

# DEAD WORLD ROUNDUP

## THE COMPASS ALWAYS POINTS TO TERRAPIN...

As you may recall, dear reader, 2002 dawned in DeadWorld with a lovely sight indeed: all of the core alumni of the **Grateful Dead** (**Mickey Hart**, **Bill Kreutzmann**, **Phil Lesh** and **Bob Weir**) appearing on the same stage together for the first time in far too long, jamming in the new year.

As was fervently hoped at the time, that display of musical and personal unity among old friends was a sweet foreshadowing of things to come. After months of anticipation, the big announcement came in May: **Bill**, **Bob**, **Mickey** and **Phil** would reconvene (as **The Other Ones**) and perform together this summer.

That sweet dream, held dear by so many Deadheads, moved another step closer to reality during the first week of June, when the band members (joined by new **Other Ones** **Rob Barraco**, **Jeff Chimenti** and **Jimmy Herring**) gathered at the Club Front studio to begin rehearsals. Within minutes of the first downbeat, the players were grinning broadly and grooving mightily. The magic was intact, and these longtime partners (and their new associates) were effortlessly picking up one of the longest and most rewarding relationships in music history right where they left off.

In the intervening years, there had been some rather well-publicized, (and perhaps over-dramatized) differences between some of the parties in that room, but those differences all seemed to shrink away to nothing in the face of nearly four decades of shared experience and a mutual love of the music. All of the players expressed enormous, heartfelt gratitude to be sharing, once again, the pleasure of each other's company. As Mickey Hart put it: "Time and fate have brought us back together again — in a meaningful way, which is the most important thing. We didn't force it. I guess the power and the energy that we accumulated over the years just cannot be denied." Bob Weir added: "They say blood is thicker than water... what we've got goin' is thicker than blood... there's no turning your back on it. We can have our snits and stuff like that, but eventually, we've gotta come back to the muse that's served us... and we've served her, for thirty-some years. We will not be complete unless we're doing this." Bill Kreutzmann noted that the music was coming more easily than it sometimes had in the past: "We're not all stressed out. We're not just grindin' it out. We're just playing to have fun doing it." And Phil Lesh simply said: "It feels *real* good to be playing with these guys again. It was almost like I was missing a leg, and now I found it!"

The reunited foursome agreed that there was even a silver lining in the time spent apart — all of them had acquired infinitely more confidence and musical maturity as bandleaders in their own right. Bob pointed out that they'd all had time to "develop our idiosyncrasies and learn new stuff, new licks, new tricks to bring back to the party." Phil: "I think everyone has evolved and it's really beautiful;" Bill: "It's so good to have self-expression in your own band, and then to bring your stuff into *this* band, and just have everybody express;" Mickey: "We had to be able to look at each other a different way. I see that we all had to go out and do our own things, and find our own voices. We found our own essence out there, and now we're coming back calmer, more secure."

Indeed, a couple of weeks into the rehearsals, everyone seemed to be both completely relaxed and, paradoxically, bringing a new level of urgency and intensity to the music. As the sessions approached their end, Mickey said: "I think we've all become stronger as individuals... Playing with Kreutzmann again... it just makes my heart go pitter-patter. The rhythm is stronger than ever.

Playing with Phil and Bobby is just really a delight. The rest of the guys are just falling in, and it's like we haven't missed a step. I can't really explain it. Just like you could never explain the Grateful Dead, trying to explain this is about as easy as that. I'd rather not even *try* to define it, because how do you talk about magic?"

[Editor's Note:As we were going to press, an unprecedented event called "**Terrapin Station: A Grateful Dead Family Reunion**" featuring The Other Ones, plus all of the bands led by Phil, Mickey, Bill and Bob, **Robert Hunter** performing solo and other illustrious musical friends, had just been announced. Tickets sold out rapidly, but the event in question hit some bureaucratic speed bumps. As we careened toward our deadline, things were still awaiting resolution, but The Other Ones, et al, are determined to make this shared vision a reality. By the time you read this, in fact, you will likely know more about all of this than we do here at press time. To avoid such annoying time lags in keeping you informed, we are happy to announce the **GD Monthly Flash**, a new, free, subscription-based email service, which will enable us to get you the news you need, when you need it. See page 2 for details.]

In addition to the Other Ones' big plans, this will

party at New York's Irving Plaza, an appearance on "Late Late Show with Craig Kilborne," and shows at two Bay Area venues much beloved by Deadheads, Berkeley's Greek Theatre and Frost Amphitheatre at Stanford University. Then it was back to the road for the most extensive Phil & Friends tour yet, including an appearance at Tennessee's Bonnaroo festival, a run of shows co-billed with the **Allman Brothers Band**, and a bunch more with a variety of fine guest artists, including **Soulive**, the **Disco Biscuits**, **moe.** and **Jorma Kaukonen**, as well as the aforementioned dates with **RatDog**, **Bembe Orisha**, the **TriChromes** and **Robert Hunter**. As always, you can stay up to date with Phil's latest doings at: [www.phillesh.net](http://www.phillesh.net)

**Mickey** helped welcome the **Gyuto Monks Tibetan Tantric Choir** back to North America, where they recently completed an extensive tour. And ever the world ambassador, Mr. Hart accompanied U.S. Senator **Barbara Boxer** (D-California) on a trip to Cuba (including a meeting with **Fidel Castro**), as part of an entourage of noted figures from the worlds of business, the arts and politics, all seeking to improve U.S.-Cuba relations through communications and cultural exchange. In keeping with his belief in music as a force for world peace, Mickey recently got back to work with his remarkable multi-cultural ensemble, **Bembe Orisha**, working up new material (including new songs written with Robert Hunter) in preparation for the summer's touring activity. You can stay in touch with those plans, and learn how you can help spread

the word on Bembe Orisha (and get free tickets and signed Mickey goodies in the bargain!) by visiting the new, improved Mickey Hart website: [www.mickeyhart.net](http://www.mickeyhart.net)

**Bill Kreutzmann** finished up work on the **TriChromes'** debut album (see page 5 for more info), then took off on a vacation in Italy, returning just in time to begin rehearsals with The Other Ones. Bill is very excited about the **TriChromes'** first full-on tour ever, which will take them to such places as the Oregon Country Fair (up in the late **Ken Kesey's** neck of the woods) and a showcase gig at New York's famed Bottom Line nightclub. As we were going to press, we learned that the **TriChromes** had just been added to the first night of "Dare To

Dream," a two-day concert benefiting the Bert Zeldin Foundation, a non-profit organization which supports low-income cancer patients, taking place at Connecticut's Mohegan Sun Casino on July 26th and 27th. The Chromes will share the bill with an eclectic assortment of artists, including **Delbert McClinton**, **Dave Mason**, **Michelle Branch** and others. The event will be videotaped for a scheduled broadcast on selected NBC stations on September 8th. For fast-breaking **TriChromes** news: [www.trichromes.com](http://www.trichromes.com)

We look forward to seeing you all out on the road this summer, and for many summers to come. It's a new day in DeadWorld.

### \* A LITERARY NOTE OF GREAT INTEREST \*

*We at the Almanac would like to salute our dear friend and colleague Dennis McNally on the impending publication of his long-awaited magnum opus, A Long Strange Trip: The Inside History of the Grateful Dead, due to arrive on booksellers' shelves (and at the GD Online Store) on August 6th. The product of more than two decades of research and first-hand experience, this is the definitive story of the Dead's remarkable journey, told with both a dedicated historian's scrupulous attention to detail and an insider's affection for and intimate knowledge of his subject.*

*For ordering info, see page 6.*

*We will have much more on this important and marvelously entertaining book in our big Fall issue. In the meantime, you can learn more about A Long Strange Trip by visiting [www.dead.net](http://www.dead.net)*



Photo: Jay Blakesberg



Available July 15, 2002  
*View From the Vault III*



Available July 2, 2002  
*Dick's Picks 25*



Available July 9, 2002  
*Steppin' Out*



Available July 2, 2002  
*The TriChromes*



Available August 6, 2002  
*A Long Strange Trip*  
The Grateful Dead

## NEW RELEASES...

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Bill Kreutzmann: [www.ocean-spirit.net](http://www.ocean-spirit.net)  
Phil Lesh and Friends: [www.phillesh.net](http://www.phillesh.net)  
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Grateful Dead Hour: [www.gdhour.com](http://www.gdhour.com)  
GDSTOO: [www.gdstoo.com](http://www.gdstoo.com)

FOR UP-TO-DATE EVENT INFO, VISIT THE HOTLINE PAGE AT  
[http://www.dead.net/hotline\\_info/hot\\_info.html](http://www.dead.net/hotline_info/hot_info.html)

**ON TOUR ALL SUMMER LONG:**

MICKEY HART/BEMBE ORISHA TOUR INFO  
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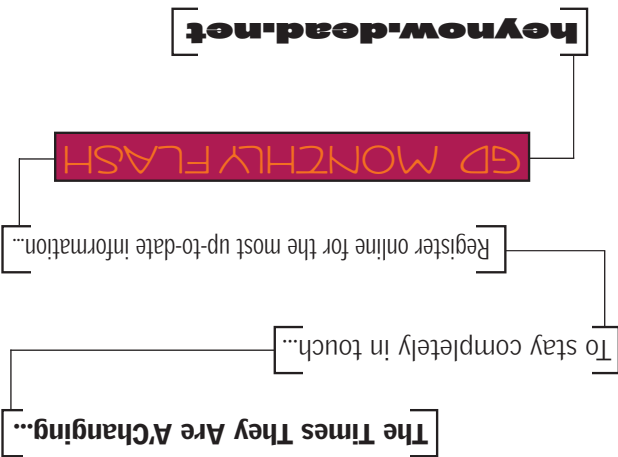
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# REX FOUNDATION REPORT

Dear Friends,

In an effort to help those who were directly affected by the events of September 11th, we have dedicated a special fund, earmarked as the 9/11 Fund. Though some time has passed since that terrible day, the recovery and healing continues, and we want to be part of this recovery by supporting projects that:

- \* Rebuild Ground Zero communities
- \* Help families of victims heal and thrive
- \* Promote inter-cultural/religious tolerance and understanding

We hope that many of you reading this letter have ties in the communities directly affected and know of work being done that needs additional support.

What has always been special about the Rex Foundation is its support of grass roots activity that gets missed by mainstream funders. We want to continue that approach with this 9/11 fund.

If you have a proposal for some of the proceeds of the 9/11 Fund, please provide the following information:

- \* Name, address, telephone, website (if available) of the organization/program/project
- \* Primary contact person
- \* The program's Federal ID Number as a charitable organization — their 501 (c)(3) number — if available
- \* Description of the program
- \* How this program is helping in relation to 9/11
- \* Your personal knowledge of the program and people involved in running it
- \* Your name and contact information

You can join an online discussion of possible beneficiaries of the 9/11 fund at [www.rexfoundation.org](http://www.rexfoundation.org). You can also mail your proposals to the Rex Foundation at P. O. Box 150390, San Rafael, CA 94915, or email us at [fund@refoundation.org](mailto:fund@refoundation.org).

We expect to receive many worthwhile proposals, and know that we will have to make some difficult decisions about how to allocate a limited amount of money. As we start receiving input, we will communicate what we're doing and how the final decision will be made.

Thank you for being part of our effort to help in the aftermath of 9/11. We appreciate your help and trust.

From all of us at the Rex Foundation

P.S. Check out the Rex foundation web site to learn more about our renewal efforts—[www.rexfoundation.org](http://www.rexfoundation.org)—or call 415-457-3032.

## GOING TO BAT FOR REX

Not all of Northern California's baseball heroes play in San Francisco or Oakland. Among the area's fine minor-league teams, few are more beloved by their fans than the Sonoma County Crushers of the Western Baseball League. On August 10th, two of America's great national pastimes will converge again when the Crushers host the 6th annual "Grateful Dead Day" at their cozy home yard, Rohnert Park Stadium. Past Dead Days have provided plenty of fun on and off the field, with Crushers players decked out in special tie-dyed uni-



forms; plenty of Grateful Dead music, both recorded (on the park's P.A. system) and live (by local Dead cover bands); guest appearances by GD band and crew members; and other delights.

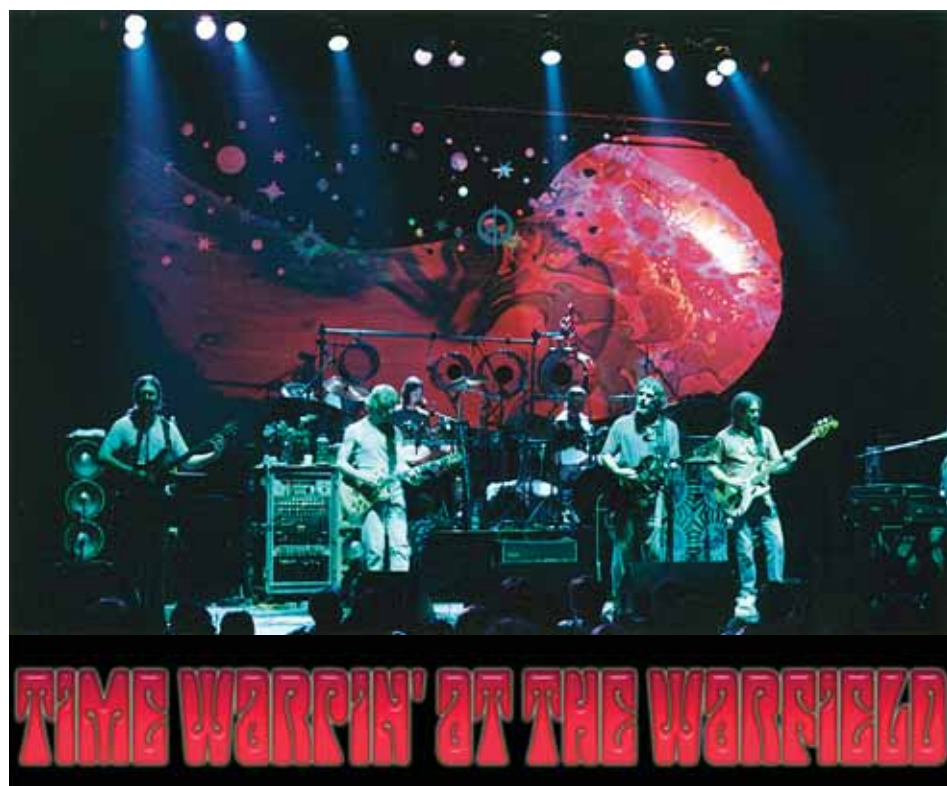
Expect more of the same when the Crushers square off against the Yuma Bullfrogs on August 10th, with an added incentive to attend this year's Grateful Dead Day festivities — proceeds from the event will benefit the Rex Foundation. Join us at the ballgame, have a great time, and help Rex in all of its good works.

For ticket information, visit the Crushers website: [www.crushersbaseball.com](http://www.crushersbaseball.com)

## MORE REX NEWS

At the annual California Music Awards ceremony, presented on April 27th in Oakland, The Rex Foundation was honored with the 2002 Arthur M. Sohcot Award for Public Service, in recognition of the more than \$7 million in funds raised and distributed to

hundreds of worthy recipients by Rex since 1984. Bob Weir accepted on behalf of the foundation. Congratulations to everyone connected with Rex for this well-deserved recognition, and thanks to everyone who has generously donated to the cause over the past two decades.



On April 13, the Dark Star Orchestra, the very talented Chicago-based band of Grateful Dead-loving musicians who perform uncannily faithful interpretations of notable shows in Dead history, appeared for the benefit of the Rex Foundation at the Warfield in San Francisco. The DSO sent the assembled throng on a joyous flashback to a memorable night at the same venue more than two decades earlier, with a song-by-song recreation (complete with acoustic set) of the Dead's Warfield appearance of October 14, 1980. The pleasantly surreal nature of the evening was enhanced by the presence in the theater of more than a few Deadheads who had been at that original performance (intermingled with folks too young to have ever seen the Dead), as well as several real-life members of the

Dead's staff and family. The happy confusion was further compounded when Rob Eaton, who sings and plays Bob Weir's parts in the DSO, temporarily left the stage, to be replaced by... Bob Weir! Bobby led the band through splendid versions of "Little Red Rooster," "Tennessee Jed" and "Let It Grow," then coaxed Rob Eaton back to the stage for "The Wheel" and "The Music Never Stopped." The sight and sound of the real-time-new-millennium Bobby playing alongside his 1980s *doppelgänger* provided an appropriate caper to an evening that was, all in all, just the way we like things here in DeadWorld — big fun, and disorienting, too!

Thanks to the Dark Star Orchestra for a real good time, for a real good cause!

Photos: Ken Friedman



For those of you who just can't wait for the latest breaking news from DeadWorld (and those of us here who can't wait to tell you about it), we are happy to announce the creation of the GD Monthly Flash, our brand-new email update service, designed to keep you posted in between the *Almanacs*. Every month, we'll feed your info-hungry head with just about everything you need to know, including announcements of new live shows, tours and other special events; new and impending music releases; random musings from band members, family and friends; and much more, all delivered hot and fresh to your online inbox. It's all absolutely free, and all you have to do to get yourself connected is sign up, by visiting:

<http://heynew.dead.net>

Thank You, and Stay in Touch!

## PLAYING IN THE BAND



SOME FOLKS TRUST TO REASON  
OTHERS TRUST TO MIGHT.  
I DON'T TRUST TO NOTHING  
BUT I KNOW IT COME OUT RIGHT.  
SAY IT ONCE AGAIN NOW  
OH, I HOPE YOU UNDERSTAND.  
WHEN IT'S DONE AND OVER  
LORD, A MAN IS JUST A MAN.

PLAYING-- PLAYING  
IN THE BAND--  
DAYBREAK-- DAYBREAK  
ON THE LAND.

SOME FOLKS LOOK FOR  
ANSWERS  
OTHERS LOOK FOR  
FIGHTS.  
SOME FOLKS UP IN  
TREETOPS  
JUST LOOK TO SEE THE  
SIGHTS.

I CAN TELL YOUR FUTURE  
LOOK WHAT'S IN YOUR  
HAND  
BUT I CAN'T STOP FOR  
NOTHING

I'M JUST  
PLAYING IN  
THE BAND.



STANDING ON A TOWER  
WORLD AT MY COMMAND.  
YOU JUST KEEP A-TURNING  
WHILE I'M PLAYING IN THE BAND.  
IF A MAN AMONG YOU  
GOT NO SIN UPON HIS HAND  
LET HIM CAST A STONE AT ME  
FOR PLAYING IN THE BAND.

PLAYING--  
PLAYING IN THE BAND.  
DAYBREAK--  
DAYBREAK ON THE LAND.

PLAYING--  
PLAYING IN THE BAND.  
DAYBREAK--  
DAYBREAK ON THE LAND.

LYRICS: I  
ROBERT HUNTER - 1969  
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TIMOTHY  
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# 11



## STEPPIN' OUT with the GRATEFUL DEAD England '72

The Grateful Dead's 1972 tour of Europe was one of the great jewels in the crown of the band's three-decade performing career. The Dead had previously given a few isolated performances

in England and France, but this ambitious sojourn was their first full-fledged European tour, and they took the UK and the Continent by storm. The trip was immortalized on one of the Dead's best-loved live albums, a three-LP set that had briefly carried the working title *Steppin' Out* (to go with Alton Kelley and Stanley Mouse's famous cover image of a foot, emerging from under a rainbow and striding across the globe). But in the end, the band and their record label settled for the more plainly descriptive title *Europe '72*.

Now, thirty years after the completion of that historic overseas expedition comes a spectacular new four-CD collection of previously unreleased recordings from the 1972 Europe Tour. The title? What else? *Steppin' Out with the Grateful Dead*. Hey, better late than never, right?

The selections on *Steppin' Out* are drawn exclusively from the Dead's stops in England, which accounted for more than a third (and some of the very best) of the European tour's 22 shows. The band played at venues ranging in size from theaters to large open-air festivals. As you can tell from their enthusiastic responses here, British audiences had been clamoring for the Dead for some time, and the band rewarded their UK fans' patience with terrific performances, characterized by the tight, purposeful playing and adventurous jamming

that was a hallmark of the Grateful Dead style in that era. Heard in this set are fine renditions of some of the staples of the Dead's early-70s repertoire, standbys from their earlier years and a few real rarities, including a couple of songs never released on any Grateful Dead album until now: a rollicking version of Huey "Piano" Smith's "Rockin' Pneumonia"; and a short but sweet take on the former Ellas McDaniel's famous ode to himself, "Hey Bo Diddley," sandwiched into a tremendous rendition of Buddy Holly's signature anthem, "Not Fade Away" (all recorded at the Lyceum in London).

The set is an especially fine showcase for the one and only Ron "Pigpen" McKernan, in what would prove to be his final tour with the Dead. Although he had been in failing health for some time, you'd never know it here, as Pig seriously delivers the goods on blues standards like "Big Boss Man" and "Hurts Me Too," compositions of his own including "Mr. Charlie" and "The Stranger (Two Souls In Communion)" and trademark show-stoppers such as "Good Lovin'" (the latter recorded at the memorable but damp Bickershaw Festival, where one of the mud-entrenched denizens of the audience was a local teen, born Declan Patrick McManus, but who would, after he died off, go on to make quite a name for himself, that name being Elvis Costello).

All of it — five hours of never-before-released live Dead — has been lovingly selected by Vault archivist David Lemieux



## DICK'S PICKS, Volume 25

New Haven Coliseum • New Haven, CT • May 10th, 1978  
Springfield Civic Center • Springfield, MA • May 11th, 1978

There was just something about New England and the Grateful Dead that went together beautifully. Was it the region's stunning natural beauty, from the coast of Maine to the Berkshire Hills, that inspired the band? Perhaps they felt a kinship with the area's great tradition of Yankee Transcendentalism embodied in the thought and work of visionaries from Emerson and Thoreau to Charles Ives. Or maybe it was simply the fantastically loyal and enthusiastic audiences the Dead always encountered there. Whatever the reasons, the band always seemed to rise to the occasion when they played in that part of the country.

The 25th installment of *Dick's Picks* presents the bulk of two shows on consecutive New England nights in the Spring of 1978. The first finds the band in New Haven, home of Yale University and quite possibly the best pizza to be found anywhere in the United States. Whether the band availed itself of the delicious wares at one of the town's legendary pizzerias like Frank Pepe's or Sally's before the show is not documented, but *something* certainly put them in a good mood that evening, as evidenced by the scintillating playing that permeates the first two discs. Particularly noteworthy are: the inspired juxtapositions of (and turn-

on-a-dime segues between) "Let It Grow" and "Deal" (which closed the first set) and "Bertha" and "Good Lovin'" (which opened the second); an "Eyes of the World" that weds a particularly brisk tempo with playing of great subtlety and delicacy; a long and rewarding Rhythm Devils excursion with strong Caribbean and Brazilian flavors, which dovetails beautifully into a powerful "Other One>Wharf Rat>Sugar Magnolia" sequence to bring it all home.

The next night, after a nice, easy one-hour ride up I-91, the Dead were in the birthplace of basketball, Springfield, MA, to play at the town's Civic Center, one of those venues where they just *always* seemed to play well. 5/11/78 was no exception to that rule, as the band effortlessly picked up where they'd left off the previous evening and never let the momentum flag, getting the crowd moving in the cozy arena with first-set faves like "Cold Rain and Snow," "Beat It On Down The Line," "Tennessee Jed" and a terrifically played "Lazy Lightnin'">Supplication," then lighting up the second half with, among other delights, "Scarlet>Fire," a tirelessly grooving "Dancing In The Streets," a heartbreakingly lovely "Stella Blue" and a knockout "Around and Around." They topped the evening off with a double-dip encore: a rare (one of only a dozen) Dead

and mixed from the original multitrack master tapes by Jeffrey Norman (who performed, in several instances, remarkable feats of high-tech sonic wizardry to salvage what might have been otherwise unusable tracks). The result is a recording of stunning clarity and presence. It's the closest you can get to Europe in '72 without a passport and a time machine.



#4084 CD  
Steppin' Out with the Grateful Dead England '72  
\$27.00

**CD ONE:** Cold Rain and Snow • Greatest Story Ever Told • Mr. Charlie • Sugaree • Mexicali Blues • Big Boss Man • Deal • Jack Straw • Big Railroad Blues • Hurts Me Too • China Cat Sunflower > I Know You Rider • Playing In The Band  
**CD TWO:** Good Lovin' • Ramble On Rose • Black-Throated Wind • Sitting On Top Of The World • Comes A Time • Turn On Your Lovelight > Goin' Down The Road Feeling Bad > Not Fade Away > Hey Bo Diddley > Not Fade Away

**CD THREE:** Rockin' Pneumonia and the Boogie Woogie Flu • Black Peter • Chinatown Shuffle • Truckin' > Drums > The Other One > El Paso > The Other One > Wharf Rat • One More Saturday Night  
**CD FOUR:** Uncle John's Band • The Stranger (Two Souls In Communion) • Dark Star > Sugar Magnolia > Caution (Do Not Stop On Tracks)

• Brokedown Palace

## VIEW FROM THE VAULT III

Between 1987 and 1995, Shoreline Amphitheatre, located about 40 miles south of San Francisco in the suburb of Mountain View, was one of the Grateful Dead's most frequently-visited home-turf concert venues. The great rock impresario Bill Graham said that he had the Dead and the Deadheads specifically in mind when he planned Shoreline (room to dance either at your seat or on the vast lawn; space in which to mix and mingle outside the concert area; plenty of bathrooms!), and band and fans alike quickly made themselves at home there. The distinctive tent-like structure played host to 39 Grateful Dead shows, including the band's final Bay Area performances in June of 1995.

This third installment in the *View From The Vault* series of video releases (and the companion CD soundtrack set) features the band at Shoreline on June 16, 1990, with the middle show of a three-day stand that would, sadly, prove to be the West Coast swan song of keyboardist Brent Mydland, who passed away just weeks later, a few days after the completion of the Dead's summer tour.

The performance captured herein is a fitting testament to Brent, who is, like the entire band, in fine form throughout, and whose environmental anthem, "We Can Run," receives its first live recorded release.

Other highlights include Jimmy Reed's "Big Boss Man," which had been a staple of Pigpen's tenure with the band (sung here by Jerry Garcia); an exceptionally deep "Space" segment, on the heels of powerful versions of "Estimated Prophet" and "Terrapin Station"; poignant renditions of "China Doll" and "It's All Over Now, Baby Blue"; and a hard-driving "Sugar Magnolia."

For the bonus tracks on this collection, we get happily unstuck in time, landing on the same stage, but three years earlier, with some highlights of an October, 1987 show, including the Dead's very last performance of the too-seldom-played Weir-Barlow song, "My Brother Esau."

As on the previous editions of *View From The Vault*, the sights and sounds presented here are much as they looked and sounded to the audiences under Shoreline's tent and on its vast lawn. The audio is direct from the original 2-track soundboard master, and the visuals from the real-time three-camera feed to the venue's giant video screens.



#4087 CD  
View From The Vault III CD  
Available July 15 \$20.00  
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View III DVD  
Available July 15 \$24.50  
#5087VHS  
View III VHS  
Available July 15 \$19.50

Shoreline Amphitheatre • Mountain View, CA • 6/16/90  
Let The Good Times Roll > Truckin' > Touch Of Grey • Mama Tried\* > Big River\* • Friend Of The Devil • Cassidy • Big Boss Man • One More Saturday Night • China Cat Sunflower > I Know You Rider > We Can Run • Estimated Prophet > Terrapin Station > Jam > Space > Drums > China Doll > Sugar Magnolia • It's All Over Now, Baby Blue\*  
**Bonus Tracks** — Shoreline Amphitheatre • Mountain View, CA • 10/3/87 Hey Pocky Way\* • New Minglewood Blues\* • Candyman\* • When I Paint My Masterpiece\* • West LA. Fadeaway\* • My Brother Esau\*

\*Available on DVD and CD soundtrack versions only



If you spend any time around the TriChromes, one of the most striking impressions you are likely to take away from the experience is that this is, first and foremost, a bunch of guys who just plain enjoy hanging out with one another, and that the music they make together simply and logically originates and grows from that atmosphere of friendship and fun.

In this respect the origins of the band are not all that different from those of another group that TriChromes drummer Bill Kreuzmann co-founded nearly forty years ago – a loose amalgamation of like-minded misfits who dug each other's company, shared a passion for improvisation in both music and life, and became a band almost as an afterthought, with the primary goal being to just have one hell of a time and see where the music might take them.

As history will attest, things worked out pretty well for that other band, and the music took them to places beyond their wildest dreams. While it may be a bit premature to predict where the TriChromes' journey will lead here, this much is already apparent — these guys are indeed having a ball making music together, and that sense of shared joy is clearly evident on the band's self-titled debut album, just released by 33rd Street Records.

The TriChromes were born in 2001 when Bill Kreuzmann, having gotten the notion that he was "retired" out of his system, was getting hungry to make more music, and lots of it. When the Grateful Dead called it a day in 1995, Bill had done something eminently sensible with his life: after 30 years of tireless activity, he took it nice and easy, moving to Hawaii and spending as many of his waking hours as possible in and around the water, swimming, diving and surfing. But being a musician is a life-long proposition, and Bill soon came to the conclusion, as he told the *Almanac*, that "you can only surf so much, and fish so much, and then you've gotta play some music." After dipping a toe, as it were, back in the musical waters by playing in a couple of loose-knit bands in Hawaii, Bill took the plunge in a big way in the summer of 2000, when he joined the second incarnation of The Other Ones for that year's version of the Furthur Festival. The experience of being reunited with his brothers in music and playing once again in front of enthusiastic crowds of Deadheads rekindled a fire in Bill,

and he said as that tour ended, "I look forward to coming and playing every night... I want to play music at this level on a regular basis again."

Around the same time that Bill was looking for new musical opportunities, Steve Parish, one of the longtime cornerstones of the Grateful Dead's legendary road crew, found himself spending a lot of time hanging out with Herbie Herbert, an old friend who had himself started out in the music business as a roadie, and who wound up managing the careers of some of the biggest acts in rock, including Santana, Steve Miller and Journey. Parish calls the bond between himself and Herbie "a kind of roadie's kinship... we've had a lot of similar experiences, we can share a lot of great stories, and we know how to play Good Roadie/Bad Roadie." Then Steve laughs and adds, "I'll leave it up to you to guess who's who." In recent years, Herbie had made a rather remarkable change in his life, reinventing himself as bluesman Sy Klopps and fronting his very own band. "I thought I had achieved everything I could in the business, so I just retired," Herbie explains. "But I started thinking about how much joy the musicians I've worked with seemed to get out of being on stage, and I always wondered what it would be like to have that experience myself. I had a bunch of good friends encouraging me to give it a try, and so, Sy Klopps was born."

It occurred to Parish to get Kreuzmann and Herbie/Sy together and see what might happen, and what happened was the TriChromes, with Big Steve signing on as manager/spiritual advisor . After trying out a configuration that included one of Herbie's old management clients, Journey/Santana guitarist Neal Schon, as well as bassist Ira Walker, the TriChromes settled on its current lineup, with guitarist Ralph Woodson (who wound up onstage to jam one night at a Sy Klopps Blues Band gig and was literally "voted in" to that band by audience acclamation) and bassist Mike DiPirro joining Bill and Sy. The chemistry between the players was immediate, and Kreuzmann took to the new project with special relish. "His energy is just amazing," Parish marvels. "He's like a kid again. At the end of an eight hour rehearsal, he'll be the guy to say, 'Let's go another hour or two.'"

It wasn't long before the TriChromes felt confident enough to go into the studio to record, and as luck would have it, that sense of readiness coincided with a fresh and prolific burst of lyric-writing

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creativity on the part of Kreuzmann's longtime Grateful Dead associate, Robert Hunter. In a remarkably short time, the band had more than enough good material for a full-length album and got quickly to work with producer L. Henry Sarmiento III. "It was hard work," Parish notes, "but it was also a really joyous experience for these guys."

That joy comes across on the finished product. *TriChromes* is a fine debut, full of spirited singing (by Sy Klopps and Ralph Woodson) and playing, and a strong, varied songs (including eight with lyrics by Hunter, written primarily in collaboration with Woodson). Highlights include the lilting "None So Blind," the poignant "Iowa Soldier" (with a lyric adapted by Hunter from the love letters of a Civil War soldier), the reggae-flavored "Simply Nowhere" and the Afro-pop influenced "Stop, Drop and Roll."

With the new album here and the TriChromes' first full-fledged tour on the immediate horizon (including many dates with Bill's old comrades, Phil, Mickey and Bobby), it appears that the band is more than ready to spread some of the fun they've been having together around, with plenty left to spare.



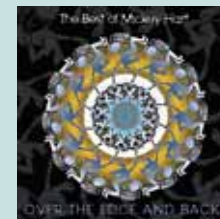
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*Over The Edge And Back* is available in both CD and DVD-Audio formats. The latter (playable only on DVD and DVD-A players) adds the stunning new dimension of Dolby Digital 5.1 Surround sound to an already unforgettable sonic experience.



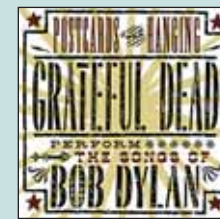
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This collection, featuring peak performances by the Grateful Dead of some of Bob Dylan's greatest songs — with a special appearance by Mr. Dylan himself — has earned abundant praise from Deadheads, Dylan fans and critics alike. The Dead's deep and long-lived affinity for Dylan's work is evident on each of the album's eleven tracks, and their skill and empathy as accompanists is spotlighted on "Man of Peace," a never-before-released recording from the rehearsals for the historic 1987 Dead-Dylan tour. *Postcards of the Hanging* is an essential addition to the Grateful Dead's body of recorded work.



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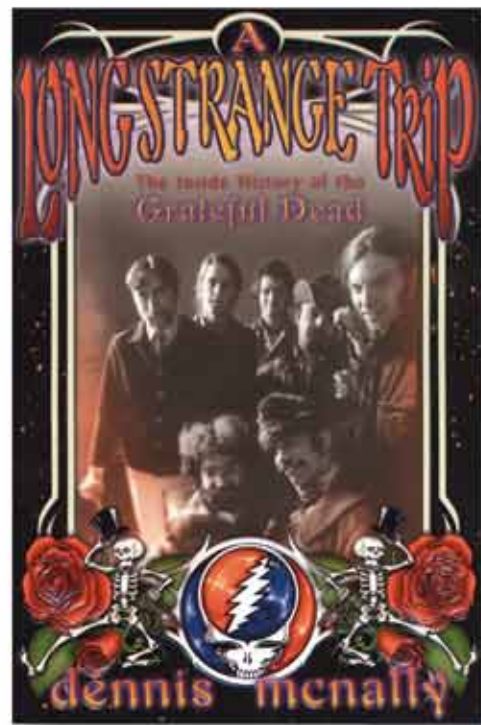
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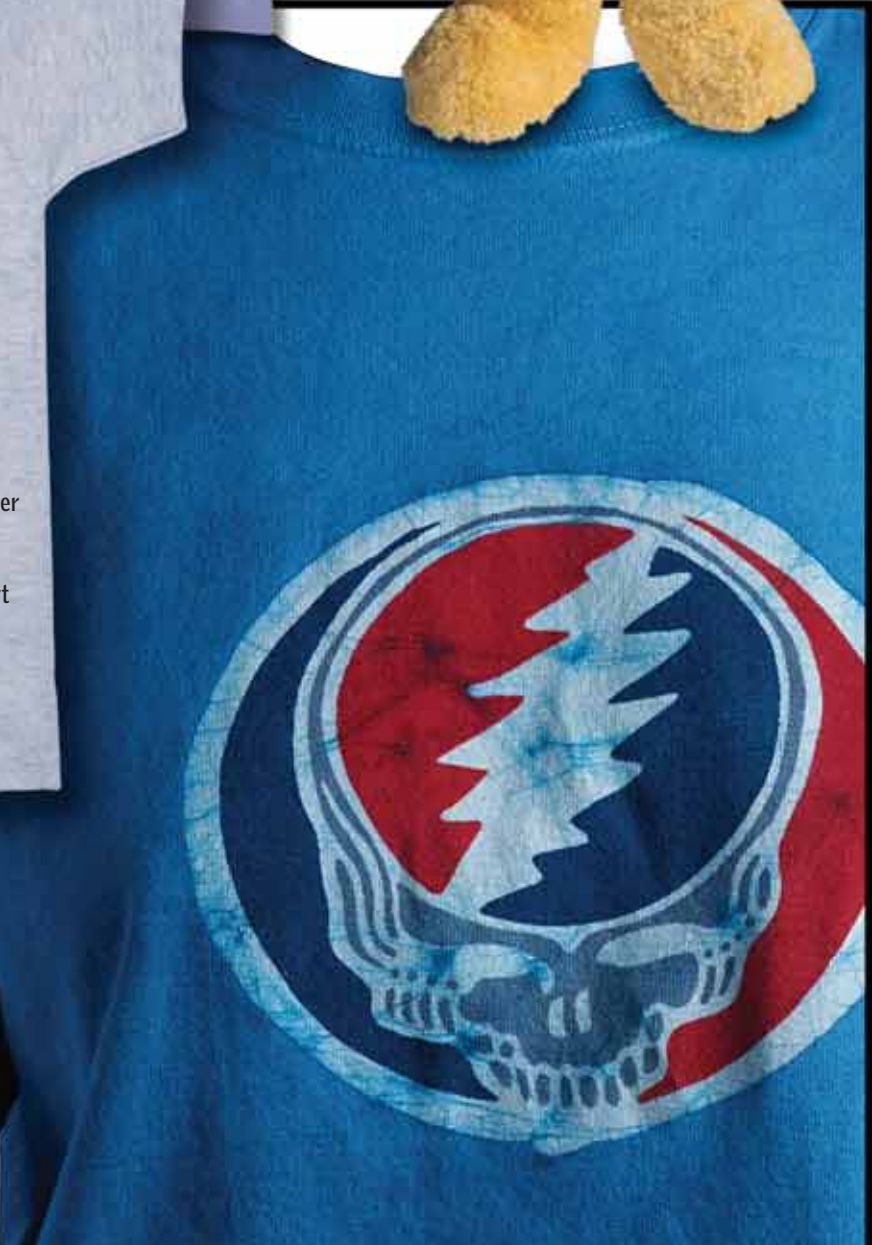
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