

1972 Grateful Dead concert released on jammin' two-disc set

J. Daniel Pearson
Freelance Reporter

One of the best things about being a Grateful Dead fan is that there is always a new tape to get. Hundreds of people taped the band's shows every year, and once in a while, a crispy soundboard copy of a show was released into circulation by sound man Dan Healy.

In 1972, the Dead toured Europe for the first time and played what are considered by Deadheads to be some of their best shows ever. A live, three-record set was released following that tour, and it captured some of the hottest versions of their songs to date.

While it is widely known that there is a plethora of live Grateful Dead recordings available through bootlegs, it has been somewhat difficult to come across many tapes of decent quality from Europe '72.

CD REVIEW

100 Year Hall

Grateful Dead

★★★★

Thanks to Grateful Dead vault keeper Dick Latvala, a gem of a show from this tour has been released on CD.

The first side of *100 Year Hall* includes many standard Dead favorites such as "Bertha," "Big Railroad Blues" and a version of the newly written "Playing in the Band," which opens up nicely in the middle, accentuated by Garcia's use of the wah-wah peddle — something he strayed from in recent years.

But what stands out is the first recorded version of the Pigpen number "Next Time You See Me" and the three-song rave-up of "Turn on Your Lovelight-Goin' Down the Road-Saturday Night." The jams between the three songs twist in and out of each other, and there is even a hint of "Not Fade Away" before "Goin' Down the Road" actually gets going.

The first CD is outstanding, and clocks in at just more than 68 minutes. But it is the second disc that would send chills up the spine of Neal Cassidy.

The disc begins with a hopping version of "Truckin'" — so new that Bob Weir is still having trouble remembering all the verses (what else is new?) — complete with a rare jam in the middle, and a reprise of the last verse. And then the band takes off for never-never land — spiraling, twisting and shooting through an improvised passage. Garcia chases Lesh's bass line around like two mocking birds through the air, all of it colored in by

Bob's rhythm palate, until the music slowly fades into a drum solo and a familiar beat. And then it comes.

The roll, and now it's "The Other One." Rising and falling, peaking three times before falling back onto the opening chords of the first live version of "Comes a Time." Garcia gives everyone a much-needed rest after the frenzied pace of the last half hour, and his voice sounds sweet on this quiet song.

Just as soon as it started, "Comes a Time" ends and turns into a version of "Sugar Magnolia" making it hard to resist the temptation to dance around the room.

100 Year Hall comes at a perfect time, on the heels of Garcia's death. It makes Deadheads remember the best thing about the Grateful Dead. Even though the tours are over, there is a never-ending supply of music out there to find and enjoy.

Voodoo Glow Skulls cruise on 'Firme'

By Isa Lester
Freelance Reporter

"We're not the ones that want to change you or make you think!"

At least they are honest. The latest release from the Voodoo Glow Skulls, *Firme*, is not exactly overflowing with insight. In fact, it is quite lacking in musical virtuosity, integrity and taste.

The band desperately tries to make up for this, however, by fully utilizing what they do have: a large band, including trombone and trumpet, youthful creativity and testosterone.

The result is a fusion of punk-rock-brass-ska-hip-hop with explosive potential.

The seven members of the Glow Skulls waste no time. Where they are going exactly has yet to be decided, but they are definitely cruising. Within 15 seconds of the first track they are in overdrive, and they never bother to shift down.

An occasional respite is

CD REVIEW

Firme

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offered whenever the brass section feels like taking a groove break, as they do in the otherwise rambunctious "Fat Randy." (Did I mention that this album is not for the easily offended?)

Do not expect to be able to dance to this album. Only Jane Fonda on speed could hope to keep up with this blasting band. The appropriate locomotion mode would be the punk genre of slam dancing, the predecessor of our beloved mosh.

An ability to appreciate wild, juvenile abandon is also required when trying to move to this band. Need help visualizing?



The Glow Skulls explode with fusion sound on their new CD release.

Try this: Imagine the Oregon Marching Band directed by Anthony Keidis and Flea at the Rose Bowl.

If you want to check them out in the privacy of your own room, buy the album. If you don't expect too much, you'll have fun with what you get.



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