone a step beyond with your guitars—what makes them superior?

Irwin: I'm not sure it's possible to say that. Musical instruments are not only tools, but tools of the imagination. Strictly speaking, there are no absolutes—no right or wrong. My style of building evolves from guitar and banjo building techniques. I select and season (for at least five years) the finest exotic hardwoods, which are chosen for strength, wood grain (appearance), weight, and various other factors. The exacting job of precision fingerboard slotting is accomplished on custom tooling. Hand-fabricated solid brass parts dress out the mechanics. Electronics are customized to fill the musician's demands.

Relix: You also include a lot of inlay.

Irwin: Yes, I use mother of pearl, abalone, ivory, and silver to embellish the fingerboard, peghead, and other areas. Aesthetically, it transcends the practical needs of the musician by also reflecting the moods and personalities of these artists.

Relix: Your logo, the eagle, is on all your guitars?

Irwin: Yes.

Relix: And you have full artistic license on all your projects?

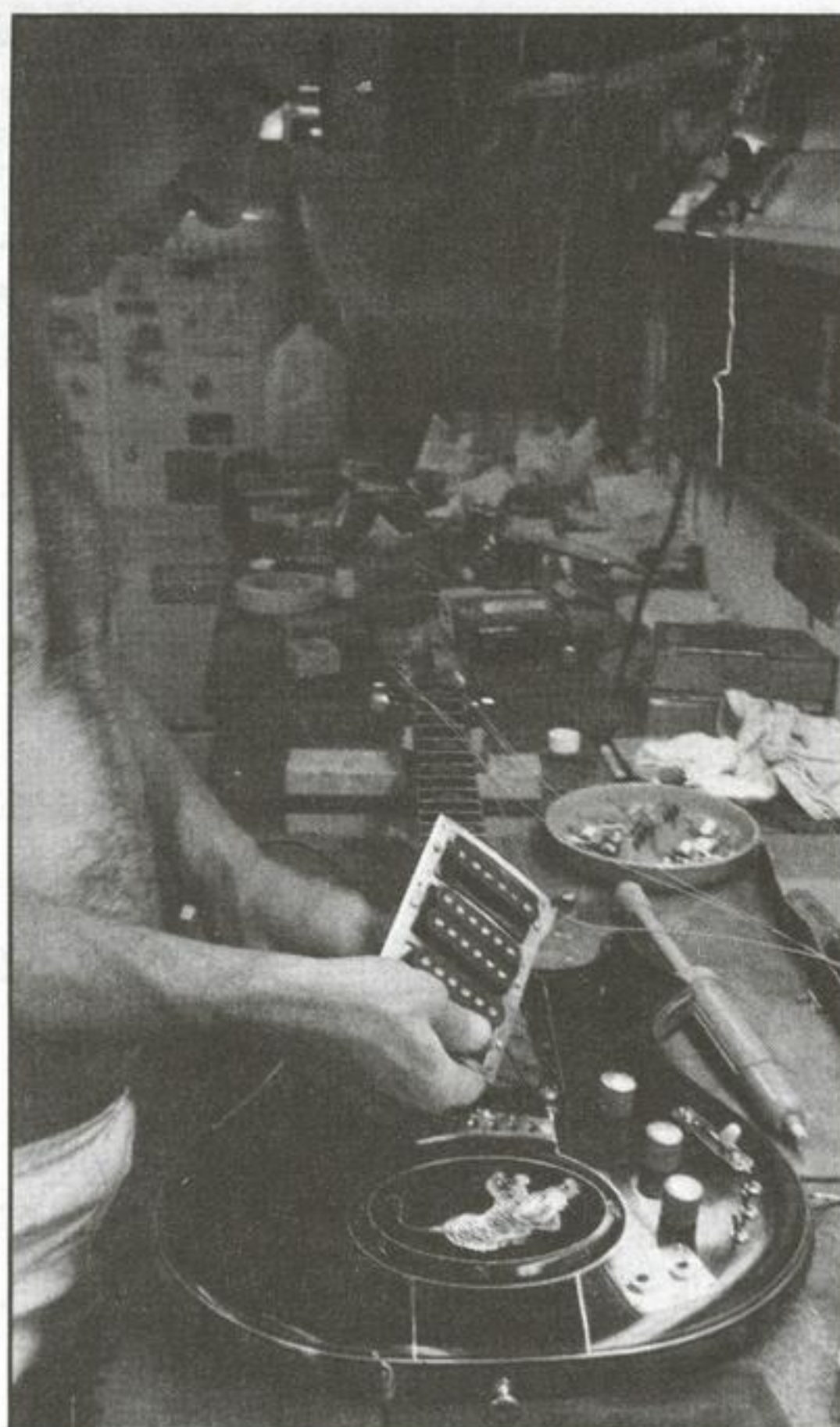
Irwin: Yes, I do. As an artist, it has been an incredible trip. It is truly a rare and rich experience when an artist has the opportunity to put his best foot forward without restriction. It is even better when that work is appreciated and utilized. If my instruments were in a museum display case or collecting dust in a closet rather than being used, the experience would lack depth.

Relix: How is it working with Jerry Garcia and the Dead?

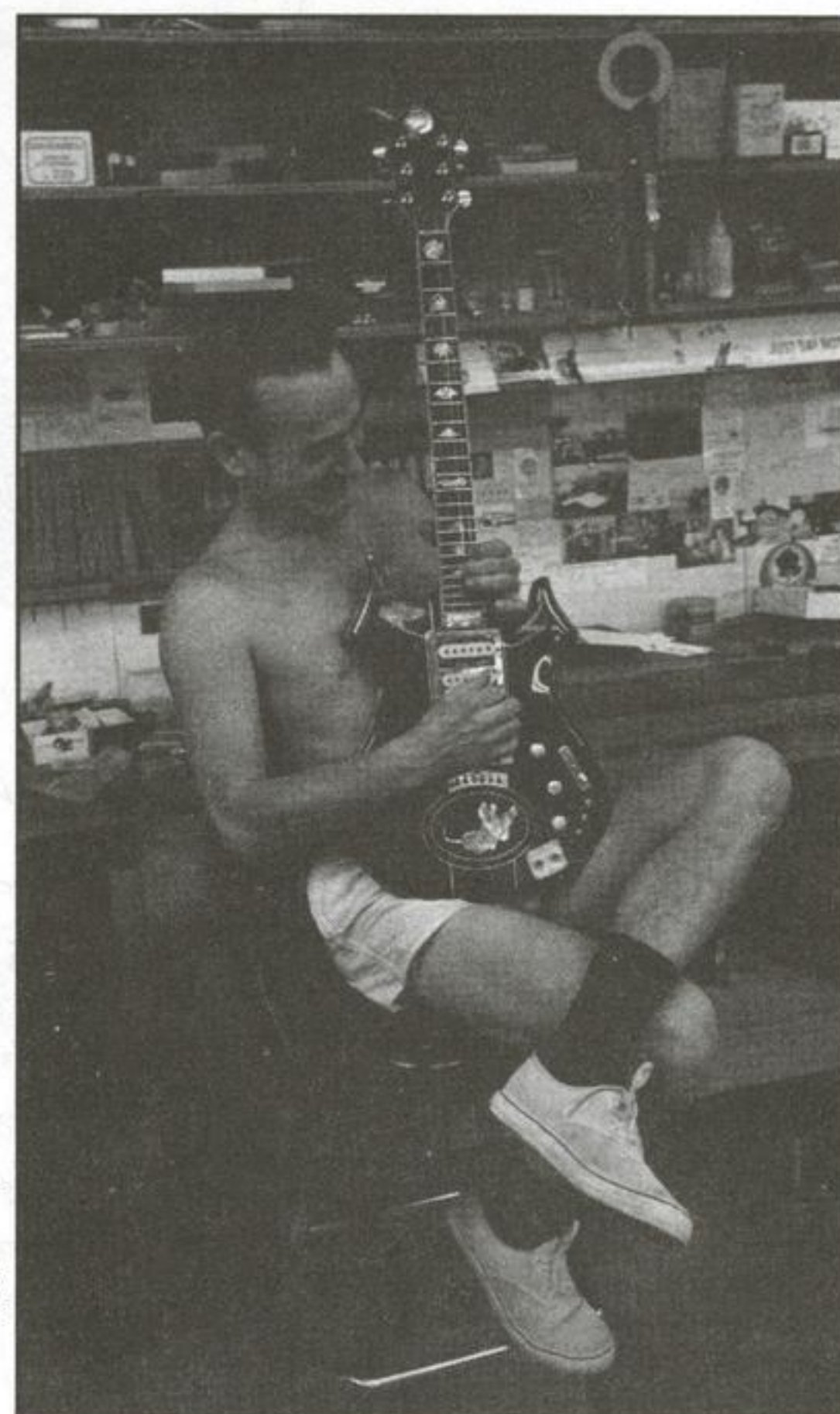
Irwin: In my experience, the Dead have exhibited a special patronage to the arts. Personally, I have always found everyone in the organization to be the most decent, hard-working people I have ever worked with.

Relix: You've known them a long time now.

Irwin: Yes, and we've been through a lot. In 1988, my life was in disarray. It was Jerry and Steve Parrish who reached out and helped me get back on track. These people walk their talk. In short, they are the very best. ■



Doug Irwin in his studio



Jerome Knill

Jerome Knill

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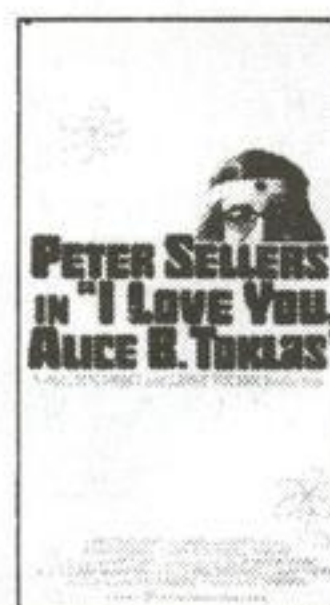
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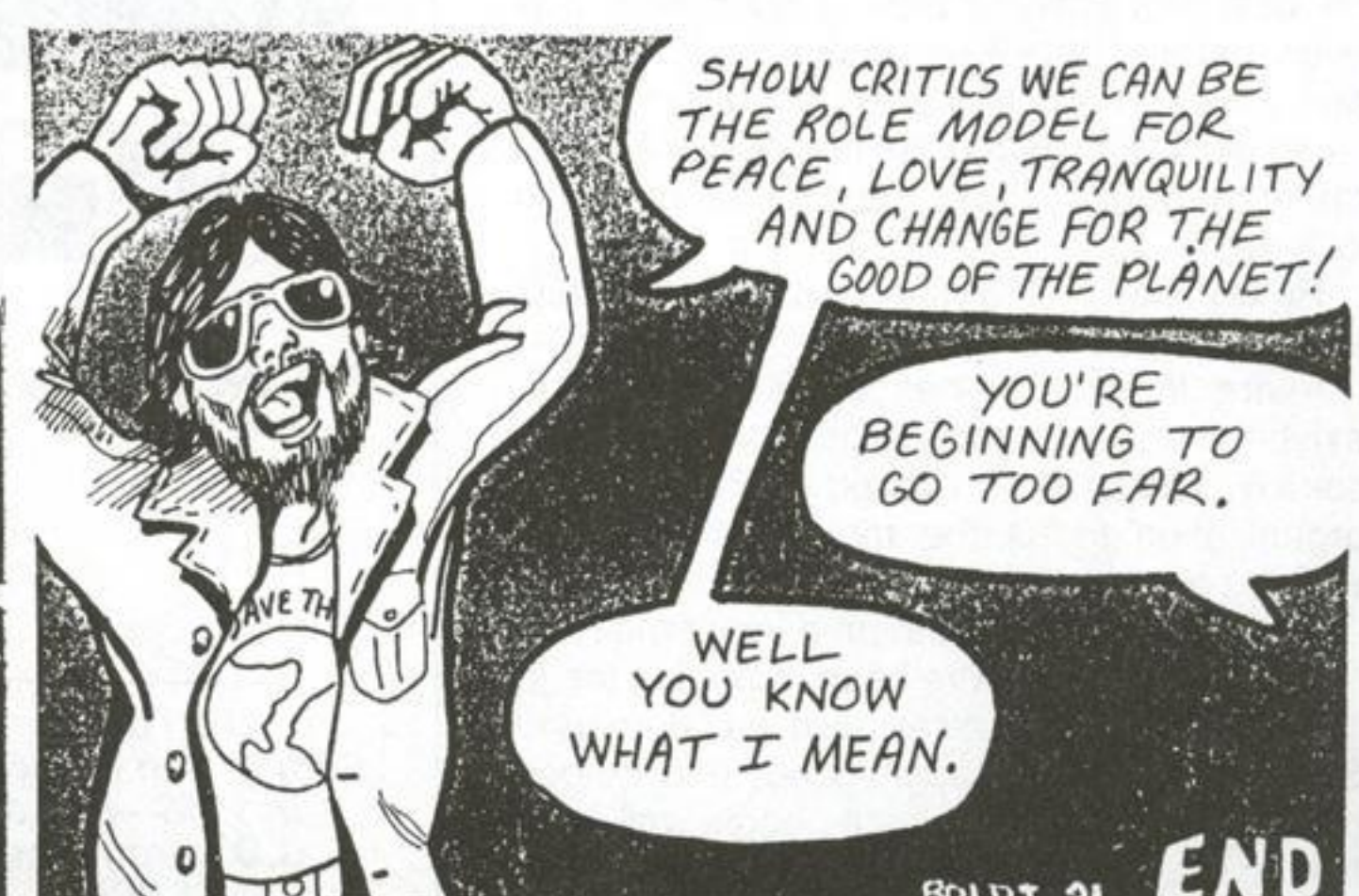
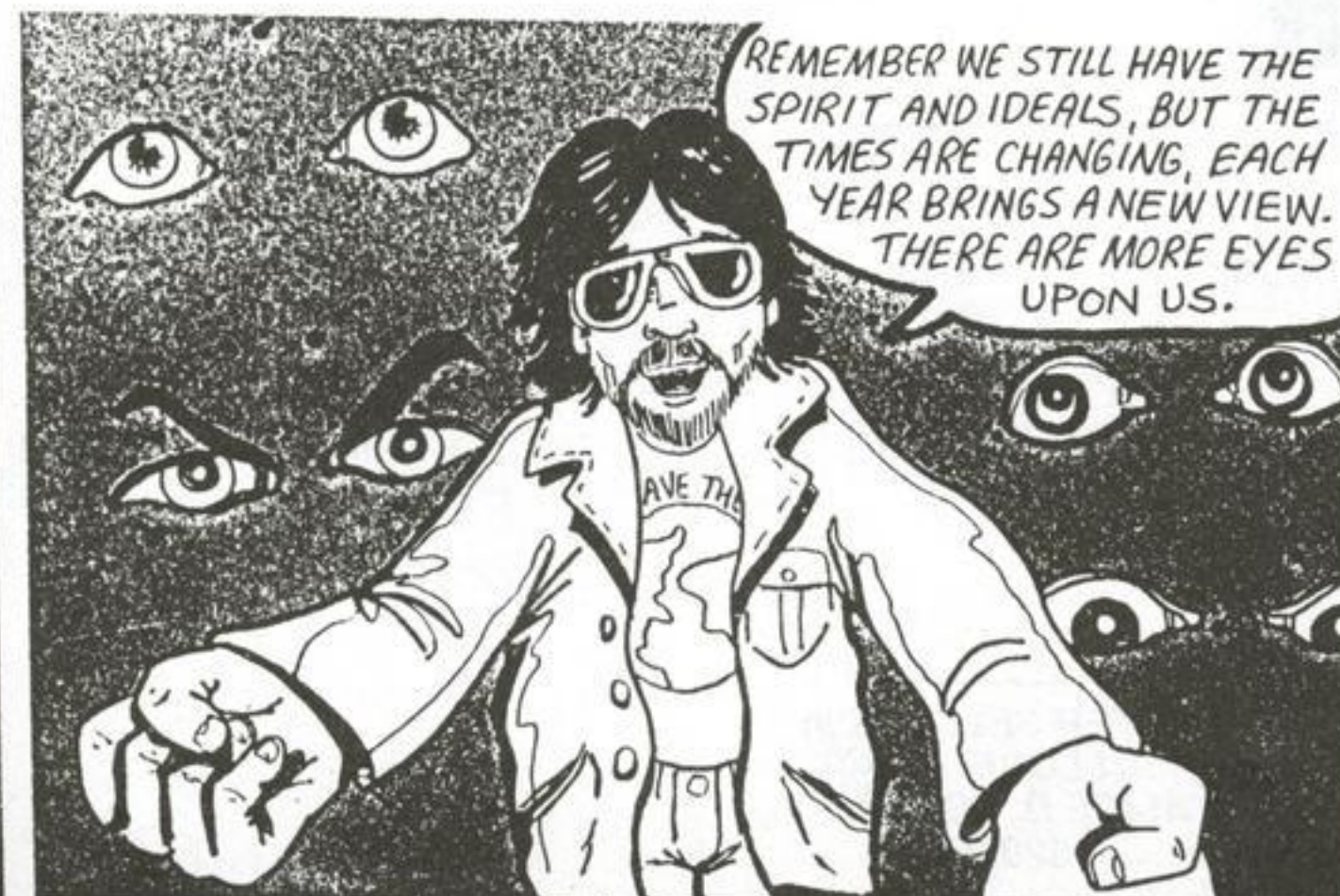
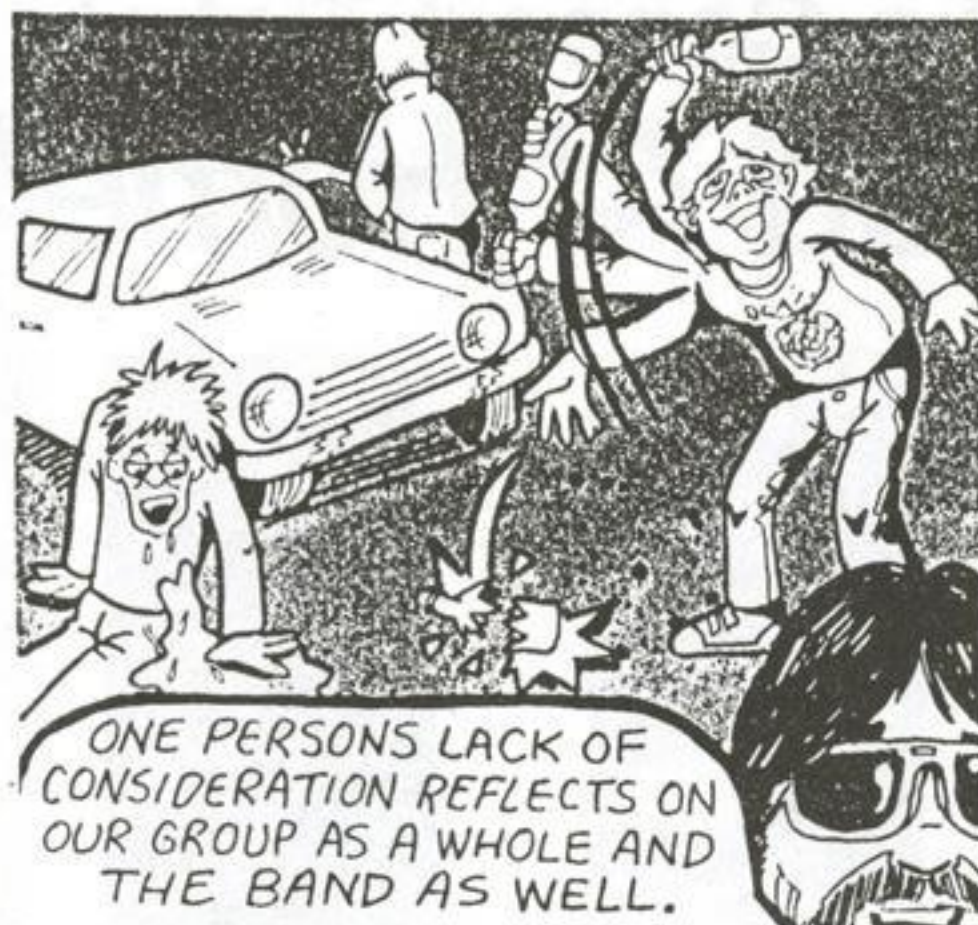
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Set Lists

by Cary Krosinsky

Oakland-Alameda County Coliseum Oakland, California December 27, 1990

Jack Straw
Sugaree
New Minglewood Blues
It Must Have Been The
Roses
Queen Jane Approximately
Loose Lucy
Cassidy
Don't Ease Me In

Scarlet Begonias
Fire On The Mountain
Estimated Prophet
Comes A Time
Drums/Space
I Need A Miracle
The Wheel
Throwing Stones
Turn On Your Love Light

E: It's All Over Now, Baby
Blue

December 28, 1990

Cold Rain And Snow
Walkin' Blues
Friend Of The Devil
It's All Over Now
Brown-Eyed Women
Victim Or The Crime
Foolish Heart

China Cat Sunflower
I Know You Rider
Saint Of Circumstance
He's Gone
Jam
Drums/Space
All Along The Watchtower
Stella Blue
Around And Around

E: Black Muddy River

December 30, 1990

Bertha
Feel Like A Stranger
Candyman
Me And My Uncle
Maggie's Farm
High Time
Stuck Inside Of Mobile With
The Memphis Blues Again
Tennessee Jed
The Valley Road

Mississippi Half Step Uptown
Toodeloo
Looks Like Rain
Crazy Fingers
Playing In The Band
Drums/Space
Terrapin Station
Sugar Magnolia

E: U.S. Blues

December 31, 1990

Hell In A Bucket
Jack-A-Roe
Wang Dang Doodle
Row Jimmy
Mexicali Blues
Big River
Bird Song*
The Promised Land

Not Fade Away*
Eyes Of The World*
Dark Star*
Jam*
Drums**
Space*
The Other One*
Wharf Rat*
Not Fade Away*

E: The Weight*
Johnny B. Goode*

* with Branford Marsalis
** with Hamza El-Din

Oakland-Alameda County Coliseum Oakland, California February 19, 1991

Bertha
Greatest Story Ever Told
Althea
Queen Jane Approximately
Ramble On Rose
Picasso Moon
Peggy-O
Cassidy
New Speedway Boogie

China Cat Sunflower
I Know You Rider
Truckin'
Crazy Fingers
Drums/Space
The Wheel
All Along the Watchtower
Black Peter
Sugar Magnolia

E: U.S. Blues

February 20, 1991

Hell In A Bucket
Sugaree
Walkin' Blues
Friend Of The Devil
Mexicali Blues
Cumberland Blues
When I Paint My Masterpiece
Bird Song

Scarlet Begonias
Fire On The Mountain
Estimated Prophet
He's Gone
Drums/Space
The Other One
Wharf Rat
Around And Around

E: Mighty Quinn (Quinn The
Eskimo)

February 21, 1991

Help On The Way
Slipknot!
Franklin's Tower
Little Red Rooster
Loser
Stuck Inside Of Mobile With
The Memphis Blues Again
Tennessee Jed
The Promised Land

Playing In The Band
Uncle John's Band
Terrapin Station
Drums
Chinese New Year Parade
Space
Eyes Of The World
Throwing Stones
Not Fade Away

E: Knockin' On Heaven's
Door

Capital Centre Landover, Maryland March 17, 1991

Hell In A Bucket
Sugaree
Walkin' Blues
Peggy-O
Queen Jane Approximately
Reuben and Cerise*
Let It Grow

China Cat Sunflower
I Know You Rider
Man Smart, Woman Smarter
Crazy Fingers
Truckin'
New Speedway Boogie
Drums/Space
The Wheel
All Along The Watchtower
Black Peter
Around And Around

E: U.S. Blues

* Debut performance

March 18, 1991

Touch Of Grey
New Minglewood Blues
Ramble On Rose
Me And My Uncle
Maggie's Farm
Row Jimmy
Picasso Moon
Don't Ease Me In

Playing In The Band
Uncle John's Band
Terrapin Station
Drums/Space
I Need A Miracle
Stella Blue
Turn on Your Love Light

E: It's All Over Now, Baby
Blue

March 20, 1991

Feel Like A Stranger
Cold Rain And Snow
Little Red Rooster
Althea
Black-Throated Wind
Tennessee Jed
The Music Never Stopped
Might As Well

Eyes Of The World
Foolish Heart
Estimated Prophet
He's Gone
Drums/Space
The Other One
Wharf Rat
Sugar Magnolia

E: The Weight

March 21, 1991

Mississippi Half-Step Uptown
Toodeloo
Mexicali Blues
Big River
Candyman
Stuck Inside of Mobile With
The Memphis Blues Again
Bird Song

Victim Or The Crime
Scarlet Begonias
Fire On The Mountain
Stir It Up jam
Drums/Space
Goin' Down The Road
Feeling Bad
Throwing Stones
Not Fade Away

E: Box Of Rain

Knickerbocker Arena Albany, New York March 23, 1991

Jack Straw
Bertha
Walkin' Blues
Friend Of The Devil
When I Paint My Masterpiece
Loser
Cassidy
New Speedway Boogie

Iko Iko
Saint Of Circumstance
Ship Of Fools
Playing In The Band
Drums/Space
All Along The Watchtower
Morning Dew
One More Saturday Night

E: Knockin' On Heaven's
Door

March 24, 1991

Help On The Way
Slipknot!
Franklin's Tower
Wang Dang Doodle
Jack-A-Roe
Beat It On Down The Line
Brown-Eyed Women
Desolation Row
Deal

Samson And Delilah
China Cat Sunflower
I Know You Rider
Looks Like Rain
He's Gone
Drums/Space
The Wheel
I Need A Miracle
Standing On The Moon
Good Lovin'

E: U.S. Blues

March 25, 1991

Shakedown Street
Little Red Rooster
Stagger Lee
Queen Jane Approximately
High Time
It's All Over Now
Tennessee Jed
The Promised Land
Touch Of Grey

Greatest Story Ever Told
Crazy Fingers
Truckin'
Spoonful
Drums/Space
The Other One
Black Peter
Throwing Stones
Playing In The Band

E: Turn On Your Love Light

Nassau Veterans Memorial Coliseum Uniondale, New York March 27, 1991

Hell In A Bucket
Cold Rain And Snow
New Minglewood Blues
Row Jimmy
Mama Tried
Maggie's Farm
Loose Lucy
Picasso Moon
Reuben And Cerise

Scarlet Begonias
Fire On The Mountain
Estimated Prophet
Uncle John's Band
Drums/Space
All Along The Watchtower
Stella Blue
Sugar Magnolia

E: Box Of Rain

March 28, 1991

Bertha
Greatest Story Ever Told
Loser
Black-Throated Wind
Ramble On Rose
Let It Grow

Victim Or The Crime
Foolish Heart
Man Smart, Woman Smarter
Drums/Space
China Doll
Goin' Down the Road Feeling
Bad
Good Lovin'

E: Terrapin Station

March 29, 1991

Feel Like A Stranger
Sugaree
Walkin' Blues

Dire Wolf
Me And My Uncle
Mexicali Blues
Althea
When I Paint My
Masterpiece*

Iko Iko
Saint Of Circumstance
New Speedway Boogie
Truckin'
Drums/Space
The Other One
Wharf Rat
Throwing Stones
Touch Of Grey

E: Brokedown Palace

* First set ended prematurely
(speaker failure)

Greensboro Coliseum Greensboro, NC March 31, 1991

Mississippi Half-Step
Toodeloo
Wang Dang Doodle
Friend Of The Devil
Queen Jane Approximately
West L.A. Fadeaway
Cassidy
Might As Well

Samson And Delilah
Eyes Of The World
Playing in the Band
Drums/Space
The Wheel
Around And Around
Johnny B. Goode

E: Knockin' On Heaven's
Door

April 1, 1991

Jack Straw
Peggy-O
It's All Over Now
Candyman
Just Like Tom Thumb's Blues
Picasso Moon
Bird Song

China Cat Sunflower
I Know You Rider
Looks Like Rain
Dark Star
Drums/Space
Dark Star
Playing In The Band
Black Peter
Turn on Your Love Light

E: It's All Over Now, Baby
Blue

The Omni Atlanta, Georgia April 3, 1991

Touch Of Grey
Greatest Story Ever Told
Loser
Little Red Rooster
Brown-Eyed Women
When I Paint My Masterpiece
Tennessee Jed
The Music Never Stopped
Don't Ease Me In

Victim Or The Crime
Foolish Heart
Crazy Fingers
Truckin'
Smokestack Lightning
Drums/Space
All Along The Watchtower
Stella Blue
Sugar Magnolia

E: The Weight

April 4, 1991

Good Times
Feel Like A Stranger
They Love Each Other
Walkin' Blues
Ramble On Rose
Stuck Inside of Mobile With
The Memphis Blues Again
High Time
The Promised Land

Help On The Way
Slipknot!
Franklin's Tower
Estimated Prophet
He's Gone
Drums/Space
I Need A Miracle
Standing On The Moon
Good Lovin'

E: U.S. Blues

April 5, 1991

Shakedown Street
New Minglewood Blues
Stagger Lee
Mama Tried
Mexicali Blues
Friend Of The Devil
Queen Jane Approximately
Deal

Iko Iko
Saint Of Circumstance
Terrapin Station
Stir It Up jam
Drums/Space
The Other One
Wharf Rat
Throwing Stones
Not Fade Away

E: Mighty Quinn (Quinn The
Eskimo)

Orlando Arena Orlando, Florida April 7, 1991

Jack Straw
Sugaree
Wang Dang Doodle
Row Jimmy
Black-Throated Wind
Reuben And Cerise
The Promised Land

Crazy Fingers
Playing In The Band
Uncle John's Band
Drums/Space
Box Of Rain
Goin' Down the Road Feeling
Bad
Turn On Your Love Light

E: It's All Over Now, Baby
Blue

April 8, 1991

Mississippi Half-Step Uptown
Toodeloo
Walkin' Blues
Peggy-O
Me And My Uncle
Maggie's Farm
Dire Wolf
Picasso Moon
Might As Well

Eyes Of The World
Man Smart, Woman Smarter
Ship Of Fools
Truckin'
Drums/Space
The Wheel
I Need A Miracle
Morning Dew

E: Johnny B. Goode

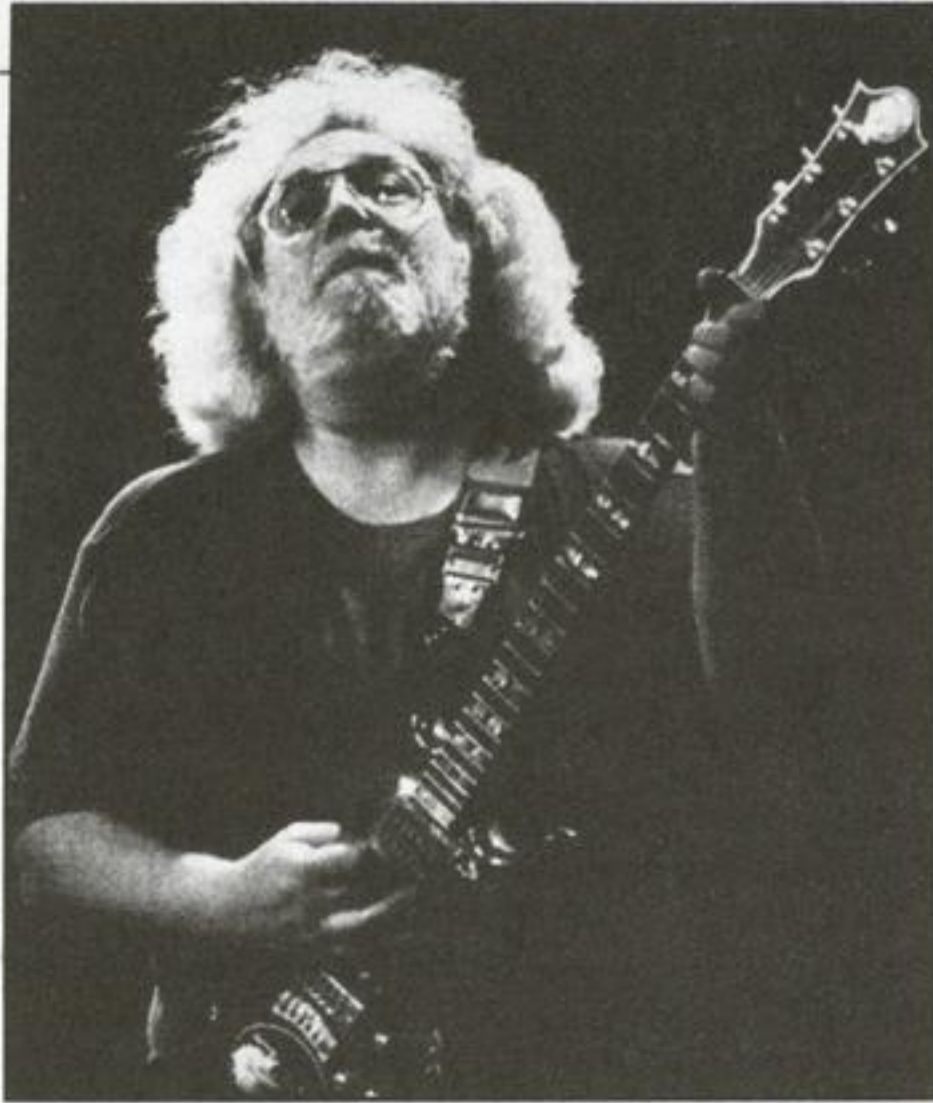
April 9, 1991

Hell In A Bucket
Cold Rain And Snow
Little Red Rooster
Loose Lucy
When I Paint My Masterpiece
It Must Have Been The
Roses
Let It Grow

China Cat Sunflower
I Know You Rider
Saint Of Circumstance
Foolish Heart
Drums/Space
The Other One
Wharf Rat
Throwing Stones
Not Fade Away

E: Brokedown Palace

Bob Minkin



favorite tapes

The following lists were submitted by Relix readers. If you have anything to add, feel free to send a brief list to: *Tapes*, c/o Relix, Post Office Box 94, Brooklyn, New York 11229.

I don't have endless hours of bootleg Dead to entertain me, so I do feel fortunate to have these five shows on my list. Some are classics all the way through, whereas others contain unusual shifts of energy that fate somehow deemed necessary for me to witness and now pass on.

1) Veterans Memorial Coliseum, New Haven, Connecticut, April 22, 1984

[Editor's note: The Dead did not play a concert on April 22, 1984. The description below conforms to a show on April 24, 1984.]

The second set opened with a super-crisp "China Cat Sunflower">"I Know You Rider." Later, "He's Gone" drifted into the most incredible Drums I have on tape. Images of dark and mossy forests are available on the soundboards that exist. "The Other One" explodes out of Space. I remember Bobby and Phil all over each other trying to undo each other's grip on confusion, which leads to one peak after another. Real tight stuff here.

2) Berkeley Community Theatre, Berkeley, California, November 2, 1984

This first set was short and strange. "Jack Straw" blistered as an opener and was followed by Bobby's attempt at "El Paso." He approached and backed off from the mic so many times that at one point he was looking at Jerry like, "Okay, let's just try something else." At the end of the song, with the crowd mocking him and no rocks in sight to crawl under, he fell back choking himself and did his best to avoid Mickey's drum sticks. Jerry immediately went into the only appropriate one here, "Loser," which brought out a good chuckle from Phil. Not to be outdone, Bobby returned the volley with what I believe to be the original resurrection of "Smokestack Lightnin'." The place exploded! This weaved into "Spoonful" and then back into "Smokestack." Jerry called a truce with "Iko Iko" at the end of the set. Although it's short, I remember it leaving everyone stunned. The second set featured a pre-Drums "Wharf Rat">"Gimme Some Lovin'" that worked real well.

[Editor's note: The opening of the November 2, 1984, first set was "Jack Straw">"Peggy-O." "Smokestack Lightnin'" had been "resurrected" on October 9, 1984, after a break of more than 11 years, and was played again on October 20, 1984, before turning up at this show. The performance of "Gimme Some Lovin'" was the Dead's first ever.]

3) Berkeley Community Theatre, Berkeley, California, November 3, 1984

This was the last show of a six-night stand. The

first three [four] shows, including Halloween, were good, but not consistently. Tickets were scarce and expensive, and the scene was out of hand, with hoards of ticketless heads. After four [five] shows, they had repeated maybe two songs. [Editor's note: They had repeated three: "He's Gone," "One More Saturday Night," and "Playing In The Band."] The night previous to this, there was a big stretch of paper up that asked, "What songs would you like to hear?", and someone had scrawled "Gloria" among other possibilities.

The second set opened with "Feel Like A Stranger," which flew right into a cooking "Cumberland Blues." Then Bobby chugged into "Gloria" and sang his heart out, bringing the song to a huge climax. It was the Dead at their best. Suddenly, as the song made one more climax, it started to march right into "Turn On Your Love Light." Bobby ran over and shut Phil down, waving his hands as if to say, "Not now." It was very strange to watch this incredibly spontaneous moment shut down and then all the power let out as they stumbled and mumbled through "Why Don't We Do It In The Road." Jerry stayed out a while longer and milked a "The Music Never Stopped" idea that set everyone in a very meditative way.

After Drums, the power returned as they ripped through some kind of combat Space. This found its way to "Uncle John's Band">"Dear Mr. Fantasy">"Throwing Stones." At this point, "Turn On Your Love Light" would not be denied, and Bobby let it all come dancing and skipping out.

4) Downs of Santa Fe, Santa Fe, New Mexico, October 17, 1982

A great first and second set. The second set is the Dead at their best. Each song effortlessly blends into the next with mystical precision. Jerry and Bobby play an incredible "The Other One" hide and seek with each other throughout Space until Jerry turns into a gigantic distorted spider that explodes into the first West Coast "Throwing Stones." [Editor's note: The Dead had played "Throwing Stones" at the Frost Amphitheatre at Stanford University in Palo Alto, California, on October 9, 1982.] My all-time favorite tape.

5) Civic Auditorium, San Francisco, California, December 27, 1983

One of the best "Scarlet Begonias">"Fire On The Mountain"'s highlights this show.

How about favorite moments? Like Tempe in '83 when it started raining and snowing when they began "Cold Rain & Snow"? Or Berkeley in '84 when Phil led the audience in a "Bob Weir" chant to try to wake him up from a between-set snooze?

* * * *

After Gary Ross's (excellent) list in issue 17-4, he says he is unfamiliar with the shows from

1983, 1985, and 1977. The last year is my favorite for tapes, and the list I have centers around 1977. These '76-'78 tapes are all available with killer sound quality (with the exception of 1/22/78; please let me know if anyone has this soundboard). An asterisk (*) denotes a premier performance of a tune.

1. Boston Music Hall, Boston, Massachusetts, June 11, 1976

Great transitions "St. Stephen">"Dancin' In The Streets">"The Music Never Stopped," "Sugar Magnolia">"Eyes Of The World">"Stella Blue">"Sunshine Daydream."

2. Beacon Theatre, New York, New York, June 14-15, 1976

These super-crisp, widely available tapes are all worth getting. Sort of a "greatest hits" of the period, generally very well played. Great party tapes.

3. Orpheum Theatre, San Francisco, California, September 13, 1976

[Editor's note: The Dead did not play a concert on September 13, 1976. The description below conforms to a concert played on July 13, 1976.]

Killer "Peggy-O," "Cassidy," "Crazy Fingers," "Let It Grow."

4. Oakland-Alameda County Stadium, Oakland, California, October 9, 1976

From the show with the Who. A very weird "Help On The Way">"Slipknot!">"Drums">"Samson & Delilah">"Slipknot!">"Franklin's Tower."

5. Cow Palace, Daly City, California, December 31, 1976

A classic New Year's show, burns the whole way through. Two weird segues: "Wharf Rat">"Good Lovin'">"Samson & Delilah," "Help On The Way">"Slipknot!">"Space">"Not Fade Away">"Morning Dew."

6. Swing Auditorium, San Bernadino, California, February 26, 1977

They definitely played this at the right place; the whole show swings. The first set debuts "Terrapin Station"* and "Estimated Prophet,"* and has a nice "Playing In The Band">"The Wheel">"Playing In The Band." The real fun is the second set, with super-high-energy versions of "Tennessee Jed," "The Music Never Stopped," and "Help On The Way">"Slipknot!">"Franklin's Tower." The killer is "Eyes Of The World">"Dancin' In The Streets" with Phil providing an outrageous solo for the transition. My favorite tape. Highest recommendation.

7. Winterland Arena, San Francisco, California, March 18, 1977

Probably my second favorite. This show has the only complete live performance of "Terrapin Station," as well as a debut of "Scarlet Begonias">"Fire On The Mountain."* Highest recommendation.

8. Barton Hall, Cornell University, Ithaca, New York, May 8, 1977

The three weeks around this show have at least 10 great shows, all with killer tapes available. The "Lazy Lightning">"Supplication" and incredible second set make this tape a must.

9. St. Louis Arena, St. Louis, Missouri, May 15, 1977

My other favorite of this run. A great jam on "St. Stephen">"Iko Iko">"Not Fade Away">"Sugar Magnolia."

10. Winterland Arena, San Francisco, California, June 9, 1977

Sonically, the best Dead tapes I've ever heard.

Both sets an absolute must, with the greatest "The Music Never Stopped" ever played. Highest recommendation.

11. Raceway Park, Englishtown, New Jersey, September 3, 1977

A justifiably legendary show. The "Not Fade Away" on this tape defies description. Great party tape.

12. Paramount Theater, Portland, Oregon, October 2, 1977

First "Casey Jones" in a few years. Killer "Dupree's Diamond Blues," "Let It Grow," and "Samson & Delilah."

13. McArthur Court, University of Oregon, Eugene, Oregon, January 22, 1978

A very weird show. "Terrapin Station">Drums>"The Other One">"Close Encounters Jam">"St. Stephen">"Not Fade Away">"Around And Around."

14. Fox Theatre, Atlanta, Georgia, April 11, 1978

About this time the Dead started to lay way back. Loose, but lots of energy. A nice and very long "Terrapin Station">Drums>"Iko Iko">"Sugar Magnolia."

15. Red Rocks Amphitheatre, Morrison, Colorado, July 7-8, 1978

All four of these widely available tapes are very good. Second-night encore is "Terrapin Station">"One More Saturday Night," "Werewolves Of London." Party tapes.

16. Cleveland Music Hall, Cleveland, Ohio, November 20, 1978

The second set of this short, but great show is a must. "Jack-A-Roe," "Playing In The Band">"Shakedown Street", and the rare "If I Had The World To Give." Highest recommendation.

Well, 16 shows is enough for three years, I suppose. All of these are absolutely guaranteed to please (or your money back).

I also have a much shorter list of stuff which isn't '76-'78 Dead. I don't hear much about these tapes, and I feel they should be mentioned. I don't necessarily have killer tapes of these like I do the above; definitely "B" or better, though.

1. Oakland-Alameda County Coliseum, Oakland, California, January 30, 1980

[Editor's note: The Dead did not play a concert on January 30, 1980. The description below conforms to a concert played on January 13, 1980.]

This tape features a jam on "Not Fade Away">"Sugar Magnolia" with Carlos Santana and John Cipollina that must be heard to be believed.

3. Thelma Theater, Los Angeles, California, December 12, 1969

Outrageous set. "Uncle John's Band">"He Was A Friend Of Mine," "Alligator">"Caution (Do Not Stop On Tracks)" jam>"Goin' Down The Road Feeling Bad" jam> Pigpen improvisation>jam> Pigpen jam #2>"Next Time You See Me."

4. Capitol Theater, Port Chester, New York, June 24, 1970

One of the ESP test shows. "Dark Star">"Attics Of My Life">"Dark Star">"Sugar Magnolia">"Dark Star">"St. Stephen">"China Cat Sunflower">"I Know You Rider."

5. Fillmore Auditorium, San Francisco, California, May 5, 1967

"The Golden Road (To Unlimited Devotion)," "New Potato Caboose," "Alligator," etc.

6. Memorial Coliseum, Portland, Oregon, May 19, 1974

A classic '74 show. "Black-Throated Wind," "Scarlet Begonias," "Loose Lucy," "Money Money,"

"Weather Report Suite">"Wharf Rat," "Truckin'">"Heaven Help The Fool" jam>"Not Fade Away">"Goin' Down The Road Feeling Bad."

7. Robert F. Kennedy Stadium, Washington, D.C., June 10, 1973

With Merl Saunders and members of the Allman Brothers Band. "Not Fade Away">"Goin' Down The Road Feeling Bad">"Not Fade Away," "That's Alright Mama," and more.

8. The Jerry Garcia Band, Riverboat President, New Orleans, Louisiana, November 3, 1982

"Don't Let Go," "The Night They Drove Old Dixie Down," and more.

9. Pacific High Recording Studios, San Francisco, California, February 6, 1972

An outrageous studio jam with Garcia, Kreutzmann, John Kahn, and Merl Saunders (and a small audience). Features "When I Paint My Masterpiece," "That's Alright Mama," and an "Expressway To Your Heart" that's unbelievable. Highest recommendation.

That's certainly a long enough list for one letter. The vast majority of my decisions on what to include were based on either unusual musical arrangements or audibly high mental energy in the band.

I would be glad to tape these or anything else I've got for anyone who sends blanks. I don't need any extra blanks or anything. Please send postage though, and only a few tapes at a time please. Your list would be nice, too.

Yues Hartnett

1849 21st Avenue

Vero Beach, Florida 32966

* * * *

As an avid tape collector, it's almost impossible to choose favorites. Every year has its gems. Tape collectors have their own opinions as to what are the best shows. Looking over my list, I found several shows that I never seem to get tired of listening to. Here's a partial list.

1). Avalon Ballroom, San Francisco, California, October 13, 1968

This FM broadcast is in wide circulation and is a real gem. The first set starts off with a typically hot '68 version of "Dark Star">"The Eleven">"Turn On Your Love Light." [Editor's note: *DeadBase* does not list "Turn On Your Love Light" as having been played at this show.] The boys take off and never look back.

2) Hollywood Palladium, Hollywood, California, August 6, 1971

This popular and excellent audience recording is worth acquiring for the first set "Hard To Handle" alone. You won't find a more spirited version.

3) Dane County Coliseum, Madison, Wisconsin, February 15, 1973

February '73 had some great shows, and this is one of them. The second set features the definitive "Here Comes Sunshine" and a long, spacy "Dark Star">"Eyes Of The World">"China Doll."

4) Oakland-Alameda County Coliseum, Oakland, California, February 17, 1979

Keith and Donna Godchaux go out with a bang during this 23-song marathon.

5) Melk Weg, Amsterdam, The Netherlands, October 16, 1981

Quality tapes are in short supply, but it's still a killer show to have. After a great acoustic set, the boys deliver a smokin' electric set featuring "Playing In The Band," "Hully Gully," "Turn On Your Love Light," and "Gloria."

6) Downs of Santa Fe, Santa Fe, New Mexico, September 11, 1983

The second set is one of the best of the '80s. After a hot "Help On The Way">"Slipknot!">"Franklin's Tower," they unleash a ripping "Let It Grow" that is one of my all-time faves. The rest of the show is just as potent.

7) Civic Auditorium, San Francisco, California, December 31, 1983

This may not be the best New Year's Eve show, but I challenge anyone to find a hotter "Estimated Prophet">"Eyes Of The World." Unbelievable!

8) Greek Theatre, University of California, Berkeley, California

Day three at the Greek tops off the Dead's most thoroughly satisfying run at the fabled Greek Theatre. Great versions of "Dancin' In The Streets," "Bird Song," "Playing In The Band," and the rarely performed Mydland tune "Don't Need Love" are just a few of the highlights from this show.

9) Oakland-Alameda County Stadium, Oakland, California, July 24, 1987

This "Dylan/Dead" show was first-rate from start to finish. The third set, with Dylan, features great versions of classic Dylan material, propelled by inspired keyboard work from Brent.

10) Greek Theatre, University of California, Berkeley, California, August 19, 1989

After two mediocre shows, the Dead deal all aces at this show. Every song had a little extra muscle. Cue up "The Other One," crank up the volume, and kiss your mind goodbye.

Jeffrey Setzekorn
Fremont, California

* * * *

I would hope your new section Favorite Tapes could include some rare goodies alongside the standard 5-8-77, 4-29-71, etc. fare Here are my all-time faves that can never be forgotten.

St. Louis Arena, St. Louis, Missouri, May 15, 1977

A very notable show for the bizarre echo-reverb quality of Jerry's jamming, which reaches its peak in the greatest of the early [performances of] "Estimated Prophet."

Capitol Theatre, Passaic, New Jersey, April 27, 1977

The most consistently outstanding show I have ever heard, from the first note to the last. Controlled, expansive, learned showmanship at its best. Each song sparkles with that special togetherness, and my favorite versions of at least half the songs are from this show. Totally overlooked.

Musikhalle, Hamburg, West Germany, April 29, 1972

An untapped gem from the Europe '72 tour featuring the most incredible Phil Lesh bass playing (pre '78). "Dark Star" into "Sugar Magnolia" into "Caution (Do Not Stop On The Tracks)" and the subsequent jam of unparalleled intensity is my favorite recorded segment of Dead music ever. By the way, Pig peaked here.

Winterland, San Francisco, California, October 18, 1974

Overshadowed by the following night, this is one of the spaciest shows I own, featuring Ned Lagin on some pre-"Dark Star" spaciness. The spaced-out transition from "Dark Star" into "Morning Dew" presents a percussive, melodic jam that excels without losing its beauty. Space, space, space.

Bickershaw Festival, Manchester, England, May 7, 1972

I would give anything to speak to someone who

was at this show, just to relate some visual experiences. This is the most intense interplay of "Dark Star" and "Other One" I can think of (not counting 2/13/70, of course). The extremes of emotion the Dead reach during the second set are SO high and SO low it's a wonder the listener can make it through in one piece. An absolutely stunning display of improvisational might.

Fillmore East, New York, New York, May 15, 1970

A thoroughly enjoyable show featuring the most varied of acoustic sets, and some very corny jokes. Flat-out fun.

Deutsches Museum Halle, Munich, West Germany, May 18, 1972

Once again, "Dark Star" into "Morning Dew" is incredible, but it's the "China Cat Sunflower" > "I Know You Rider" that steals the show, plus some foot stompin' intensity on "Sittin On Top Of The World" into "Me & My Uncle."

Curtis Hixon Convention Hall, Tampa, Florida, December 18 and 19, 1973

Since I only own sets II of these shows, and they are perfect complements to each other, I often think of them as one. Both feature a shining "Weather Report Suite," and on the first night the "Dark Star" that follows evolves into one of the most lysergically influenced jams ever. And to keep the jammed pace going, "Eyes Of The World" and "Wharf Rat" come afterward. On the 19th, "Weather Report Suite" is followed by a sedative "He's Gone" and a rollicking "Truckin'," and then things really kick in. "Nobody's Fault" and the ensuing Phil jam into "Other One" are constant highs. Two truly excellent back-to-back shows.

[Editor's note: DeadBase does not list a performance of "Other One" at the December 19, 1973, show, instead listing the second-set sequence following "Nobody's Fault" as a segue into a reprise of "Truckin'," then into "Stella Blue," and then into "Around And Around," followed by "Casey Jones."]

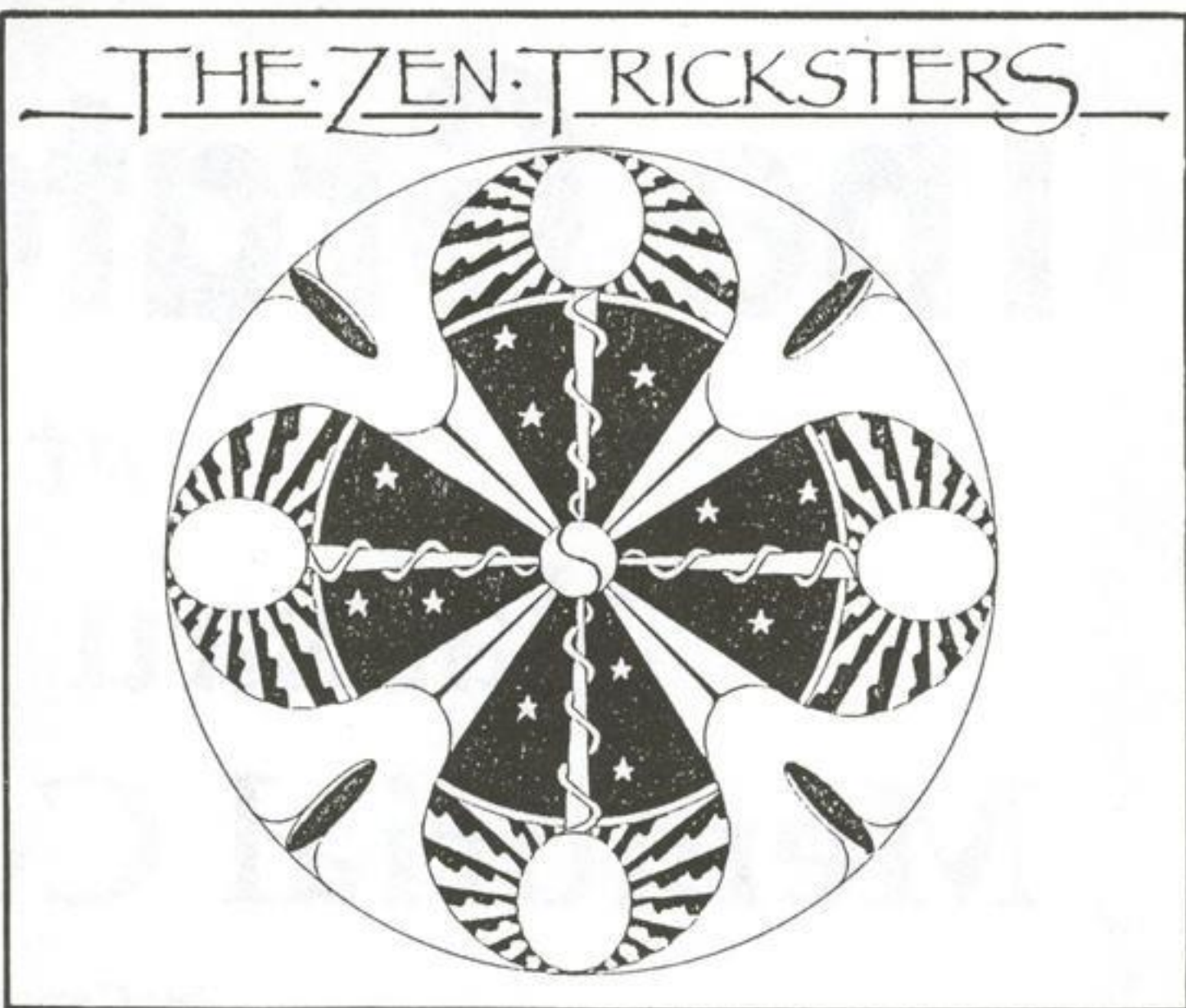
The Spectrum, Philadelphia, Pennsylvania, March 24, 1973

Anyone who has ever wondered why Bill Kreutzmann has never gotten the credit he deserves probably already owns this tape. Bill, thank you for this night.

Field House, Seneca College, Toronto, Canada, November 2, 1977

Second only to 4/27/77 in terms of complete show strength. Okay, it may not be that rare, but it still roars.

Neil Ricketts



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The Grateful Dead

at the

Nassau Veterans Memorial Coliseum, 1991

by Cary Krosinsky

The circus was in town. The great traveling omnibus of music and merriment otherwise known as the Grateful Dead arrived at the Nassau Veterans Memorial Coliseum in Uniondale, New York, for a three-night stand starting March 27, 1991. That day, the end of a driving rain and continued pea soup-like fog welcomed early afternoon arrivals to the asphalt jungle that is the surrounding parking lot of the facility.

An immediately visible merchandise confiscation effort aimed at unauthorized vending added to the growing fears of concert scene-related troubles at Nassau. The prior two stops of the tour had seen numerous arrests at the Capital Centre in Landover, Maryland (including some for smoking inside the arena), but a mostly positive scene at Albany. Keeping in mind the history of hassles at Nassau, it was pleasantly surprising that the world's biggest tailgate party soon settled down into a relatively trouble-free mish-mash of frisbees, Volkswagen buses, tie-dye, veggie burritos, and laid-back good times. Security proved itself to be fairly well organized and relatively unobtrusive. (Save for the expected drug busts—for selling only. Some folks, unfortunately, didn't get the message of this tour: Be discreet.)

Entry into the arena was slightly delayed by a filtering process into the one main entrance, where blacklighting of tickets checked for counterfeits and frisking searched for solid objects (especially bottles). Knapsacks and the like were not permitted in. They had to be checked for a dollar at a nearby temporary trailer. As long as you didn't wait until the last minute to do all this, you were inside the building well before the scheduled start of the show.

This gave time to consider the music soon to be performed. A quick glance at the stage revealed no piano, hence no Bruce Hornsby this evening. As a result, the night's show would provide a perfect opportunity to mark

the progress that Vince Welnick has made as the Dead's newest full-time keyboard player. Semi-prompt at 7:45, the band appeared and began the proceedings with a somewhat sloppily played "Hell In A Bucket" that did, however, feature an attempt to open up the song with an experimental mid-song jam (it is to be hoped that the Dead will expand on this). After a sing-along "Cold Rain And Snow," the crowd, sensing a lethargic song selection from Bob's blues rotation, started a chant of "We want Phil." This heroic attempt failed to thwart the subsequent lifeless rendition of "New Minglewood Blues." Moving on, the ever-more-poignant "Row, Jimmy" (rowing against the tide of establishment) helped. And the show really picked up when "Mama Tried" led into a rousing "Maggie's Farm" with Bob, Jerry, Vince, and Phil each taking a turn on lead vocals. The Dead's second-ever performance of "Reuben And Cerise" ended the nine-song set, and the well-played song sounded as if it had been in the repertoire for some time.

"Scarlet Begonias" started things off in set two, and those who said that Vince Welnick contributes mightily to the song were proven correct, as the band plowed right into some "jams from hell." In fact, the whole second set would prove that the latest configuration of the Dead is quite capable of creating positive alchemic entanglements. The subsequent "Fire On The Mountain," played at a faster pace, was packed with punch. "Estimated Prophet" ended with Weir and Welnick handily trading vocal and keyboards respectively. After a long end-song jam teased with "Dark Star," a pleasingly unorthodox "Uncle John's Band" ensued. At song end, some 55 minutes into the set, Jerry dropped his hands, understandably fatigued, and led the band off the stage while the obligatory drum solo commenced. A more mellow "All Along The Watchtower" led from Space (again instead of "Dark Star,"

teased a second time). A stellar "Stella Blue" and a dancing, mandatory "Sugar Magnolia" ended the set powerfully. With Jerry and Bob somewhat spent, Phil sang strongly and directed "Box Of Rain" to send us on our way.

If you had to see only one show, this was it, due to the variety of interesting moments provided. The three-hour, 45-minute concert offered, at different times, great jams ("Scarlet Begonias" into "Fire On The Mountain"), serious ensemble playing (throughout), solid vocals from Phil ("Box Of Rain," "Maggie's Farm"), new songs in the repertoire ("Reuben and Cerise"), reworked songs ("Loose Lucy," "Maggie's Farm"), well-played slow pieces ("Row, Jimmy," "Stella Blue"), and quality rockers ("Cold Rain And Snow," "Sugar Magnolia").

Further evidence of the strength of the new Dead came during the closing of the Nassau stand on March 29th. Highlights included a beautifully chaotic jam during the opening "Feel Like A Stranger" and two distinct jams during "Sugaree"—one powerful, one mellow. There was quite a moment during a kicking "When I Paint My Masterpiece." Major speaker feedback almost caused the band to stop playing twice mid-song, but they managed to work through it and finish with gusto. Rather than try their luck further, they ended the set prematurely. They made up for the equipment trouble later when they played what might have been the intended first-set closer—"New Speedway Boogie." Resurrected from/by the Dead, the sparkling rendition of the lyric-rich classic only made one wonder why it had been shelved for over 20 years. That they chose to play it now shows the confidence the band members have in themselves and each other at this time. Catching recent performances of the Dead shows why they are filled with self-assurance. And the future seems bright for playing in the band. ■

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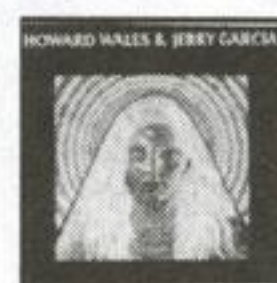
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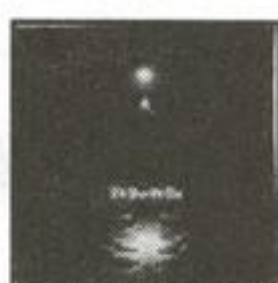
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Joan Osborne

Throws Her Head Back And Wails

by William Ruhlmann

It is after nine p.m., showtime, at Delta 88, a small club in New York City's Chelsea district, and on the stage, which stands one step up from the fulcrum point in the L-shaped room, a quartet makes its way through a version of the Meters' 1969 instrumental hit, "Cissy Strut." None of these players looks much like the legendary New Orleans band, but they jam convincingly on the song, working up quite a sweat even before a young woman in a tight, short skirt that looks like it too could date from the '60s makes her way up to the stage.

Her presence is felt by the crowd immediately, though she doesn't speak and the band has stopped playing. She closes her eyes and begins to hum soulfully into the microphone, then lets loose with a deep, rough growl, equal parts gospel call and sexual wail, and the band launches off into another 1969 goldie, "Son Of A Preacher Man" as the singer finds feelings unplumbed even by that soulful Englishwoman Dusty Springfield. The evening has begun, and Joan Osborne has arrived.

Though Osborne has not yet recorded or found fame much beyond the confines of New York City, she has already gathered a clutch of positive press notices (from daily papers such as *The New York Times*, the *Daily News*, and *New York Newsday*, rock periodicals such as *EC Rocker* and *The Music Paper*, and even slick magazines like *Elle*) and was the recipient of the 1989 SKC New York Music Award for Best Unsigned Artist. Sitting in the crowd at Delta 88, it's easy to see and hear what has attracted that kind of attention.

A few days later, in a restaurant near the Chelsea Hotel, Osborne shows that what she achieves onstage is no accident. "It's tough to be up in front of a room full of strangers spilling your guts," she admits. "But also, if you don't

hold back and don't worry about whether you look pretty or whether you're sweating, if you just do it and you really put yourself into it completely, there's something very compelling about that. [With] the performers that I admire most, people like Otis Redding, Aretha Franklin, Etta James, it's a matter of stripping away layers. It's not about putting on a show and saying, 'Okay, I'm gonna become this for you now.' It's about just being more yourself than you are in any other situation. It's a heightened way of telling the truth about yourself, and hopefully in doing that you're also telling the truth about the other people in the room, and that's something they can really hold onto."

Much of what grabs people, of course, is Osborne's remarkable voice, which ranges from a throaty tenderness to the kind of full-bore, gravelly howl associated with some of her favorites, and also with one she doesn't mention, Janis Joplin. "I'm actually a much different singer than I was when I started," she says. "I've got more power and more control, and the kind of raspy quality that I sometimes have I didn't have at all then. It just started happening on its own, just with singing so much. It became one of the other things that I was able to do, one of the other colors on my palette, if you will. But I was always very heavily influenced by gospel and soul and blues singing. It's a very emotional kind of singing, and just trying to put as much emotion into it as I can, it sort of helped develop my instrument, I guess you would call it. And doing a whole lot of gigs in a whole lot of really smoky bars, three in the morning, sweaty, hot, that does it, too!"

The depth of feeling Osborne achieves in her singing is all the more remarkable given that she hasn't been at it that long. Born and raised in Kentucky, Osborne had dabbled in music and theater while growing up, then moved to New York to attend the film school of New York University. "About three and a half, four years ago, I started hanging out at jam sessions," she recalls. "I just happened to live on a street where there was a blues bar on the corner, and went in one night with a friend. This was late at night after the band had finished. The piano player was still there, and he was just sort of messing around on the piano, and my friend knew that I had done some singing in college and told me to get up and sing with this guy. So I did, and the guy said, 'You should come to our jam sessions that we have once a week.' I started doing that, started meeting a bunch of people, started going to other jam sessions. There was a sort of community of musicians and people who liked blues that I found a place in. Eventually, I realized that I could actually put together a band out of the musicians that I knew and do gigs and get paid for it. So I started doing gigs, and it just sort of snowballed from there."

Gradually, Osborne's immediate goals were realized: being able to play regularly, being able to quit her day job, being able to play in Europe. Now, as the representatives of record companies begin to find their way to her shows, the next goal is to find the right record deal. These, of course, are business goals, but Osborne also has artistic goals. Specifically, she is working hard at writing songs, and by now some of the best songs in her sets are her own.

"The thing that I try to do in my music is to write music that has the power and the energy and the spirituality and the mystery of the great blues and rhythm and blues and soul songs,

but that also express my particular point of view lyrically," she says. "In one sense it's great to be doing music that is based on these traditions because those traditions really touch people in a very strong way. I mean, soul music, it's got so much power. There's no substitute, there's no way you can put a hairdo band on the stage and have the same kind of power for people who are sitting down and saying, 'Okay, show me what you can do.' If you can really do something, you can really perform, if you can really take those influences and that history of the blues and soul and rhythm and blues, and if that can be channeled through you and really reach people, then you know you're on the right track."

A good example of her success is "I Live On This Street," a 4/4 rocker with a rousing chorus, the verses of which reveal it to be both a declaration of anger and commitment. "That's one that I'm really proud of," Osborne says. "It's a song about how, sometimes, when you walk down the street, there's tension, there's people hassling you, whether it's me as a woman, or whether it's somebody as a gay or a black being hassled by whites or an Asian being hassled by Puerto Ricans, or whatever. That's part of life in the city, and it's something that most of us have to deal with. It's an angry song, but it also attempts to get into the mind of the person who is flinging verbal abuse at you or grabbing his crotch at you, or whatever. [It tries] to examine that whole dynamic and acknowledge the feelings of being in the position of the person who's—I don't really know if you would call it the 'victim'—the object of that aggression. I think most people, when they're faced with that kind of situation, will just ignore it or pretend that it doesn't bother them, not want to deal with that person, and just sort of shrink a little bit. You just feel dehumanized by that, so it produces a lot of anger, and that was certainly the impetus to write the song. It happened to me on the street where I lived. My response to it was, 'Wait a minute, I even *live* on this street. I do live here, I do have a right to be on this street and to walk in any way that I want to walk down this street and to wear whatever I want to wear and to be whoever I am.'"

Taking such a feeling and giving it a universal application is what Osborne seeks to do in both her writing and her singing. "Hopefully, people who hear that can internalize that and can understand that feeling and feel like, 'Hey, I'm not the only one who feels this way,' and also feel empowered by it in a certain way," she says. "Mostly the reason that I write songs is to feel, myself, and to help other people feel, that, yes, there are other people in the world who know this feeling and who have had it before and who've been through this experience, and you're really not as alone as you might think that you are a lot of the times, or as life in the modern world seems to indicate that you are. That kind of basic communication, really, is the reason that I do it, and the reason that I sing. There are certain things about just singing a melody in a particular way or a note in a particular way or to be able to throw your head back and wail. That says something about you, not in words, but that is just as specific and just as powerful, and it's something that people can connect with and say, 'Yes, I know how that feels.' Whether they can sing that particular phrase like you or not doesn't matter. They know the emotions that's behind that, and they know the feeling that that expresses. It's like talking to a friend."

FRAGMENTS

BY SCOTT ALLEN

Bruce Hornsby joined the Grateful Dead for 10 shows on its 16-date East Coast tour this spring. The tour's highlights included the March 17 debut of "Reuben and Cerise" (previously performed only by Robert Hunter and the Jerry Garcia Band) at the Capital Centre in Landover, Maryland, three performances of the recently revived "New Speedway Boogie," a hot "Dark Star" at the Greensboro Coliseum in North Carolina, and a rare "Terrapin Station" encore (the last was on July 8, 1978, at Red Rocks) on March 28 at the Nassau Coliseum in Uniondale, New York.

The down moments came in the form of gate-crashing incidents in Landover, the confiscation of inordinate amounts of counterfeit tickets (especially phony replicas of Grateful Dead Ticket Sales tickets) at the Knickerbocker Arena in Albany, New York, and numerous arrests, particularly at Nassau (121 arrests—many for selling nitrous oxide—over three days) and Greensboro (where so many people were arrested that as of the morning following the April 1 show all of the arrestees still had not been booked).

The Albany shows again offered the same welcoming feelings of a year ago. The Knickerbocker's concert program stated: "The Grateful Dead were here last year and Albany loved them. Albany also welcomed out-of-town Dead fans, who left the city well-satisfied, saying the Albany shows had been some of the best yet on the spring tour. The city itself was pleased with how the events turned out. That's why the Dead are back, and to ensure their return next year, everyone needs to follow last year's lead and enjoy themselves safely."

Overall, the shows continue to be outstanding, but the band has to adapt the playing to life with and without Bruce on a regular basis. Luckily, newcomer Vince Welnick has no problem with the task. "I like Vinnie, he's cool, he's a fine player," Mickey Hart said when the band was in New York. "He's a professional, he sings beautiful uptop, he has that little peashooter voice. He's a real musician, he plays beautifully." When Hornsby is on the scene, things get even hotter. "Bruce is a powerhouse player, he's a world-class player, he's a heavy hitter," Mickey said. "I'm falling in love with the piano again. I had it with the piano after Keith [Godchaux], I just burned out on the grand piano. But now I'm starting to fall in love with it again, the way he plays it. With Bruce and Vince on my left, it balances the stage just right. I feel power from the left side of the stage. I feel waves of energy coming over."

"Actually, we've got to watch out that we don't overplay because there are a lot of us on stage now," said Hornsby. "I tend to actually lay out quite a bit on stage during a Dead show just to make sure there's enough air for everybody, so it's not just this big thick wall all the time. So that's something we have to watch out for."

"I really love playing with the Dead, because

for one thing, where else can you play one song for an hour? It's very loose and it's very improvisatory. Part of my background is very jazz-oriented, Bill Evans and all that sort of thing, McCoy Tyner, Keith Jarrett, Chick Corea, I really just went through the whole jazz thing from Art Tatum on up. The Dead, being so spontaneous and so much about improvisation, I'm really at home with that situation. A lot of people, when I first started doing it, thought, 'Boy, what an odd combination.' They think of me in a sort of different sense than the Dead. But I think of us as very much kindred spirits, Garcia and I have always had a great rapport, they're great people, I can say nothing but good things about the Dead. I love playing with Garcia and it's just a good time. There's no better crowd than the Deadheads, those fans just love to get off, it's just really to me the best party in rock. It's bigger than ever, I really enjoy it.

"It's a different show every night, they have so many songs, that was the wild thing of just stepping in. Luckily for me, I had played in a band in the '70s with my older brother, who was a massive Deadhead down at the University of Virginia in Charlottesville. We played in a band called Bobby High Test and the Octane Kids, that was my brother Bobby's band. I played piano in it and mostly we played Dead songs, a little Allman Brothers, a little Band, but about 70, 80% were Dead songs. So I knew about 50 Dead songs going in, which helped me, I only had to learn another 100!"

Unfortunately, Hornsby had to miss all of the Dead's New York performances because he was in Woodstock in upstate New York writing with Robbie Robertson for the former Band member's next album. "I regret that this week [I'm missing those shows], I'd love to make all the gigs," Hornsby said. "I just can't because there are some other things that I do that are very important to me also, like working with Robbie Robertson, that's something that means a lot to me. He is one of my true heroes, he is one of the great songwriters and a big influence, and so to be able to [work] with him for his new record, there's nothing that means more to me than that. Trying to balance all this is tough, but I make all the Dead shows that I can, just 'cause I love to do it. I'll be back up here in September playing with the Dead at the Garden, that looks like a lock."

Hornsby has also recently recorded with Leon Russell, another of his idols, as well as Branford Marsalis ("Branford and I do a lot

of things together, we've been doing a lot of playing together and I'm sure that will continue"). Hornsby played on or contributed to 16 different albums last year and altogether had just 18 days off in 1990. "It's got to ease up," he said. How does the Virginia native feel about playing with all of these stars? "It's the best, it's as good as it gets, it's tough to turn down some great requests or great offers, I just like to play. You just don't turn down Bob Seger or Bonnie Raitt. You know, my wife, she gets a little burnt with it, she's very understanding, she's really into what I do. I've got to kind of clear it out a little bit, have a little more time for us. I actually do turn down quite a few things, it may not seem like it. So I'm going to try to do that."

Jerry Garcia had showings of his paintings, drawings, and prints in Washington, D.C., and New York during March. The March 26-29 showing at the chic Ambassador Gallery in Manhattan's Soho district attracted lines of people three blocks long. In the late 1950s, Jerry attended the San Francisco Art Institute, where he studied with Wally Hedrick and Elmer Bischoff. His work, said the brochure accompanying the showing, revealed Garcia's artistic influences as "the work of Van Gogh, Picasso, Klee and de Chirico." The brochure said Garcia had "a fluid brush which suggests a Zen-like influence." Signed prints of his work sold for \$400 while the originals went for as much as \$40,000. Part of Jerry's proceeds were donated to H.E.L.P., a New York organization that provides housing for the homeless.

DeadBase is now accepting orders for *DeadBase V* and *DeadBase '90*. Deadheads can order either *DeadBase '90* or *DeadBase '89* for \$12.00 (book rate) or \$14.00 (priority mail), while *DeadBase '88* is now being offered at the exclusive low price of \$10.00 (book rate) or \$12.00 (priority mail). *DeadBase V*, which should return from the printers in August, can



Bruce Hornsby

be ordered for \$26.00 (book rate) or \$29.00 (priority mail). The address for orders is: DeadBase Orders, P.O. Box 499, Hanover, New Hampshire 03755.

Roger McGuinn, the former Byrd, is back in a big way on the strength of his fabulous new album, *Back From Rio*. He toured through the New York metropolitan area on April 13 (at the Ritz in Manhattan) and April 14 (at the Music Hall in Tarrytown, New York). He was backed by the four-piece band the Headliners, whose R.E.M./Byrds-tinged sounds, performed during a 45-minute opening segment, featured a song titled "This Ain't The Summer Of Love" that included the lyric "... like the Grateful Dead, there's a long, strange trip ahead."

McGuinn took the stage and immediately worked through three songs from his latest effort: "Someone To Love">"Car Phone" and a song written by Elvis Costello, "You Bowed Down." Next, he played the first of many familiar Byrds classics, "Chimes Of Freedom," fittingly a song written by Bob Dylan, whose compositions were often immortalized by McGuinn's former band. He returned to *Back From Rio* for "The Trees Are All Gone," a song written about the rainforests. Dylan's "My Back Pages" and "Chestnut Mare" held the house breathless. "I Feel A Whole Lot Better" led into McGuinn's current hit, co-penned with Tom Petty, "King Of The Hill," a song about being on top and a perfect segue to "So You Want To Be A Rock and Roll Star." From here, the momentum leading to the finale was in gear, with "Mr. Tambourine Man">"Turn! Turn! Turn!" and the set closer, a song the Rock and Roll Hall of Famer said he wrote "about a plane ride to England"—"Eight Miles High." The encores consisted of a three-song electric set and a three-song solo acoustic set that comprised the new "Without Your Love," "He Was A Friend Of Mine," and "Knockin' On Heaven's Door."

A March 22 article in the "Money" section of *USA Today*, "Sales, service and rock 'n' roll," suggested corporate powers "should take some lessons from the Grateful Dead, one of the sharpest business operations in popular music." The piece went on to read: "Last year, the Dead sold \$29 million worth of tickets to 63 North American shows, fourth most among rock stars. They keep fans happy by doing things no other rock 'n' rollers would dare, such as letting concert-goers record their shows. They keep employees happy by paying them well, providing life and medical insurance, profit-sharing, trust funds for college-age children of some longtime staffers, pay full-time staffers year-round, not just when there's a tour, and trusting them to do their jobs with very little direction. The band realized in the early '80s some fans can't wait in line for tickets [so] the Dead started selling some tickets by mail and set up recorded telephone messages to tell mail-order fans about shows. The Dead keep their 140-song repertoire fresh by almost never playing a song the same way twice, and shows change every night. The band's shows last three-and-a-half to four hours vs. two hours or less for most headliners. Yet the Dead keep ticket prices at or just below those of other acts. The Dead responded [to Deadhead-generated behavior problems at shows] in a remarkable way ... local police officials are briefed by tour manager Cameron Sears about what to expect and how to deal with Dead fans." Bob Weir was quoted as saying, "[Our] guiding principle is we do things that make sense and serve the best interests of us and our fans."

Additional Fragments

Some fanzines our readers might be interested in:

Electric Magic, The Led Zeppelin Chronicle, 186 Bordeaux Drive, Woodbridge, Ontario, Canada L4L 8B6. Has rare CD reviews, interviews, and collectibles section. Runs the gamut on Zeppelin from '60s-'80s. Sample copy, \$3.75.

Silver Train Fanzine, 4313 Morpheus Lane, Sacramento, California 95864. Johnny Winter fans will enjoy this listing of releases, collectibles, and current doings of the legendary guitar slinger.

Doors Quarterly, AM Oelveback 5, D 4150 Krefeld-stratum 12, West Germany. Covers Doors collectibles and information on Jim Morrison, as well as news on the rest of the band.

American Pop, 154 Woodland Drive, Hanover, Massachusetts 02339. Dedicated to the sights and sounds of the '60s, reviews of vintage band reunions, record releases of the same, collectibles, and fan clubs.

Blues Access, 1514 North Street, Boulder, Colorado 80304. A nicely put together roots blues publication. Blues enthusiasts will value this fanzine.

Society Pages, P.O. Box 356, Wantagh, New York 11793. An information-packed fanzine on Frank Zappa. Put together with dedication and a must for any Zappa fan.

The Tuna Times, P.O. Box 277, West Hurley, New York 12491. Twenty-four-hour hotline: 914-679-2158. This "official" Hot Tuna newsletter will keep you informed on tour dates, Tuna merchandise, and other Tuna information.

Keep On Keepin' On, P.O. Box 63, Roslyn, New York 11576. This "official" New Riders of the Purple Sage flyer comes out with periodic news on the band and its whereabouts.

Once again, the Grateful Dead made the annual list of top boxscore concert grosses, coming in at No. 17 for their Madison Square Garden stand, September 14-16 and 18-20, 1990: \$2,368,825.00.

While in Landover, Maryland, the Grateful Dead donated an autographed drum head and drum sticks to the Washington, D.C. Hard Rock Cafe. The group also donated \$1,500 to a homeless activist group—Community for Creative Non-Violence—as part of the memorabilia gift to the Hard Rock.

Arista Records has released the long-awaited Grateful Dead tribute album, *Dedicated*. Significant proceeds from this release will be going to the Rainforest Action Network and Cultural Survival. Los Lobos performs "Bertha," Bruce Hornsby and the Range do "Jack Straw," the Harshed Mellows perform "U.S. Blues," Elvis Costello contributes "Ship Of Fools," Suzanne Vega performs "China Doll" and "Cassidy," Dwight Yoakam does "Truckin'," "Casey Jones" is contributed by Warren Zevon with David Lindley, Lyle Lovett, who's always loved the Dead, performs "Friend Of The Devil," Indigo Girls come through with "Uncle John's Band," Cowboy Junkies do "To Lay Me Down," Midnight Oil does "Wharf Rat," Burning Spear does a great "Estimated Prophet," Dr. John brings us "Deal," and Jane's Addiction comes in with "Ripple." Mikio and William Giese provide some nice graphics in the promotional booklet. An interesting project, to say the least. Parties on both coasts had the various musicians from the *Dedicated* album performing their songs.

A book called Sound System Engineering by Don and Carolyn Davis shows the Grateful Dead's "Wall of Sound" system from 1974. But no mention or credit is given to the Dead or to Dan Healy, although Alembic Sound has a courtesy credit under the detailed drawing.

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A John Cipollina T-shirt is being offered to fund the video retrospective of his career. Designed by '60s poster artist Randy Tuten, the artwork is silver and white on a black shirt. Make checks payable to Steve Keyser for \$20.00 per shirt, and mail your order to T-Shirt, P.O. Box 9826, San Rafael, California 94912. Specify Medium, Large, X-Large.

By now, everyone is aware of Jerry Garcia's recent emergence in the art community. He had some general quotes on the subject of art:

Q: What, if anything, influences your work and subject matter?

A: "I don't view it as work ... I can't comment honestly. My subject matter is affected by a hyperactive subconscious mind ... pure overflow."

Q: Is there a particular philosophy or theme?

A: "No."

Q: Amount of time spent from thought to creation?

A: "Thought and creation are one process. I rarely think of a subject then draw it or paint it. Mostly the process forms the direction. I derive direction just putting material together."

Q: Amount of emphasis to be put on art versus music?

A: "It's not art versus music; it's—some kinds of ideas are art, some are music. They are not necessarily mutually exclusive."

Q: What is your ultimate goal from the art?

A: "I don't have any ultimate goal."

Nora Sage has been handling Garcia's artwork out of San Rafael. Coinciding with the Dead's recent spring tour, art shows were held in Washington, D.C., and New York City. These attendance-record-breaking gallery showings included dozens of Garcia's works. Originals and numbered lithographs were snatched up by art collectors who recognized the potential future value of Garcia's work. It was insightful to see another creative side of Jerry. ■

(Special thanks to Ralph Hulett, C. Frazier, Nora Sage, and all of the friends who send us the odds and ends that turn up in this column.)

CORRECTIONS:

A correction from *Relix*, December, 1990, Volume 17, No. 6: The former Dregs keyboard player is referred to as Pete Abbas. His real name is T Lavitz, and he finished high in the ranks as a possible keyboard replacement for the Dead.

The smiling photo of Jerry that appeared in *Relix*, February, 1991, Volume 18, No. 1, page 24, was taken by Alan Farley. Sorry for the oversight.

The photo of Robert Hunter in Vol. 18 #2, page 26, was credited to Chris Fallo but should have been credited to Bob Minkin.

Independents Daze, Vol. 18 #2, reviews a couple of Nils Lofgren songs from his current album as "typical nonsense Lofgren rockers." What it should have said was "typical no-nonsense rockers."

Vital Views

Reviews Of Major Label Releases

by Tierney Smith

The most noteworthy big-name release this season is **Joni Mitchell's** *Night Ride Home* (Geffen), which finds her having pared down her songs substantially and keeping a steady focus on her understated acoustic guitar weavings. The easygoing, sometimes lengthy tunes all add up to what is easily Mitchell's strongest effort in years. Her subject matter is wide ranging but never tranquil, from "Cherokee Louise," in which a sexually abused girl seeks temporary asylum beneath a Broadway bridge, to "Passion Play (When All the Slaves Are Free)," a doleful environmental lament. The songs are written from the standpoint of a more mature perspective: a sense of wistful resignation colors "Nothing Can Be Done" ("Must I surrender with grace the things I loved when I was younger"), while "The Only Joy In Town" finds Mitchell gazing at a beautiful man on a crowded sidewalk, reflecting on lost yesterdays ("In my youth I would have followed him all through this terra-cotta town"). Both musically and lyrically, Mitchell creates music adult listeners can commiserate with.

Another musical veteran, **Rod Stewart**, has been showing a marked improvement of late. *Vagabond Heart* (Warner Brothers) is Stewart's first recording of all-new material in three years, and it's a good deal better than what you'd expect at this late date. The sound is more vibrant than polished, and Stewart has chosen an especially fine selection of cover tunes here. His version of Robbie Robertson's mournful sounding "Broken Arrow" isn't as sublime as the original, but it's not too far off the mark; likewise his treatment of Van Morrison's sweeping ballad "Have I Told You Lately." Even better are a wonderfully spunky duet with Tina Turner ("It Takes Two") and an admirable reworking of the Stylistics' "You Are Everything." The originals are above-average, too. On *Vagabond Heart*, Stewart is more compelling than he's been in a long time.

Unlike Stewart, **Queen** hasn't exactly been burning up the singles charts these past few years, which may explain the rather back-to-basics approach they've taken on their latest release, *Innuendo* (Hollywood). The title track boasts the familiar pompous Queen bluster and operatic choral vocalizing. Still, the sentiments expressed reveal a more reflective, dare we say mellow, Queen. Rather than extolling the virtues of fat-bottomed girls, singer Freddie Mercury puts in a few loving words for his pet kitty ("Delilah") and gets ultra-sensitive on two memorable ballads ("These Are The



Joni Mitchell

Days Of Our Lives," "Don't Try So Hard"). Queen's attempts at straight-ahead rockers ("Headlong," "Ride The Wild Wind") sound perfectly suited to AOR radio fare, which may not do as much for its artistic credibility as for its record sales.

While Queen seems to be successfully reaching back for inspiration, **R.E.M.** has its sights set on somewhat uncharted territory. *Out Of Time* (Sire) has been hailed as R.E.M.'s big musical departure, which isn't to say this is in any way an unrecognizable new sound from the band—songs like "Texarkana" and "Losing My Religion" have the classic melodious trademark of your typical R.E.M. number. There are some changes at hand though, but the band eases its listeners into them gently—"Radio Song" reveals a slightly funky R.E.M., "Endgame" is an unabashedly lovely quasi-instrumental, and both "Near Wild Heaven" and "Shiny Happy People" (featuring the B-52's' Kate Pierson's girlish vocals) are cheery-to-borderline-sappy and as maddeningly infectious as what you'd expect from this band. It's worth noting, however, that R.E.M.'s best songs are those that adhere closely to the group's signature formula. For that reason alone, one can only hope that R.E.M.'s quest to expand its musical horizons doesn't get too far out of hand.

The BoDeans, conversely, appear to be under no pressure to expand their horizons musically. On *Home*, their last effort, the band seemed to be struggling for some kind of a musical identity and coming up short. On *Black And White*, their latest Slash/Reprise recording, they've dropped the overt U2 and Springsteen imitations and come up with a meat-and-potatoes-type recording free from any obvious borrowing.

Of the band's two lead singers, Sam Llanas has the grittier voice, and he sings the record's hardest rocking moments ("Naked," the angry "Black, White And Blood Red"), while Kurt Neumann gets the prettier sounding numbers ("Hell Of A Chance," "Paradise," "Forever On My Mind"). The BoDeans are understandably enthused about this record, but that optimism doesn't extend to the prevailing mood on *Black And White*. Loneliness, anger, and despair are the dominant themes here. And while there's nothing innovative or eccentric about the BoDeans' sound, there doesn't have to be—they are simply one in a long line of better-than-average guitar bands. And you can't have too many of those.



Rod Stewart

In the up-and-coming department, there's the notable second recording by **John Wesley Harding**, whose self-penned smart-aleck liner notes on his latest recording, *The Name Above The Title* (Sire/Reprise) inform us that his new one is "better than the last one and not quite as good as the next one." Well, hold on a minute—in truth his 1990 release *Here Comes The Groom* was at least a few notches above this one, which isn't to say his latest is a shabby effort—on the contrary. The 25-year old Harding has a crack band behind him—they are Elvis Costello's Attractions, re-dubbed the Good Liars—and he offers up an even mix of strong ballads and brassy, upbeat tracks that are so catchy they are impossible to resist.

Harding occasionally slips into overt Costello imitations, especially on "The Movie Of Your Life," which he playfully refers to as "a dead ringer for a Carpenters song," but mostly he retains his own brand of irreverence. On the record's sole cover, Tommy James and the Shondells' "Crystal Blue Persuasion," Harding throws in some cheesy showbiz-style musician intros at song's end, but for all his wise-guy asides his music never succumbs to mere novelty status.

For those who'd rather let the guitar do the communicating, there's **the Steve Morse Band's** latest instrumental release on MCA, *Southern Steel*. Guitar aficionados with a taste for hard rock should find plenty of satisfaction in these grooves. Morse takes his listeners through chugging hard rockers ("Cut To The Chase," "Southern Steel"), with metal ("Sleaze Factor") and pop ("Simple Simon") overtones. There's even a lullaby-soft number ("Point Counterpoint") thrown in for good measure.

A Last-Minute Additional View

by William Ruhlmann

As we headed for deadline, Columbia Records was releasing the three-CD set *The Bootleg Series Volumes 1-3 [Rare & Unreleased] 1961-1991*, by **Bob Dylan**. The box, apparently heralding a full-scale set of releases of Dylan's heretofore only illegally available work, is a bonanza for Dylan fanatics, providing excellent sound on recordings of Dylan originals previously heard on scratchy, umpteenth-generation versions. There are also some surprises, such as a never-bootlegged performance of "Farewell Angelina," a Dylan song previously only known from a Joan Baez recording. For casual fans who have never heard these songs, the set will prove even more of a revelation. ■

Independent's Daze

by Mick Skidmore

Henry Kaiser, *Hope You Like Our New Direction* (Reckless). On his latest album (he's performed on more than 80), guitarist Henry Kaiser plays the veritable musical chameleon. He switches styles with almost reckless abandon, yet never lets his eclecticism cloud his musical vision. In essence, it's Kaiser's unpredictability, along with an abundance of technical virtuosity, that makes his music so appealing.

Who else could take David Essex's tepid teen-rock song "Rock On" and turn it into a masterful, 13-minute fusion epic, then follow it with "Kanaka Wai Wai," an acoustic Hawaiian gospel song? Kaiser injects a hard-rock edge into a cover of the Mamas and the Papas classic "California Dreamin'" by adding wailing, Hendrix-like guitar leads. Add to this a traditional folk version of "Cold Rain And Snow" and a couple of excursions into free-form guitar improvisation, and you have a superb album by one of today's truly innovative guitarists. (1401 Haight Street, San Francisco, California 94117)

Elvin Bishop, *Don't Let The Bossman Get You Down!* (Alligator). Veteran bluesman Elvin Bishop continues to revive his career with this gritty 12-cut collection, which is one of his best ever. On his 1988 comeback album *Big Fun* he took off on a few musical tangents, but here, save for the lone stab at rap, "You Got To Rock 'Em," it's all rocking blues. What makes Bishop so different is his "let's party" approach to blues and his wry sense of humor. The boisterous "My Whisky Head Buddies" is a prime example of this. Bishop also shows he's still a guitarist to be reckoned with, as he churns out one fine solo after another throughout the album. (P.O. Box 60234, Chicago, Illinois 60660)

Various Artists, *The Alligator Records 20th Anniversary Collection* (Alligator). One of the leading independent blues labels celebrates its two decades on this 35-cut, two-CD compilation. If you want the blues sampler, this is it. Alligator always puts out good-sounding albums, and it has a fine roster of talent. This set covers just about every blues idiom, serving as a fine example of the label's penchant for quality.

Fairport Convention, *The Five Seasons* (Rough Trade). A new release from that inimitable bastion of folk/rock, Fairport Convention, is always welcome. This may not be a great album, but it's got its share of gems, notably

the boozy stomper "The Card Song"/"Shuffle That Pack" and the majestic ballad "The Wounded Whale."

Simon Nicol's vocals just seem to get better and better. The haunting ballads "Ginnie" and "Gold" are ample evidence of that. The current line-up—Nicol, Dave Mattacks, Dave Pegg, Ric Sanders, and Martin Allcock—has been together nearly six years (quite an achievement for the ever-changing Fairports), and they've struck up a special musical empathy, managing to make even mediocre material sound good. (611 Broadway, Suite 311, New York, New York 10012)



Cats Laughing, *Another Way To Travel* (Spin Art). Despite hailing from Minneapolis, this five-piece band has a sound that crosses classic San Francisco psychedelia with a touch of traditional English folk. Vocalist Emma Bull has a hint of Sandy Denny about her style, while the two lead guitarists (Adam Stemple and Bill Colsher) color the songs with some inspired, Garcia-influenced, extended leads. "Bright Street Beachhouse Back In Business Blues" is their best effort at establishing an identifiable sound of their own, as they mix their aforementioned influences with a splash of jazz and bluegrass to great effect. But the band's real strengths lie in its strong self-penned material and polished vocals. (Box 7253, Minneapolis, Minnesota 55407)

David Grisman, *Dawg '90*, (Acoustic Disc). Oftentimes meldings of bluegrass and jazz

come across as slick and sterile. That's certainly not the case with mandolinist David Grisman. In this all-acoustic and instrumental effort, Grisman and ensemble create some scintillating sounds, recalling the spirit of jazz greats Django Reinhardt and Stephane Grappelli. The interplay between Grisman's mandolin and Mark O'Connor's fiddle is nothing short of magnificent. Adding an extra spark of vitality and acting as a perfect counterpart to the stringed instruments are flautist Matt Eakle's sparkling solos. (Box 12654, San Rafael, California 94913)

Backbone Slip, *Swamp Water*, (Blue Wave).

Here's a band that offers solid, uncompromising blues with a decidedly rock base. In fact, they aim at similar territory to Savoy Brown and fare equally well. Led by vocalist Joe Whiting and session guitarist Mark Doyle, the band is musically proficient, but won't win any accolades for originality. Nonetheless, this CD contains 59 minutes of unpretentious music that highlights the group's versatility. Best cuts are the swampy blues of "Jungle Fever" and the more mainstream rock of "Against The Wall." Also impressive is the Chicago-style blues "I'm Gonna Move To The Outskirts Of Town." (3221 Perryville Road, Baldwinsville, New York 13027)

Black Sun Ensemble, *Elemental Forces* (Reckless). Guitarist Jesus Acedo may have changed his Christian name to Dagan and added a whole new backing band for his latest album, but the music is essentially the same fusion of Western acid rock and Eastern mysticism. This time around a number of cuts have

Lucky 7

vocals, and they give the album a wider soundscape. Especially effective is "Shifting Sands," with its almost chanted vocal and rich lyrical imagery (you can almost see the desert). But it's still the instrumentals, with Acedo's spiraling and spacy guitar runs, that stand out. This is best exemplified in "Sagrado Guzano"—it has some exploratory passages in which his guitar and that of guest John Timmerman reach unexpected heights. (1401 Haight Street, San Francisco, California 94117)

The Bluegrass Suspects, *The Bluegrass Suspects* (Kaleidoscope). Following in the tradition of the noted Bay Area Usual Suspects jam-session albums comes this superstar bluegrass album. The array of talent presented is formidable: Peter Rowan, David Nelson, Frank Wakefield, Tony Rice, Darol Anger, Mark Naftalin, Norton Buffalo, Maria Muldaur, Good

Ol' Persons, and, of course, producer/banjoist Tom Stern. Surprisingly, these one-time performances come across as a cohesive effort with the emphasis on collectivity rather than individuality. Right from the opening duet between Rice and Rowan, "Rock Heart," the music lives up to expectations, and it never falters throughout this superior collection of bluegrass. (P.O. Box 0, El Cerrito, California 94350)

Mitch Woods & His Rocket 88's, *Solid Gold Cadillac* (Blind Pig). If you want something to set your feet a-tapping, this is it. Woods and band offer a lively jump-blues sound, kind of Louis Jordan-meets-Jerry Lee Lewis-via-Commander Cody, with a dash of red-hot blues thrown in for good measure. Woods sings spiritedly and plays a mean boogie-woogie piano. The songs are laced with humor and punctuated by Roomful of Blues' dynamite horn section. The title cut should appeal to Cody fans, while the instrumental "Frosty" displays the band's more bluesy side and features a fluid guitar solo from guest Ronnie Earl. (P.O. Box 2344, San Francisco, California 94126)

Various Artists, *Voices Of The Rainforest* (Rykodisc). This is the latest release in Mickey Hart's "The World" series, and it certainly qualifies for the term "unique." The CD captures the sounds of a day in the life of the Kaluli people who inhabit the rainforests of Papua, New Guinea. Mixed in with their primitive chants and percussive music are the noises of nature that surround them daily. The clarity of the recording is excellent given the circumstances. While this recording is unusual, it's important when you realize that just as the rainforests themselves are disappearing, so are the ethnic sounds of the natives. A portion of the proceeds from the sale of this CD will benefit rainforest preservation efforts. (Pickering Wharf, Building C-3G, Salem, Massachusetts 01970)

Lucky Seven, *Feed The Snake* (Buy Our Records). Exuberance seems to be the key with roots rockers Lucky Seven. In its second album the band is full of energy and enthusiasm, from the accordion-led opener "Walkin' Tall" through the south-of-the-border-flavored cover of Bob Dylan's "Night After Night." (Dylan fans unfamiliar with this obscure song can find the author's version on the soundtrack album to the film *Hearts Of Fire*.) A refreshing zydeco cover of Canned Heat's "Going Up The Country" and the twangy guitar instrumental "Bandito" (it'd be great as a soundtrack for a spaghetti western) give further evidence of the depth of the band's musical repertoire. (P.O. Box 363, Vauxhall, New Jersey 07088)

The Chesterfield Kings, *The Berlin Wall Of Sound* (Mirror). During the past decade the Chesterfield Kings have earned themselves a reputation as one of the hardest rocking garage bands around. Now they've taken their '70s punk-meets-'60s rock 'n' roll sound and added a fervent blues tone to it. The re-



The Chesterfield Kings

sult is some of the rawest sounds you're likely to hear. They get down and dirty from the slashing slide guitar-driven "Coke Bottle Blues" to the pile-driving, buzz-saw rock of "(I'm So) Sick And Tired Of You." If only the Rolling Stones still rocked like this! (645 Titus Avenue, Rochester, New York 14617)

Vigilantes Of Love, *Driving The Nails* (CORE). The Vigilantes are a Georgia-based band that centers on singer/songwriter Bill Mallonee, who happens to be an extremely promising, if off-beat, writer. The opening cut, "Odious," is about a guy who bombs an abortion clinic, while "Casualty" deals with the struggle against emptiness, set to a surprisingly catchy beat. In other songs, Mallonee spins complex, street-wise tales with alluring melodies. He takes musical references from Bob Dylan, Woody Guthrie, and Roger McGuinn, while the band adds a splash of roots rock and pop to this understated, but enthralling music.

Street, Cambridge, Massachusetts 02140)

Ululators, *Butt Nekkid & Howling At The Moon* (U:Who). In its second outing this Martha's Vineyard-based quintet delivers a propelling fusion of rhythmic sounds. Percussion is the focal point, so it's not surprising that there are strong African, reggae, and Latin influences. The band's multi-layered rhythms are highlighted in the album's five live cuts. There are also three studio tracks, of which the jazzy "Skies" and "Horizontal Insertion" are the most concise and accessible. (Box 1836, Vineyard Haven, Massachusetts 02568)

The Rebirth Brass Band, *Rebirth Kickin' It Live*, (Rounder). If you're already familiar with this New Orleans band through its New Year's stint with the Dead, you'll be interested in its propulsive live set, recorded during Mardi Gras. The band cooks up a gumbo of swinging jazz, funk, and soul that captures the spirit and vitality of its live shows.

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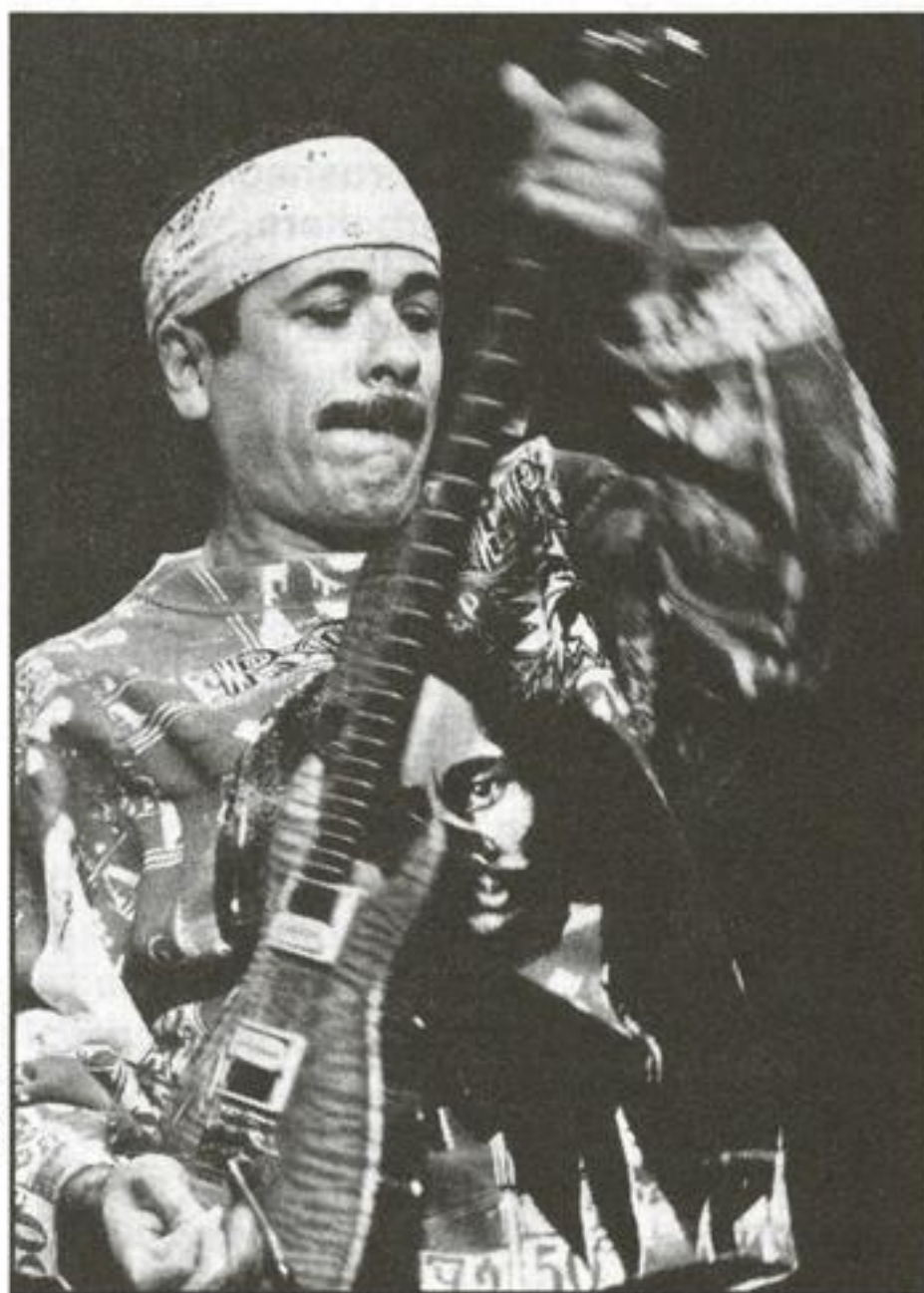


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Carlos Santana — the BMMIES, 1991

Bob Minkin

C.D. REISSUES

By Mick Skidmore

Mobile Fidelity has recently issued **Jefferson Airplane's** 1969 classic *Volunteers* in its Ultradisc series. The CD comes with a reproduction of the original newspaper layout graphics, complete with the peanut butter-and-jelly inner-sleeve artwork. The sound itself is absolutely magnificent. It's amazing what a difference a little extra effort (such as using the original masters) can make. The clarity of the recording is head and shoulders above the RCA version. The depth and dynamic range are also increased considerably. You can hear things in this recording that you didn't know were there from listening to the the original muddy-sounding LP pressing or the RCA budget CD issue. The sound effects at the beginning of "Wooden Ships" are really effective, while the guitar and vocal sound in "Good Shepherd" and "Hey Fredrick" are also improved greatly. Given the new clarity, *Volunteers* really sounds like the Airplane's finest recording.

The long out-of-print box set *Fillmore: The Last Days* (Epic/Legacy) is now available as a two-CD set. These live recordings were taken from the celebrated venues' last week of shows back in July, 1971. Artists include the Grateful Dead ("Casey Jones" and "Johnny B. Goode"), Quicksilver Messenger Service, Hot Tuna, the New Riders of the Purple Sage, and Santana, as well lesser known acts such as Malo, Lamb,

It's A Beautiful Day, and Stoneground. In addition, there's a slew of spontaneous blues jams between Elvin Bishop, Boz Scaggs, Taj Mahal, and others. Overall the quality is excellent, as is the booklet (which lists every Fillmore show). The music may not all be first-rate, but the album captures the excitement of an era that will never be repeated.

Even better than the unexpected pleasure of the *Fillmore* reissue is **Santana's** *Lotus* (Columbia). If ever an album deserved to be issued in CD format it's this 1973 "live in Japan" set. The once three-record collection, now on two CDs, has never been available domestically since its release in 1974. Now it's been remastered, using the latest technology, by Joe Gastwirt (best known for his remasterings for the Dead and Jimi Hendrix). The sound might be remarkable, but the music is even better! This recording captures one of the group's most adventurous line-ups in an inspirational mood. Carlos Santana is at his improvisational best throughout, taking songs like "Every Step Of The Way" into another dimension. His sinewy, jazzy guitar (bolstered in places by use of echoplex) is propelled by layers of Latin percussion. The result is definitive versions of favorites "Black Magic Woman"/"Gypsy Queen" and "Samba Pa Ti." If you had to choose one Santana album only, it'd be this one. It's that good!

Another extremely interesting album is **Van Morrison's** *Bang Masters* (Epic/Legacy). This 18-cut CD collects early solo material by Morrison for the Bang label that subsequently appeared as *Blowin' Your Mind* and *T.B. Sheets*. Musically, some of this stuff sounds dated, although the nine-minute epic "T.B. Sheets" stands the test of time well. But the mixes here are better than before, and at worst the album offers an insightful look at the development of this enigmatic performer. Making it even more attractive to collectors is the inclusion of several alternate takes, including another version of "Brown Eyed Girl."

The Albany-based One Way Records has yet another batch of specially licensed reissues. Of the most interest is **Quicksilver Messenger Service's** much-neglected 1969 album *Shady Grove*. Although Gary Duncan and Dino Valente were not in the band at this time, the addition of Nicky Hopkins on piano created some highpoints, most notably the nine-minute "Edward, (The Mad Shirt Grinder)." The sound is not great by today's standards, but is considerably better than the original tinny-sounding LP version.

Another One Way release that should please *Relix* readers is **Johnny Winter's** *The Progressive Blues Experiment*. Originally a set of demo tapes recorded in the late '60s and released concurrently with Winter's debut Columbia album in 1969, it still sounds good. The raucous "Rollin' And Tumblin'" and "Black Cat Bone" are the most impressive examples of Winter's slashing slide guitar work. Again, this is an album that offers historical insight into the development of a major talent.

The Mamas and the Papas had the dubious task of following the Jimi Hendrix Experience at the legendary Monterey Festival. *Monterey International Pop Festival* (One Way/MCA) captures part of that performance. The sound is a little thin in places, but the vocals are good and remind you that the Mamas and the Papas made some great folk-based pop music.

Seatrains was an unusual band formed out

of the remnants of the Blues Project. They mixed blues with country and rock, but relied on elaborately arranged songs rather than extended instrumental workouts. By the time of the George Martin-produced *Seatrains* (CEMA/One Way), Peter Rowan had joined their ranks. There's an unusual arrangement of Lowell George's "Willin'" as well as some excellent Rowan originals, "Home To You" and "Waiting For Elijah." Richard Green's electric violin is quite outstanding throughout, but particularly on "O.B.S.," a reworking of the bluegrass "Orange Blossom Special." (All One Way product should be available at major stores. Distributors can order by calling 1-800-833-3553.)

Also worth searching out are *Better Days* and *It All Comes Back* by the late **Paul Butterfield** and his band Better Days. Both these albums have ample helpings of Butterfield's virtuoso harmonica playing as well as exemplary backing from one of his best-ever bands, one that included guitarist Amos Garrett and Geoff Muldaur. And like most Rhino product, these unpretentious fusions of blues, R&B, and rock are graced with a sound that's more than acceptable. (2225 Colorado Avenue, Santa Monica, California 90404)

Canada's **Cowboy Junkies** have earned a reputation for their eerie, understated, blues-based sound. RCA has just released the group's first independent release, *Whites Off Earth Now!!*, first issued in 1986. The sound of this live-to-two-track recording isn't too far removed from their recent output, although the main difference is that vocalist Margo Timmins wraps her sultry vocal chords around re-arranged versions of blues classics such as "Crossroads," "Me And The Devil," "Baby Please Don't Go," and "Shining Moon," rather than original material. The lone exception is "Take Me" by Margo and Michael Timmins.

Several worthwhile compilation albums have been released recently. **The Blasters'** melting pot of rootsy "American music" is represented well in the 20-cut *The Blasters Collection* (Slash/Warners). There's everything you'd want, from the rockabilly "Marie Marie" through the joyous Louisiana rock "So Long Baby Goodbye." Also included are three previously unreleased cuts.

Chris Hillman and the Desert Rose Band have scored immense success on the country charts with their first three albums. *A Dozen Roses—Greatest Hits* (MCA) offers a nice cross-section of their material. All the hits are here, among them "Hello Trouble," "One Step Forward," and "He's Back And I'm Blue." But it's the two new cuts that make the album a must. Both "Come A Little Closer" and "Will This Be The Day" have more of a rock feel and bridge the gap between rock and country better than anything since Gram Parsons-era Flying Burrito Brothers.

The godfather of soul, **James Brown**, is given the full box-set treatment with the four-CD set *Star Time* (Polydor). It's a well-put-together collection with a very detailed booklet. There are over five hours of vintage Brown material, including many unreleased gems dating from the period 1956 through 1984. The sound is crisp and clear throughout, making this a must for soul fans.

Last, but not least, is a career retrospective from Jamaican reggae artist **Mikey Dread**, *Best Sellers* (Rykodisc). The 16 songs span just over a decade, from 1979 to 1990, and include many of Dread's U.K. and Jamaican hits. The album serves as a good cross-section of the work of this accessible and enjoyable artist. ■

BOOK REVIEWS

Bob Dylan In Print

by William Ruhlmann

Especially since the success of *In The Dark* in 1987, the Grateful Dead has inspired book publishers to bring out a variety of tomes about the band, from the reference material found in the succeeding editions of *DeadBase* to anecdotal histories of the band. But as a music book subject, the Dead still has nothing on one of its chief songwriting sources, Bob Dylan. Practically from the start of his career 30 years ago, Dylan was being celebrated, criticized, dissected, and listed in a series of volumes second perhaps only to the regular outpourings of the Elvis industry. And Dylan's high visibility in the late '80s only added to the total.

Two recent books are typical of the kind of work that's been done on Dylan. Neither is the first (or, probably, the last) of its kind, but both indicate continuing interest in different facets of Dylan's career. Deadheads will be familiar with the approach of Glen Dundas's *Tangled Up In Tapes Revisited*, subtitled, "a collector's guide to the recordings of Bob Dylan." Dylan, of course, has been subject to a large number of unofficial recordings of his work during his career, and these have led to a widespread network of tape traders not unlike the exchanges of Grateful Dead concert tapes. Dylan's work has also appeared on many bootleg LPs and CDs, but Dundas is not concerned with those here. This is a guide for tape collectors.

As the author acknowledges, the book has something in common with such earlier works as Michael Krogsgaard's *20 Years Of Recording*, which also attempted to track all of Dylan's public and recorded performances. But Dundas's book is more closely oriented to tape collectors than Krogsgaard's. *20 Years Of Recording* doesn't talk about the form in which a performance can be found at all, whereas Dundas lists tapes, and even tells us when a particular tape, though in existence, is not circulating among collectors.

The book, an 8 1/2" by 11" paperback running 278 pages, contains a wealth of valuable information, and has the sense not to see itself as definitive, sometimes listing, for example, different experts' opinions as to when a given tape was made. The chief objection to the book must be its complicated format. Whereas such similar books as Krogsgaard's and the *DeadBase* volumes are deliberately simple and straightforward in their listings, Dundas has divided up his information in a series of sections that sometimes make finding things bewildering. In his introduction, the author acknowledges that such a problem existed in the

previous edition of the book, but seems to think it's been cleared up here. Yet the book is divided up into a "general discography" (why bother with that?), a "detailed discography" (for which there are then appendices placed at the end of the book instead of being incorporated into the section), "line" (i.e., soundboard) recordings, tour listings, a performance category that "breaks down the General Discography section by type, allowing individual examination of various species of performance" (huh?), and two video sections, one of professional video and one of amateur audience video. All of this is so complicated that the author has to take up four pages trying to explain how it all works.

For all that, however, Dylanologists will find the book useful, especially the "detailed discography," and it's good to have a book that takes Dylan's career up to early 1990. (Krogsgaard's 1988 update of his book still hasn't been published in the U.S.) Typos are relatively few, and the information is generally reliable. The book is full of photographs, many of them in color. *Tangled Up In Tapes Revisited* is available for \$30 from Glen Dundas, 12-50 Walkever Street, Thunder Bay, Ontario, Canada P7B1L2.

If the Dead has also been the subject of the kind of reference work undertaken by Dundas, nobody has really undertaken the kind of musical or literary criticism of the band to which Dylan has been continually subjected. From the beginning of his career, Dylan has been treated as something of a poet, and therefore in the academic running along with such obvious influences on his work as William Blake, Walt Whitman, and Allen Ginsberg. The standout book on Dylan-as-literary-figure is probably Michael Gray's *Song & Dance Man: The Art Of Bob Dylan*, originally published in 1972 and updated in 1981.

If Gray's was an overview look at all of Dylan's work, Aidan Day's *Jokerman: Reading The Lyrics Of Bob Dylan* (Basil Blackwell, paperback, 193 pages, \$12.95), published in hardcover in England in 1988, in paperback in 1989, and turning up in American bookstores in 1990, takes a particular aspect of Dylan's work and follows it through a few selected songs. "The present book concentrates on providing close readings of individual lyrics selected principally from that side of Dylan's lyrical writing which takes up questions of identity," notes the author, who is a Lecturer in English Literature at the University of Edinburgh. (Incidentally, these kinds of studies are almost invariably British.)

While Day's attempts to take Dylan seriously

as a poet and to understand his work are admirable, even the most ardent Dylan fan and even the most dutiful English major will find his prose heavy-going. A few random examples: "The first line of the last stanza of the 1975 Boston concert version of 'Tangled Up In Blue' conflates hints of an equation between forward and backward movements through the addition of a single word: 'So now I'm goin' on back again.'" (page 63); "In 'Jokerman,' are the Christological stature of the figure that stands on water and walks on clouds, and the mystical exaltation of the man of the mountains, evidences of an authentic and authenticated spiritual capacity, evidences of access to some form of verifiable higher authority?" (page 140); and "In this stanza [the fifth verse of 'Desolation Row'] the oppression of modern Western culture lies not so much in its capacity to exclude as in its will to include: in its anaesthetizing accommodation of contrasts." (page 83).

Even if one can fight one's way through the "equation between forward and backward movements" and the "anaesthetizing accommodation of contrasts," it's apparent that Day is working a little too hard to prove Dylan's literary worth, and that, while his parsing of the variations in the words Dylan uses in individual performances is interesting (occasionally, those variations amount to complete lyric rewrites), sometimes it's also belabored. Is there really that much difference between singing, "So now I'm goin' back again" and singing, "So now I'm goin' on back again"?

Day's main point, which Dylan himself has noted, is that the "I"s and "You"s and "He"s and "She"s in many of Dylan's songs are used virtually interchangeably (in the different versions of "Tangled Up In Blue," for example, they are often switched), and that they don't so much constitute definable personas as various aspects of the same narrative voice. This seems true, indisputable and undisputed (even by the songwriter), and far from unique among poets.

Perhaps the real value of Day's book, however, is that it does not distinguish various phases in Dylan's work or make judgmental remarks about their quality. Instead, Day sees the work as a whole, and is able to find similar themes in the '60s songs and the '80s songs. That's valuable, since it begins to move Dylan criticism away from the false notion that only his work of the mid-'60s, with a couple of exceptions, is valuable literature. By launching the appreciation of songs such as "I And I," "Jokerman," and "Every Grain Of Sand," Day is doing a service in pushing Dylan scholarship forward. ■

VIDEO

Reviews

BY WILLIAM RUHLMANN

Led Zeppelin, *The First Cuts* (Video Music, Inc.) The best-known concert footage of Led Zeppelin is contained in its feature film, *The Song Remains The Same*, which was released in 1976 and intersperses a show that took place at Madison Square Garden in New York City in 1973 with "conceptual vignette segments" (as a press release for this video puts it). The film runs 136 minutes. *The First Cuts* is a 35-minute condensation of it that (again according to the press release) "includes special footage and outtakes ... along with the original concert audio soundtrack before over dubbing was added." According to the box in which the video comes, those outtakes include "a never-before-seen 5-minute section." What this section is exactly is not immediately apparent in a comparison of the full-length film and the video. What the video does contain is

a version of the performance of "The Song Remains The Same"/"Rain Song," including Robert Plant's fantasy sequence, in which he appears as a knight complete with sword and castle, and "Moby Dick," in which John Bonham is seen drumming onstage with and without his sticks, and driving around the English countryside in a variety of vehicles culminating in a drag race segment. "Rough cut" might be a better title for the video, since it looks like an early version of what, at much greater length, would make up the film. As such, how you feel about it will depend heavily on your affection for Led Zeppelin—the complete film is remembered as a fans-only work, and this video is even more so. Still, those vignettes don't look any sillier than anything that's on MTV these days, and the music is considerably better. (P.O. Box 1128, Norristown, Pennsylvania 19044)

Leo Kottke, *Home + Away* (Private Music). Kottke has proven himself to be one of the more remarkable acoustic guitarists of his generation on numerous albums over the last 20 years. In this 60-minute documentary, originally produced for the Public Broadcasting System, he reaffirms his abilities in a series of in-concert performances full of rhythmic, densely chorded playing and intricate fingerpicking on six- and 10-string (that's right)

guitar. He also reveals a warm, gently comic personality and a dry, self-deprecating sense of humor. Kottke's persona is a kind of anti-persona: his first onstage speech is about whether or not he should speak onstage. Highlights of the performances include a brief trio piece with guitar greats Chet Atkins and Doc Watson and a precise version of Duane Allman's "Little Martha," which Kottke describes as his favorite tune. (9014 Melrose Avenue, Los Angeles, California 90069)

The Mind's Eye: A Computer Animation Odyssey (Miramar). Director Jan C. Nickman worked with over 300 computer animators to come up with this 40-minute phantasmagoria of colorful designs, which is accompanied by mostly synthesized instrumental music by new age composer James Reynolds. The press materials describe the video as a "journey from the dawn of civilization through the rise of man and technology," but also note "*The Mind's Eye* defies easy description." It's difficult to discern

an actual narrative in the piece, though there is a preponderance of space imagery and of animals—birds, fish, gleaming mechanical dinosaurs—and some obvious art influences, primarily the bright colors and three-dimensional style of Peter Max and the altered perspective of M.C. Escher. The video is consistently engaging and, with apologies to Mr. Reynolds, works equally well if you turn down the sound and try your favorite alternate soundtrack instead. (*Live/Dead* works particularly well.) (200 Second Avenue West, Seattle, Washington 98119)

Todd Rundgren, *Live In Japan* (Rhino), ***The 2nd Wind Concert Sessions***, (Warner Bros.). Rundgren was on his *Nearly Human* concert tour

on January 10, 1990, when he stopped at the Tokyo Sun Plaza Hall to record this 99-minute concert film. On several occasions, Rundgren has undertaken concert tours backed by nothing more than his own tape recorders, sequencers and synthesizers, but for this tour he was backed by an extensive band of live musicians, among them a keyboardist named Vince Welnick, who appears in a snappy electric blue shirt and skinny tie. Rundgren has been hailed as a technological innovator, and sometimes criticized as being too clever for his own good, but in keeping with the tone of the *Nearly Human* album, he returns here to his soul-pop roots, singing and playing songs that are consistently catchy and heartfelt. Hits such as "Can We Still Be Friends" and "Hello It's Me" are included, but just as impressive are newer songs such as "The Want Of A Nail." (2225 Colorado Avenue, Santa Monica, California 90404)

Also worth noting, even though you probably won't be able to find it in your local video store,

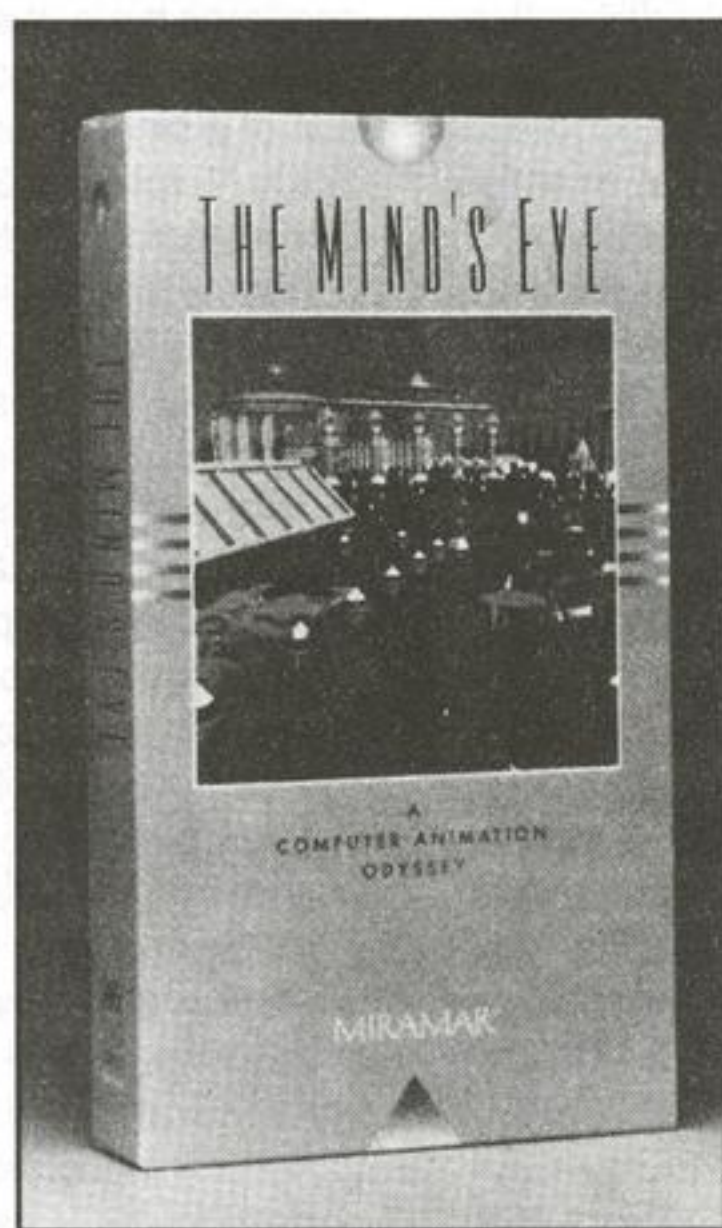
is the 36-minute promotional video made to document the recording of Rundgren's most recent album, *2nd Wind*. Opening at the Palace of Fine Arts in San Francisco with an exhibit of Toddiana, the video documents the unusual recording session, which was conducted with an audience present. Rundgren, who has never been particularly forthcoming about the meanings of his songs, makes a point of introducing each one here, and also gives a general sense of the intention of *2nd Wind*, to wit: "I am not just going to become an aging yuppie if I can help it. As long as I have the energy, I'm gonna be a provocateur and a complainer and someone who tries to make things different than they are."

Comments and footage are also included of Rundgren's band, including fashion-plate Welnick, this time dressed in a natty gold suit, and apparently in a randy mood. When the camera zooms in on him, Welnick smiles and mouths the words "Blow me." Later, during an interview segment (in which he wears a grey suit), he says of the session, "It's like having sex in front of a whole bunch of people. You've gotta perform and you've gotta get it up and you've gotta do it right."

The Turtles, *Happy Together*, (Rhino). Even before they metamorphosed into Flo and Eddie, Mark Volman and Howard Kaylan and their band had gone through some extensive musical changes. They started in high school as a surf-rock band called the Crossfires, then turned to folk-rock in 1965 in the wake of the Byrds' success with Bob Dylan's "Mr. Tambourine Man," their first national hit being a version of Dylan's "It Ain't Me Babe." Later, they had their biggest hits with a light pop-rock vocal style epitomized by "Happy Together." In this 90-minute documentary, all the principals in the Turtles, plus such friends as Graham Nash and Stephen Stills, discuss the ups and downs of their '60s career. There are also performances of their hits, including appearances on *Shindig* and *The Smothers Brothers Show*, and some early music videos. Flo and Eddie's later work with Frank Zappa and on their own is not included, but the story of the Turtles is entertaining in itself, and often hilarious. (2225 Colorado Avenue, Santa Monica, California 90404)

Various Artists, *Folk City* (Rhino). Folk City, New York's venerable Greenwich Village club, closed its doors in the mid-1980s, but not before staging an anniversary concert at Pier 84 in the city in the late summer of 1985. This 83-minute video documents the show, which featured Folk City regulars such as Joan Baez, Richie Havens and Peter Yarrow, along with new folk faces like Suzanne Vega and David Massengill. Roger McGuinn appears complete with 12-string guitar, showing the kind of perseverance that paid off this year in a new hit record. There are also backstage interviews with many of the participants. Maybe it wasn't filmed in the cramped

quarters of the old club itself, but the show convincingly demonstrates the musical history that came out of Folk City in the '60s, '70s and '80s. (2225 Colorado Avenue, Santa Monica, California 90404)



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Need DHs from all over to help start collection Send letters lists tapes Have handful to trade-all answered. Ed Smith 1904 J.P.A. apt 46, Charlottesville Va 22903 My love to Kim-Hello to new friends Jennifer Erica and Kevin Hey now Ray! We will get by. Tad, where are you?

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300 hrs GD Quick reliable have lots of qual 90 shows Jim Soone RD 3 Box 87 Bridgeton NJ 08302 609-455-9251

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DH not able to see shows need tapes Will send blanks & postage, Debi Rt #2 Box 890 Deming NM 88030

Desperately seeking PHISH! Can anyone help? Will send blanks Liz 94 Dawes Ave, Pittsfield, Ma 01201

Tapehead looking for traders 400 hrs of goodies to share Have 10/24/90 10/31/90 some tasty Betty's, 10/9/89, 10/26/89 need better 9/7-8/90 Spectrum & MSG 90's-John Goldthwaite, 1910 S Taylor Rd #202 Cleveland Hts OH 44118

Hey Rob Little looking for 4/19/82 & all others lets trade lists Paul 3702 Muirfield Green Ct Midlothian Va 23112

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150+ hrs looking for more Exch lists All letters answered Sam Evans 58 Harry Rd Bridgewater NJ 08807

Please strengthen my Deadroots I need my first show San Diego 11/14/73 Also need Tempe Az 11/25/73 first time I got on the bus Will trade for blanks & a lifetime of good Karma and Love Ken Pendarvis PO Box 3893 Thousand Oaks CA 91360

Looking for Europe Oakland Compton Terrace 90 Have Denver others Send list to Stephen 2428 Garmisch #6 Vail CO 81657

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DAT DAT DAT-digital trades have some GD JGB others Need more! Jordan 4901 Cochrane Ave Oakland CA 94618

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300hrs GD D Mayhew 3109 Snow Lowell Mi 49331

Hey now! send your list Jack Johnson 27 Roslyn st Rochester NY 14619

Will trade Denon type II tapes for your concert tapes 2 for 1 trade! Andy Miller 1612 N 15th St Reading PA 19604

Huntington Bch CA DHs seek same for trading call Tom (714) 840-3895 Mark 714-969-6721

Let's trade! have 450hrs GD 32hrs others want HQ GD Allmans Tuna Clapton etc Harvey RD2 Box 295 Red Hook NY 12571

Have/want Dead Dylan Floyd Hendrix SRV and Allmans to trade BKH 806 Franklin Ct Slidell LA 70458

Wanted Mikel stickers trade same cash or tapes 1000+hrs KGM Box 7126 Vanier, Ontario Canada KIL 8E2

Aiko! Have/want Airplane JGB Reggae Richard Thompson GD Floyd Tuna lets trade 800+hrs Kevin POB 170573 San Francisco CA 94117

Have many Zepp GD shows for trade Michael Robertson 4687 Coyote Canyon Rd San Wis Obispo CA 93401

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Have hundreds of lo-gen SBDs need recent and rare bds-Qual only Also need Allmans Great Woods Mike Rodrigues 3 Tillotson Rd Hopedale MA 01747

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Have 675hrs Dead and non-dead concentrating on non-dead and summer tour 91 K 5905 N Euclid Kansas City MO 64118

Need Europe 90 esp 10/31 also 3/27-29/91 will send blanks Brian 55 Threepence Dr Melville NY 11747

GD love real not fade away blanks for 1st concert PSU Rec Hall 5/9/79 Graham/Crocker 13746 Philadelphia St Whittier 90601

Need good copy of Stevie Winwood concert video Patrick S Smith Box 140 Kaiser MO 65047

New trader tapes wanted Exch lists Fast & reliable G Crofut 156 N Hamilton Ave Lindenhurst NY 11757

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Please I need Oakland 12/4/90 will give 3 for 2 Kevin 8 Kumquat Ln Liverpool NY 13090

Please HQ GD 3/21-22/85 4/6/85 JGB 11/15/85 12/10/83 11/24/84 9/7/89 for trade L Arcoleo 52 Wayne Ave Freehold NJ 07728

Have 50+ GD Exch lists All answered Shawn 3024 Fulton #2 SF, CA 94118

Have 83hrs to trade lookin for 7/10/90 & 6/27/85 beginners welcome Scott 5 Ft Macon Dr Havelock NC 28532

Still Obsessin 1700+hrs thanks serious traders only send list to Bedford Mondell POB 1030 Bethel NC 27812 Keep truckin

Looking for HQ GD/JGB have lots to trade Joe C 14 Ferris St South River NJ 08882

Need Neil 2/4/91 JGB 9/7/89 & any other great music Have 600hrs A-Z 316 3rd St #2 Jersey City NJ 07302

Trying to get back into trading if you have patience I've got good stuff Tiffany J 81 Metacomet St Belchertown MA 01007-9722

Wanted GD on vinyl weird or unusual only send your list Cosmic Charlie POB 238 Kenilworth NJ 07033

Trade+/or correspondence have GD Arlo NRPS + more need Maxey Wray 12 W Walnut St Marietta PA 17547

NE Phish head looking for HQ tapes got lots of em to trade write Jeff B CT 20 Bowdoin College Brunswick ME 04011 207-725-3830

Wanted-all good ol' GD Broadcast Videos especially Tomorrow show 5/7/81 Letterman 4/13/82 European TV Dave 215-4945409

Hey now - looking for VG+ 3/1/69, 5/2/70, 10/13/68 500+ to trade Doug Taylor 512 E83rd St #3A NYC 10028

Fast reliable taper Send hot tapes and lists to Vin Dalrymple Pawling Lake Box 28 Pawling NY 12564

Want GD last 90 min of 4/22/79 and tapes from all years Paul Steinberg 67 Lawson Ave East Rockaway NY 11518

Need Philly 3/25/86 Kevin B 365 Newtown Rd #B-13 Warminster PA 18974 Bill Graham for president K.B. PA Dead Mumbo Jumbo

Have/want acoustic blues/rock seeking other tapers Raphael-Personal 816 Brown Napa CA 94559

West coast taper/trader seeks same-East coast for HQ trades All lists welcome Tigor Trades 8740 Fair Oaks Bl #58 Carmichael CA 95608

Need HQ Phish GD have 100+hrs Phish 450+GD/ others Rob Driscoll Box 2534 Brown University Providence RI 02912

ATTENTION! Who's taping the tour? Trader with many thousands of hrs mostly non-dead wants to trade Freak music A-Z You will not be disappointed Lots of masters and 1st generations Many rare finds I've done lots of trading overseas & have mucho stuff I want a DAT taper for that serious analog master First generations off FM masters also wanted. No Bets, no beginners, no Dead lists, master tapes only. Father O'Blivion Box 3834 Poughkeepsie, NY 12603

Looking for DH's in the Tampa Bay area Have 150+hrs need Europe 72 & 90. Scott Eicholtz 163 87th Ave N, St Petersburg, FL 33702

PERSONALS

Ruben buzzard I'm waiting cause you are my life want to be your wife thinking of you always our love won't fade away J

Dear Mr. Fantasy - "Crazy Fingers" want to write more "Eyes of the World". Tamica 36 Edgewood Rd. Oakville, CT 06779

The life I'm living's real good! Are there any Wharf Rats in Baltimore Co? Give Eric a call at (301)788-3069

Keith: in life I and I make I. I'm looking forward to our time together, love Pat

Dave SOS, thanks for turning me onto the greatest music ever - love you Peeper

Dr. Marc, you're the best doctor/DH I know! I love you, your eternal companion, Kristin

When ya gonna wake up? Life is better drug free! RIP Brent

Got them ole Greenpoint again Scotty, Ann, Uncle Wally, Farkus, Johnny Mack, Tommy D B-1 Happy St Patricks day Flynn (smile)

Hey Now! Paul and Helga on June 15 let your lovelight shine and let it grow Love Kaypea and Maddog.

Hello to my friends Rick and Lori, DH's in Tokyo I'll be a lean machine I can only smile smile smile Tom

Peace Love and widespread panic to DHs in SC NC & GA esp Toad Capers Cate & Amy D - Russell

If you hear that same sweet song again will you know why? Buckaroo 2412 S Grant St Arlington Va 22202

In Relix 17-5 page 15, in the picture on the top right I like the person on the left side - I want to come in contact with him Please help me Oshar Schmitt, Remter Weg 76 48 Bielefeld 13, West Germany

Happy Valentines Day Phil I'm looking forward to sharing many more love is real - not fade away, always Lynn

Step away from government influences sexism racism Join in establishing freedom loving community; homes farms businesses Need input and participation. Send SASE POBox 872 Ft Lauderdale Fl 33302

GD-In the end there's still that song/comes cryin' like the wind/down every lonely street...that's ever been-Thanks for the Magic!

Sandi show me something built to last, something built to try...hope we can get together this summer Rick

Boz it's been a long strange trip I'm glad we're still truckin together I love you Cari

Robert our new addition will be the "eyes of the world" for both of us-I love you Susan

Big hello to all you folks out there in magazine land as well - Dead air See ya in a little while

Now is blessed, the rest remembered, long live Jim!

Dead in Scranton area wishes to contact other DHs to share music, Mc Tiey 1943 Timberlane Clarks Summit PA 18411

Hey now Tennessee-one of these days you'll meet your Scarlet Begonia so keep your love light shining your friend from Texas Sunrise

Amy for my Fri. Nassau ticket you gave me the kindest sweetest warmest hug I may have missed the show but not as much as I miss your beautiful ever-lasting smile I hope we can do it again this summer I'll be looking for you, Dan.

Penpals wanted. People that will write regularly, I'm 37, in love and peace Dale Wolfe PO Box 7682 Las Cruces NM 88006

Sherm at Lafayette-Crippled but free I was blind all the time I was learning to see Summer 90 Bundy

Happy Birthday to the Capt from Little Sis Hope you enjoy the Mag

To David Through all may our love never fade away, always Tammie

The cheese ensemble is coming to your town

Looking for Kevin Ayers etc Garner Box 102 Elle CA 95432

Michelle thanks for getting me through the last 8 months Atlanta was fantastic So are you! love Paul

Fast Ed & Rainbow Communications thanks for spreading the good vibes campaign - brothers locked up in Duluth

Tina in Erie - need address to respond, write again KMG

Brian Puking on Falafel Hill - see you next year Albany

M guitar player seeks F for 2 part harmony/acoustic-folk street playing or just anyone for Dead-esque jamming, Scott (617) 547-3391 or Box 812 Cambridge MA 02140

LA Dead (TN Tag) has your vintage 1990 summer tour, no camping, no vending tie-Dyes. Send 12pp. Box 11811, Knoxville, TN 37939 Large only

Happy Birthday Peter love Delia Diane Matt Carrie Henry Brian Mom Dad and Ripple

Comes a Time Jack Straw & Row Jimmy when me and my Sandy Do That Rag One More Saturday Night

Head behind bars seeking pen pals set lists Michael Stoddard Cheshire County house of correction, River Rd, Westmoreland NH 03467

Hey Now! New to Albuquerque Looking for hometown heads to party with! Jude Nevans, 612 1/2 6th St SW, Albuquerque NM 87102 (505) 243-2704

College student stuck in conservative university needs free-spirited outlet correspondence Dan Alexander Box 1979 College Station TX 77841

39 yr old DH in G'ville FL seeking older genuine DHs in same area Martha 375-3416

To the Grateful Dead the best band a fan could have Erich Santa Rosa CA

FWB-Happy 50th B-day may you stay forever young Luv SBB XOXO

Do you love Yes & GD? Do you want a close-knit family care about people current events animals & plants? Enjoy close friends movies bicycling scuba camping & quiet evenings at home? You possess natural beauty very intelligent responsible down to earth easy going & love to laugh I'm a 34 year old entrepreneur hard working executive with a ponytail. Jewish only by heritage who wants to fall in love with a life long partner and start a family. I'm monogamous healthy very affectionate caring & committed Jim 3941 SW 47th Ave, Ft Lauderdale, FL 33314

Here's hoping the Somerset Blue Raider football team has a grateful year in 91 Devon K

Looking for SE Michigan DHs and/or blues lovers write Steve Gilbert 27300 Franklin Rd #119 Southfield MI 48034

Happy 17th Derek Sandoz How'd we get so lucky you're the best thanks for being you From your grateful folks.

Daryl Ann if you get confused, just listen to the music play and roll away Happy Birthday 4/10/91 Peace, Christine

Gay DH seeks others-MA or RI-letters photos etc Let's find each other CJ Box 730 Norton MA 02766

Michigan City Indiana in a magazine? MHS 91 rocks the house!

Gryphon-ten years of love, can you dig it? All of my love, Wizard

Come to Cotati Accordion Festival August 24-25/91, Sonoma County CA Family oriented multi-cultured music festival free in the park

Walk down a path I walked as a child Ran down this path in a daze, I was wild now I walk it as a man, on my final journey, I've done all I can

Hey Now - peace on earth

Welcome small new friend You may receive all rites & privileges as a new member of Kidlandia

Neil trader: get your wheel back in the track Send a stamp to Drive Back 2134 Kaiser Rd Ronan MT 59864

Jerry-thank for the ride 2/21/91 love is real Heads-thank for the good vibes not fade away Mill valley

Dire sheep looking for DH waitress with sexy legs for spiritual raps 3207 Mohican San Diego 92117

Happy Birthday Stuart! Love Peggy

Hilary from L.V. met you in Bart station at Oakland Coliseum We walked and talked till we hit the parking lot Let's continue that walk, John from O.B. 922-6256

Politically correct feminist 23 into music (60's alternative) philosophy poetry etc Looking for some new friends Michelle Manley 115 Navarre St Hyde Pk, MA 02136

18yr old DH seeking female DH 18-20 to tour w/in summer, please write, Bryon Idzahl 34 Victor Ave, W. Long Branch, NJ 07764

Hey now Manny & Mall, where ya at? Hi Sarah, hope to meet at the jubilee, Martin

We give thanks and blessings to the Dead for their everlasting presence

Kuwait is free, I am home, thank you for the overwhelming support we are eternally grateful. Trade? Con Al Garrity, HQSVCCO 2/7 29-Palms, CA 92278-Desert Heads arise

Remember when the St. Louis Fox shows got cancelled in 1986? We're still patiently waiting for the return trip.

Happy 20th sunshine I miss you My love for you will never fade away Scooter always remember that smile Alicia

New to Southeastern MA looking for local heads to hang out party etc Sam 210 Sandwich St Plymouth MA 02360

Grateful Dykes are everywhere and getting together Send ideas info KMG 26 Egmont #6 Brookline MA 02146

Hillary from LA-I'm the tall long blond haired guy We had hugs from heaven in Arizona-U gave me a necklace! I'd like to get in touch!! Allan 3660 Revelstoke Pl, Victoria, B.C. Canada V8P 3X4

Couldn't resist one last time - just like I couldn't resist you Wish I never had to let go Fare you well Turn your face to the sun and smile to the wind Always a friend -T

250,000 people danced for peace in Washington DC on 1/26 About 10% were DHs Dream then act

CCL/Calumet DHs: Boom-Chic-A-Boom You know our love will not fade away Love Peace & Happiness TK

Looking for DHs in Central Mass I'm into poetry Spiritual awareness & good music Mike POB 302 West Groton MA 01472



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HAIR: Dark Brown EYES: Blue

IDENTITY INFO: Short scar under left eye, surgery scar on left wrist, long surgery scar on right ankle. Wearing gray shorts, white tanktop, white Reeboks, white and red baseball cap.

CIRCUMSTANCES: Last seen at 7:00 p.m. at the Grateful Dead Concert in Raleigh, N.C.

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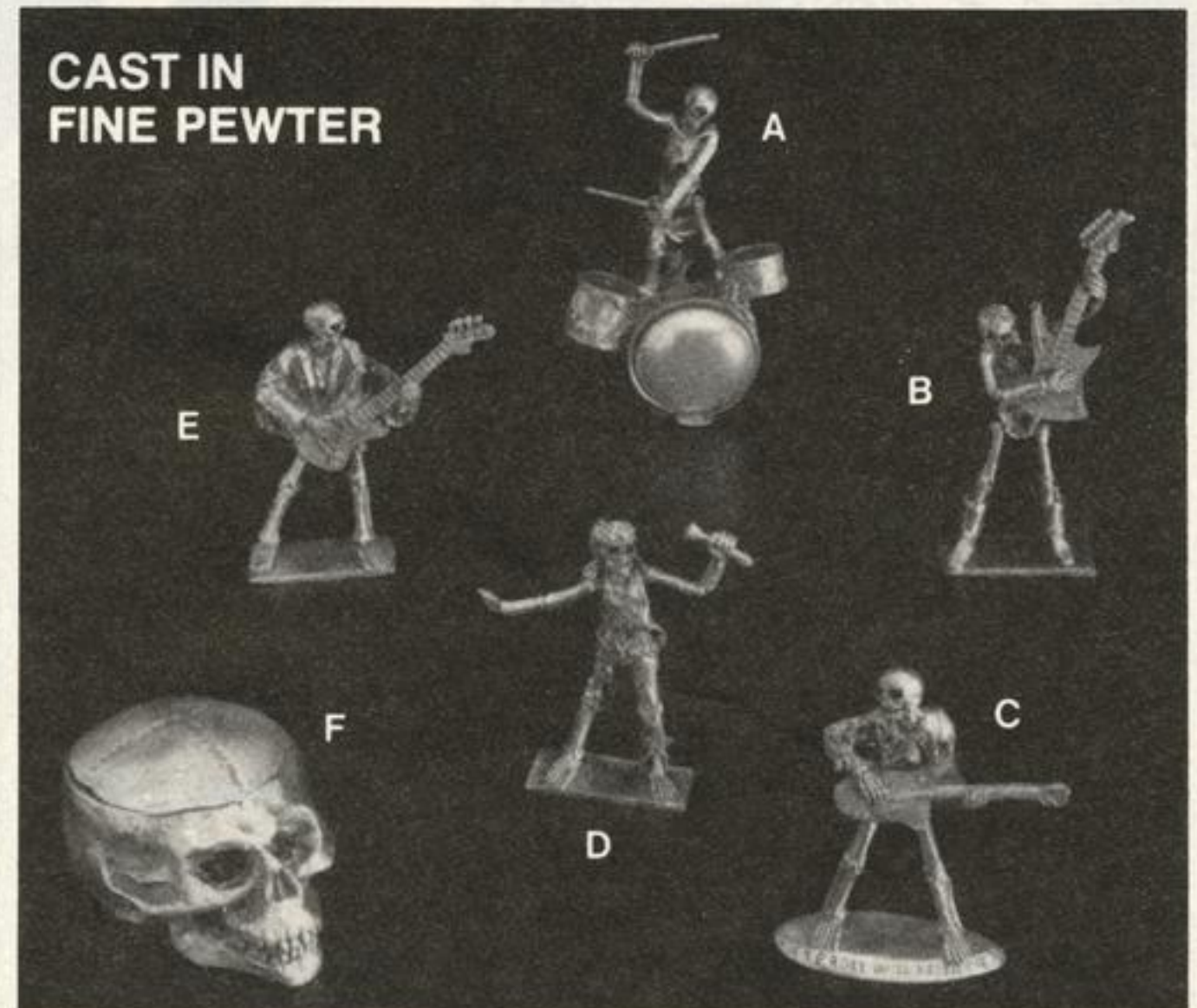


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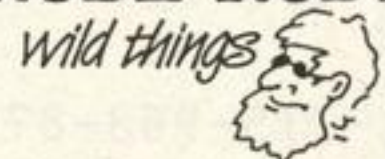
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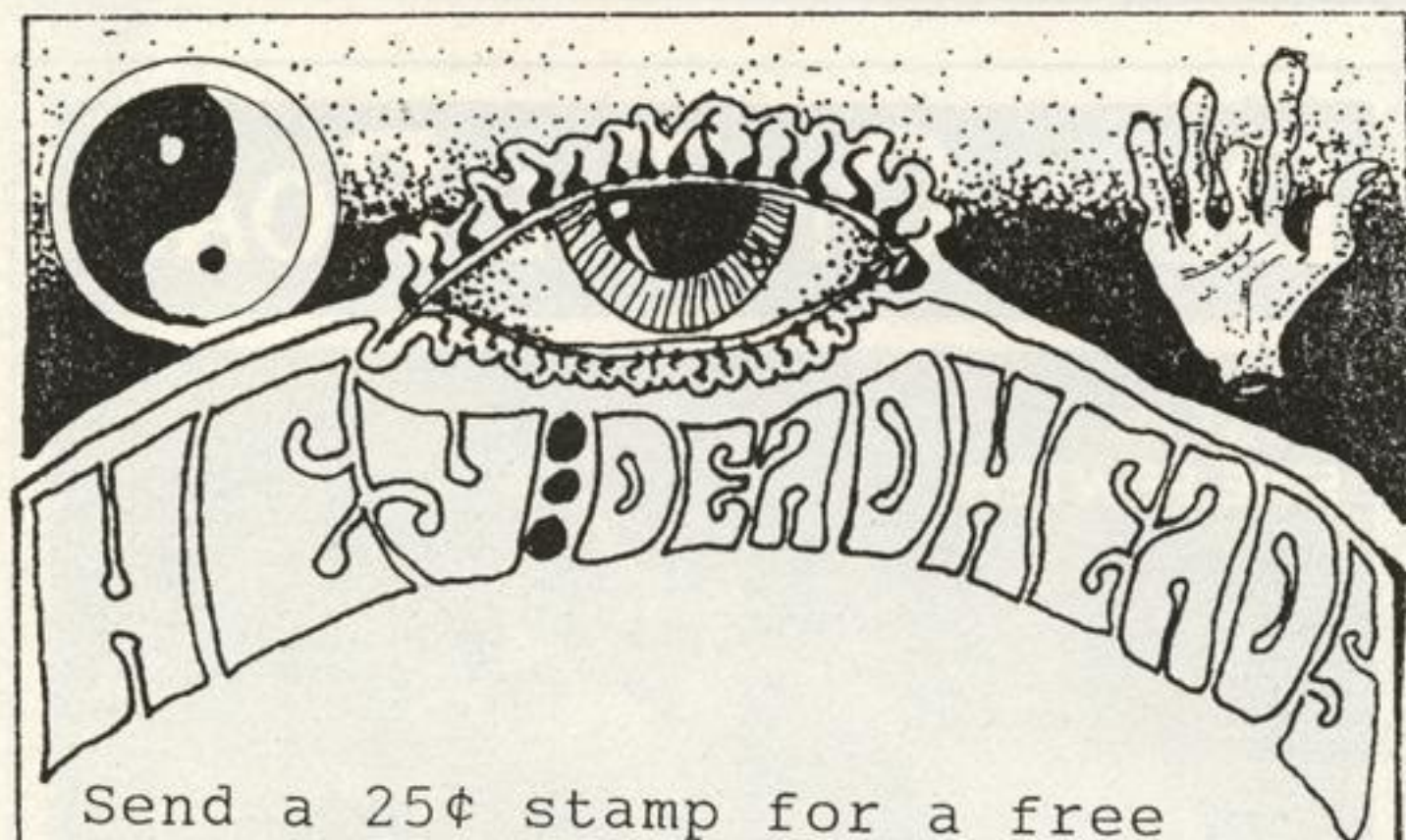


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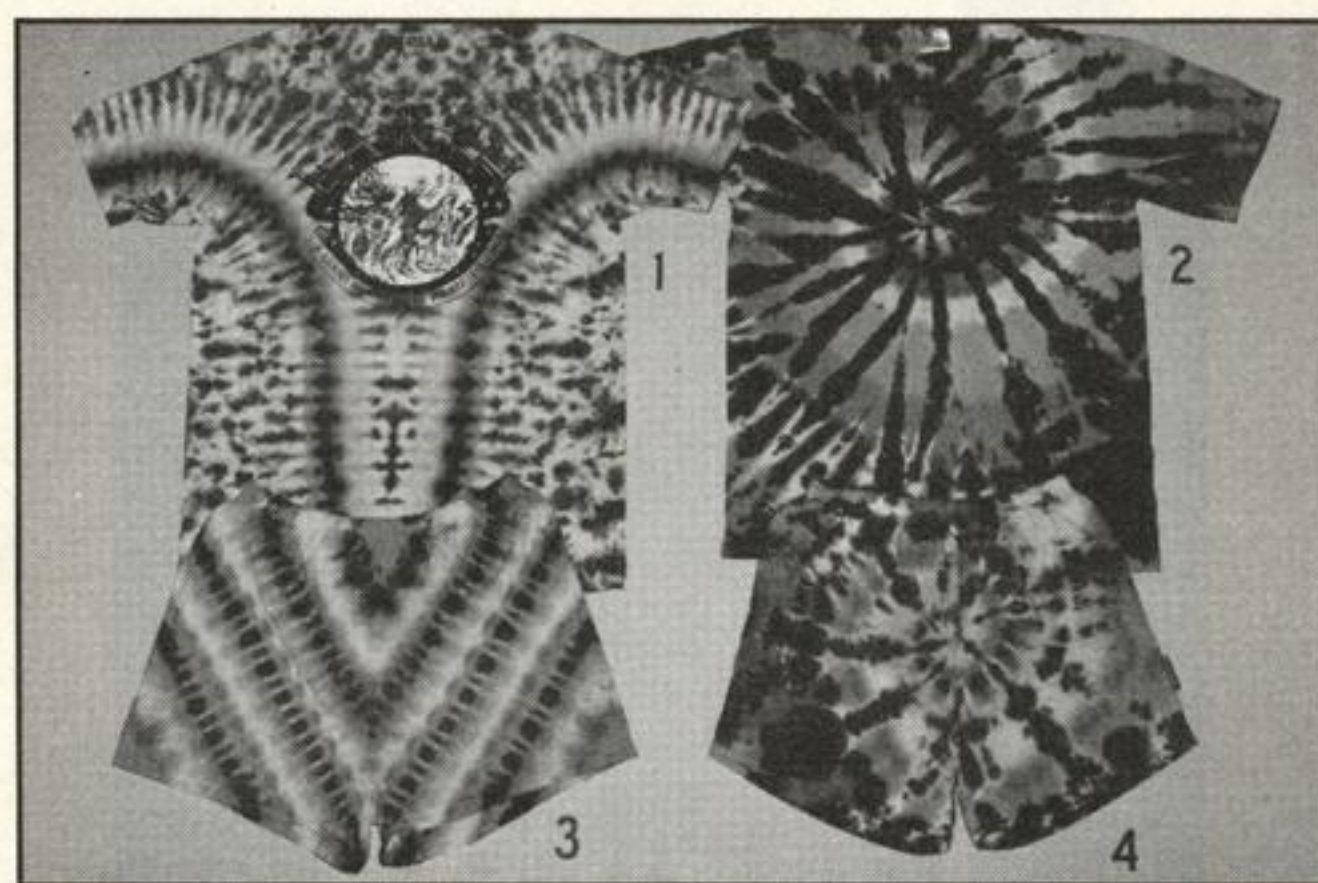
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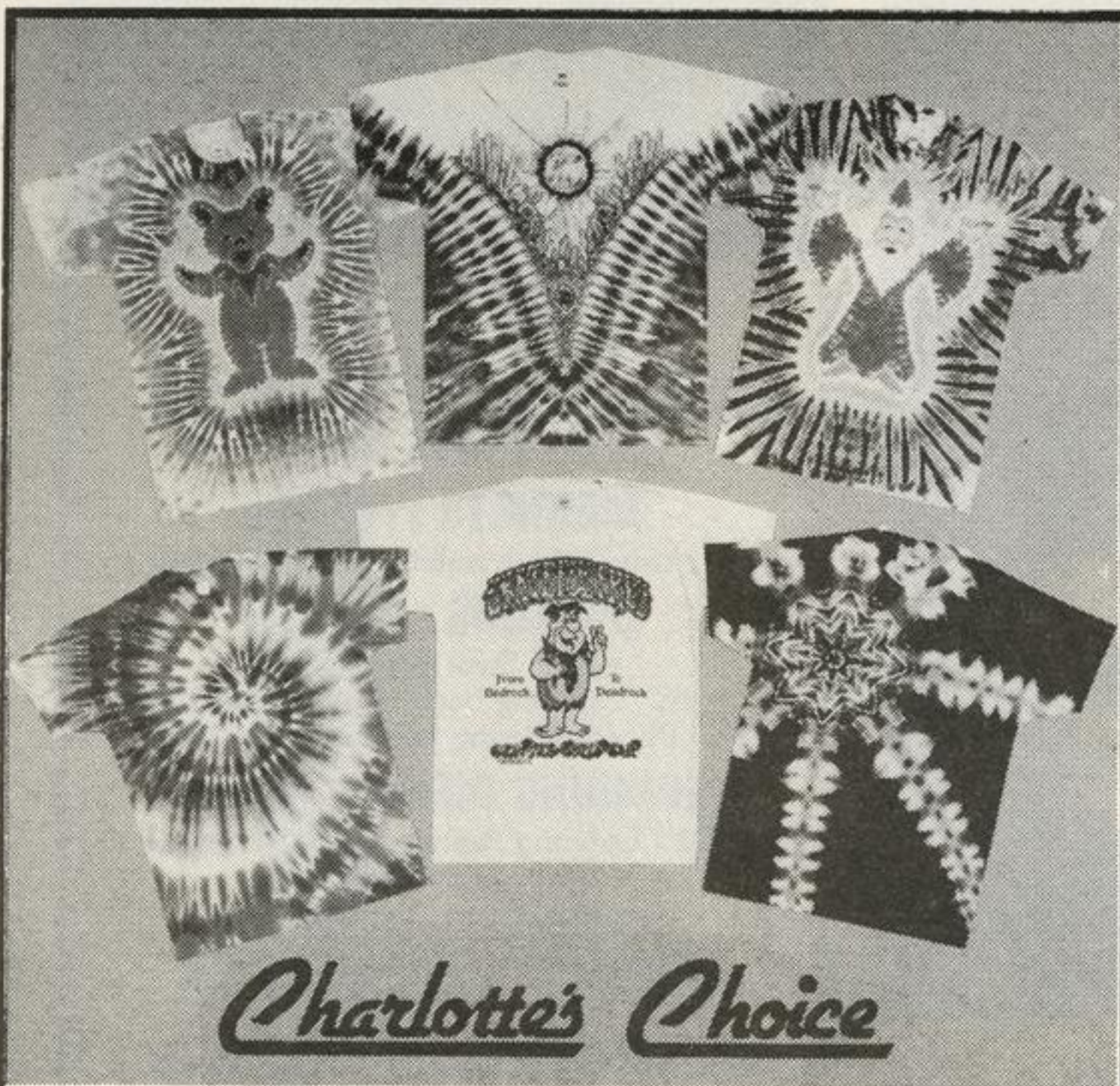
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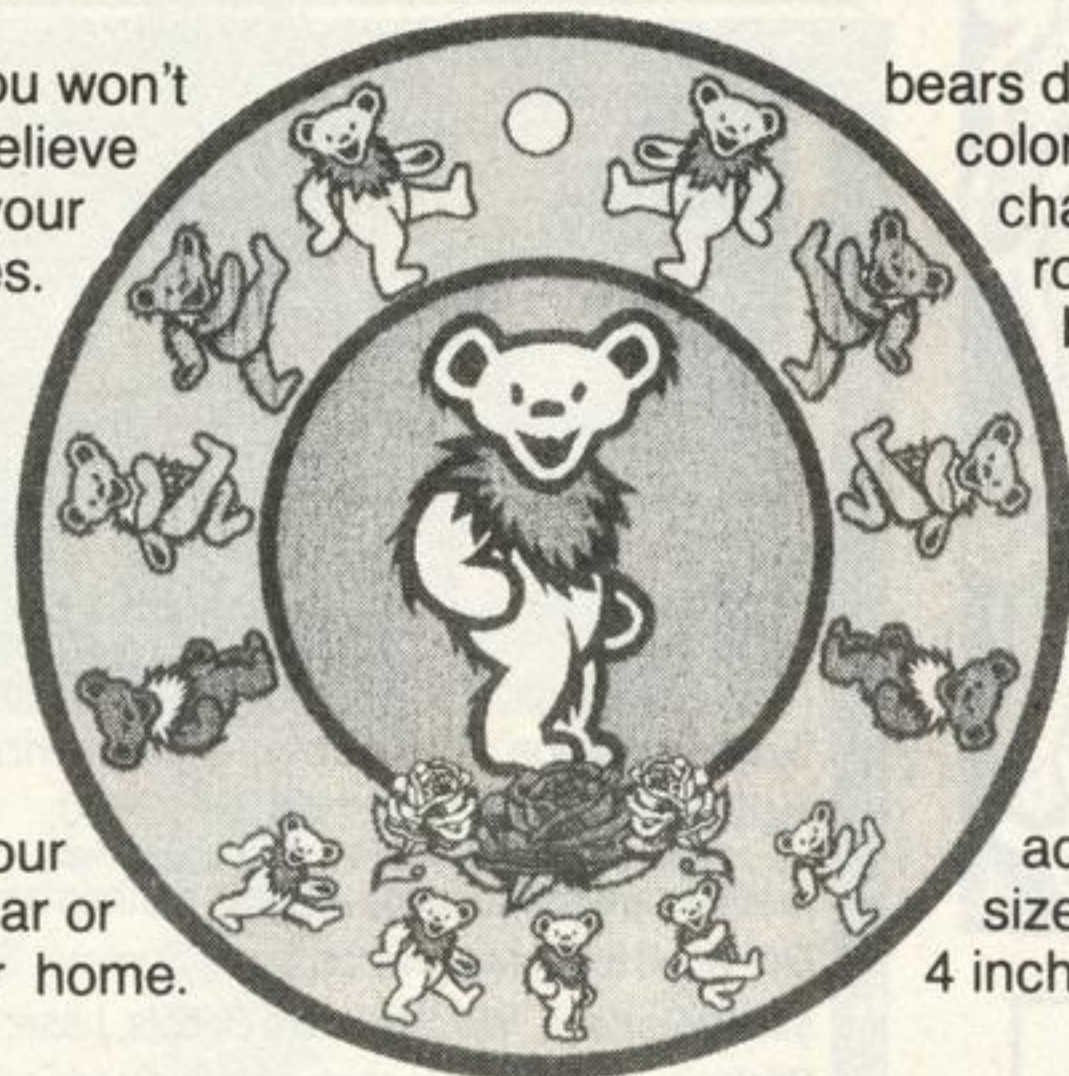
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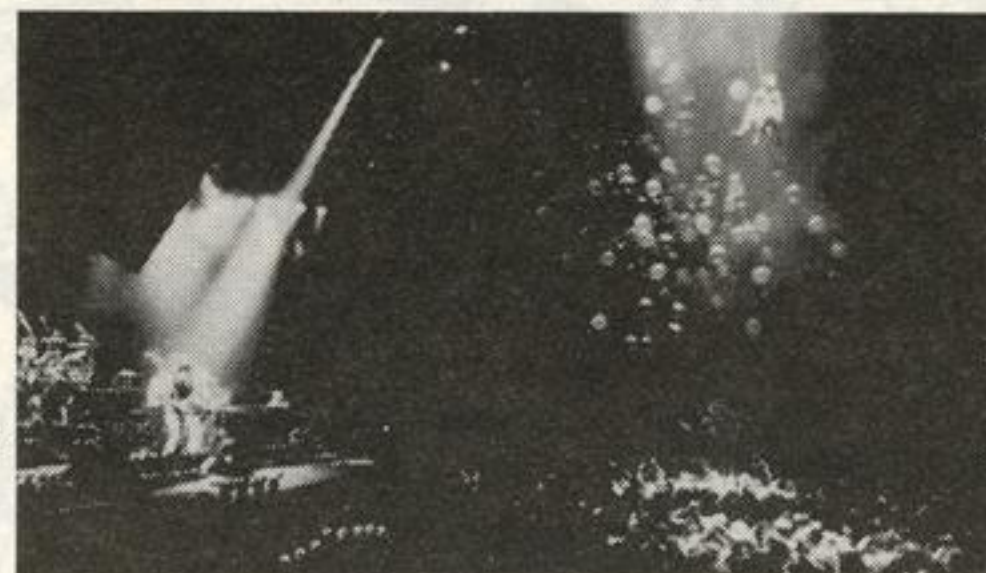
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DEAD PHOTOS

C56-Happy New Year '90-'91



Oakland Coliseum, CA
Chinese New Year
February 20-21, 1991
C62-Group Shot
C63-Weir singing
C64-Crowd view w/ Dragon

New Years Eve Shows
Oakland Coliseum
December 28-31, 1990
C56-Midnight, Balloons, Bunji
Jumpers & the Dead
C57-Garcia, close up
C58-Weir singing
C59-Garcia & Weir

Shoreline Amphitheater, CA
June 15-17, 1990
C45-Garcia jammin'
C44-Garcia beaming
C48-Weir singing
C42-Brent, close-up
C41-Group Shot, close-up

Cal Expo, Sacramento, CA
June 9-10, 1990
C39-Group Shot, close-up
C47-Group Shot w/ entire stage
C54-Weir jammin'
C37-Weir singing

Brenden Byrne Arena, NJ
October 11-16, 1989
C30-Weir
C31-Brent, close-up
C32-Group shot

Frost Amphitheater, CA
May, 1987
C725-Group Shot
w/cool backdrop
C726-Garcia beaming

Fox Theater, Atlanta, GA
October 28, 1985
C720-Group shot
w/anniv.backdrop

Melkweg Club, Amsterdam
October 15-16, 1981
C120-Garcia w/Yamaha guitar
C121-Weir w/Telecaster guitar
C122-Lesh, close-up
C123-Weir & Lesh jammin'
C125-Lesh, Weir & Garcia

JGB - Keystone, Berkeley, CA
August 20, 1981
C701-Garcia, close-up

Radio City Music Hall, NYC
October, 1980 Acoustic Sets
C110-Group shot
C111-Garcia & Lesh
C112-Weir rockin'

Nassau Coliseum, LI, NY
October 31, 1979
C201-Garcia, wailing
C202-Garcia & Weir jammin' out
C203-Brent, close-up

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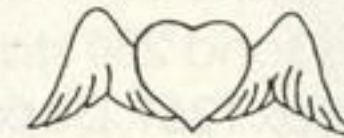
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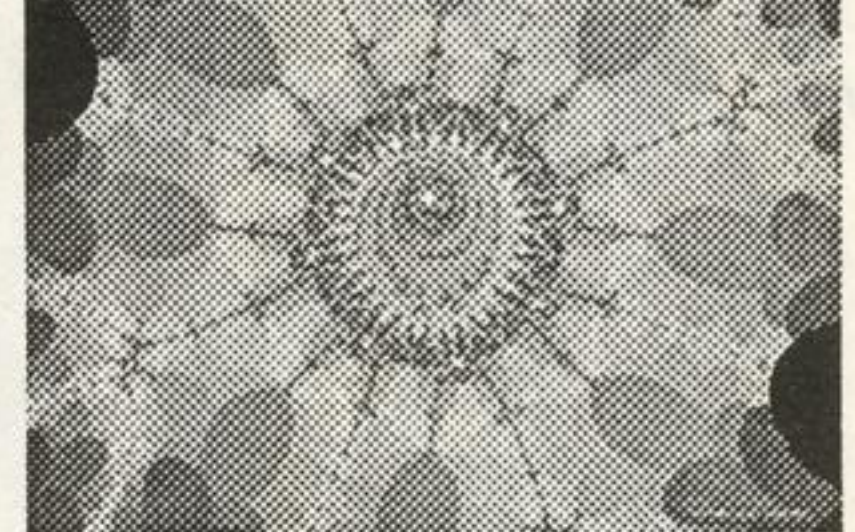


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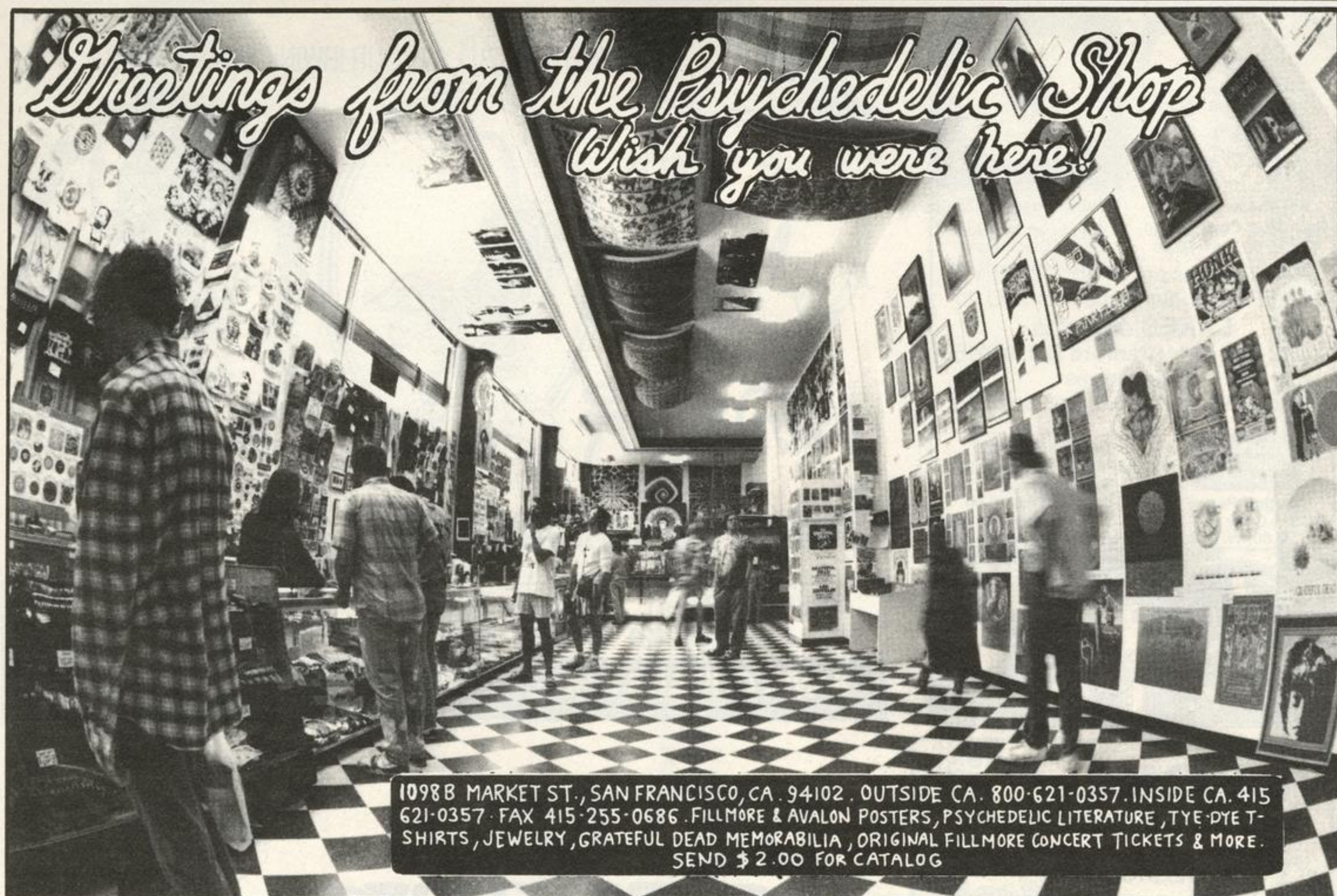
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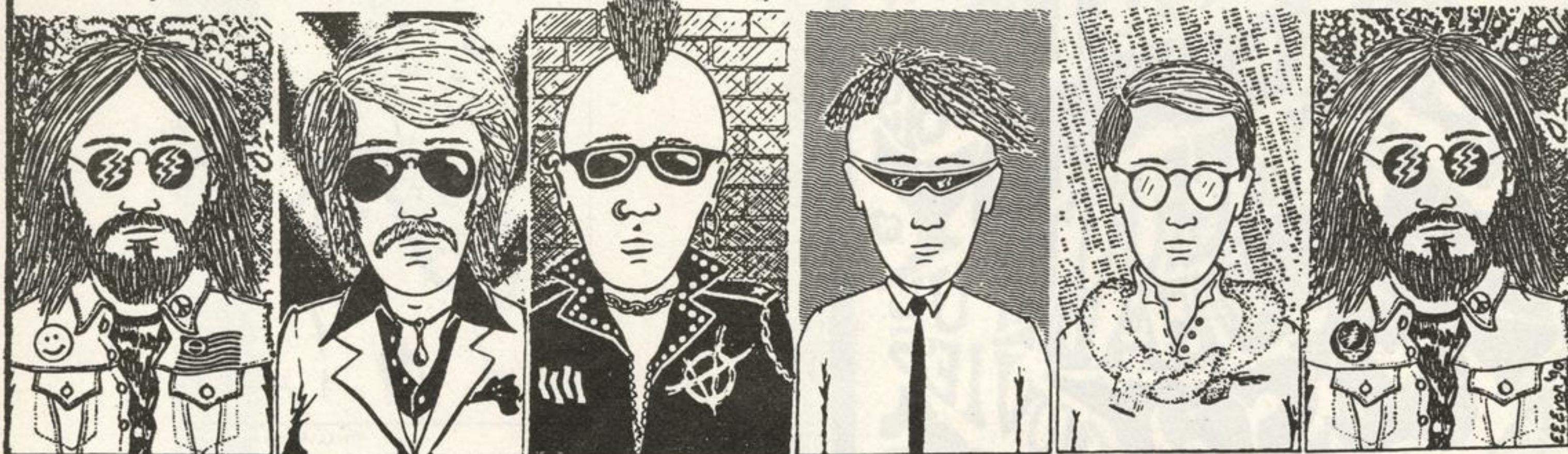
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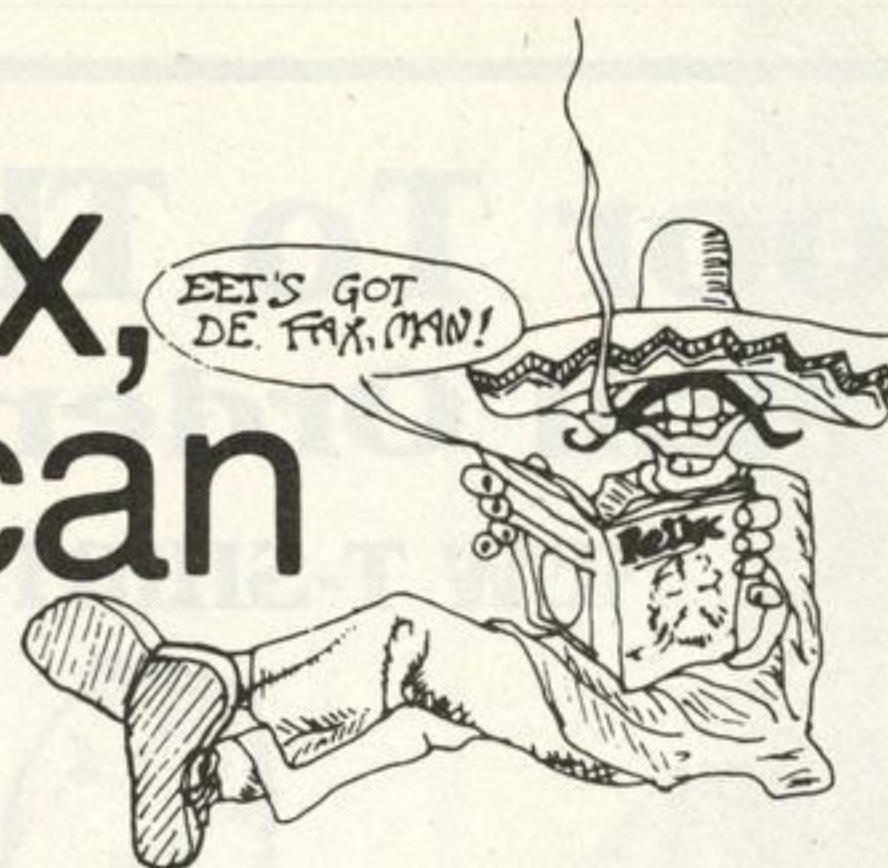
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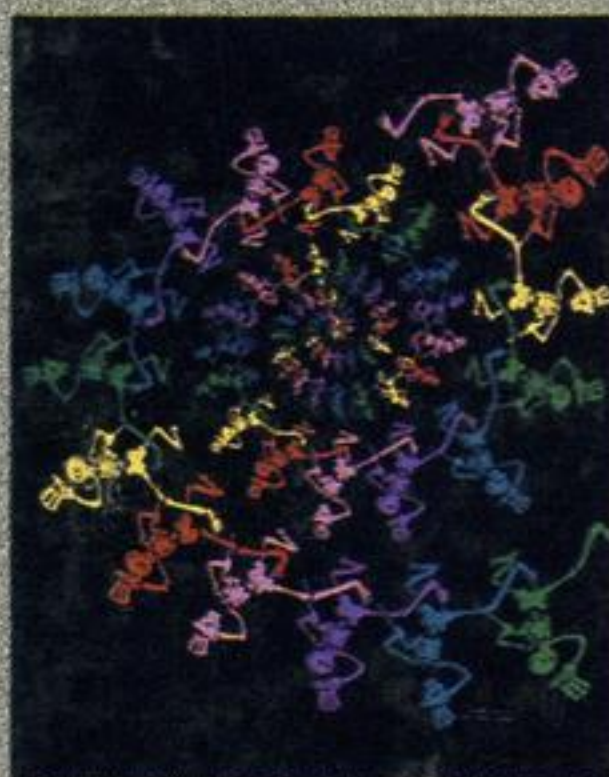
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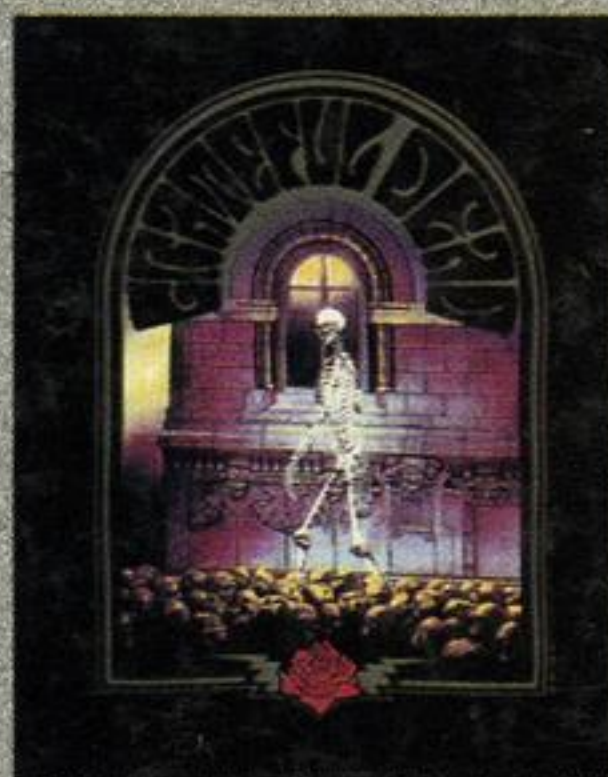
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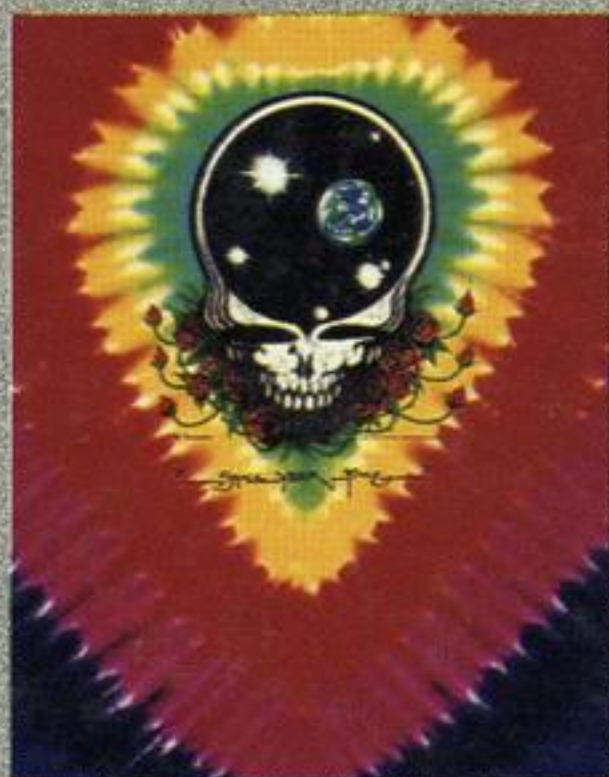
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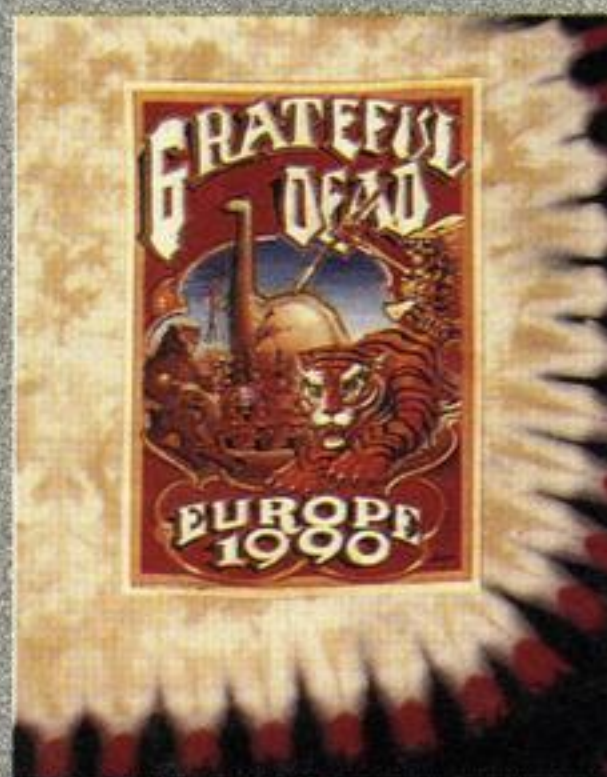
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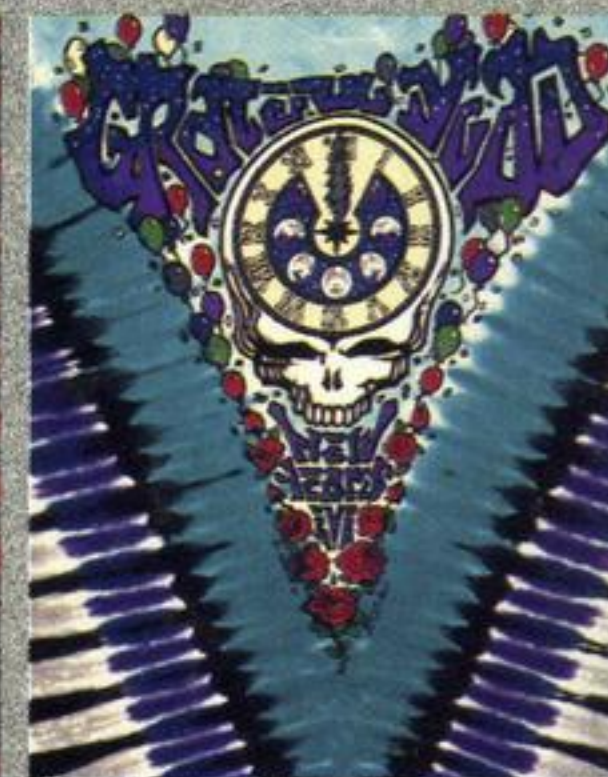
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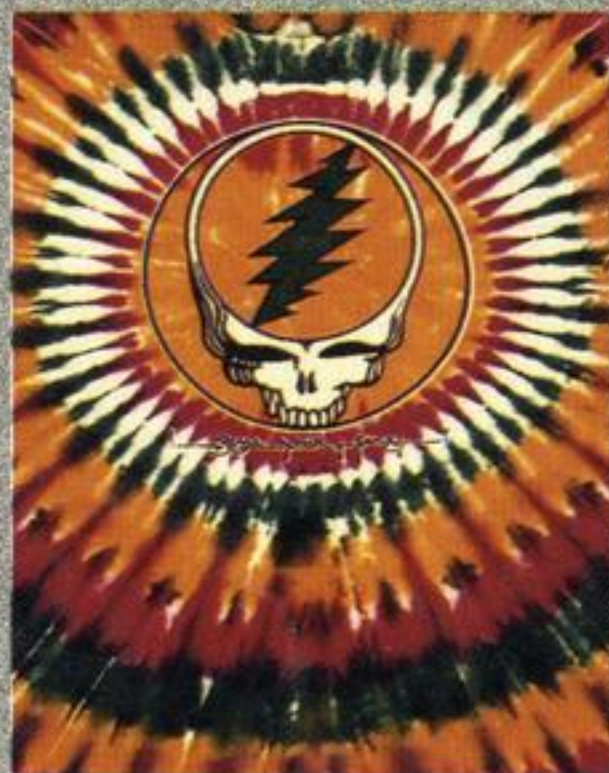
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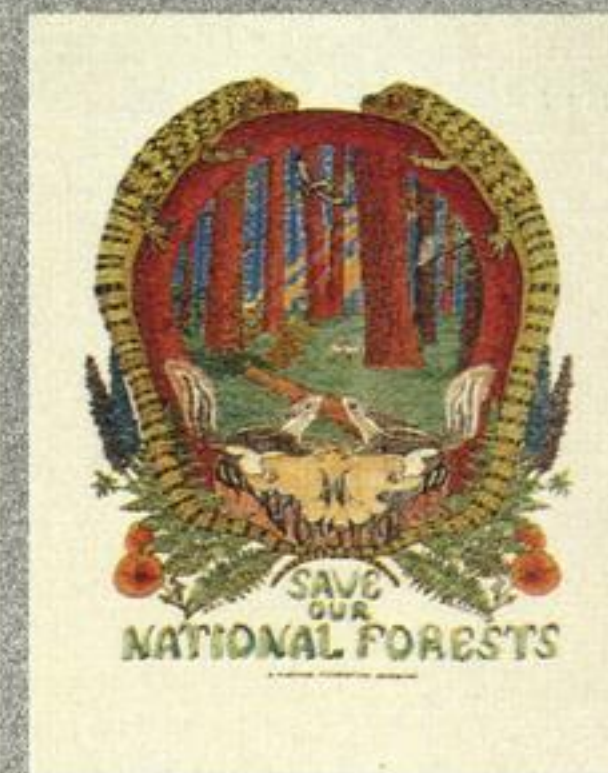
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