



BRAIN IN A BOX: The Science Fiction Collection box set — design & illustration



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dilemmas or results of our follies. Science fiction flourished in the difficult climate of the Cold War's hot anxieties. It blossomed everywhere—in prose, movies, television, radio drama, comics, and music.

In 1949 George Orwell's novel *1984* was published, confirming that science fiction could achieve the status of literature (and vice versa). Ray Bradbury's poetic *The Martian Chronicles* was released the next year, and Isaac Asimov's ambitious *Foundation* the year after that. In 1953 we had Arthur C. Clarke's novel, *Childhood's End*, and Cyril Kornbluth and Frederik Pohl's amusingly cynical satire, *The Space Merchants*. Throughout the '50s SF magazines continued the pulp tradition. The three best were *Astounding Science Fiction* (later *Analog*), *The Magazine Of Fantasy And Science Fiction*, and *Galaxy*, each offering its own angle or emphasis. (SF books often reprinted or reworked material that had been

published a year or two earlier in pulps. Book publication dates are used here.) All of these books and magazines—and many others—added depth and dimension to science fiction, and as paperback books became more commonplace, SF became more available.

Movie after movie in the '50s dealt directly or indirectly with Space Age hopes and Atomic Age fears, bringing us such science fiction classics as *The Day The Earth Stood Still*, *Invasion Of The Body Snatchers*, *Forbidden Planet*, *Destination Moon*, *When Worlds Collide*, *This Island Earth*, *Godzilla*, *King Of The Monsters*, *Earth Vs. The Flying Saucers*, *The Thing*, *The Incredible Shrinking Man*, and many, many more.

*Captain Video* debuted on TV in the summer of 1949, and television seemed to become a recruiting tool, encouraging kids to grow up to police the universe. Other shows included *Tom Corbett, Space Cadet* (1950-55), *Space Patrol* (1950-55), *Rocky*

## PRODUCERS' NOTE

It's hard to believe that this collection has taken five years to produce. Initially, the idea sprang out of the heads of three like-minded individuals on a lonely stretch of road just outside of Austin, Texas, in 1994. Basically, we are Baby Boomers who grew up watching *The Million Dollar Movie*, *The Late Show*, and others, just to see *Forbidden Planet*, *The Blob*, or *The Thing (From Another World)* for the umpteenth time. We figured our brains were marinated in a combination of giant insects, colossal women, and undersea creatures. Of course, it was all blamed on radiation, the Manhattan Project, or reformed atoms, concocted by upstart film companies cranking out B movies for teenagers to see on date night.

As pop culture fanatics, we at Rhino wanted to get the tracks that best represented the era from the 1950s through the end of the millennium. Squeezing 50 years of sci-fi culture into one collection was a difficult task... that's why it took over five years! In our quest for the best, the coolest, the must-have tracks, we, the producers, went to aficionados all over the country and sifted through hundreds of hours of just about every intergalactic recording you

could possibly imagine. (A few recordings, such as *Star Wars*, were not available for inclusion here. I could make an aside about a certain force not being with us, but instead I'll say that no collection would be complete without the John Williams classic.) By the time we got through listening to them all, we realized just how much the world of science fiction has persisted in popular culture—and will continue to fascinate us for light years to come.

What we have compiled is hopefully an entertaining collection that covers some of the more significant science fiction music. This set is assembled thematically on five discs for your cosmic pleasure: one each for movie themes, TV themes, incidental and lounge music, pop, and novelty songs. We gratefully acknowledge the assistance of all the people who have given us their input, including Ray Bradbury and Sir Arthur C. Clarke, who offered their enthusiasm and cooperation.

If we refer to you fans of science fiction as Space Cadets, consider it a term of endearment. Without your love of this genre, much of this wonderful music would be relegated to a galaxy far, far away.

—James Austin  
Rhino A&R

The flying saucer model from *Forbidden Planet* returns to duty in an episode of *The Twilight Zone*.

## George D. Wallace: From *Commando Cody* to *Forbidden Planet*

I got out of the navy in 1945 and got a job as a bouncer at The Florentine Gardens, a Hollywood nightclub. One night I met the head of the nursery at Metro/MGM, and he offered me a job as a greensman. After three years of doing plant work I left MGM and got a job as a bartender. The bar had a pretty good jukebox, and I'd sing along with it as I poured drinks. I was singing away one night when Jimmy Fiddler, the Walter Winchell of the West Coast, gave me his card and told me to call him. He got me started singing at Jewish benefits. The singing led to drama school, a play called *Clash By Night*, an agent named Maureen Oliver, and a role in TV's *Fireside Theatre*.

Maureen sent me over to Republic Pictures to audition for the role of the heavy in a new serial called *Commando Cody*. I talked to the producers for a while, they asked me if I had any film, I told them about *Fireside Theatre*, and they went away. They kept me waiting from 10 a.m. till 3:30 p.m., and I was getting pretty pissed off. Eventually, they walked back in and said, "We saw the film. How'd you like the lead in the serial?" Clayton Moore, who was between stints as the Lone Ranger, got the part of the heavy.

A few years later, Leonard Murphy, the head of casting at MGM, remembered that I had been a buson's mate in the navy and called with the perfect part, a buson's mate on a spaceship. That was how I got the role in *Forbidden Planet*. Mainly, the job called for a lot of "Aye, aye, sir," except at the end when, as second in command, I perform the marriage ceremony between the Captain (Leslie Nielsen) and Altaira (Anne Francis). Unfortunately for me, the studio looked at the film and asked, "Wait a minute, this girl's father just got blown up on the planet, and now she's getting happily married?" They cut the scene.

George D. Wallace spent four years as a leading man in Broadway musicals, a career that began when he auditioned for Rodgers & Hammerstein while wearing his *Forbidden Planet* uniform. He got the part. He has normally acted in *Forces Of Nature*, *Nurse Betty*, and episodes of *Chicago Hope* and *The Practice*.

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George D. Wallace as Commando Cody (left). Note sophisticated rocket pack controls (above). Forgotten Planet: Wallace prepares to marry Leslie Nielsen and Anne Francis (below) in a scene cut from the 1956 film *Forbidden Planet*.



# GRATEFUL DEAD EUROPE '72

Producer's Note  
by Dave Karger  
Hearing Loss  
On The Outtakes  
On The Original Recordings  
On The Outtakes  
On The Original Recordings  
On The Outtakes  
On The Original Recordings

## Producer's Note

by Dave Karger

Europe '72 was a time when the Grateful Dead were at the height of their power, and the music they created was a reflection of that. The band was in a state of flux, with some members leaving and others joining. The music was a blend of rock, folk, and jazz, and it was a time when the band was at its most creative. The music was a reflection of the band's unique sound, and it was a time when the band was at its most powerful. The music was a reflection of the band's unique sound, and it was a time when the band was at its most powerful. The music was a reflection of the band's unique sound, and it was a time when the band was at its most powerful.



GRATEFUL DEAD • EUROPE '72: The Complete Recordings box set – design



## Goin' Where The Wind Don't Blow So Strange...

by Dave Karger

### I. The Grand Tour

The night was dark and the stars were out. The band was in a state of flux, with some members leaving and others joining. The music was a blend of rock, folk, and jazz, and it was a time when the band was at its most creative. The music was a reflection of the band's unique sound, and it was a time when the band was at its most powerful. The music was a reflection of the band's unique sound, and it was a time when the band was at its most powerful.

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## The Nash Strat

by Dave Karger

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THE BAND • THE LAST WALTZ box set — design



### III: ACROSS THE GREAT DIVIDE



**B**y 1968, the year they noted out of the woods and into immediate celebrity, The Band had been around nearly as long as rock 'n' roll itself: four Canadians and an Arkansas traveler, brought together when the music was rude and raw, under the aegis of the rockabilly Americanie Ronnie Hawkins. The first of the five to become one of Hawkins' Hawks, Mark Levon Helm (born May 26, 1940) was a cotton farmer's son from Marvel, Arkansas, who joined the singer-arranger Arkansas native—in 1967. Helm was still in the eleventh grade at school but stayed on as a drummer when Hawkins moved his band up to better money and happier crowds in Toronto in 1968.

"Hawk was a great hardleader," Helm says with relish. "He was a little older, plus he'd been in the Army—he'd done some running around, things I hadn't been able to do yet. But he had common sense about what would work in his music. And people liked him. When we went to Canada, we had a week's contract with a week's option, but people liked Hawk so much, they picked up our option. We left those tough clubs in the South and played those good mixed-drink rooms up there six nights a week."

Jaime Robbie Robertson (born July 5, 1943) was next, a hot-shot guitarist of Native American descent: Mohawk on his mother's



Doc Blackwell and Marc Shuman, also of Paramount, I wanted someone to represent that spoke in the wheel. We could have called Carole King, but I knew Ned."

**H**obson was not the only one issuing invitations. Helms made the call to Chicago blues hunka Muddy Waters. In February 1973, Waters came to Woodstock to make his final album for the Chess label.

*The Muddy Waters Woodstock Album.* A country-fancied beauty cut in two days at Bearsville Studios, the record was produced by legendary ROCK songwriter and arranger Henry Glover. But Helms brought a lot of enthusiasm to the sessions, playing lute and drums and chair-forging Waters' new guitar.

Waters' performance at Woodstock, New York City, 43rd Street, was a triumph. "The man was my hero. I wanted to be around Muddy as much as I could. I felt like I'd finally hit the big time."

"Muddy became a good friend of Levens's," says guitarist Bob Margolis, who played with Waters at The Last Waltz and worked with him until Waters' death in 1993. "Actually, when Muddy told me about the show, he said we were going to do this concert 'for Levens's group.' That's probably all he knew about it. He was born in 1915. He didn't follow rock music."

Bobby Charles heard about The Last Waltz from Rick Danko. Born Robert Charles Gentry in Abbeville, Louisiana, Charles wrote three of the biggest songs of rock's first golden era, all before he turned 22: Bill Haley's 1956 smash, "See You Later, Alligator;" "(I Don't Know Why) But I Do," co-written with Paul Gayten; and a monster for Clarence



the great Joe Willie "Pinetop" Perkins—arrived out Sunny Boy Williamson's "New Below Zero" but decided to part "Mannish Boy." Waters' 1955 classice for Chess, with the Louis Jordan jump blues "Caldonia," which Waters had covered on *The Muddy Waters Howled Album*. "We ran through them once, possibly twice, in practice," Bob Margolin says, "where *The Band* how Muddy led the intro in 'Mannish Boy,' to hear he sings, 'Oh yeah,' and any guitar answers him." Butterfield's hard trills in "Mannish Boy," cutting through the air like guitar feedback, were an extra gift of old Chicago. Butterfield's loving echo of Waters' sedman and Chess harmonica led Life Walter.

addition to steering through Bobo "like" Black's 1997 smash, *Further Up The Road* (aka *Further Up The Road*), Clapton paid additional homage to *The Road* as friends and role models by pulling a song he cowrote with Dinkus, *All Our Past Times*, from his 1970 album, *No Reason To Cry*. Mitchell contributed feisty sunshine to Young's "Helpless," singing from behind a curtain, and Young laid back harmonies in Mitchell's *Turkey Straps*. The Blues' together on background vocals, they got an extra Canadian stamp like the Beatles' "Let It Be...". Wood, Robertson's sunnier recasting of the forced exile of Canada's French-speaking settlers to the southern United States in the 1700s.

**D**...you brought his usual drama to Winterland, ballooning at being shut for the movie almost to the moment he went out to play. "Bob was in the middle of doing *Remain in the Vault*," Robertson explains. "He was concerned that being in *The Last Waltz* would take away from his movie. We said, 'We'll wait to put you out, until after you release your films.' That was a concession we were willing to make, and he was OK with that. But some of his people were still going. 'You can't film Bob,' while he had people going, 'It's a shame if you don't.'"

"Bill Graham was instrumental in fixing that," Robertson adds. "Somebody working with Bob said, 'We're not filming this.' And Bill just said, 'Get out of here, or I'll kill you.' Robertson smiles. "It all worked out."



overdubbing their parts. Yet they had this thing, even when they were apart, where they somehow came to the right spot, as if they were in the room together. They had this sixth sense about each other's presence.

"It was staggering," Harris says now, "to think about what The Band could do musically, and then try to think of the world before The Band."

Released in the spring of 1978, more than 16 months after the Winesapland concert, *The Last Waltz* formally marked the start of a world without The Band. The movie's extended gestation showed in the attention to detail:

Robertson and Scorsese worked on the sound alone for over four months. The sumptuous Warner Bros. soundtrack—three LPs with 75 live performances and a side of soundstage and studio material dubbed "The Last Waltz Suite"—went to #16 in *Billboard*. The Hollywood establishment could not resist the record, too. In the Academy Award® nominations for that year, *The Last Waltz* came up crisp, shut out in the Sound, Cinematography, and Documentary Feature categories. "I

"That the last of the film," Robert H. Rosen argued in the *Los Angeles Times*, "is more than technique. The *Last Waltz* also is an eloquent toast to the glories of American rock & roll, especially those artists in the 1960s who took rock from its primitive foundations to a surlier, more flexible form of musical—and sociological—expression."

The Last Waltz proved to be more than the end of one band, a single family of five men who rocked, traveled, partied, and argued together for 16 years. Without intending it, Robertson,



Scorese, and The Band created a valentine for a way of living in music that never slipped but would never be the same. The community of singer-songwriters represented at *The Last Waltz*—Dylan, Robertson, Van Morrison, Neil Young, Joni Mitchell—would continue making strong new work but on disparate paths, splintering in exaltation just as The Band did, persevering without the consistent, mainstream commercial success that had sealed their impact on American music in the late 1960s and early '70s.

"I didn't realize it until we finished the project," Roberson admits. "There was a sentimentality, a feeling. I was getting from other people when they saw the movie: 'Wow, that was it, that was the end.' People from that film are still making great records today. But the unifying thing of the 1960s was falling apart. They even put it in the ad for the movie: 'It started as a concert—it became a rebellion.'"

But the last dance is always the one you remember best. "You couldn't go out any better than that," says Ronnie Hawkins, the man who, in a sense, made The Band, then sat down to write their own destiny. In putting their final night as The Band on record and film, Robbie Robertson, Levon Helm, Garth Hudson, Rick Danko, and Richard Manuel gave thanks to those who taught them, shared the light with friends, and ensured that the magic and lessons of those 16 years would not be forgotten.

Their story should be played loud.

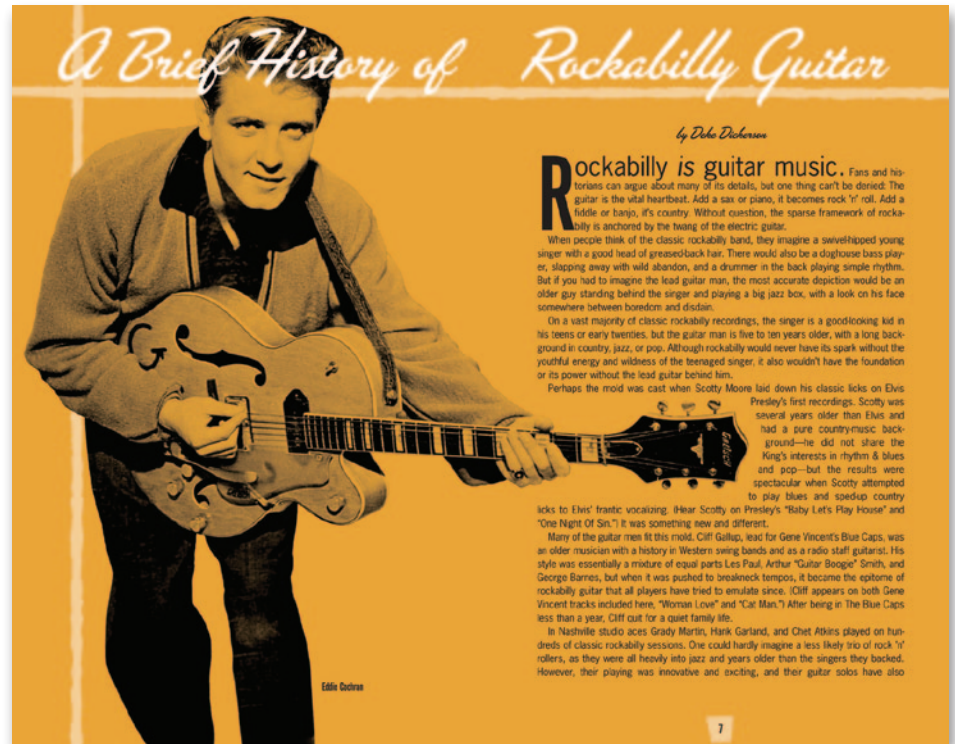
—David Fricke  
New York City, November 2004

*Thanks to Robbie Robertson, Levon Helm, Ronnie Hawkins, John Simon, Bobby Charles, Bob Marley, Emmylou Harris, Stephen Stills, Butch Snare, and Ben Sandmel. A special thanks to Jean S. Wewers.*





ROCKIN' BONES: 1950s Punk & Rockabilly box set – design & illustration



**R**ockabilly is guitar music. Fans and historians can argue about many of its details, but one thing can't be denied: The guitar is the vital heartbeat. Add a sax or piano, it becomes rock 'n' roll. Add a fiddle or banjo, it's country. Without question, the sparse framework of rockabilly is anchored by the twang of the electric guitar.

When people think of the classic rockabilly band, they imagine a swelthipped young singer with a good head of greased-back hair. There would also be a doghouse bass player, slapping away with wild abandon, and a drummer in the back playing simple rhythms. But if you had to imagine the lead guitar man, the most accurate depiction would be an older guy standing behind the singer and playing a big jazz box, with a look on his face somewhere between boredom and disdain.

On a vast majority of classic rockabilly recordings, the singer is a good-looking kid in his teens or early twenties, but the guitar man is five to ten years older, with a long background in country, jazz, or pop. Although rockabilly would never have its spark without the youthful energy and attitude of the teenaged singer, it also wouldn't have the foundation or its power without the lead guitar behind him.

Perhaps the mold was cast when Scotty Moore laid down his classic licks on Elvis Presley's first recordings. Presley's first recordings, Scotty was several years older than Elvis and had a pure country-music background—he did not share the King's interests in rhythm & blues and jazz—but the results were spectacular when Scotty attempted to play blues and sped-up country licks to Elvis' frantic vocalizing. (Hear Scotty on Presley's "Bibi Let's Play House" and "One Night of Sin.") It was something new and different.

Many of the guitar men fit this mold. Cliff Gallup, lead for Gene Vincent's Blue Caps, was an older musician with a history in Western swing bands and as a radio staff guitarist. His style was essentially a mixture of equal parts Les Paul, Arthur "Guitar Boogie" Smith, and George Barnes, but when it was pushed to breakneck tempos, it became the epitome of rockabilly guitar that all players have tried to emulate since. (Cliff appears on both Gene Vincent tracks included here, "Woman Love" and "Cat Man.") After being in The Blue Caps less than a year, Cliff cut for a quiet family life.

In Nashville studio acey Grady Martin, Hank Garland, and Chet Atkins played on hundreds of classic rockabilly sessions. One could hardly imagine a less likely trio of rock 'n' rollers, as they were all heavily into jazz and years older than the singers they backed. However, their playing was innovative and exciting, and their guitar solos have also

#### Trailer - HIGH SCHOOL HELICATS

#### 1/15. BOPPIN' HIGH SCHOOL BABY - Don Williams

Don Williams  
Singles single #102 (1958)  
Courtesy of Dave Travis, under license from Ridgeport Music  
Before there was Blue, there was Satellite Records, and before there was Otis, there was Willis, a singing drummer from Tipton County, Tennessee. Satellite was launched by the Stat partners in Memphis in late 1957, and this appeared early the following year. Drenched in echo, it was a record you'd hand to someone if you wanted to explain what rockabilly was all about. In 1959 Satellite began recording R&B, scoring a hit with The Mar-Kays' "Last Night." Then another Satellite Records came out of the woodwork, firing the name change to Blue.

#### 1/16. BELIEVE WHAT YOU SAY - Ricky Nelson

Don Williams  
Singles single #102 (1958)  
Courtesy of Dave Travis, under license from Ridgeport Music  
The Burnette brothers embraced Ricky Nelson on his lonesome and pitched him "Believe What You Say" Ricky called Otis, and Otis brandished a contract.

Ricky's tendency to understate his vocals was offset by the exuberance of his guitarist, James Burton. Burton's yin to Ricky's yang gave the records their innate tension. Proving his own band for the first time, Ricky seemed to give new assurance. He found out right away how inventive Burton could be when he saw him strumming the guitar with bumpy strings to get an extra "rummy" sound, a technique Burton had using since the age of 12 to bend the strings more easily. The master was sent to Nashville so that The Jordanaires could add background vocals, but the unadorned version was issued by mistake and made it to #4 in the spring of 1958. . . one of the very few rockabilly hits.

#### 1/17. SUNGLASSES AFTER DARK - Dwight Pullen

Dwight Pullen  
Singles single #102 (1958)  
Under license from Famous Entertainment Corp.  
In 1958 The Shades (really!) released a song called "Sunglasses" ("... in the big cities all the hip kitties wear sunglasses"), but Dwight Pullen followed the tradition. "You really

look sharp wearin' sunglasses after dark." It was all about looking cool even if you couldn't see six inches in front of your face. The spiky ending was the perfect caper. Pullen's nephew, James Noble, saw a black guy on Hollywood Boulevard wearing sunglasses after dark and pitched his song to Cactus Records. Originally from Bounteville, Alabama, Pullen was based in Alaska. He later tried to marry Gene Vincent, but died of prostate cancer in November 1981, aged 39.

#### 1/18. RUMBLE - Link Wray & His Ray Men



Link Wray  
Singles single #1247 (1958)  
Courtesy of Ramsey Records, Inc. Under license from Ace Music Services  
The birth of the power chord. Guitarists often remember where they were when they first heard this, the most important D chord in history. Link was working around B.C. when a local DJ, Milt Grant, asked him to write a "rattle" number. Having no idea what that was, Link cut an untitled instrumental. Grant pitched it to Archie Royster at Cadence Records, and Royster would have nixed it on the spot were it not for the fact that he wanted Grant to play his Charlotte records. Royster took it home, and his stepdaughter, Jackie (who later married Phil Spector), told him to issue it. She said it reminded her of the "rattle" scenes in West Side Story, so "Rumble" it was.

#### 1/19. DOWN THE LINE - Buddy Holly & Bob Montgomery

Buddy Holly  
Singles single #1247 (1958)  
Courtesy of Ramsey Records, Inc. Under license from Ace Music Services  
From Coral LP #57463 Holly in The Hills (Recorded 1954/55)  
Courtesy of Capitol Records, under license from Universal Music Enterprises  
Sales usually decline in the wake of an artist's death, but Buddy Holly beat the curse. His producer dug deep, and the records kept coming. In 1965 there was an album called Holly In The Hills, featuring early duets with Bob Montgomery recorded circa 1955. The album's killer track, "Down The Line," was one that Buddy and Bob performed during an appearance at Dallas' Big "D" Jamboree. Big "D" stood for big deal if you were a valuable country duo in Lubbock. What we heard in 1965 wasn't quite what they'd heard in Lubbock ten years earlier, though. The Fireballs were overdubbed before release, so the lead guitars are probably Buddy and George Tammes.



Jerry Lett

He signed Lett to his Cactus Music Records in October 1959 and named "Love Me" to Dot. It appeared in 1960, some two years after it was recorded. In 1968, after three coverings (see big names), Lett was in a serious road accident that left him partially paralyzed. He never had another release, but could he top this?

#### 2/8. SHE'S MY WITCH - Kip Tyler



Kip Tyler  
Singles single #154 (1958)  
Courtesy of Ebb Records, under license from Fantasy Records, a division of the Concord Music Group  
Despite the cult that surrounds him, Kip Tyler is unknown to us. "She's My Witch" has the same Latin rhythm as Johnny Horton's "Lover's Rock" and the same doozy feel as Jerry Byrd's "Then-Come-Endless Sleep." It was the closest rockabilly came to high camp—sexy and spooky. Released just in time for Halloween 1958, it flopped, but it remains, as someone said of Beau Brummell, "a lesson in elegance to the vulgar mind."



Tommy Blake

#### 2/9. JERRY BLAKE - Tommy Blake

Tommy Blake  
The Whiffen Reel  
West Group Singing Series  
(Tommy Blake, Edna Hall, Carl Adams)  
Singles single #278 (1958)  
Under license from Sun Entertainment Corp.  
Before his wife shot him in front of their Christmas tree in 1965, Blake had been a failed rockabilly singer and a moderately successful country songwriter. He'd hung around Elvis on the Louisiana Hayride and enjoyed his way into RCA, but he double-crossed RCA's Chet Atkins and ended up on Sun Records. "Lucky Blues" was one of the songs that Atkins wouldn't release after the falling out, but Sun placed it on the flip side of his first Sun single. Blake later wrote "Story Of A Broken Heart" for the departing Johnny Cash, but said it to Sun president Sam Phillips in one of his many moments of need.

#### 2/10. BLOODSHOT - The String Kings

The String Kings  
Singles single #144 (1959)  
Under license from Norton Records  
By 1959, when this was released, rockabilly had become a national currency. This was cut in Minneapolis, Minnesota. What little we know of The String Kings comes from Billy Miller at Norton Records. The Kings formed in 1956 at Jerry Blaine's Debra 'n' and were originally known as The Spigeners. They comprised front man Ray Oen, together with Jim Malone, Jerry Duke, Larry Aronson, and Bob Stock. Their big moment came when they played "Bloodshot" on KSTP-TV's Hi Five (the Twin Cities' answer to Bandstand). They were on the show three as Gene Vincent, and they're going. My girl waiting for him to repay the money he borrowed from them.

#### Trailer - ANYADE

#### 2/11. TROUBLE - Jackie DeShannon

Jackie DeShannon  
Singles single #144 (1959)  
Under license from Norton Records  
Years before she became an in-demand '60s Hollywood pop songwriter, a 68-year-old waitress, and the singer of such hits as "What The World







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WHAT'S TO SAY ABOUT JERRY that he didn't say better about himself, he of the silver tongue and 11th-dimensional perspective? OK—he didn't blow his own horn too much—didn't need to, when his guitar spoke for him. To others fall the details of praise. Who says good things only come in small packages? He had more talent for more things in his missing finger than most have in ten. With the phenomenal energy he poured into rearranging the youth culture into something closer to his own sense of fittingness, one might wonder why he didn't go the extra inch and write the words to his songs? Literate and vocal as he was, energetic in pursuit of his goals, there's one word that hardly comes to mind to answer this obvious question: lazy. "I'd rather throw cards in a hat than write songs," he once said. True. On another occasion

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ALL GOOD THINGS: JERRY GARCIA STUDIO SESSIONS — design



BY THE TIME JERRY GARCIA got around to recording his first solo album in 1971, he was already well-established as the de facto musical leader of the Grateful Dead, whose popularity was surging following the success of *Workingman's Dead* and *American Beauty*. Outside the Dead, Garcia had appeared as a guest musician on a number of popular albums by other artists, including Jefferson Airplane's *Surrealistic Pillow* and *Volunteers*, Crosby, Stills, Nash & Young's *DSQ*. Via, Paul Kantner's hippie sci-fi epic *Blows Against The Empire*, David Crosby's wonderful but underrated *If I Could Only Remember My Name*, and the eponymous debut album by New Riders Of The Purple Sage, for whom Garcia played pedal-steel guitar for more than a year. Chances are, if Garcia wasn't on the road with the Dead, you could find him either in one of the Bay Area's

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Coates to The Blind Boys Of Alabama to the Abyssinian Baptist Church Choir; the real, true, raw gospel music... before it became sort of refined and safe. We spent months listening to all these old records, and we'd cry and sing, and that's where some of the stuff on the *Keith And Donna* album came from—songs like 'Who Was John' [an a cappella number popularized by Mitchell's Christian Singers in the mid-'50s]. Garcia was all over that *Keith And Donna* album, which was released on the Dead's own Round Records label in 1975 (during the Dead's famous 18-month touring hiatus), and he even toured briefly as the guitarist in a short-lived band just together to promote the record. So, given Garcia's close relationship with Keith and

Donna, it wasn't too surprising when he asked the duo to join his solo band in January 1976, following the flameout and departure of the brilliant but troubled pianist Nicky Hopkins. The gospel/spiritual influence was pervasive in the Jerry Garcia Band with Keith and Donna. It was that incarnation of the group that first performed 'Who Was John,' 'My Sisters And Brothers' (by The Sensational Nightingales), Dorothy Love Coates' 'Strange Man,' and The Mighty Clouds Of Joy's 'Mighty High,' and which transformed Dylan's 'Knockin' On Heaven's Door' into the slowest dirge imaginable, sometimes stretching to 20 minutes. The slow tempos favored by the band in general during this period were heavily influenced by old gospel music, as were the sometimes-

transcendent three-part harmonies of Garcia, Keith, and Donna. During the fall of 1976 the Jerry Garcia Band went into the studio to track a number of tunes, including 'My Sisters And Brothers,' the Motown chestnut 'The Way You Do The Things You Do,' 'Mighty High,' Roy Hamilton's 'Don't Let Go,' and Doney Barnett's gospel rave-up 'Magnificent Sanctuary Band.' However, those sessions did not end up leading to an album, perhaps because so much of Garcia's time in the fall of '76 and winter of '77 was taken up by the return to the road of the Grateful Dead, the recording of the Dead's *Terrapin Station* album, and Garcia's hectic schedule completing *The Grateful Dead Movie*.

Meanwhile, the Dead had started renting a warehouse/rehearsal space on Frost Street in an industrial part of San Rafael, half a mile from their main office. When the Garcia Band started convening there to play music, "what happened," Garcia said in 1978, "was we were rehearsing and making little cassettes for practice purposes. We were working on the material, and Tutt really liked the drum sound in the room... so we whipped the place into a recording studio; it took about a month to do, two months maybe... It sounds better than any studio I've worked in, in terms of the room sound." Kahn: "I remember when we were all splicing wires. We literally put it together ourselves." Garcia: "And [Cats Under The Stars] is fundamentally, on a technical

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