

PSYCH TRAIL MIX

ISSUE #10
SPRING 2016



HELIOS CREED



NIRVANA



BOB DYLAN



TOMMY AND
CLEMENTINE HALL

PLUS: Danny Thomas, KRK Dominguez, Girl George, West Coast Natural Gas, Finch, Rants & More!!!

PSYCH TRAIL MIX

Issue #10
Spring 2016

TABLE O' CONTENTS

- *What Goes On
- *Show Reviews
- *Nirvana Bootlegs...The Choice Nugs
- *Interview With Punk Rock Archivist KRK Dominguez
- *Interview With Danny Thomas of the 13th Floor Elevators
- *A Texas Trip...With Helios Creed
- *Top 10 Bob Dylan Songs
- *Interview With Clementine Hall of the 13th Floor Elevators
- *60's Psych & Beyond CD Reviews
- *Rare Psychedelic Gems Unearthed From The Internets!
- *The Life & Times of The Legendary Girl George
- *Interview With Tommy Hall of the 13th Floor Elevators
- *DVD & Book Reviews
- *Rant: Douchey People & Their Douche-Chill Inducing Behavior

CONTACT INFORMATION

Brent Marley
PO Box 1322
Brookhaven, PA 19015
USA

E-mail: psychtrailmix@yahoo.com

Website: www.helioschrome.com/psychtrailmix.html

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Credits

- Front Cover Art: Bryn Gallagher
- Front Cover Design/Layout: Brent Marley
- Back Cover Art: Moira aka Mivala: mivala.deviantart.com
- Helios Creed Photo in header Of Texas Trip Feature: Monet Clark
- Kurt Cobain Portrait in "Nirvana Bootlegs" Feature: Lorena Recimil: tresdiasdegracia.deviantart.com
- Sonics Photos By: Chris Sikich
- Mudhoney Photos By: Hell Is This Image
- Weirdos Photos By: Vincent Daemon (The Intestinal Fortitude)
- Page Background Graphics on Danny Thomas Interview, Clementine Hall Interview, Tommy Hall Interview & Texas Trip Feature By: Aaron Platt

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WHAT GOES ON



Hello! Its been quite a bit since I released an issue, this was due to the fact that my last issue, the Butthole Surfers special was to be released in conjunction with James Burns' book "Let's Go To Hell: Scattered Memories of The Butthole Surfers," which it was, and the book is great, so check it out if you have yet to do so, and an updated/revised edition was put out since then, so it's better than ever. I still have copies of issue #9, my Butthole Surfers special, so get in touch if you'd like one of those, as there's loads of exclusives that you won't find in the BHS book, including the entire unedited interview with Butthole Surfers drummer Teresa Taylor that was conducted for the book, this is MUST have material for Butthole Surfers fans in my opinion. Anyway, as I sit here and write this at the Psych Trail Mix Compound, it's a lovely Friday spring day in mid-April, the birds are chirping and the sun is shining, and it's about two weeks prior to this issue I'm putting together is to be released. I wanted to announce here that this is going to be the FINAL issue of Psych Trail Mix. Due to various reasons, personal and otherwise, I'm wrapping up something that I've spent about 9 years of my life doing. I've enjoyed every second of doing it and I've met SO many cool people along the way; artists, musicians, freaks, weirdos, other zinesters. Psych Trail Mix has evolved over the years, from the primitive layout and design of the first handful of issues, its really mushroomed into something that I can say without hesitation that I'm very proud of. I was inspired to create my own zine from reading other independent magazines, one of the main inspirations was Mike Stax's mighty UGLY THINGS MAGAZINE. I'd be sitting at work thumbing through pages that were busting at the seams with material of bands that some I knew of, but not aware of their story, or in many cases being turned-on to bands or artists that I wasn't familiar with. I also always had a passion for writing. To me, it's therapeutic to just sit down and write and sort of get it all out there. What better antidote to the insanity of the world in which we live? Every issue was like a child I was raising in a way: infusing and encouraging it with all the things that I'd hope it would be. Honestly, when I started PTM I didn't even know where it would go. There was no sort of strategic plan or marketing involved, it was just like - let's wing it! It took off though. I put an issue out about once a year usually, MAYBE twice if I was really lucky, but in most cases once per year. This was due to the fact that Psych Trail Mix was always really a one-man show. You notice a lot of other zines have multiple writers submitting articles, reviews and such. With Psych Trail Mix, I was always the one doing ALL of the writing; the articles, reviews, interviews, rants and so on. However, along the way I have had help with artwork from some incredible people. Speaking of artwork, how about the front cover for this issue? I'd venture to say it's THE best cover of all the issues I've ever done. It's by BRYN GALLAGHER by the way, I couldn't have done it without Bryn, he's submitted artwork for past issues as well, but I think he's outdone himself on this front cover! The cover features some key people who have been major inspirations to me when it comes to the music they've created that inspired me to want to WRITE about them and cover their stories, and even just their music makes you want to be part of it in some way, it inspires you creatively and gets your brain firing. One of the absolute coolest things EVER when it came to doing this zine is the feedback from people, especially when they say something like 'hey thanks for turning me on to [insert band here], I never knew about them, they're great!' I've had people find some of their favorite music through reading this zine, and that's at the top of the list as far as the rewarding aspect of putting this thing together, turning people on to great music. I'll be around, my website helioschrome.com/psychtrailmix.html will remain, and I may even start a blog in the future. Anyway, enough of my eulogy and reminiscences of PTM, let's get down to the nitty gritty, the beef and gravy that's contained within the pages here. I cover my mind-expanding, life-changing Texas Trip with Helios Creed in January of 2005... and hell baby, it all comes back to Texas - there's an interview with Danny Thomas of the 13th Floor Elevators, a fascinating interview with Clementine Hall of the 13th Floor Elevators, and maybe the centerpiece of the entire issue - an interview with TOMMY HALL of the 13th Floor Elevators! I do my homework and find you the densest, most "choice nugs" of Nirvana bootleg video and audio recordings, give you my Top-10 Dylan, and we end this issue with a rant to end all rants! Turn-on & tune-in, we have miles to go before we sleep...



Brent Marley
Psych Trail Mix Compound
April 2016



SHOW REVIEWS



Show: The Sonics

Venue: Theater of The Living Arts

Date/Location: Philadelphia, PA, April 12, 2015

THE best scream in 60's garage-rock music! Kurt Cobain once said that he loved the Sonics' drum sound as they'd hang a single mic above the drum set in order to get the sound that they wanted, which sounds very raw. First off, the opener – Barrence Whitfield & The Savages were GREAT, and Barrence has very high energy! Whoa, I was getting tired just watching him gyrate around the stage singing and rocking out to their blend of 50's & 60's rock. The Sonics came out and the first thing that struck me was that freakin' guitar sound of Larry Parypa when he strummed the intro/opening chords to "Cinderella"! Incredibly raunchy and bad-ass! And I say this in all seriousness, even though these are older gentlemen at this point, they rock out HARDER than many younger bands I've seen, I shit you not! They played through all the greats, every one of them; "Shot Down," "Sugaree," "Have Love, Will Travel," "Boss Hoss," "PSYCHO." Then a 3 song encore, with the last 2 songs being absolute Sonics favorites; "Strychnine," and the closer, "The Witch." And son-of-a-bitch, Gerry Roslie still has a DAMN good handle on that scream. These old dudes ROCKED THE FUCK OUT! Believe it!



Show: Adolescents & The Weirdos

Venue: Union Transfer

Date/Location: Philadelphia, PA, June 25, 2015

Unitarian Church (yeah they held wild gigs in a church basement!), and the cover of the Weirdos "Weird World Vol. 1" caught my eye. So I had purchased that at the gig and blasted it in the car on the way home.. I knew a bit of the history of the band, but I was just blown away by the music. I mean these guys were PUNK, believe me, but they also had an experimental side to them. The record was very diverse, and they didn't just try to be fast-paced like many punk bands did with a sort of standard formula, although the Weirdos COULD do that... There was fast-paced stuff you could rock out to or skate to, and there was also stuff that you could get stoned to! Not too many punk bands can really say that you can get stoned to their music. I was never into the HARDCORE punk so much, as it all sounded rather cookie-cutter to me, so the Weirdos blend of punk and well... WEIRD, was right up our alley! When I saw the Weirdos were coming around this was a MUST-SEE gig for me. The Adolescents, who formed 5 years after the Weirdos, were the headliner, I thought it should be the other way around! I dug the Adolescents, but the Weirdos were in a totally different league. Guitar player Dix Denney was just amicably walking around while the first opening band was on, I mixed them up and thought he was the vocalist, his brother John as they look very much alike. The Weirdos hit the stage and were INCREDIBLE. John Denney prowled around the stage with intent, and various facial expressions, I couldn't believe the energy he had. They sounded 100% as good as the old records, no f'n lie! I was blown away. All the favorites were played; "Life of Crime," "Fort U.S.A.," "Happy People," "We Got The Neutron Bomb," "Solitary Confinement," and many more. Former Circle Jerks bassist Zander Schloss was in the lineup too and was phenomenal. No disrespect, but by the time the Adolescents hit the stage, I was uninterested.



Show: Mudhoney

Venue: Union Transfer

Date/Location: Philadelphia, PA, July 9, 2015

I got into Mudhoney at a fairly young age. I was so into the band Nirvana that I'd watch and read anything that I could possibly get my hands on that had anything to do with them. I was watching the Nirvana montage/compilation video "Live Tonight Sold Out" when I noticed a brief clip of Mudhoney playing "Suck You Dry," and the

sound really caught my ear; it was raunchy, dirty and trashy sounding, and it rocked! I hadn't delved into punk rock yet at this time, but Mudhoney sounded a bit more rough around the edges than Nirvana. I was young, and the idea of getting into a band that was underground sounded sort of cool and hip to me back then. I got my hands on some Mudhoney albums and was hooked from the start, they were incredibly good. Forever branded with the "grunge" or "Seattle grunge" terms, these aren't that accurate.. In a sense they are, I mean Mudhoney was in fact from Seattle, and their sound was a bit dirty and I guess GRUNGEY, but Mudhoney stood levels above the herd from most of those bands that fell under that umbrella. For the most part, Mudhoney was a punk band, and a great one at that. When I was in the 9th grade, October of 1998, I got the opportunity to go to what would essentially be my first unsupervised concert experience – Mudhoney was playing the Trocadero Theater on 10th & Arch St. in Philadelphia. This was a big deal to my friends and I! Also, when we were standing in the lobby area of the club, all of a sudden Mark Arm, lead singer of Mudhoney, walked down the stairs from the upstairs bar area right over to us and just started chatting! Our 14 year old minds were blown at that point! I acted as cool as I could be, knowing that it would NOT be cool to act too star-struck, especially in this scene. Friendly guy as you could ever meet. The band was touring their album "Tomorrow Hit Today," and they played a great set, and I nearly broke my hand in the mosh pit! My first experience with a mosh pit. As good as that show was, it didn't touch this show 17 YEARS LATER! The only thing about this show was that they did not have the original bass player Matt Lukin, that I luckily experienced at the show in 1998, but Guy Maddison did a great job filling in. It's funny, I think that Mark Arm had the exact shame t-shirt on that he did in 1998! They rocked just as hard if not harder than they had all those years ago. Like I said, this show was better, partly due to the MASSIVE setlist of about 24 songs in total! Started out with the first Mudhoney song I'd ever heard, "Suck You Dry." All the great songs you could possibly have hoped they'd play; "You Got it," "Touch Me I'm Sick," "You Stupid Asshole." The encore was 7 SONGS! This included one of the best Mudhoney songs ever, "In 'n' Out Of Grace," among others. And the set ended with a cover of Black Flag's "Fix Me"!!! What more could you ask for??



Show: The Zombies

Venue: Keswick Theater

Date/Location: Glenside, PA, October 11, 2015

I got into the Zombies at the absolute perfect time. I was a late-bloomer as far as my introduction to the Zombies... I mean I had heard "She's Not There" and "Time of The Season" on the radio, which were their biggest hits... but I hadn't REALLY delved in completely until fairly recently. "Odessey & Oracle" were name-dropped

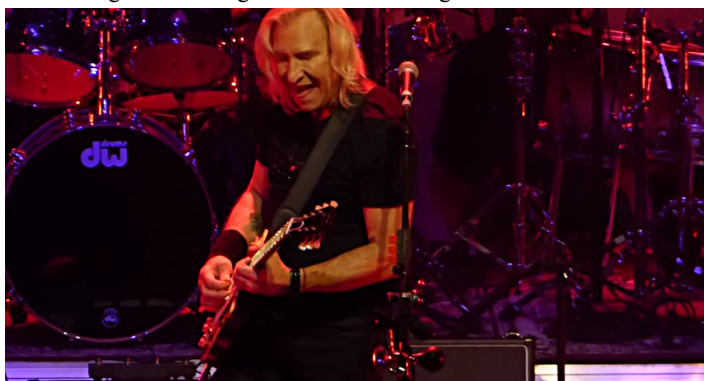
all over the place and I'd see the album in articles in well-respected magazines and such, but there's so much music out there that I guess I was kind of preoccupied with other sounds at the time. Finally, I just bought the album and was blown away, it lived up to all the hype, plus more. It was really a beautiful psychedelic album, with orchestral aspects to it that fit beautifully, similar to how it worked with Love's "Forever Changes" masterpiece. It's a moving album, and now an absolute classic on my shelf that I pick up again, time after time. Anyway, I had recently had my introduction to this classic album and was listening to it quite often. I saw on the Steve Hoffman music forums a post that read "Zombies Tour Performing Odessey & Oracle In It's Entirety." This was amazing and of unparalleled excitement! I couldn't believe how lucky I was; I just got into the album really, then the Zombies are touring that record in its entirety for the first time ever in the United States! Luckily, they were playing a great venue too, the Keswick Theater is a nice small little venue where there's not a bad seat in the house and our seats happened to be GREAT! They played some new material at the beginning with the current incarnation of the band, but to be honest, I wasn't really that interested. No disrespect to the band, but I just didn't see the point. The band came out to a very eager audience who shared the view that we could not believe we were getting to witness this album that we cherished, played live start to finish. Rod Argent played the first little bit of piano to the first song on the album "Care of Cell 44," and we're off! The risk of seeing these older bands live, is that you risk them sounding nothing like they did on the albums, especially vocally. But the Zombies sounded fucking great! Rod Argent & Colin Blunstone have not lost a thing, and their vocals are still strong. The album is an experience, and to witness it live was so great, especially my favorite song on the album, "Hung Up On A Dream," that was truly magical. If you're a fan and missed this, then you missed something truly special.



Show: Joe Walsh
Venue: The Fillmore
Date/Location: Philadelphia, PA, October 12, 2015

I admit, I never really had much interest in the Eagles. I mean sure you could consider "Hotel California" a good song, but I never once put on that song or an Eagles album to listen to on my stereo at home.. I mean I don't dislike it, but it's not something I go out of my way to listen to. However, the pre-Eagles Joe Walsh

stuff is something you'd be a fool not to delve into. JAMES GANG, Joe Walsh's band from the late 60's/early 70's contains most of my favorite Joe Walsh stuff, and I think it's Joe at his most ROCKING. Joe Walsh is an amazing guitar player, and the James Gang stuff displays this the best. I mean when I first heard "The Bomber," the 7 minute 3 part masterpiece, I was totally blown away! It rocks out and there's also these parts with this beautifully psychedelic lead guitar work by Joe, with echo and effects on his guitar sounds, it's a rocking, breathtaking piece of music. "The Bomber" is my all-time favorite song ever done by Joe Walsh. I recommend you go on youtube and check out this live version of "The Bomber" from a French TV station, they're playing in what looks like a small club and it's just badass, I can't believe the man could pull off that song so well in a live setting. Plus, with James Gang there was loads other stuff too, I mean come on - "Funk #49" is a STONED-cold fuckin' classic son! "Walk Away" is another James Gang classic. Joe Walsh was coming to Philly and I had to go! A new club, "The Fillmore" had been open only a few days prior to Joe Walsh, so this evening would be an event to experience this new local venue that they designed in the spirit of the famous original Fillmore in San Francisco run by Bill Graham. We walked into the venue and it was very large and spacious, with plenty of areas to mill about or lounge about. Multiple bars placed around the club for easy access to alcoholic beverages if the mood should strike you, and this night it did! They did a great job setting up this place, and they even had a giant chandelier hanging above the stage/crowd like the old Fillmore in San Francisco did. Joe started out with the James Gang classic "Walk Away," and the man has still got it folks! Apparently, Joe cleaned up and has been sober for many years, he even looked refreshed and better than I'd seen the man look in years, and he had a great sense of humor as well, cracking plenty of jokes in his amusing between-song banter. Only 2 Eagles songs were played, which was fine by me; "Pretty Maids All In A Row," and "Life In The Fast Lane," and even though I'm not a big Eagles fan, I quite enjoyed these songs in a live setting. I wasn't sure if he was going to play it, then he launched into the opening chords of "The Bomber"!!! I was so psyched and rocked out and danced heavily with the other swaying audience members, and Joe ripped the fucking great guitar work perfectly like the original album version. "Funk #49" was the next song!! So dancing commenced once again as all rocked out to Joe Walsh performing a great show at a lovely new venue in Philly!



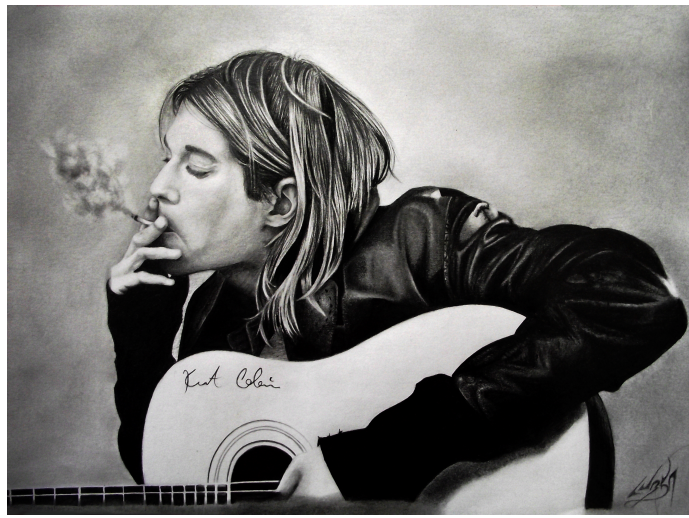
Show: Joan Baez
Venue: Grand Opera House
Date/Location: Wilmington, DE, March 23, 2016

I initially became a fan of Joan Baez after seeing various footage with her and Bob Dylan together from Newport Folk Festival (63-65), Don't Look Back (1965), and even the March on Washington in 1963 singing next to Dylan on his song "When The Ships Come In." Joan was crowned the Queen of the folk scene, taking young

Bob Dylan under her wing, who of course was "already a legend" upon even entering the folk scene practically. Seeing her singing in hotel rooms along Bob Dylan in D.A. Pennebaker's "Don't Look Back," I always thought they were great together, but of course they were already in the midst of a split during the filming of that acoustic Dylan tour of the U.K. in 1965. Anyway, I delved into Joan's catalogue and there was a wealth of great songs – protest songs, topical, her take on traditional numbers... And Joan was an amazing guitar player! I think Bob Dylan even once admitted that she was way better than him on guitar! I meant to catch Joan damn near 10 years ago when she played around here, but stupidly missed it, so I nabbed tickets immediately when I saw them go on sale. Joan hit the stage starting out with "Freight Train," a cover of a song by Chas McDevitt Skiffle Group, and you immediately noticed that Joan still has her chops on the ol' acoustic axe! One of my favorites that she's done since the 60's came up, "There But For Fortune," which was fantastic, she followed it right up with another classic "Silver Dagger," a favorite of mine. Next, she started a song that I absolutely love and that I was hoping she'd play, Bob Dylan's "It's All Over Now Baby Blue." Now, my ONLY criticism is that she had the crowd sing along to the chorus... I mean I paid to see HER sing... I will admit though, it was kinda cool singing the song at the exact same moment that Joan Baez was. It was great when she played a song written by Kris Kristofferson, but of course most famously known as being performed by Janis Joplin, "Me & Bobby McGee." I loved hearing her launch into her big hit "Diamonds & Rust," about her relationship with Bob Dylan, a very personal song. "House of The Rising Sun" was great and Joan still has the finger-picking skills on the guitar! She closed the set with "The Boxer," which was more appropriate for a sing-along I thought, which we all did to the "lie la lie" part. Another treat was the encore with a cover of John Lennon's "Imagine" - this was also one where the crowd joined in singing, but it was cool because it's a song about us ALL as a whole and "imagining," it was a nice communal feel amongst the crowd singing that together. Joan was so friendly and personable with the crowd, all smiles, & not hesitant to voice her dislike for Donald Trump, and stating her support for Bernie Sanders: "I'm with the old cranky Jewish guy," she exclaimed with a big smile. Amazing show, even exceeding my expectations.



NIRVANA Bootlegs...



The Choice Nugs

Date: November 20, 1989
Venue: Kapu
Location: Linz, Austria

For this show, Nirvana was in the middle of a 6-week tour with the band Tad - you even notice in the video in the background the t-shirts they're selling on this tour with Nirvana and a spiral design on one side and a giant image of Tad Doyle's face on the other! Best version for this is a custom 2-cam matrix created from 2 audience-recorded videos, with audio from the video that had the best audio source - this one is compiled by Copperpot5. He also did some color-correction and de-shaking. One shot is at the back of the club getting excellent full-band shots, the other shot is right at the lip of the stage getting some sweet close-ups looking up at the band. This is one of THE best live videos I've seen from the Bleach-era Nirvana when they were on the Sub Pop record label. There's a great moment when Kurt is having guitar difficulty and we get to hear Krist Novoselic's hilariously-horrendous vocals on the song "Sifting," priceless! There's great live versions of "Sappy" and "Even In His Youth." Kurt seems to be thoroughly enjoying himself and swigging from what looks like a bottle of vodka throughout, and jumping around, headbanging and rocking-out heavily. Nice clear video too, I saw this one years ago, but copperpot really cleaned her up nicely. Funny moment: Krist Novoselic: "Great to be here in Austria." Audience Member: "HA HA Fuck You!"



Date: September 26, 1991
Venue: The Moon
Location: New Haven, Connecticut

This one is REALLY unsuspecting! You might be browsing youtube and totally pass this one up based on the screen-shot. I was only turned-on to this when a good friend told me about it, referred to it as "The Moon show." Now, there's a couple different versions out there of this, but the one you WANT is by a youtube user named "Alternative Copperpot5." This particular version is a custom-matrix with new sound synched in that is of MUCH higher quality than the original video's sound. This also had video-tweaks - sharpening and de-shaker. This is a tiny little hole-in-the-wall club in New Haven, Connecticut - a very intimate-type setting for band and audience alike. "Nevermind" had just been released 2 days prior, so the band probably didn't even grasp at the time the level of super-stardom they'd be blasted into. One of the things I love is that they start the show with THREE covers! The Vaseline's "Jesus Don't Want Me For A Sunbeam," Velvet Underground "Here She Comes Now," and The Wipers "D7." And mighty versions they are, Kurt rocking out heavy here and appearing to have a great time despite the guitar issues during "Here She Comes Now," he improvises and it makes for a really unique version of the song. Nothing fancy about the vid, a decent steady shot at one place that shows the whole band nicely. Sound is very decent on this with the upgraded sync. The sad part is the vid is incomplete, ending with "Polly," but we still get half the show.



Date: November 19, 1991

Venue: Teatro Castello

Location: Rome, Italy

Here's a PRO-shot, but never released Nirvana show with many great shots of all band members. The audio is crisp and straight from the soundboard. First off, ALL videos of this show omit the first song "Drain You." I WANTED to like the great Copperpot5's version, but it's a bit darker than the original, and he swapped the original vid audio for what is supposedly a "better" sounding FM radio stereo rip as opposed to the original video's mono sound... But the audio that was put into his video is just too bass-heavy for me, and it muddies the high-end. The original video's audio is more raw and clear to me, especially Kurt's vocals - so PRO #1a Transfer 1 is the definitive version that you want. Kurt is donning his "Captain America" t-shirt here in this show! Excellent version of "Spank Thru" with Kurt's blood-curdling scream, an early pre-In-Utero version of "Rape Me" that has a GUITAR SOLO in it! One of the best versions of "Blew" that I've ever heard. Clocking in at just shy under an hour, this is one of those unreleased pro-shots that you NEED!

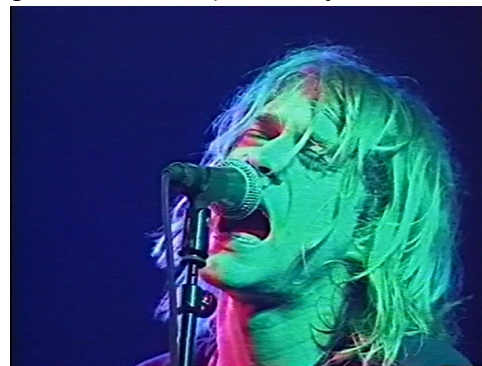
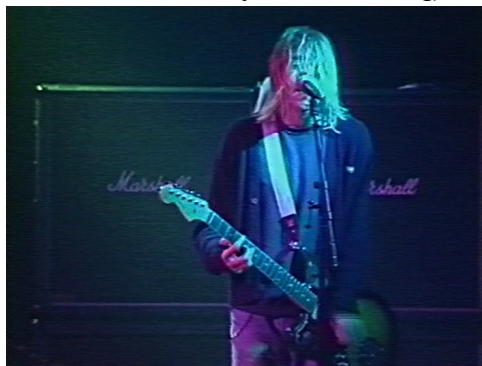


Date: November 25, 1991

Venue: Paradiso

Location: Amsterdam, Netherlands

I remember first seeing some songs from this show from the "Live Tonight Sold Out" Nirvana compilation/montage video, finding the entire show on video had been on my want list for quite some time. There's several versions of this on video floating around - there's Pro #1a, and to me this version is just a bad cut - it's almost like the Dave Grohl cut... nothing against the guy, but this edit seems like it must cut to Dave every 3 seconds. THE version you want is Pro #3b, this is the "Live Tonight Sold Out" cut, the same one they used for the songs they included on that comp vid. I was ecstatic when I finally found the LTSO cut! The show is fantastic; multi-camera, PRO-shot with audio straight from the board. To me, this show is extra-raw sounding for some reason, they play with a punk-rock ferocity and Kurt's voice is extra jagged and fierce here, possibly because the band was in the midst of a LONG, draining tour, so they were very tight at this point from so much playing, with Kurt's voice a sharpened knife screaming-out and slashing through the set with such intensity. 60 minutes long, killer version of "Lithium," an improvised screaming "Come As You Are," and many more. A+++

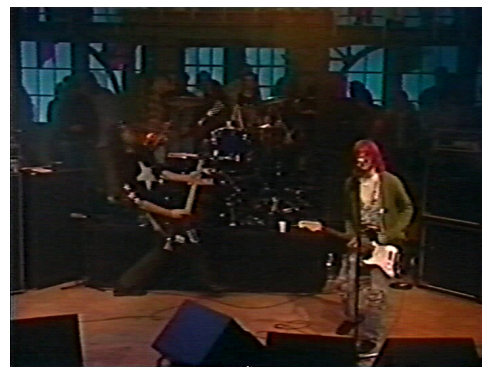
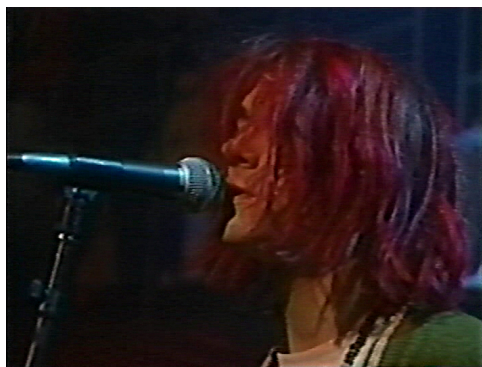


Date: January 10, 1992

Venue: MTV Studios

Location: New York, New York

The band is in New York for a couple of nights and this set takes place one night prior to them playing on Saturday Night Live where Kurt would don his hand-made FLIPPER t-shirt live on national television! Kurt always took the opportunity to promote the bands that he admired and inspired him. This one you want version - Pro #1a - this includes a couple of songs from the soundcheck; "On A Plain" and "Stain." The soundcheck songs cut-in slightly, but otherwise are most of the song. Recorded by MTV (back when they actually played MUSIC), the video is multi-cam PRO shot with great audio straight from the soundboard. The soundcheck is just the band in the warehouse-looking set they have, then once "Drain You" starts they have a whole crowd they bring in for the background, behind the band and on the balcony above. 41 minutes in length, this is a nicely shot video with great versions of "Drain You," "Aneurysm," "School," and a nice treat is the cover of the Vaseline's "Molly's Lips." Again, Kurt's voice is extra raw and jagged here making for some great vocals. They close the set with "Territorial Pissings" & Kurt smashing his guitar. Most-def a must-have choice Nirvana nug!



Date: October 30, 1992

Venue: Estadio de Velez Sarsfield

Location: Buenos Aires, Argentina

Best version of this vid is a custom-matrix created from PRO #1a & PRO #1c - video for #1c is only used to get the FULL show as the opening song cuts in with other versions. Pro #1a, although supposedly lower-generation video, is preferable as the colors don't bleed-through horribly like PRO #1c. Audio is GREAT on this as it's a JWB remaster compiled from multiple sources. Apparently, there was quite a presence of doofy macho-men in the crowd who heckled and threw things at the opener: all-female band Calamity Jane, who Kurt was a big fan of. So Kurt was PISSED, and he almost didn't even play due to this... He got the macho doofuses back though by teasing the intro to "Smells Like Teen Spirit" a couple of times, but never playing the full song. The band fucks around and Kurt purposely sabotages some moments of songs, but hey.. it's hard for a live Nirvana show not to be good and this show was great. The ONLY live performance of "Beeswax" ever after 1988, and a song only ever performed once - a great punk song "Nobody Knows I'm New Wave," where Kurt employs a killer riff and sings of "taking a shit on the stage" and "shit anywhere that I please!" This is the FULL version clocking in at 80+ min. - there are others floating around that omit the last 4 songs including a great version of "Endless Nameless"!



Date: January 23, 1993

Venue: Hollywood Rock Festival

Location: Rio De Janeiro, Brazil

This is another video that I first got a glimpse at in the "Live Tonight Sold Out" Nirvana video compilation. Again, especially with these unofficial/unreleased PRO-shot Nirvana live vids that get leaked, there are several different versions. I've done my homework and the BEST version of this out there is PRO #2c - now this version DOES have the timecode at the bottom throughout and there IS a version that does not have the timecode, but this version is THE best video and especially AUDIO quality! As far as the show, many people have said this is a horribly sloppy performance by the band, but I think it's one of the best and most unique. It's rumored that Kurt is on heroin, which may or may not be true, but he did admit to shooting coke with Alice In Chains the entire night prior. Anyway, lots of in-between-song banter, Kurt purposely changes the lyrics to "Polly" to mess up Dave Grohl's backing vocals, later in the show Kurt comes out in a lingerie top stuffed with fake boobs! Nice long set and Kurt just goes nuts creating an experimental version of "Scentless Apprentice" - loads of feedback and noise, he jumps down a level near the crowd and spits in the cameras and exposes his genitals among other things... a fun show! "Lounge Act," "School," great versions... FLEA joins them on SLTS! Nice dense nug!



Essential Nirvana Audio

November 22, 1989 - Vienna, Austria @ U4: A+++ soundboard recording, just perfect. Best version is the JWB Remaster which compiled mult. sources to give you the complete show. KILLER live unreleased song "Help Me I'm Hungry," displaying Kurt's vocals/screaming abilities. THE best recording ever of a live Bleach-era Nirvana show. A drunk Austrian dude yelling throughout screaming "sing about fucking girls man!" A HILARIOUS back & forth ensues between the drunk & Krist Novoselic. MUST HAVE STUFF!

May 13, 1990 - Lincoln, NE @ Duffy's Tavern: Another excellent Bleach-era soundboard recording. Only gripe is that it can be a tad bass-heavy, and drums can be a bit loud.. but man, what a show! Kurt's voice is raunchy as fuck. That scream at the very end of "Scoff"- HOLY SHIT!, makes the hair stand up on your neck! Great live cover of Velvet Underground's "Here She Comes Now" to boot!

November 25, 1990 - Seattle, WA @ Off Ramp: For the sheer MASSIVE setlist alone, chock full of songs they rarely play live, this is must-have. "Oh The Guilt," "Mr. Moustache," that great early version of "Aneurysm"! Best version to get is the JWB Remaster Upgrade as it combines all sources (soundboard - about half the show & audience - second half) to give you the most complete version of this.

October 12, 1991 - Chicago, IL @ Metro: As far as bootleg live recordings from the Nevermind tour, this is at the top of the herd folks. Straight from the soundboard, just a pristine recording with Kurt's vocals crisp and clear and up front in the mix. ONLY gripe is that the drums may be a HAIR loud in the mix making it a tad bright, but nonetheless a MUST-HAVE live Nirvana audio document!

July 3, 1992 - Madrid, Spain @ Palacio: Recently surfaced in August 2015, this is my all-time favorite live Nirvana bootleg recording, it could EASILY be an official release. Soundboard recording, everything is perfectly audible, not too bass-heavy, not too bright, perfect. And a great show; rare live ver. of Vaselines' "Son of A Gun," "Stain," Fang's "Money Will Roll Right In." 76-min. Dense, crystal nug!

February 22, 1994 - Roma, Italy @ Palaghiaccio: You'd be hard-pressed to find a better quality audio recording of an In-Utero era live Nirvana show. Recorded straight from the soundboard, this is about as good as it gets. Jam-packed with over 20 songs, PRISTINE sound quality with EVERYTHING perfectly audible - guitar etc.... Best version is the FM broadcast bootleg of it entitled XXII II MCMXCIV.

PUNK ROCK PHOTOGRAPHER/ARCHIVIST KRK DOMINGUEZ

While everyone else was too fucked up drunk or otherwise, KRK Dominguez documented the underground punk/hardcore scene through photographs as well as video-taping countless shows in and around the Los Angeles area from the 1980's to this day. Through KRK's lens he's captured countless bands including; Nirvana, Helios Creed, El Duce, GG Allin, L7, Hole, Melvins, and The Ramones, just to name a few. KRK also worked with Flipside Magazine, submitting photographs for its pages as well as interviewing musicians. Some of THE best shows ever from the punk movement (or post-punk if ya wanna get technical), took place in tiny little hole-in-the wall clubs back in the mid-late 80's and through the 90's, and KRK has captured many of them beautifully that would have otherwise remained blurred memories, faded by night's of pickled brains and debauchery.

When did you first get into it and what made you want to start photographing/filming live music shows?

I picked up the camera around 1984 – when I was 15 years old. By that point in my evolution I had already spent years pouring over magazines & fanzines of the time. I was incredibly hooked in the images these periodicals delivered: crazed looking men, scantily clad females. I was wild over those pictures. Also, what those late 70's pictures taught me was that music evolves every 3 to 5 years. Glam, Prog, Proto-Punk, Punk, Post-Punk then Hardcore (where I stepped in). Needless to say, I was ready for the Post-Hardcore movement.

Did it ever take away from the enjoyment of the show - with having to concentrate on filming and all?

Funny you should mention that. YES, when I shoot film or even worse, video – I don't hear a sound. I get so focused on capturing a perfect picture or video angle – that the music becomes secondary to the point I remember very little.

How did you get hooked up with Flipside Magazine?

By 1988 the fanzine I produced during high school, SFTG, was becoming a money pit. I was still greatly interested in documenting, so I asked Al Flipside, the editor & founder of Flipside Fanzine, if he had any room for me on his staff. We hit it off & before long I became his right-hand man. I learned a LOT from him & now, in proper hindsight, it's easy to acknowledge that he was my mentor during my formative years. I owe him so much.



Helios Creed – Circa Early 90's

I saw an interview for Flipside that you conducted with Helios Creed back in 1990 - the photo looked like it was when Helios was living in a bus. Any background info or story on that time you'd like to share?

When Helios returned to performing live in the late 80's, a lot of us went wild. Chrome was massively accepted as punk-noise pioneers to all us record collectors. None of us ever saw Chrome, obviously, so, to be up close to Helios was of unparalleled excitement. In his first few LA appearances, he looked like some homeless bum. But we didn't know what to expect till he plugged in his guitar. It's fair to say Helios was one of the reasons I made a \$2500 investment in a Hi8 video camera. It was evident to me that rock n' roll history was unraveling before me. When I shot that picture of him in his bus, I didn't think much of it. By that point in time I had already seen numerous different vehicles that bands used to tour in. He was always very courteous & on that occasion he gave me a couple of the Chrome stickers that were used on the LP Box Set.

Out of all the bands you've photographed over the years, who are some of your faves as far as visually appealing and what not?

Sometimes a great picture will materialize out of the most ordinary band and other times try as I might, I can't capture anything worthwhile of a great musician. It's fair to say though, I have captured strong images of most bands I've photographed – no one artist dominates the strength of my work.

I saw a giant print of a naked/bald GG Allin at a recent exhibit of yours that must have been during his Murder Junkies years with the shit-flinging and all of that. What show was that? Did you have to dodge GG's excrement while trying to document the scene? Haha..

GG Allin performing in SoCal was a pretty big deal at the time. One needs to remember that just prior to this tour Mr. Allin had been threatening to commit suicide on stage by blowing up the entire venue, audience and band included. This was all pre-internet; these threats were as real as they came. In today's soft world he would have been arrested on terrorist grounds. But, back then – all this shit flew.



Helios Creed On His Bus - 1990

A group of my LBC friends and I drove two hours to the Spirit Club in San Diego to witness said event. The night was high with anticipation – everyone was there, from Rikk Agnew, Katon DePena to John Reese. We wanted blood and we got it. Within minutes of the band hitting the stage the toilets were backed-up & a pile of chairs was already amassing in front of the stage. At that point, I was shooting with a 28mm lens, which is a soft wide angle lens: meaning I gotta be up close to the action. To be dead-honest, again, I went on auto-pilot. I was determined to document the performance; shit, piss, after-birth – nuthin' was gonna keep me from capturing that evening's target.

You've seen many shows obviously over the years... what is the most wild or dangerous-feeling type show that you've ever been to do you think? And what are you up to now?

Wild - danger? I've witnessed many ass-kickings, stage-dives gone awry and other brutal hardcore violence at punk shows that have sent concern & panic in my veins, but nuthin' compares to seeing the pigs roll up on horses. When the LAPD used to charge in on us in the early/mid-80's on horseback – LOOK OUT! Those were some great times to be a teenager discovering angst poisoned music, tell you what. I'm looking forward to exhibiting in Mexico City & Japan, Tokyo in 2016, I'm always fending off book offers & I still shoot film. – cheers, KRK

INTERVIEW WITH DANNY THOMAS OF THE THIRTEENTH FLOOR ELEVATORS



Danny Thomas joined the 13th Floor Elevators after their first record “Psychedelic Sounds Of,” the band’s introduction to the “quest for pure sanity,” and would play drums on what is arguably the band’s masterpiece from 1967, “Easter Everywhere.” Danny also played on 13th Floor Elevators record “Bull of The Woods,” which was recorded in 1968, released in 1969. BOTW seemed to be more of 13thFE guitarist Stacy Sutherland’s baby and has some incredible standout tracks including “Rose & The Thorn,” “Never Another,” and “Dr. Doom.” I had the pleasure of asking Danny a few questions about his time with the legendary psych-rock band.

Were you already a fan of the band upon joining, or what was the extent of your knowledge of the group prior to joining?

Many of my friends in San Antonio where I was attending school at Trinity University were big fans of the Elevators, especially my roommate Charles Booker who grew up with Stacy, John Ike, and Ronnie in Kerrville, Texas. Being from the Carolinas, my influences were mostly rhythm and blues, so the Texas rock and roll was somewhat of a novelty. Charles took me to Austin in January of 1967, after the band returned from San Francisco, California, to see the Elevators at the Doris Miller Auditorium. After the concert we attended an all night party where I got to jam with Stacy. That was the first time I had ever heard the Elevators play live and it really left an impression on me. I had heard the album *Psychedelic Sounds* before the concert. I really liked it and could not believe the new style of music on the record. Charles introduced me to cannabis and a new path emerged. Stacy must have found my drumming to his liking because five months later he called and asked if I would be interested in becoming the new drummer for the Elevators. Apparently there was a split between Stacy and John Ike Walton. I met with the record company executives along with Tommy and Roky, and I signed the contract in June of 1967.



L To R: Danny Thomas & Roky Erickson

Did you have any experience with psychedelics or even psychedelic rock music prior to joining the band?

Psychedelics were completely unknown to me and it was quite a challenge to learn about the drugs that the Elevators used to get high. The first few months were spent on a sheep ranch in the hill country writing and composing new material for *Easter Everywhere*, our second album. Roky set up his amp at the foot of my bed and played for hours on end without stopping to test whether or not I had the patience to put up with this commitment. It was during this time that I tried some hallucinogenic mushrooms and I had a very pleasant trip. I learned to go with the flow and the band found a new chemistry. The sound started to gel as we found common ground. Roky, Tommy, and Stacy seemed to like the idea of the funk that Dan Galindo and I brought to the group and we, as new members, learned to capture the high energy of the original line up.

Were you aware to the extent that the law was targeting the band, the busts, and all the pressure from them?

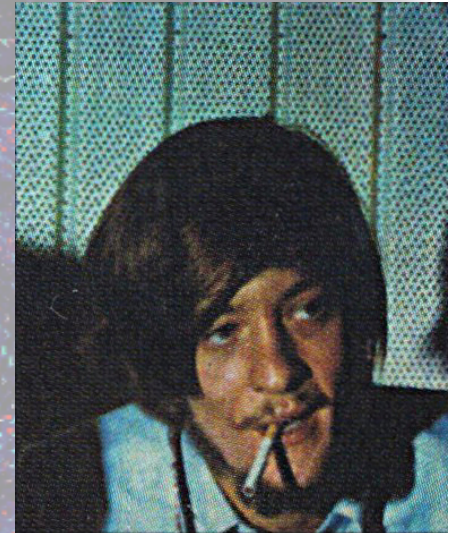
Everyone I knew in Texas in the 60’s smoked marijuana so it was not a shock to me that anyone who did drugs was a target for law enforcement. I was not in the band to do drugs. I was in the band to play music. I played on the East Coast and in the Mid West for years before coming to Texas and joining the Elevators without using drugs. The record company executives told me about the previous drug busts the band members had. Lelan Rogers, our producer, explained to me that it was all a part of the territory. One of the traditions in the business was to give the disc jockey a joint or a snort to play the record on the radio. So, I tried to play the game according to the rules like everyone else in the band.

What were your first impressions of Tommy Hall & Roky Erickson?



Danny Thomas

Tommy and Roky were unique. Tommy was a philosopher. Roky was a rock star. When we moved into a shared apartment in Houston we all lived together while we recorded *Easter Everywhere* along with Tommy’s wife, Clementine, and her son Roland who was about 7 or 8 years old. Tommy was a very caring and friendly guy with a great sense of humor. He loved his family and gave them a lot of attention. We would sit around and practice on acoustic instruments and write new material. I remember when “I Had To Tell You” was



Danny Thomas

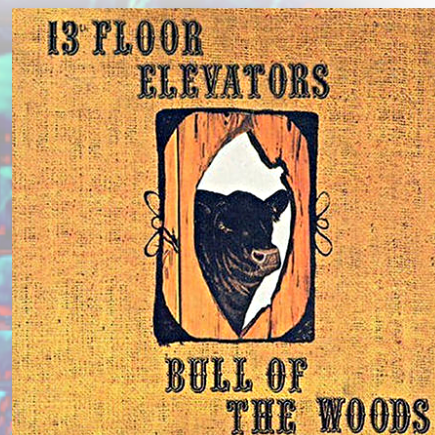
written by Roky and Clementine sitting together and harmonizing. Tommy’s mission was to make the album a concept that was as much an experience as it was a collection of songs. Roky’s main goal was to put as much emotion into the lyrics and melody as he could muster to perpetuate his inimitable style. Tommy and I were close and he would often bounce the lyrics off of me for my opinion. Sometimes he would mull over one phrase for weeks before deciding on the final result. Roky on the other hand was rather shy and nonchalant. He was quiet except for when it was time to sing. He was a very moral character and he pretty much kept to himself.

Did you ever have any late-night or otherwise sessions with Tommy giving you his whole rap on “the quest” and the message that he was trying to get across?

Yes, Tommy was ready and willing to explain his point of view anytime. It was more like a session of sharing ideas instead of a lecture. Tommy, who was the electric jug player, depended on the lyrical input to state his cause and his interpretation of what life was all about. We were interested in changing the world to make it a better place and Tommy did that through the lyrics. The best way to get the message is to listen to the lyrics.

I was tripping, I could hear every note and every beat the way it was being done in the moment. There was nothing fake about it. There was no place for bad vibes, for if there were bad vibes then everyone in the band would pick up on it and it would show in the music. Did that make any sense to you? Another explanation is that once I had committed the chops to muscle memory, I could sit back and watch myself play and enjoy the show!

record on file in that place.



I think Bull of The Woods has some outstanding songs, I actually prefer the stripped-down raw version that came out called "A Love That's Sound." Would you care to share some memories of recording that album and some insight for "Dr. Doom" (a favorite of mine), and one of the best on that is one of Stacy's numbers "Rose & The Thorn."

Your fondness for Bull is shared by me and some others who can tolerate a shift from the earlier album's styles. Dr. Doom is a song by Tommy to respond to Bob Dylan's "All Along the Watchtower." I put the horns on with the Houston Symphony musicians. As for "Rose and Thorn," I think Stacy saw the end coming and was making a comparison of good and evil.

What did you take away overall from your time in the 13th Floor Elevators, or what made the most lasting impression on you?

The most important thing I learned is that the only thing that lasts in life are things done with total sincerity. Only love matters.

Danny Thomas is retired now and resides in North Carolina. He has three children and is a vegetarian.



Easter Everywhere lineup – Back Top L To R: Danny Galindo, Stacy Sutherland, Danny Thomas
Bottom L To R: Tommy Hall, Roky Erickson

What are your memories of the recording sessions for Easter Everywhere? Did you contribute to the lyrics, or was that mainly Tommy's job?

The memories of recording Easter Everywhere are some of the best memories of my life. Stacy, Roky, and Tommy were pretty comfortable in the studio, but I was a little nervous so I played with caution. I did not want to overplay. I made some suggestions for arrangements that combined the Texas hard rock and the Southern funk styles. Dan Galindo and I had played together in San Antonio so we were tight and in the pocket. We had plenty of support from Lelan Rogers, Walt Andrus, and Frank Davis as producer and engineers. We had eight tracks to work with which was the most that technology allowed at the time. Stacy, Dan G. and I would lay down the rhythm tracks and Roky and Tommy would add theirs later. Roky and Tommy would add the vocal tracks together with Tommy helping Roky with the phrasing. Later we would add back up vocals. The lyrics were Tommy's job. Others would give their opinions on occasion.

Was it hard playing on psychedelics? It would seem that the drum could be one of the hardest instruments to play on acid - like you'd get lost in the cymbals or something!

One thing that hallucinogenic drugs did was to destroy the ego. All of those rationalizations that we all come up with when we are trying to find excuses for why something did not turn out the way we had expected it to go are thrown out of the window. When I played the drums while

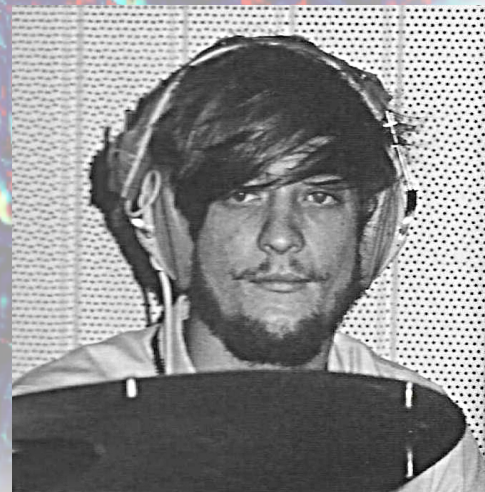
Christi, Houston and many University gigs. In addition we did TV and radio as well as house band gigs at Love Street and Vulcan Gas Company in Austin. The original lineup got more media coverage due to the West Coast tour including the Avalon Ballroom and the Fillmore as well as nationwide TV including American Bandstand.



Rare Live Photo of Easter Everywhere Lineup

You were arrested after a gig with the band one time... what were the circumstances surrounding that?

During one gig in Baytown, Texas, I noticed a line of uniformed officers of the law on the edge of the stage during the performance and did not think much of it until intermission at which time the police took me into custody and took me to the town jail but never told me that I was being arrested or what I was being arrested for. They asked me if I had ever been in possession of an assortment of narcotics they had on display on the table and I said "no." They took me back to the club where we finished the set and I left town. Until this day I never thought that I was arrested but was told later that I did have a



Danny Thomas – Easter Everywhere Sessions

A Texas Trip.....



With HELIOS CREED



The beginning of discovering most of the music that I love the most to this day was around the second half of high school and the immediate years after graduation. The discovery of the band Chrome spawned from a live Butthole Surfers show that warped our high-school brains in October of 2001. We found the band who was most influential to the Buttholes – CHROME. We'd spend many late-nights into the wee hours of the morning listening with our synapses firing full-throttle, indulging in the sounds of the Phillip K Dick-gone acid-punk outsider psychedelia. Helios Creed and Damon Edge considered themselves "outcasts within outcasts" and we felt like that too – the so-called "outcasts" or "freaks" in our school, for the most part, weren't really freaks at all; their wardrobe was actually rather trendy for the time, the music they listened to wasn't very interesting, and in many cases just wimpy and unoriginal. Around the tail end of high school we'd discover a place where lots of true freaks/outsidere and creative types would gather – on 4014 Walnut St. in Philadelphia, Pennsylvania was a place called The Rotunda. Built in the early 1900's, the Rotunda was originally a place of worship...decades later in 1996 it was purchased by the University of Pennsylvania where the unique building was used as a space for the arts. Starting in 2001, we'd go there once or twice a month for all-night festivals such as "Gate To Moonbase Alpha" and "Landing Pad Festival," which featured the psychedelic/experimental



Bird's-Eye View of Rotunda
Philadelphia, PA



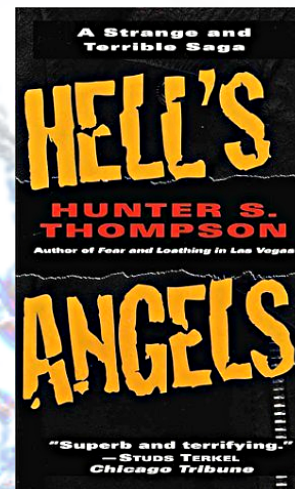
spacey music that myself and a good friend of mine were delving into head-first at the time. The Rotunda was the place to be, it was a unique building with it being a former church, the inside was very elegant with a cathedral-like setting... I doubt the founders of the building considered its future use would consist of psychedelic, experimental music shows with liquid light and weird films being projected onto the walls while musicians played far-out spacey explorations of inner-space! It was a very communal-like atmosphere and so laid-back... everyone was friendly with one another. Hell, we even had a chef serve FREE food, yes "Chef Jeff" would serve up mac and cheese, chips and a variety of other concoctions hot and cold for all, and many times we even had homeless people off the street join us to eat while they also watched the music. There were no bouncers or security, and outside there was a giant courtyard space where you could pretty much do as you pleased and indulge in whatever concoctions you wished. In the fall of 2004, I was asked to play in a friend's band "Sub Primitive," opening up for space-rock LEGEND Nik Turner, formerly of the band Hawkwind. This was a BIG deal to me, as not only did I love and respect Nik's work with Hawkwind, I also knew that

CHROME'S Helios Creed toured and recorded with Nik just a decade prior to the show we were about to play in Philly in the fall of 2004. I was just 20 years old, but about to put a massive psych-rock feather in me cap, playing guitar opening up for a legend. Our set went great, we did a couple original numbers, then a fuzzed-out cover of the 60's group Nightcrawlers "Little Black Egg" before launching into Hawkwind's classic "Brainstorm," at which time my mind was thoroughly blown as Nik Turner JOINED us playing sax! Phew, what a night! A great festival we put on at the Rotunda that night, penned "Landing Pad IV," we had liquid light and film projections, several great bands including Cotton Casino from the great Acid Mothers Temple, Mikronesia, and Nik's set and light show was simply mind-blowing full-on psychedelia at its finest! I met Helios Creed at a live show he played about a year or so prior to this festival that I played at. I spoke to him and we exchanged info and kept in touch talking on the phone about various things including the possible insanity of George W. Bush being elected a SECOND time, which actually did happen exactly a month after the Nik Turner show I played mentioned earlier. During a conversation, Helios told me he had plans to travel to Austin, TX to play some live shows and record an album. He then inquired about me joining him! Here was my favorite musician, and a chance to join him while he played hours of music and recorded a new album – I immediately began making the various



Playing with Sub Primitive & Nik Turner
10-2-2004 @ Rotunda
Philadelphia, PA

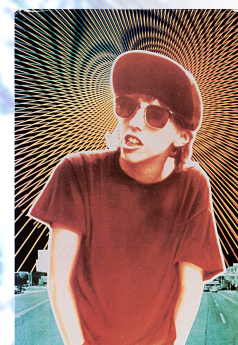
reservations for airfare and hotel. On a rainy, dark morning on January 14, 2005 my Dad was driving me to PHL airport and a story on the news caught my attention. I had just gotten done reading Hunter S. Thompson's "Hell's Angels," and over the radio news came of a high-ranking member of a local chapter of the Hell's Angels, the vice president in fact, was killed in gunfire right on a street around here in South Philadelphia, possibly by a rival gang member, maybe the Pagans. I had no idea the Hell's Angels still existed, much less in my hometown city! I moseyed around the airport for a bit, then hopped the plane AUSTIN-BOUND! Yes, it would be Austin, Texas that we would be meeting up at. The location would be appropriate in many ways as it's essentially the birth-place of true psychedelic rock in many ways. Due to its location, it wasn't the victim of marketing and commercialism that the prominent "coasts" would be. No, Texan psych-rock had always been a bit jagged around the edges, with even a "punk" feel to it, attitude and all. Yes, the place of the Texas Outlaws, Helios Creed's far-out "acid punk" music would be right at home here, and I'd soon find out that Helios had quite the following here in the Lone Star state. Austin, Texas, this was after all the place where Bob Dylan had NOT been booed for going electric when he played here in September of 1965. I remember landing in Austin and seeking out Helios & co., eventually finding him in his long green trench coat munching on a pack of fig newtons with his signature black fedora hat on. We chatted a bit and then headed for baggage claim to try and find Fabienne Shine. I was there for a bit of Chrome history if you will... Fabienne Shine was the wife of the late Damon Edge, founder of the band Chrome and former partner-in-crime to Helios. It had been 23 years since Fabienne and Helios had communicated or seen one another in any way! We finally recognized a woman who looked similar to the old photographs we had... "Helios Helios, it's really you?!?" she said with an adorable, loving tone and French accent. The two embraced and spoke briefly at this



Super 8
1201 N I-35 – Austin, TX

Chrome reunion before we headed for the Super-8 on 12th & I-35, where Fabienne also had a room reserved. Now THIS I did not find out until years later, but it totally blew my mind – but it turns out that our room/the Super 8 that Helios and I were staying at together was within VIEW of my favorite scene from Richard Linklater's 1991 film "Slacker" about outcasts, oddballs and various other characters hanging out in Austin, Texas. Our hotel, where many all-nighters and late-night ramblings would be had, was within feet, just down an embankment from where D. Montgomery was speaking of her "breakthrough day" while the Butthole Surfers song "1401" played in the background 'I don't know just how it started we got covered up the sky, his body and his mind have parted, you can see it happen in his eyes'.... and in many ways this would be a "breakthrough" trip for me that would lead to as D. says a "recalibration of my mind." Even D's ramblings could be compared to the music of Helios Creed; "there is no structure, the underlying order is chaos man," "everything is in one big ball of fluctuating matter, constant state of change. Across that great quantum divide is this new consciousness."

Helios' music, in Chrome and his solo-career thereafter, often consisted of a chaos and sort of fluctuating matter. He was an incredible textural-psychedelic guitar player and extremely well-respected by anyone who knew anything about psychedelic rock music. In Chrome, Helios and Damon would often take you WAY out in this far-out trip, often-chaotic space, but then sort of rock-out and spit you out the other side of it all, leaving you with almost a new perspective on things after going through the trip. This wasn't your standard-fare psychedelia, there was NOTHING like Chrome and Helios Creed... It would turn you on as well as disturb and unsettle. Chrome/Helios Creed had the ability to do two things that many bands had tried, but were only really successful at one of the two; Helios Creed & Chrome would be incredibly weird and OUT-THERE, while also REALLY rocking the fuck out! It was like if aliens from another planet plugged musical instruments into an amplifier and just did what was natural. Prior to the Texas trip, I'd been fascinated reading interviews with Helios where he talked about his music and the "three-dimensional" feeling that he was striving to achieve in his sound. So within feet of where Helios and I would stay for 8 days, D. Montgomery rambled on before heading out toward I-35 with her friend walking right past our Super-8 toward the same skyline that Helios and I could view from our room at the top-floor of the hotel. "1401" by the Butthole Surfers played on 'I don't know just what they're there for, flashing lights in passing mirrors, dashing eyes with dots that roll right in my mouth and out, out of control...' We'd soon be joined by a Butthole Surfer.



SLACKER



'I've had a total recalibration of my mind!'



Present-day pic of location of scene
Corner of E. 13th St. & I-35



'Time doesn't exist'



'The underlying order is chaos man!'
'Across that great quantum divide is this new consciousness'



'I told you I was having a breakthrough day today'



Present-day pic of location of scene where D. & friend are walking
toward I-35 – notice Super-8 in the near-distance



View From Room I Shared With Helios – Jan. 2005

See Marriott Hotel in This Image Compared To The Center Image from Previous Page

old at the time. Rehearsals would be held tonight at the old Crust rehearsal space in downtown Austin, Helios auditioning people who would possibly be playing at the party that was scheduled for the following evening in Bastrop County, Texas. Crust was an experimental band from Austin, Texas that had formed in 1987 by Richard Smith as well as Jerry Page, who would be playing second guitar alongside Helios for the rehearsals, party, show and recording of the new Helios Creed album. Crust's music was southern-fried madness with tape-loops, feedback and more, and in a similar vein to the Butthole Surfers, they had gained a reputation for their wild on-stage antics which would include live earthworms, nudity, beef tongues, and FIRE! So the out-there music of Helios Creed wouldn't be a new thing to a veteran of weirdness like Jerry Page, he'd fit right in with Helios Creed's blend of acid-punk psycho-delic rock. The rehearsal space was a great laid-back atmosphere with plenty of Texas's Lone Star beer available along with other concoctions that would fuel the flow of the music and conversation of the time spent at the old Crust stomping-grounds. A local theremin



Shepherd Jones – Girlfriend of Guitarist Jerry Page & Massive Helios Creed Fan
Outside Of Crust Rehearsal Space – January 2005

I remember Helios declaring prior to plugging in his guitar, “if you can't play, you've got no business being here.” But I could tell that everyone there highly respected Helios and didn't mind this comment or take offense to it in any way. There was one drummer that rehearsed here the first night at the Crust rehearsal space, but the guy seemed like he had one too many drinks and everyone there could kind of tell. You could tell that the guy was putting in the effort, but really he was quite sloppy, and certainly not tight enough at that moment at least, to be playing with Chrome-daddy Helios Creed! Helios was kind to him though, and told him “well, you've got the job until my drummer arrives!” The drummer he was speaking of is long-time drummer for Helios, Paul Della Pelle. Paul is an amazing hard-hitting drummer who had played for multiple years with Helios on his old Amphetamine Reptile label days and is featured on great Helios Creed classics such as; Lactating Purple, Kiss To The Brain, Planet X, Nugg The Transport, Activated Condition and many more. Not to mention countless live shows and tours with Helios, premiering with his first-time live drumming for him at a show on February 11, 1991 at the Kennel Club in San Francisco. You could tell that Helios was itching to reunite with Paul, who would soon be joining us just in the nick of time, flying in

I was also a MASSIVE Butthole Surfers fan, discovering them before Chrome even. As mentioned earlier, the Butthole Surfers led me to Chrome and Helios Creed. Shortly after we arrived at the Super 8, Jeff Pinkus, long-time bass player for the Butthole Surfers rolled up. I greeted him from the balcony you see in the photograph to the left so he could see where Helios and I were at. This was Jeff Pinkus' home turf, and he brought the California Humboldt green to indulge in at the meet. Yes, we were in Bush country here in Texas with the newly re-elected George Dubya', but it wouldn't be ol' Georgie's Texas booger sugar, no sir, only choice green nuggets would be had in our circle on this fine Friday afternoon, leave the booger sugar to the frat-jocks and the lame bar scene. The Bush presidency and the endless/needless war in Iraq that was going on thanks to the lies of the Bush Crime Family would be reflected in some of the songs of the album that was about to be recorded. It was a trip meeting Jeff Pinkus, an incredibly funny man and also one of the nicest dudes I'd ever met in my life. Sitting in the room at the Super 8 with two people who were in bands that I had thrived on as a teenager and still did hold in the absolute highest regard, was quite surreal really, with me only 20 years



Helios Creed & Brent Marley - January 2005
Crust Rehearsal Space in Downtown Austin, TX

player, Blair Bojvberg (Halo Rings Her Head) would also join us playing theremin for Helios at the party, the show, and on the new album that was being prepared to be recorded. Blair was a quiet, laid-back cat who would always pull up on his motor-bike at whatever location the crew was at the time. We'd also be joined by a couple more Austin noise-rock veterans; Win Wallace and Kevin Stack of the band Gorch Fock would be at the first day of rehearsals at the Crust rehearsal space. I remember Win noting that I was the one out-of-towner, unknown there amongst the crowd as he asked “so you're Helios' friend right?” Kevin and Win also fit right in with Helios and were no strangers of esoteric music and the like. Also along for the ride was guitarist Jerry Page's girlfriend and MASSIVE Helios Creed fan Shepherd Jones in her home-made punk-rock looking Helios Creed – Lactating Purple t-shirt. I complimented Shepherd on her hand-made Helios Creed tee, as Lactating Purple was one of my all-time favorite post-Chrome Helios Creed solo-years records, and highly regarded as one of his best from his years with AMREP.



Helios Creed & Jeff Pinkus (Butthole Surfers) - January 2005
Crust Rehearsal Space in Downtown Austin, TX



Aromatherapy with Helios Creed – January 2005
Crust Rehearsal Space in Downtown Austin, TX

from San Luis Obispo, California. The rehearsal/practice space would be the first time of this trip where I'd see Helios up close and very in-person ripping his acid-guitar leads – he had his micro synth effect going from the get-go to get the outer-space, searing lysergic sounds rolling full-throttle. This wasn't just a guy in your average band jamming, this was the freaked-out, fuzzed-out, sci-fi, alien, psychedelic guitar GOD himself – HELIOS FUCKING CREED! I was 20 years old, up-close and personal with exclusive inside access to my favorite musician of all time. The whole thing was surreal standing there in the practice space while Helios took command of the guitar and bended the strings inducing the feeling amongst everyone that we were standing before a true legend, a guy who knew what he was doing with a guitar when it came to psychedelic rock music, and NO ONE ELSE could play the guitar quite like Helios Creed, he had his own signature sound and style, make no mistakes about it! Standing there up close to it, the whole feeling of being there at that moment in time... it was liberating, it was bad-ass, it was far-out, it was psychedelic... Hell, it was a Chrome fan's dream! My 20-year old brain would be permanently ingrained with this entire experience that I was partaking in. The Crust rehearsal space would also be the location where the first ideas were hatched and bounced back and forth for songs that would possibly be on the upcoming new Helios Creed album. Butthole Surfers bass guitar man Jeff Pinkus was well-respected by Helios, so Jeff's ideas for Texan-fried-flavored tunes were welcomed with open Chrome-covered arms. The party was set for the next day – the 15th of January. This was an event that was invitation-only. Maps to the compound were secretly mailed out months prior.



Fabienne Shine – January 2005
Crust Rehearsal Space in Downtown Austin, TX
Notice the George Bush 666 Clock Sporting a Hitler Mustache



Fabienne Shine, Helios Creed, Jeff Pinkus – January 2005
Crust Rehearsal Space in Downtown Austin, TX



Fabienne Shine, Helios Creed, Jeff Pinkus – January 2005
Being Photographed by "Rank & Revue" for an interview with Helios that would be in an upcoming issue
Crust Rehearsal Space in Downtown Austin, TX



VIP Invite to Helios Creed Party



Helios Surrounded By Fans – Jan. 15, 2005
Party In Bastrop County, TX

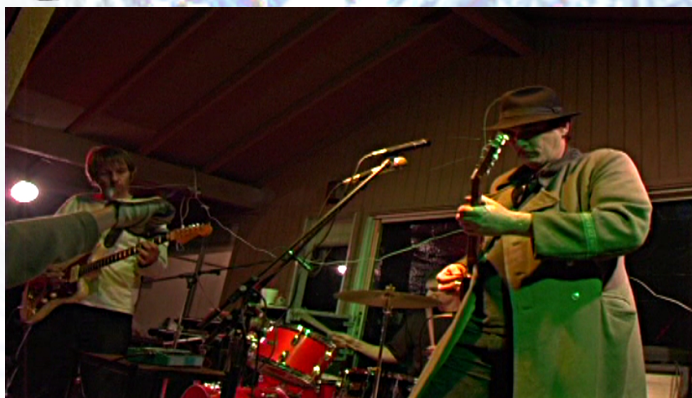
A rain-date was set for the following week, but it was not needed as it turned out to be a beautiful sunny day with a steady 60 degrees throughout on the 300 acre lakeside space in Bastrop County, Texas that would host the party. Bastrop County, TX was also the same location where the gas-station/human bbq was at in the original Tobe Hooper classic "Texas Chainsaw Massacre" from 1974. Some great bands played early in the day opening up for Helios; Halo Rings Her Head, Central Services, Bontempi Brothers, ST-37 (a band who named themselves after an old Chrome song). An attendee of the party and huge Helios Creed fan brought some fresh mushies preserved in honey for the occasion, which would be a perfect cocktail for the night especially since the clear, starry skies blessed us with a meteor shower! Helios got up there and played a loose, party-atmosphere set with several guest musicians joining him throughout who were psyched to be playing with him. Many Helios Creed classics were played including; "Lactating Purple," "Hyperventilation," "The Federation," "The Trilogy," and an extended jam of "On The Darkside of The Sun" which was Helios Creed's warped take on the old Black Sabbath classic "Sweet Leaf." A bonfire kept all warm as the temps dropped. Even with the remote location & isolation of the property, during Helios' set it must have been the sheer volume & madness that we received a complaint from the neighbors; a couple good ol' boys were rustled-up & complained about the music saying "that aint music, that sounds like a train-wreck!"



'Mixin' Up The Medicine'
Helios Creed & Fabienne Shine – Jan. 15, 2005



Vision & Helios Creed – Jan. 15, 2005
Party In Bastrop County, TX



Jerry Page & Helios Creed – Jan. 15, 2005
Party In Bastrop County, TX



Helios Creed, Win Wallace, Kevin Stack – Jan. 15, 2005
Party In Bastrop County, TX



Jerry Page & Helios Creed – Jan. 15, 2005
Party In Bastrop County, TX



Helios Creed – Jan. 15, 2005
Party In Bastrop County, TX



Helios Creed, Paul Della Pelle & Me – Jan. 2005
Downtown Austin, TX



Helios Creed & Me – Jan. 2005
Downtown Austin, TX

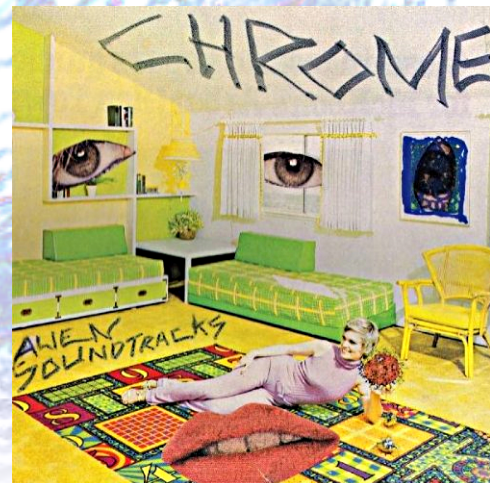


Helios Creed, Me & Paul Della Pelle – Jan. 2005
Downtown Austin, TX

Paul, Helios and I hit downtown Austin for their excellent Mexican food and some fun the following days. I remember joining Helios for a cigarette after some fine Austin-Mexican food one afternoon, and a bum walked up and asked for a few dollars and said that he'd pay us back tomorrow. As he walked away with a couple of dollars, Helios turned to me and said "yeeeeeeah right, he's gonna pay us back tomorrow! Gimme a break man, I mean just be honest!" Fabienne Shine was a friend of Nico from the Velvet Underground, and Fabienne had decided that it could be a good idea to do a cover of VU's "All Tomorrow's Parties" Helios Creed style for the new record. So, after eating we headed over to the famous Waterloo Records in downtown Austin to snag a copy of the debut self-titled Velvet Underground record to have available to listen to in the studio before attempting to work out the song. While in the record store, I pointed out a copy of a Chrome cd that contained the classic albums from 1977/1978 – Alien Soundtracks and Half Machine Lip Moves on Touch & Go Records. Helios had mentioned that he periodically gets royalties still for that combo cd. In the car, Helios and Paul spoke of old tour stories and how they'd always get hit with various questions on 'how did they get that one sound' on such and such albums... This turned into what Helios would pen as sort of the mantra for the trip - "RIGHT ON" - even at times with a southern Texan-drawl to it. He'd tell me, "ya know, it's a good thing to say in situations, it kinda gets ya off the hook, ya know what I mean?" When the album they were recording during this time eventually came out there was a song called "Harry J Krishna" on it, where at the end of the song Helios repeats a few times with vocal effects galore "RIGHT ON! Right on, I said right on...." So the phrase of the 2005 Texas trip with Helios Creed would forever be preserved on vinyl and compact disc!



Waterloo Records
Austin, TX



Chrome – Alien Soundtracks



Helios Creed at Bubble Studios – January 2005
Austin, TX

Bubble Studios, where the new Helios Creed album would be recorded, was just a short distance (less than a mile) from our Super-8 on 12th & I-35. Bubble Studios was located at 1405 E. 7th St. directly across the street from Texas State Cemetery. One day when Helios had gotten there a bit earlier, drummer Paul Della Pelle and I even walked the route from the hotel to the studio. The studio guys on hand were Jeff Hoskins and Chris “Frenchie” Smith. Frenchie has produced tons of bands including; The Meat Puppets, The Toadies, Slayer, The Datsuns, And You Will Know Us By The Trail Of The Dead.. just to name a few. The guys at the studio were excited just to be working with Helios Creed, so they even donated some of their time and gave Helios a significant discount on the rate they normally charge. This place was probably were a good chunk of the trip was spent with many late nights recording music and trying different arrangements and things, we'd be hanging out at Bubble into the wee hours of the morning 3-4 am. I remember one

night Helios getting a bit impatient while waiting for the fresh California Humboldt, asking Jeff “well, Jeff where the hell is this guy?” Pinkus, a southern gentleman, with a ZZ Top style would always pull through though, so the new album, eventually titled DEEP BLUE LOVE VACUUM would be nicely fueled by the transported nugs. The Bubble was a comfortable place and the people who worked there were very cool. There was various furniture to lounge about on while Helios & co. were working through the songs getting the recordings down. We always had a good stock of grub from the local supermarket and various beverages on-hand for the talent as well as us friends and fans who had the pleasure of witnessing everything first hand. It had been two years since Helios had released a solo Helios Creed record – 2003's “On The Darkside Of The Sun,” an excellent record and the record I'd see Helios tour the first time I witnessed him live. So, this record got everyone excited, especially with Butthole Surfers'



Paul Della Pelle at Bubble Studios – January 2005
Austin, TX



Me at Bubble Studios – Jan. 2005
Austin, TX



Helios Creed & Me at Bubble Studios – Jan. 2005
Austin, TX



Toxic Tommy & Me at Bubble Studios – Jan. 2005
Austin, TX



Blair Bovbjerg & Me at Bubble Studios – Jan. 2005
Austin, TX



Shepherd Jones, Helios Creed & Studio Engineer
Bubble Studios – Jan. 2005



Me & Helios Creed at Bubble Studios – Jan. 2005

Jeff Pinkus on hand, AND the reunion with Damon's wife Fabienne Shine, Helios had an all-star cast of talent on this record being recorded in the birth-place of true psychedelic rock. I remember going out for a smoke break out front and Toxic Tommy asking me “so, this is like a Chrome fan's dream huh?” It sure was, the whole experience almost felt like a dream, as cliché as that sounds, it was just an honor to be a part of this and be there to see the process of Helios Creed creating a record and coming up with his sounds. Tommy then joked about the cemetery just a few feet away across the street “oh, never mind them, they're just a bunch of dead-beats anyway!” The guys spent time laying some tracks down, then came the breaks for listening to what they had laid down where we'd all gather and hear it loud and proper. I could tell Helios was digging what he was putting down on tape, grinning and bobbing his head to the fuzzed-out riffage that the band had played just minutes before. They had a LOT of material too. I remember even before the trip, Helios was playing me some things over the phone that he was working on alone in St. George, Kansas, where he was living at the time.



“His Murder Machine” was one that he had worked up himself: an acoustic number with Helios' signature Shawn Phillips inspired crooning that could be heard on Chrome's “Pygmies In Zee Park” from Alien Soundtracks. “His Murder Machine” was about George Bush and the needless War In Iraq that had been going on for a couple of years by that time, little did we know just how many years it would last! I had to get into the big show on Jan. 21st as “Helios Creed's son,” as the club, Room 710 on 710 Red River St. in downtown Austin was strictly 21 and over only, and I was of course only 20 at the time, just 4 months shy of my 21st birthday. We all got together at a great Mexican restaurant for a meal before the gig, then headed down to Red River St. - luckily there were no issues at the door and I was promptly approved entrance since I was marked as “Helios' son” on the guest-list. Room 710 had several pool tables and places to lounge, and the same Helios fan provided us all with some fun with fungi once again for the occasion. Helios' fuzz was full-throttle tonight and they ripped through a set playing the rarely played live “Vacuum Cleaner” and “SpaceFireWater,” among many others including the song in which Jeff Pinkus



Me & Fabienne Shine outside Bubble Studios – Jan. 2005

and his current band Honky crowned Helios the king of pot, the song

“Smoking Weed With Helios Creed.” On the final night of the trip we would be having a sort of low-key evening at the Toxic Ranch, home of Cynthia & Tommy O'brien of Toxcyn Productions – Helios' managers at the time. A true ranch it was too: on acres of land and a big ol' wooden gate at the entrance. Joe Dupre of staticwhitesound and long-time Chrome/Helios Creed promoter and supporter was there, a friend of Cynthia & Tommy's, Tommy & Cynthia, and a blonde woman who was an old girlfriend of Butthole Surfers wild frontman Gibby Haynes. She would tell us how much of a crazed Chrome fan Gibby was and how he would listen to Chrome CONSTANTLY back in the early days of the Butthole Surfers... Helios of course played guitar on a couple songs from the Buttholes 1993 album “Independent Worm Saloon,” and the Buttholes covered Chrome songs during a 2002 mini tour of Texas. Unfortunately, Helios was burned out from the show and partying all night prior, so he couldn't join us and stayed back at the hotel getting some much needed sleep. Drinks and again fun with fungi were had by all as Fabienne Shine regaled us with stories about her late husband/Chrome front-man Damon Edge and what a character he was. She told us she'd find her fashion mags with the eyes and mouths cut out from many pages, which of course he'd use for Chrome album art, adverts etc....



Me & Fabienne Shine outside Bubble Studios – Jan. 2005



A year and a couple of months went by since the January 2005 trip. I had spoken to Helios on the phone who was very excited about it saying that he “got goosebumps listening to it,” and that it’s been a long-time since an album gave him goosebumps like this. I received one of ten limited promo copies of the new album “Deep Blue Love Vacuum,” and it was amazing to hear the final mastered version of an album that I was along every step of the way for including the song-writing, brainstorming, late-night recordings etc. And the album was bad-ass – with Pinkus’ signature bass playing, Helios just SHREDDING acid-fuzzed-out guitar with endless fried, melting lysergic lead guitar. Fabienne was incredible, with vocals strikingly similar to Nico’s on their cover of Velvet Underground’s “All Tomorrow’s Parties,” which was enhanced with Helios just ripping on the guitar with an amazing fuzzed out-wah wah guitar break in the middle. “Cowboy” was one making fun of good ol’ boy George Dubya, and just a mind-fuck of a song that went on for 6+ minutes. Beginning to end, this was a very special record, and an instant Helios Creed classic. We all loved it. The opportunity arose to re-join all for a



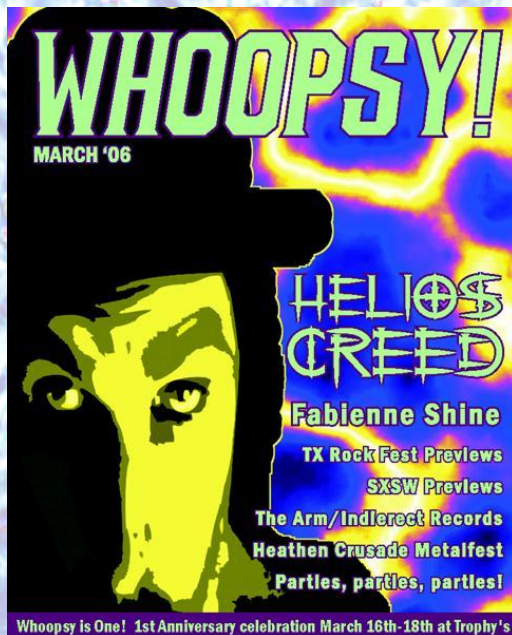
Helios Creed & Me – Backstage at Room 710 - SXSW – Austin, TX – 3-16-06

record-release party show for Deep Blue Love Vacuum at SXSW in March 2006, and a couple of other live Helios shows and fun. This was a MUST go.. This trip would sort of wrap-up and launch all that had been laid down and recorded the year prior in celebratory fashion. So I went with my girlfriend Amanda down to Austin, TX again for the festivities. The first night was the record-release party at Room 710. We got there and were to be on the guest list but there was confusion at the door, we called Helios who had been in the upstairs/backstage area of the club and he promptly came down to clear up any confusion and usher us upstairs to where the pre-show festivities were taking place. Helios played a great show with many songs from the new record, and Fabienne joined him on stage as well. Helios also made the front cover of Whoopsy! Magazine, first front cover of a mag that Helios made, and there was a lovely spread inside. It really helped promote the new record. A party was thrown by the mag the following day at a place called Trophy’s, a packed club and another fine performance from Helios, Jerry Page, Paul Della Pelle and Domokos – a new guy on bass guitar. The final night we drove to San Antonio, Texas for a show at a very nice club called The Limelight – this was probably the finest show of the three that we saw this trip. We hung out with Helios for a quite a while in an alley way outside the club after the show, sitting in a car playing a classic rock radio station before heading to Helios’ hotel room in

San Antonio to party for a bit and indulge in the finest skunk ever! Amanda and I then headed back to our Super-8 in Austin to catch about 2 hours of z’s before catching our flight to Philadelphia the next day. As D. Montgomery said: I’ve had a total recalibration of my mind!



Fabienne Shine & Helios Creed
SXSW Show at Room 710 – 3-16-06 - Austin, TX



Helios Makes The Cover of Whoopsy! Magazine
March 2006



Deep Blue Love Vacuum
Recorded January 2005 – Released March 2006



Painting Done By Toxic Tommy
Helios Creed’s Manager’s House - March 2006



Helios Creed – The Limelight
March 18, 2006 – San Antonio, TX

Top 10 Bob Dylan Songs



10 - ABSOLUTELY SWEET MARIE (1966)

In my opinion, this is a HIGHLY underrated Bob Dylan song! From the first ever double rock album - Blonde On Blonde, "Absolutely Sweet Marie" features a fast-paced melody with those great 1966-era attitude-laden vocals that Dylan would employ, drenched in a sound of what Dylan called "that thin, that wild mercury sound." One of the best Dylan lines recorded - "to live outside the law you must be honest," and maybe THE greatest Dylan harmonica break EVER!



9 - LAY DOWN YOUR WEARY TUNE (1963)

Originally recorded for the "Times They Are A-Changin'" album, but excluded, only finally to be released over 20 YEARS LATER on the "Biograph" box set from 1985. Recorded in a single take, the song is one of Dylan's first to have sort of a mystical feel to it. away from the topical songs he'd been doing. Just a beautiful solo-acoustic Dylan song with various images of nature reflected in music/musical instruments. Later covered by The Byrds and Roky Erickson!



8 - A HARD RAIN'S A-GONNA FALL (1963)

Dylan wrote this song a month or so prior to the Cuban Missile Crisis... Initially, it was thought to be a reaction to it, but eventually it seemed almost as if Dylan prophesized it. In any case, the song is filled with Dylan's reactions to an ugly world that surrounds him teetering at the edge - something about to happen. Amazing, at 21 years old he was able to write this masterpiece. Written in a secret hidey-room above the legendary Gaslight in Greenwich Village NYC.



7 - LOVE MINUS ZERO/NO LIMIT (1965)

Originally titled "Dime Store," and later given "this song is a fraction" name as Dylan would declare in live acoustic versions. This is Dylan's best love song. He sings of this zen-like goddess, and compares her to what others do - she "does not bother, she knows too much to argue or to judge," "valentines can't buy her." She's not average or cliché. People "read books or quote quotations," but Dylan's love doesn't bother. Best versions are solo acoustic from 65'



6 - IT'S ALRIGHT MA, I'M ONLY BLEEDING (1965)

Written, and played live in 1964, this song is a sort of stream-of-consciousness view from Dylan on the bullshit of the world; money, consumerism, advertising. He really calls out everyone in this song and takes a stance on individualism like nope I ain't takin' the bait. Contains one of THE greatest lines in Dylan history: "he not busy being born is busy dying." In a sense, the song tells you how to live, life lessons from Bobby-D rather than a dull, mundane school teacher.



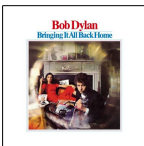
5 - VISIONS OF JOHANNA (1966)

Originally titled "Freeze-Out" and possibly inspired by the Great Northeast Blackout of 1965 - you can imagine the heat pipes struggling and "coughin," the "flickering" (candles?) lights from the opposite loft. The visual imagery in this song is stunning and even downright haunting; "the ghost of electricity howls in the bones of her face." Louise is just accessible and "alright, she's just near," whereas he's pining for Johanna - is she real or just a "vision"?



4 - SAD EYED LADY OF THE LOWLANDS (1966)

Dedicated to his wife Sara Lownds (hence the play-on words of the title), this is a beautiful, romantic love song. Al Kooper's organ is a vital element in what Dylan exclaims as "just listen to that, that's old-time religious carnival music!" This song took up the entire side 4 of Blonde On Blonde. Recorded in the wee hours of the morning like "Visions Of Johanna," the hour needed possibly to reach this effect. It hypnotizes, you just become enraptured by this song.



3 - MR. TAMBOURINE MAN (1965)

An ode to Dylan's musical muse, asking to enthrall him with song. This song has some amazing psychedelic poetry - "take me on a trip upon your magic swirling ship." It has the feeling of being in a dream. Bob was smoking quite a bit of ganja during this time so maybe from there came "take me disappearing through the smoke-rings of my mind." Escapism through music. Bob was going through his own inner-revolution and escaping the serious folkies at the time.



2 - IT'S ALL OVER NOW BABY BLUE (1965)

A farewell to a lover... It's rumored that Baby Blue in the song is Joan Baez, who Bob split with around this time, although in usual Dylan-fashion he has never confirmed nor denied this. Dylan played this as the last song at the Newport Folk Festival of 1965, shortly after the crowd incessantly booed his electric set... a great way to bid farewell to the judgmental crowd. One of the best lines: "yonder stands your orphan with his gun, crying like a fire in the sun."



1 - DESOLATION ROW (1965)

The title is possibly Kerouac-inspired as Kerouac had his "Desolation Angels" book, and Dylan even once said of the location of "desolation row" being "over the border someplace in Mexico" - where Sal Paradise & Dean Moriarty indulged and lived to excess, madness, and bliss. although the lyrics sound very NYC. A carnival-like parade cast of characters from all walks of life as Dylan and his lady sit back and "look out" from Desolation Row. 11+ minute epic.

'I CAN HEAR YOU SINGING, IN THE CORNERS OF MY BRAIN'... A CONVERSATION WITH CLEMENTINE HALL OF THE THIRTEENTH FLOOR ELEVATORS



Clementine Hall was around for the earliest possible time in the formation of the legendary 60's psychedelic-rock band, the 13th Floor Elevators. Married to Tommy Hall, Clementine would be there at the fateful moment in the summer of 1965 when Tommy would encounter Stacy Sutherland and John Ike Walton in Padre Island, Texas after a vacation from Mexico where Clementine and Tommy had been buying the psychedelic mescaline-containing cactus, peyote. Stacy Sutherland would become the amazing fluid-acid-melting psych guitarist for the band, and John Ike Walton's drumming would be a perfect fit as pounding, driving rhythm to hold it all together as the band "played the acid." Soon after this, Tommy Hall saw young Roky Erickson singing with The Spades and his wild-man banshee-like screams and howls, and knew he MUST join the band they were forming, so they snagged Roky quickly. While sitting in bed working on a novel she was writing, Clementine helped give the band its name. Due to the admiration she and Tommy had for black rhythm and blues bands she chose 'Elevators,' which was similar to some of the black R&B groups... she was told the name was a bit short, so she added '13th Floor' as 13 was her lucky number and there was no 13th floor in any public buildings at the time due to superstition.. So it was like the ELEVATORS would take you HIGHER up to that 13th Floor. You can hear Clementine sing alongside Roky Erickson on "Splash 1" from the band's debut album "Psychedelic Sounds Of," and on "I Had To Tell You" from their 2nd album "Easter Everywhere," again alongside Roky. Clementine also sings backup vocals on an Easter Everywhere outtake, "Right Track Now." I interviewed Clementine way back in issue #4 of Psych Trail Mix, however we delve much deeper this time around.

Did you get together with Tommy before or after he was known as "turn-on Tommy"?

Way before... Yeah, he was known as very very straight, very conservative guy when he first came on campus, and I found him particularly unattractive because I'm not fond of beards, and he had a very unruly ugly beard, and he had his cut very very short.. and people were just getting into slightly longer hair at that time, and I found long hair attractive. But the worst thing he did of all... well he wore raggy-kneed corduroy pants, wow.. and he wore sandals with black socks.. And I was raised around a cool crowd that never dressed like that. It was horrible. He was very unattractive, then one day he showed up, and this was before the Beatles... must have been '63, because the Beatles came out in '64 I believe.. just before the Beatles, he let his hair grow some and let it trim really soft around his face with bangs.. exactly like the Beatles haircut, the original Beatles haircut. And he shaved his face and he bought a really beautiful leather jacket, and had some boots that were made in Mexico that were really beautiful too... and jeans.. no more of the corduroys. He wore them every damn day.. he may have had several sets of those, because he wasn't dirty or smelly, but they just looked like the same pair of pants every day. And all of a sudden I saw him through new eyes, I found him attractive. I didn't fall in love with him though until one Christmas when he went to visit his mother in Memphis, and I missed him horribly, and I thought I must be in love with him because I miss him dreadfully! I want him to come back NOW! So that's when it dawned on me that I was in love with Tommy. I first found him attractive, but then I really liked the way his mind worked... he was so intelligent, he was brilliant. And when he set himself out to court me he did a really good job of it... he tended to look aloof and distant, and it was mainly that he was very reserved and shy. He got over his reserve and shyness on LSD, as did I. I used to be pathologically shy, but I got over it after I

took LSD, and I got over a lot of bullshit that I was involved with; such as worrying about trying to save face, and trying to be a "cool" person, and all that sort of crap.. I stopped doing all that sort of phony stuff.

I totally know what you mean by that!

Yeah, you can't hide your bad side. And anyone you turn on to LSD with, almost anyone, they can't hide things from you. You see into their depths. You especially see into your own depths.. and I had a very bad trip initially, but that was because I had so much to overcome.



Tommy Hall

What do you think transformed Tommy into his new look? Hanging around the Ghetto maybe?

No, he wasn't at the Ghetto initially, there was a large lunchroom cafeteria called The Chuck Wagon, and the people at that time were considered beatniks, but we weren't, we were actually full-blown hippies, we were not beatniks.. we didn't wear dark clothes, except Janis. Janis Joplin wore dark granny-lady shoes, dark shoes, and dark hose, and a dark skirt, and a dark t-shirt without a bra, and had her hair pulled back in a bun, and really looked like a beatnik, absolutely no question about it. The rest of us were kind of wild-looking, not beatniks.. we were kind of costume-y.. I made my own clothes and I liked doing things like making

myself a pirate shirt with very very full-blown sleeves, and a mini-skirt.. and stuff like that, and I had long hair. I like dressing up or dressing old-fashioned... I didn't like dressing in standard clothes... and I wouldn't wear my hair like the college girls did, and wouldn't wear clothes that the college girls did... I didn't want to look like a secretary, I wanted to look like my own person. I'm not that flamboyant anymore, but I was back then. Anyway, so he hung around the Chuck Wagon and we all sat at one long table, all the people I knew back then like Wally Stopher, Powell St John, Janis.. lots of us hung out at the Chuck Wagon. We could eat the cheapest food imaginable.. For example, my particular favorite thing in the whole world to do, and I did not gain an ounce, was to order french fries with beef gravy over them. Can you imagine? I can't even imagine being able to do something like that till next lifetime! Not this one for sure... because I would gain tons! But I didn't, never gained an ounce.. I had a tiny waist, little skinny ankles and wrists.. never gained an ounce no matter how many hamburgers and banana splits I had. Anyway, he would sit at the end of the table and say something every so often, but not often. So, nobody took him seriously. When I started becoming more and more attached to him, then I took him with me to the Ghetto.. At first they didn't trust him, they thought he might be a narco.. But I said, believe me you can trust him, I've become very attached to him and when you get to know him and he trusts you, he opens up. And when he starts talking, what he has to say is amazing. You can't always follow him immediately, but that's the one thing Powell and I both noticed about him... we would go "what??" after he'd make a pronouncement. But 2, 3 weeks down the line we'd say 'you remember when Tommy said blah blah blah - he's absolutely right, I thought about it and he was right! As bizarre and counter-intuitive as what he said was, he was right, absolutely right, it just rings of truth.' So we realized just to trust him and figure out what he meant later. And when my mother met him, that settled the

matter. My mother was really intellectual. She was that rare woman... you don't get all three of these things in a single woman; very beautiful, terribly good and sweet, and exceedingly intellectual and bright, really.. If they're smart, they're usually not beautiful, if they're nice they're usually not smart or beautiful. She had everything.. total kindness total sweetness. And she loved talking with Tommy, because she could understand him at the first-go and I couldn't, so she said one time that Tommy was a genius, and I said well how do you define genius? She said a genius doesn't need to make an effort to get an insight.. the rest of us have to make an effort. She said one of us to get an insight would laboriously climb up one mountain, laboriously climb down the other side of the mountain, the next mountain and so on.. but Tommy could get those same insights leaping from mountain-top to mountain-top, same information, but he wouldn't have to climb down or climb up. He wouldn't have to struggle or make an effort, and she said genius is knowing knowledge without effort. It just comes as insights.. all of us get insights about something sometimes.. but he got insights about every damn thing he thought about.



Clementine Hall

What was life like with him prior to the 13th Floor Elevators forming, like what were the two of you doing prior to the band happening?

We listened to an enormous amount of music, he had thousands of albums of every kind of music. Every spare penny of his went to buying music. And it went all the way from authentic African music, to Afghanistan music, to jazz, to classical - he was extremely knowledgeable about classical music, to popular, to blues - to blues especially. He turned me on to blues, I fell madly in love with blues. And I had been raised on classical music and very limited classical music, and I wasn't allowed to listen to pop music at all.. but at any rate, we had so many albums... or he did, and when we got together we had even more, that he was known all over campus for having a gigantic record collection. People loved to come over and just listen to the music, or occasionally borrow a record, and he would turn them on to different kinds they'd never heard before. Tommy knew how to get people excited about some form of music that they never considered before, didn't even know existed before. We also had a lot of fun. He

wrote good poetry, lovely poetry. But he started getting even better when he wrote lyrics for the Elevators. And he was a very funny man. He was fun to be around, we laughed an awful lot. I can remember the first few months of the Elevators all hanging together at my house and we'd just died laughing all day. We'd walk around with sore ribs from laughing so hard. Because Roky was very very comical, Roky was a wonderful raconteur, he could tell you stories that would just split your side. Perfect example; we would go down to the local store, Town & Country for example, and we would come back and I had seen everything he'd seen, but I hadn't really taken it all in, wasn't paying attention. But Roky was paying attention like a nail to a magnet was how he paid attention. And he would recount something that had happened in the store that would be absolutely hilarious and I'd go that did actually happen, I can't believe I didn't pay attention to it. He told wonderful stories, and so did Tommy, he was a great raconteur also. Made very funny jokes, and told puns.. he could tell pun upon pun... He was very amusing, very intellectual, and when he was comfortable around people, especially when we started turning on to LSD, which we did before we even met any of the Elevators, but when he started turning on to that or to pot, he would get even more hilarious, because his humor would be even more fanciful. We had tremendous fun together, he was a joy to be around. He was also a very responsible fellow. I had two small children, and was very very cautious around them. Rumors were spread online and in print about Tommy and I turning the children on.. We would NEVER have allowed them to have ANY drugs of ANY kind, the thought was horrifying. And I would not turn on, except when my children were with my parents, because I had to be on-call 24 hours, these were small children. You can't be stoned and take care of small children properly, you can babysit them, but you can't take care of them properly. And Tommy was wonderful with the kids, he was a fabulous step-father, he was always teaching them scientific things, conducting experiments, and playing intellectual games at their level that they could understand, and they hung onto him because he was really entertaining. He was like a much older brother, rather than a father. I've told this many times, but before we had formed the Elevators, he and I decided we'd take turns working... and he'd work at the Town & Country for 6 months and I'd take care of the kids and be in the house and do all that, then we'd trade off and he'd stay home with the kids and I'd go do a job at the restaurant. And the kids said 'mommy we don't like it when you babysit us because you're boring, you

you just sit and read a book, but Tommy takes us on outings, and Tommy teaches us chemical experiments in the kitchen, and he's more fun to be with.

This is a thing I read a while ago, but forgot about.. then I recently read a book on Texas psychedelic music and they had the story in there.. and I can only imagine the terror, especially in Texas in the 60's, back when you guys were busted with two pounds of pot.. with their draconian drug laws back then in the state of Texas.

Oh god yes, we knew we were going to have ten years on the cotton farm. We knew that was gonna happen. Judge Thurman was famous for that, he was called the hanging judge - 10 years on the cotton farm, hard labor famous. It was pretty scary, but we were young, so we dared to do things that we'd have never done a few years later, wouldn't have dreamt of it... but we just sort of felt kind of.. don't know the word for it. You know how young men when they first start driving, they think they're immortal and can't get maimed or killed so they do crazy stuff? Well, that's kind of the way we were.. it was like no, nothing's gonna happen to us, we're fine. But there were a few times that were horrendous,



Busted & Trippin' - Jan. 1966 Bust For Marijuana (whilst tripping on mescaline)
L To R: John Ike Walton, Tommy Hall, Roky Erickson, Stacy Sutherland



Clementine's Mug-Shots



Location of The Bust – Tommy's house on 403 E. 38th St. Austin, TX

and if it were not for Roky's mother being part of a prayer group that also included the D.A.'s wife, there would have been no force working on our behalf to keep us off the cotton farm.

Right, that's what I read that Roky's Mom had been hooked up somehow...

Right, she hooked up with the wife of the D.A., she was in the prayer group, and the D.A.'s wife convinced the D.A. - since she had known Roky since he was a little boy... And what the D.A. did... he never admitted to having done it on purpose, but there's no question about it, he waited until the one time when Judge Thurman was ill and he called in a little civil judge.. retired civil judge from another county.. retired little old civil judge. And the D.A. put the evidence to him in a way to direct him to his judgment. He said 'a small amount of marijuana was tested and was proved to actually be marijuana.' What he implied was that there was only a small amount that was collected, and as a result the judge said words to the affect of 'well do you guys promise never to that again?' and they replied 'yes judge.' Ok, two years probation. They dismissed my case entirely. Had he known how much marijuana, he would not have given such a light judgment, he just didn't take it as seriously because of the way the D.A. presented the whole matter.

It's amazing, because when you think about it, there would be no 13th Floor Elevators if you guys had been put away then!

That's true, there would be none. But we just felt like... like we were fated to. We really did also have the attitude that we had known each other in other lifetimes. Now I can't prove to myself or disprove to myself about other lifetimes. Saner and more intelligent people than myself believe there isn't such a thing, and saner and more intelligent people than I believe there is such a thing. We believed that we had known each other in other lifetimes at that time. And we also believed that we were sort of fated, but in a good way. It was kind of like a destiny, but not one forced upon us, it was one we desired... and that we were molding the world to our benefit. And because we were going forward with a pure heart, that you had to have a pure heart in order for all these wonderful things to happen to you.. we believed in karma, so much so that my husband one time when we first got

together, Tommy caught me shoplifting in a store, and he made me take whatever it was back to the owner and confess to it and offer to do some free labor for him. He said you can not reap something good from something evil, and you must not work unethically in this world. If you throw out your ethics, then you deserve dreadful things to happen to you. And that's another reason why I hate seeing people saying that Tommy was stealing from the Elevators.. Tommy was so far from doing anything like that. If ever something appeared like that, there was an explanation, and I knew he was not stealing.

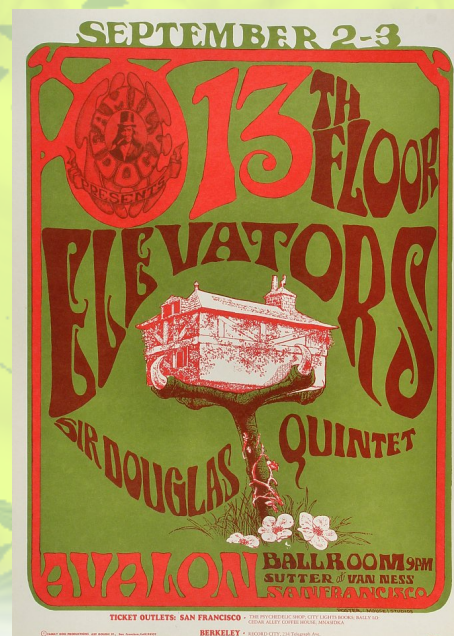
We opened our house to everyone, Tommy and I.. and I loved cooking, I cooked for all of them. And not only the Elevators would be at our house, but their entourage as well. And I found it impossible to hold a job, take care of these children and clean up after all of these people! It as awful. And every once in a while Tommy would get up in the middle of the night and immaculize the entire house. Because he's a very tidy, fastidious person. He'd wash his feet with a wash cloth even before getting into bed to make sure he wasn't tracking dirt of dust into the bed! He dressed well and was very fastidious.. the only time he sweated like crazy was when they'd do like three shows in a single night, he'd be in his pea jacket and he'd be sweating.. he'd come home and I'd send him immediately to the shower! That pea jacket of his that he wore all the damn time, that was wool. Really though, I only have nice things to say about Tommy.

I wanted to ask you this... I always found this to be interesting... when you guys were out there on the west coast, I think it was Janis Joplin who took you guys to meet the Grateful Dead and you all hung out in like tree-houses?

Yes! That was my favorite thing we did! The Grateful Dead bought or rented what was formerly a girl's camp, in the Redwoods.. Redwoods everywhere, HUMUNGOUS, it was unbelievably beautiful out there. This was in Marin County. Absolutely beautiful. And they had built a big.. it was not so much like a tree-house, it was a big deck way up in the top of one of those trees, several of those trees, they latched together several of those trees and there was a BIG deck up there. And LONG ladders to go up there. And we could take our dope up there and we could smoke ourselves silly without feeling the tiniest little bit of paranoia.



Because paranoia followed us around A LOT back then. You'd be terrified of having the cops run in on you suddenly. Especially when they had directional mics on us and stuff like that, in Austin, they had a car with directional mics on it parked outside. But it was lovely being up there in the Redwoods because we knew we could get rid of anything we had to get rid of before the cops could make it all the way up the ladder. So, total relaxation, and we would smoke and smoke and smoke.... and we had cushions to lie down on or to sit on... and it was just paradise up there. And then they shared a giant dining room, which was the mess hall for the camp, and all the old ladies of the band, of the Grateful Dead, would prepare monstrous amounts of fabulous foods! That's what I used to do for the Elevators, although it was just me! So we had tremendous amounts of really wonderful food and we'd get really really stoned, and then we'd climb down those ladders and eat ourselves... FAT! We were really really happy there, it was such a lovely lovely place.. we'd climb back up the ladders and get stoned some more. Kids running around, and everybody watched everybody's babies... It was like that in the Haight-Ashbury too. It was lovely.. if you had a bunch of oranges you would share them with everybody on the street, and if one of them had apples they shared it.. and a truck would come in full of artichokes and hand them out, they had farmers who had leftover artichokes and things of that sort. Everything was available. We not only had a free store, which one of the people who ran that was Peter Coyote, famous actor. He ran a free store 2 blocks from our house, you could bring things to the free store, or you could take things from the free store, but you didn't pay any money. I once offered money and they threw me out! They said no, something wrong with you! We reserve the right to refuse service



to anyone who tries to pay us money. At any rate, finally some of the young black kids in the neighborhood broke into the free store at night and stole things from it. There's a culture clash. All they had to do was walk-in in the day time and take anything they wanted. Besides the free store, most of the corners in the Haight-Ashbury had big wooden boxes, a single wooden box on each corner and people could put anything in there... I had two irons, so I put one in there. If I had extra food I would put it in the box, or dishes that I didn't need..Anybody who would want anything they could take from the box and take it home. So it was an amazing time and we thought it would last forever, we truly believed that this was a new millennium ahead of time and people would be generous like that from now on because it was a new way to be, a new way of life and would never have to go back.... We were also getting politically savvy, helping with civil rights, so we were heading toward a bright new future. We were so confident that goodness would prevail. And it did for quite a while, and some of it still does. Some of the fallout from those times is still in people's hearts. So it was worth all that. I still can't get over the fact that people today want to hear the Elevators. What amazes me most is the first concert I went to a few years ago at the Great American Music Hall in San Francisco, I went there when Roky was performing.. I was amazed it was chock full of young people! A few older people like myself, but chock full of young people! And I looked at them and thought these kids grandparents were not alive when we were performing! How did that get handed down to them?

It's amazing... doesn't it seem that now the Elevators are bigger than ever! It's incredible... even in just the last few years.

It's really blossoming, and really blooming. But I know why.. and we have one thing to thank for it. Well, for a number of years a few loyal souls spread the music. But then came the internet, and that's how you can hear this music! So you don't have to go into a little old record store where a beaten up record is.. and you buy it because it's very cheap, and old, and you take it home and you like it, but it's not very clear, not remastered... now you can hear really wonderful music from those times. And I remember how Tommy and I felt about Mance Lipscomb and Lightnin' Hopkins and other people like that, we totally idolized them, and at the University we used to gather up money to put on big concerts of theirs and they were really well attended, hundreds of people showed up for that blues music.. so we kept those old guys alive back then, buying their records and having them perform concerts for good money... and that's what a few true souls hung on to our music long enough to get it on the internet, and now people can hear it. And these young people that show and they know... they recognized ME! And I don't even look anything like I did back then, not a bit of it! And they recognize me and ask for my autograph.. people didn't ask for my autograph back then, ever! Even though my name was on the albums for the songs that I wrote, and even though I sang on a couple of the

albums.. they had no idea who I was, and they frequently did not recognize the Elevators.

The thing is with the Elevators is like the Elevators were one of the first psychedelic bands ever, and not only did you guys make the music.. but it was also the outlaw status, and the stuff you guys dealt with as far as the pressure from the authorities...

And when you think about it, no one except for the Beatles..well the Beach Boys too, no one wrote their own music back then. We adored Elvis, but he didn't write the music he sang. You had the music writers, and they were not known, then you had the singers, the performers. The Beatles showed everybody that you could be the singers and creators of the music.



Tommy & Clementine

Right, and a lot of bands were mainly just doing cover songs.

You're right, that's what people did. All of a sudden this whole generation comes along who is making their own music, performing their own music, it was a whole era, very exciting. It was so amazing. There was a band at the time, very famous and they had an augmentation machine on the stage, and we learned that they didn't make all that music themselves, they did a little rhythm guitar and then this machine would do the other parts. Everything people heard from us onstage was being performed at that moment by us, we had no augmentation machines. But these people had two machines at either end of the stage that the music was pouring out to.



BOB DYLAN

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Another thing I read about the Elevators, when you guys went out to San Francisco and the west coast was.... and it seems like many of the bands that I really like and admire are like this; but the Elevators got out there and instead of the big stage costumes and all it was just like flannel shirts and jeans, ya know.. boots! Haha...

They were told over and over by the people recording us that they needed to get out on the stage in matching costumes. After all, the Beatles did at that time, and so did everybody else, the English bands all did it too.. The Grateful Dead didn't do that, they wore whatever they were comfortable in, which was the same thing they wore when they were just walking around! But they were very colorful

with like beads and all that kind of stuff, whereas we tended to look like.. we had dungarees and boots and looked more like cow-hands! We never made no attempt whatsoever to look sharp or cool or any of that. No attempt, just like your everyday clothes you'd wear anywhere.. nobody dressed up. Tommy had some beads he wore half-way through the whole thing, but they meant something to him personally. I did one set of beads for him and another young woman met us when we first came to San Francisco and every single bead was different,

almost like a rosary, it was lovely to sit there and just feel those beads and look at them. Janis, when she first went out there was still wearing her black mini-skirt, black tights and all.. then she picked up the feathers, beads, velvets and all.. We never succumbed to that, not once did we costume up.

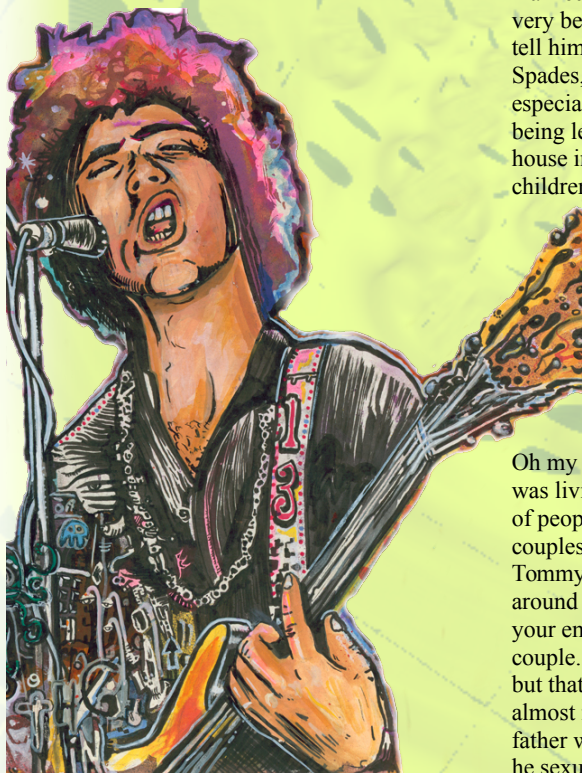
Did you go with Tommy to see Bob Dylan in Austin in 1965?

Oh yes, YES! He was my hero! Oh my god, we adored him. Powell did too. Everybody we knew showed up at that concert. And Bob Dylan himself made a comment onstage that every other city he went to, they booed him.

Right! I was just going to say that, he said that Austin "got it" out of all the other people as far as him going electric.

You're damn right we did. And that's because Austin led everything.. and I attribute that not only to the massive amount of reading and learning that our friends were doing, but also to Chet Helms, Chet would come from New York to Texas, Texas to California carrying different drugs. And back from California to Texas and from Texas to New York carrying drugs, and turning us on. And

turning us on to new ways of thinking and looking at life and behaving and being. Chet Helms was a real leader... He was a sweet, humble acting gentleman, perfectly humble and yet had great wisdom, wonderful stories to tell. Texas, being between New York and California, got the information immediately, and we spread it immediately. California was not that advanced, except in the Haight area. And New York in certain little small areas.. was advanced in their thinking. But any drop of water that landed in Texas, instantly you had blooms. You had us absolutely running around telling each other - did you hear about this? Did you learn about that? And I can remember when I was with Tommy and Powell and we were trying to get over the fact that peyote makes you throw up, hurts your stomach and makes you throw up... and we decided, we invented the idea of putting the peyote tar into capsules, then swallowing it and it would dissolve in the intestines, not stomach and you wouldn't get nauseated. And that flew to New York and to California along with the peyote that came from Texas, that whole idea flew. We were really actually THE first psychedelic-rock band that published themselves as being psychedelic rock & roll band, we did it two weeks before the Grateful Dead. And also because the world of Texas was so hostile, so hostile to our way of life that we banded together, we circled the wagons, and were very very loyal to each other, very very careful FOR each other's safety, because we knew we were in an extremely hostile environment. Austin, Texas was like the little pool of sanity, an oasis in Texas.

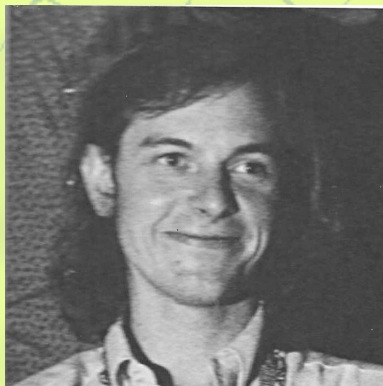


Roky Erickson Portrait
By: Bryn Gallagher

I read in a couple different books that you and Tommy sort of shielded Roky from people a bit back then at one time?

Yeah, we didn't do that immediately, it wasn't necessary immediately. We began to do that,

and for good reason I think. We did envelop him immediately into our embrace, my and Tommy's embrace as a dear friend and brilliant musician. And we had him over at our house a LOT. And Roky sort of sat at Tommy's feet, metaphysically speaking. And hung on his lips to everything he said. But then we noticed that



Tommy Hall

people were creeping into the group and doing things involving Roky that were going to mess him up, and we knew it was gonna mess him up. And people would say well he was only 18 years old, the youngest of all of us.... and Powell himself admits that he brought a couple of prostitutes over to Roky one time, and Tommy got very angry and said 'no you don't do that. Prostitutes do not belong in this situation... this is a spiritual environment and our little group is like family, and you don't do that.' And Powell understood right away and never did that again. We invited John and Suzy Kearney, they weren't married at the time.. John Kearney was Roky's very best friend.... when we first went to John to tell him that Roky was leaving their band, The Spades, we wanted to be certain Suzy and especially John Kearney that they were not being left behind. So we had a 2nd floor on our house in Austin that was a play room for the children.. so we moved that downstairs and gave them the entire 2nd floor of our house as their honeymoon suite. John Kearney is still one of my dearest friends and I still correspond with him all the time.

Yeah, I've corresponded with him online, he seems like an incredibly nice guy.

Oh my god, he was a lovely lovely man.. and he was living with us, so he could attest to the kind of people we were. My mother said a lot of couples embrace each other, she said you and Tommy reach outward and put your arms around the outside world and bring people into your embrace, that's how you function as a couple.. and we hadn't thought about it really, but that is. It was that attitude like we were almost mommy and daddy to Roky. Roky's father was a very very bad person.. oh my god, he sexually abused his sons, except for Roky, and the wife turned away... kept away from him and turned to Roky.. she spousified, that's the description we used back then, she spousified Roky, he was her best boyfriend and she was his best girlfriend, and she couldn't keep her hands off of Roky, it was a very unhealthy situation, so we pulled Roky into our life, because we had no desire to spousify him whatsoever - we wanted

to free him of anything like that, and we wanted him to be in a safe space where he could turn-on. And we did that with all the people who came to us, we were really really loving with them. We were in love with the band and the whole idea of producing this miraculous music, and these miraculous lyrics.. I thought it was like.. in my case I thought Tommy was like a leader, I thought of myself like a mother.. I considered it a sacred chore, something I must do, to protect them, and if something awful was coming at them, to deflect it. Like when they tried to turn Roky on to speed or any of the Elevators on to speed, we would run interference, we would pull him or them away. Because we knew speed, morphine and heroin, all that stuff was really evil. We were just finding out how evil it was. So yes there came a time when we would refuse entry to our home of people with the obvious intent of destroying things.

Did Tommy talk a lot about what's been called the "quest" and kind of what he was trying to do through his music, exclusively to you?

He would talk to anyone about that. He was very honest about talking about his self-beliefs, just very open and generous.. if somebody got upset about it he would just cross them off, and just say ok I won't talk to that person about that anymore because he thinks I'm crazy. But yeah, he was always very generous, he believed in disseminating important information, still does. In latter years he has not given interviews because he's been abused by interviewers. He can be very child-like and innocent in giving information that someone else is going to rip to shreds.



Tommy Hall

I'm surprised that Tommy did that reunion, that was something...

Tommy would have been happy never returning to Texas.. except maybe for an occasional visit, even sooner returning to Memphis where his mother was, and not go back to Texas for any reason.. When he went back for the reunion he thought he was going to get arrested for turning people on to dope back all those years! Almost like there's no statute of limitations.. he was scared he was going to get arrested as soon as he put one toe in Texas! It's like, there's no statute of limitation on murder, well that's how they treated us in Texas, like we were murdering young people. Back then Tommy was trying to get the band to come to California.. that's where all the gigs were lined up, that's where their

music was being played... but Stacy in particular was very attached to his family.. and he thought San Francisco was just as plastic as Los Angeles... thought Los Angeles was EVIL plastic. I was staying in California at the time with my son... then Roky and Stacy persuaded me to come back to work on Easter Everywhere.. Tommy of course was all for it. So I came there with Roland and we'd write all the songs together and rehearse all the music and record all the music. So I was there for all of that. Unfortunately, on the way to Texas I was in the midst of having a miscarriage... Tommy made one flight out to San Francisco, just enough time to conceive a child! Haha.. before going back to Texas. Ended up in the hospital, then went out to Stacy's parent's ranch, and Tommy and I were living in a little shed. No running water, so I had to bathe in a creek there. It was really hard, and very hard to fix food. I've been accused by Stacy's mother of not properly feeding Roland because we ate a lot of things like tuna fish, crackers and sandwich spread.. or pasta.. or whatever I could fix easily in a shed! Once we went into Houston to record, then we got to eat at really good restaurants. We ate marvelous food. But she did mention in letters to other people that Roland was very skinny.. Problem with my family is that we produce very skinny children who eat a lot of food! I was very skinny as a child, my daughter, my son were very skinny, my brother was very skinny. We ate really well, but were very skinny. That's just the way we were, we burned off everything. Full of energy, burned off all our calories.

Did you know Tommy was incarcerated for a few years not too long after the end of the Elevators?

I didn't even know it! We didn't find each other for several years. Then I found out he lived in Sausalito, and I couldn't believe it. I didn't know how to reach him... And then finally one day he found me. Called me on the phone.. He was absolutely delighted to make contact with me again, and I with him. So then we started going out together on what anyone else would call dates, although we weren't affectionate at that time towards each other. But I'd pick him up in San Francisco and we'd go to museums, a concert, or a movie, or just a strange ethnic restaurant because he and I are both crazy about cuisines from other countries. I'd pick him up, because he didn't drive, and I did. We'd have a rip-roaring good time. We were the good friends we started out as. I owe all my serious education to Tommy; my education to music, in food, in art.. everything, he educated me. This guy who, at the time I think he was about 4 years younger than I, taught me stuff that no university ever taught me, no family ever taught me. He made me a connoisseur of all kinds of things I didn't even know existed. And he truly appreciated me, and that gave me more self-esteem than anything else. He told me I was the smartest person he ever met and meant it.. and told me I was beautiful, and I was convinced I was a quasimoto! That I was not attractive at all..

Nah, I saw the pictures back then, you were very attractive!



Clementine Hall

Oh, haha... Yeah, but if you don't think you are. It's sort of like people who lose a great deal of weight, but still think of themselves as fat... I had been a clumsy, awkward 11 year-old, and I had never outgrown that. I had skinny ankles, 2 front teeth that crossed over... brown hair, brown eyes and who wants the color of dirt to be their features? I never saw myself as attractive at ALL, and Tommy convinced me that I was. He did an awful lot to turn me into the person I'm happy to be now.

What was your favorite 13th Floor Elevators song and why?

Well one of them was... hmm can't think of the name of it how can that be.. it's one with a one word title..

Dust?

Yes! I adore "Dust!" And like everyone else of course, I love "Slip Inside This House." With "Dust" you think about it.... that's a melody that stops and starts.. (Clementine sings Dust) "Dust... from your skin... must.. trust... when it scatters" You can't write words for a melody like that! And look at the words he came up with. The melody stands alone, the words all rhyme, and the thoughts are BEAUTIFUL.

Almost get choked up listening to that song really...

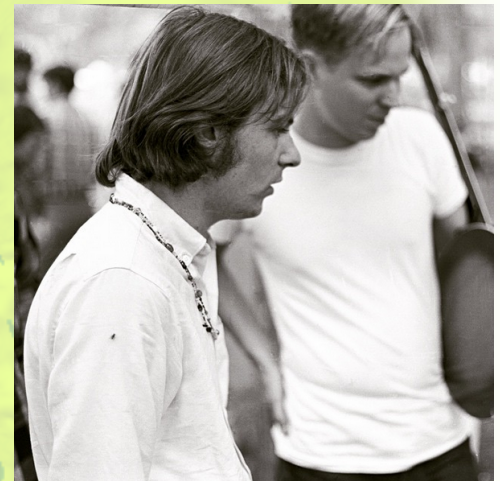


Tommy & Clementine

Yeah, me too! Me too! I also love "She Lives In a Time of Her Own," I love that one. And of course it's obvious why I love "Slip Inside This House." But that's also because I gave him the title for it. I didn't know I was doing it at the time.. But.. did you know that story?

I think I do, it's where you guys would be driving around and you'd look at a house and talk about slipping inside it..

Yes, exactly! That's exactly it. I used to do fanciful things like that... I was very much a romantic, and I still am. And I had a romantic, sort of magical way of looking at things, and I thought in terms of imagery and pictures, and so I felt that I could slip into their house and live their life... walk up the stairs, go back into the back bedroom, forward into the living room, put a record onto the record player.. I could see myself doing that in that house if it was a lovely house... and that's a much shallower thing than he was trying to say, but then you use... I've said before that I've studied the metaphysical poets



Tommy Hall

April 15, 1967 – Love In – Pease Park – Austin, TX

when I was at the University of Texas, and John Dunn was the best of all of them... And E.E. Cummings did a lecture... wrote a thesis or something about the metaphysical poet, and what sets them apart from ALL other poets, and I found out Tommy had the same thing.. and he's got it in buckets on "Slip Inside This House."

It's things like very, very simple words, but complex associations and meanings. That's very rare. Some people use big words just to show off. You should be able to say the deepest things in the world with the simplest simplest language, 1,2,3 - really simple language. And if you can't say it in really simple language, then you can't reach most of the people you talk with if you're trying to give an image that you'd love to share with them. That was number one. Number 2 is telescoping images, where you start out talking about a drop of water and then you go on to a container of water, then a creek, then to an ocean – that's a telescoping image. If you're

talking about love for example, you can use that kind of an image and it telescopes, you can extend it. And then there was the multiple layers within this simple language that you're using.. simple words, but multiple layers of meaning. There's more things that set apart a metaphysical poet.. but Tommy certainly from the very first minute was a metaphysical poet of that kind. I can re-read any of his lyrics and get an entirely different set of meanings from them every time.. and I'll tell you who else is like that, Bob Dylan.

Definitely, yeah.

Not in the very beginning when it was all folk songs, and not in the end...

More when he got into his stream-of-consciousness type stuff with like Bringing It All Back Home, Highway 61 Revisited, Blonde On Blonde...



Yes! Absolutely! In later stages he did more simplistic things, and I wasn't as fond of them. And I did not like when he went into his Jewish... Jesus phase.

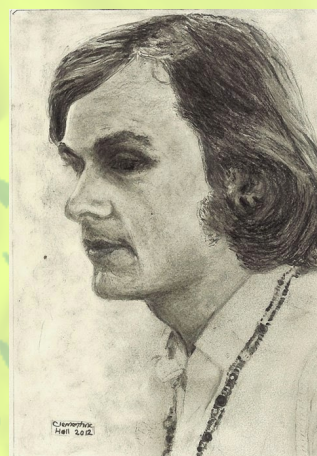
Yeah, I didn't care for that at all either.

That was just... But he was right to go through these stages and do what he needed to do.. and that's why we supported him so much when he came out with rock & roll, it wasn't just that we thought rock & roll was superior to folk music, it wasn't that.. he could now express things that he hadn't before. And they were BRILLIANT things. And if you got high on LSD and listened to Bob Dylan you were in good hands. Wonderful music... not just the words but the melodies also! So many of those melodies were just beautiful!

What are you up to now, I understand that you draw animal portraits?

I started drawing portraits of people's pets, and something takes over me when I've got a photograph of somebody's beloved cat or dog.. or in the case of Danny Thomas, it was his spider monkey Pepper. Some animal that you love and something takes over me, and something starts coming through the eyes at me, I don't know what it is.. I'm not a terribly religious or spiritual person, not really... I'm kind of down to earth in a lot of ways. But something wonderful happens and the animal, he or she, becomes more alive than in the photograph. My drawings are so detailed that I don't leave out a single hair, which is why I'm not an artist.. if I were an artist like my brother, 3 or 4 strokes would do it. But I'm not an artist, I'm a copyist or an illustrator or

something.. every hair is in place and every spark in the eye is there and every comic twist of the ears, or whatever.. and I have to have it perfect, I'm a perfectionist with that. I get a phone call from people crying because the portrait looks more real than the photograph! For example, many times, someone has lost an animal and they ask me to do a drawing, and they call me up crying because they think it's the best idea they've ever had to have me draw that animal for them. A photograph is nice, but a drawing is much more personal. There's a human being involved in every stroke of the pencil, it's not like a camera where someone stands there and takes the shot. It's just different. I had a veterinarian tell me when I did a drawing of her beautiful Australian Shepherd who died, she put it up over her cabinet and put his bowl, leash, and his ball.. made a little shrine, she said that helped more than anything else in the world. I really get seriously into this, and think I'm damned good at what I do.



Tommy Hall Portrait
By: Clementine Hall

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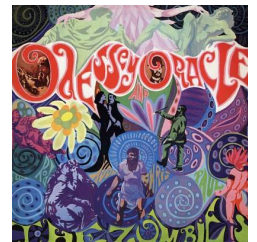
60's Psych

And Beyond

CD REVIEWS



Artist: The Zombies
Album: Odessey & Oracle
Label: Big Beat



Recorded in 1967, released in 1968, this is considered a psych-pop masterpiece, and for good reason! Most of this was written at Abbey Road Studios, and the reason that they used a mellotron on the record is because the Beatles left one behind, good thing because the mellotron really adds to the overall feeling of this album. Odessey & Oracle has been said to have an "autumnal" feel to it, and I think that's a very accurate summation, I can imagine a brisk, windy day as this music just washes over you, especially on songs like "Beechwood Park." "Care of Cell 44" is a lover writing to their partner waiting for them to get released from prison, it was originally titled "Prison Song" and Dutch garage/psych masters The Outsiders would use the title shortly after on a song from their masterpiece "CQ." The Zombies one is a beautiful song, sung with lots of emotion, and just great vocal harmonies that flood the whole album really. The song has an upbeat sort of mood, despite the premise. I love the line "watching the laughter play around your eyes." "A Rose For Emily" is another delicate, magical-feeling tune, again with those amazing vocal harmonies, and some really nice piano from Rod Argent. Colin Blunstone's vocals are angelic really, and give the song its sort of haunting, melancholic quality - the song is actually based on a short story by William Faulkner. "Hung Up On A Dream" is my absolute favorite song on this. I heard this song on headphones and it nearly moved me to tears - such a beautiful piece of psychedelic music. Again, in this case even it has the word in the song title, this has that dream-like magical sort of quality to it that many of these songs do. The lyrics are so descriptive and amazing - 'Just drifting slowly through a crowded street, with neon darkness shimmering through the haze, A sea of faces rippling in the heat' - I love the way he describes the dream with such emotion - 'They spoke with soft persuading words, about a living creed of gentle love, and turned me on to sounds unheard, and showed me strangest clouded sights above'.... we've all probably had the experience of having a heaven-like dream, just blissful, and then we wake up and remember the feeling, the POSSIBILITY even, but there's a pervading sadness about it, as the feel of the song has as the undertone - 'Which gently touched my aching mind, and soothed the wanderings of my troubled brain, sometimes I think I'll never find such purity and peace of mind again'.... the song builds and builds with intensity throughout-colorful, swirling, dream-like atmosphere throughout that hasn't been touched since really... And that's one of the great things about psychedelic music is that it sort of takes you away into another state of mind, another land... This record is right up there with greats like Love's "Forever Changes," with its orchestrations and that sort of grand feel throughout. It's psychedelic with a classical-influence with the strings etc. Despite the often "sunny" sounding vocal harmonies and things, there is an absolute underlying feeling of longing and searching in the themes of the songs on the album, and maybe that's part of what makes it so unique and moving. Speaking of dark themes, "Butcher's Tale" is pretty out-there as far as being dark - 'And I can't stop shaking, my hands won't stop shaking, my arms won't stop shaking, my mind won't stop shaking, I want to go home, please let me go home, Go home...' Apparently, the bass player, Chris White had a bit of an obsession with World War I, and he sings lead vocals on this one that kind of sits apart from the rest of the album really. And YES, this album does in fact have the band's big hit "Time of The Season," but don't stop there! It is a great song indeed, but there is just SO much more packed in the middle between that and the beginning of the album, DO check it out! I recommend listening to it with headphones even at first, when it clicks, it clicks, and it's a treasured masterpiece... At least on the shelf where I keep my 60's psych! And it's always really easy to find being the last letter of the alphabet! Haha... Another comparison of this record and Love's "Forever Changes" is that both albums, upon release, weren't really received that well, a bit ahead of their time perhaps? Yeah, it took people quite a bit to catch up maybe, but nowadays both albums have a very big cult following and are highly-rated masterpieces, especially by people who love 60's psych. Odessey & Oracle, as well as Forever Changes have also aged wonderfully, like fine psych-wine - I don't think they sound dated really. All the best music stands the test of time, and both records surely do. And what a way to sign off right? After this album the band broke up! I was a bit of a late bloomer with this album, I'd heard it name-dropped many many times, but when I finally devoted some true listens to it, it did not take long to click... And my timing on being turned-on to this was perfect as the original lineup toured America in 2015, playing the entire album from beginning to end (see review in this issue!) I pity the fool who missed that tour!

Artist: Love
Album: Forever Changes
Label: Elektra Records



I had the opportunity to buy/listen to this record back around 2002 or so, right when I had graduated high school, but my music tastes hadn't evolved completely at that time, I was in a mind-set at that time that everything I listened to almost had to be super fuzzed out and totally wild. ANYWAY, I finally gave Forever Changes my full attention now that I'm a hair-older and more haggard, and MAN what a fucking masterpiece of a record! I had Love's debut record for some time and dug its folk-rock sound, and I even had its follow-up "De Capo" and dug the mellow sounds and dream-like sonic soundscapes... Forever Changes is held in high regard by many, and rightfully so. Released in 1967, it would be the final album to feature all the main original players together. How the title of the album came about was one of band-leader Arthur Lee's girlfriend experiences: "you said you would love me forever," to which Arthur replies "well, forever changes baby." Arthur Lee has actually stated before that the FULL name of the album is "LOVE FOREVER CHANGES." The album actually started out very unsuccessfully, it took years for it to become what is now widely known to be one of the greatest albums of all time. It's intensely moving with the music as well as the words. It features orchestrations, which is the first thing that turned me off years ago when I was younger, but I can tell you that they work beautifully on this amazing album. Arthur Lee and Bryan MacLean wrote most of the songs. There's some beautiful love songs on here as well as some dark views of the world and other various observations. "The Daily Planet" is one of my favorites - it's sort of a satirical look on every day mundane life with the great lines "down on go-stop boulevard, it never fails to bring me down, the sirens and the accidents," and "for a laugh there's plastic Nancy, she's real fancy, with her children..." Arthur Lee's vocals are so unique, just beautiful - listen to "Andmoreagain," can anyone else sing with that much genuine emotion and power? "The Red Telephone" is also of course amazing, and freakin' eerie, maybe Arthur speaking of Vietnam? With the line "sitting on the hillside, watching all the people die," how's that for a way to open a song? "Live And Let Live" is so good, the title says it all, but it's said only in a way Arthur could say it, how about "the snot has caked against my pants"? Breathtaking acoustic guitar arrangements & orchestrations. Must have!

Artist: Love
Album: Four Sail
Label: Elektra Records



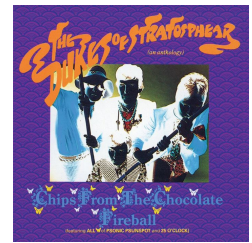
A lot of people brush this album off as being past the band's prime and the only original member left being Arthur Lee, blah blah blah... And stupidly I kinda glanced at these comments and avoided the album for years, maybe not directly BECAUSE of the negative comments, but possibly the bad reviews stuck in the crawl of my subconscious. Anyway, avoiding this baby was a HUGE mistake as there's songs on here that easily hold up with any other album from Love & Arthur Lee's catalogue. It took a good friend who I recently turned on to Love to turn me on to this classic as he delved in to gobble up everything he could on this amazing band with the leader - the charismatic, genius ARTHUR LEE. Released in 1969, Arthur assembles a new band with one of the best new additions being drummer George Suranovich - DAMN that dude can play! One would be foolish not to also mention Jay Donnellan and his blistering, blazing guitar work. Some people say that this album tends to steer more towards a straightaway hard-rock type sound, rather than the delicate Arthur Lee ballads from classics such as "Forever Changes," and "De Capo," but I think you get the best of both worlds here. The opener "August" starts out with some hard fast-paced rock sounds, but then it breaks into the classic delicate yet-commanding vocals of Arthur with "I said August is all that I know, it's with me wherever I go, it's with me when I need a friend..." "I'm With You" is a beautiful Arthur-ballad that easily could have fit somewhere on 1967's "Forever Changes." "Singing Cowboy" is a badass rocking number that sounds like it could be the soundtrack of an old western film - hey, did anyone ever whip up such a video for youtube? Lee hollering "look out kid I'm coming after you!" Again, best of both worlds - "Dream" is a delicate, emotional Lee with what sounds like musings on touring and meeting different people. "Robert Montgomery" is another one where you get the contrast of hard-rocking, blistering sustained, feedback-laden guitar work and amazing drumming with the classic delicately-damaged vocals of Arthur Lee - "And I'll give you my best, if you give yours to me." "Always See Your Face"-ANOTHER beautiful Lee ballad, it was also given nice spotlight in the movie "High Fidelity" from 2000. I made the perfect custom FS record by swapping out a few songs that were from the same sessions. For example, it's a crime that the angelic "Listen To My Song" was excluded!

Artist: Gong
Album: I See You
Label: Madfish Records



Released in 2014, this would be the last Gong album before leader Daavid Allen passed on March 13, 2015. Ok, so this is NEW stuff - yeah, a lot of what I review is music of previous years, even decades... Although, my philosophy has always been that even if it's 150 years old, if I haven't heard it yet, then it's NEW to ME! The opener, the title-song, you don't know what you're getting, with Allen saying quick lines with a rat-tat-tat drumming of the cymbals, then all of a sudden you're launched right down the rabbit hole as Allen exclaims "I'll see you in your dreeaaaaaams." You get a lot of jazz-type sounds here, but done in a psychedelic way. It's jazzy, but Gong still gets ya floatin' off into space nicely. Love that fast-paced psych-rock tribute to the Occupy Movement with "Occupy," great guitar work on this, not to mention sax! "This Revolution" has a great message, a spoken word piece with some background sax and bow-guitar sounds - it speaks of INNER-REVOLUTION; the powers-that-be, the media and the producers of plastic-manufactured garbage cannot take it away from you. Some great soaring, spacey psychedelic guitar work on here to launch you off throughout. No filler here folks, this is an inspired, packed album with no dull moments. Amazing final work Mr. Allen, RIP friend! You will be missed.

Artist: The Dukes of Stratospear
Album: Chips From The Chocolate Fireball
Label: Astralwerks



When I first heard this I swore it was 60's British psychedelia, I mean this is stuff that sounds like it came straight off the Nuggets 2 comp. Turns out, it was recorded 20 years or so later! Some may consider this band sort of mimicking the old British 60's psych, and in many ways they are, but this is the band's homage to that music. Contains all that you love about the era; fuzzed out to the max guitars, backwards effects, phased out vocals etcetera... These guys got jokes too - "My Love Explodes"! Haha I mean come on! "my love explodes all over the world for you, for you." "Your Gold Dress" is a fave of mine on here - it's trippy as hell too, and I love how that fuzz guitar is just PIERCING like daggers when it builds up higher in the mix before the chorus. A nod to Syd Barrett-era Pink Floyd with "Bike Ride To The Moon," and even Silver Apples sounds on "What In The World??" Psonic Sunspot is... I guess you could say a bit more serious? Not as overtly psychedelic. It has a hair less of the British whimsical. I prefer "25 O'Clock," but this is still a good record. "Vanishing Girl" is my favorite track on it, with "Your My Drug" a close second. Great 2 on 1 disc combo!

Artist: Kaleidoscope
Album: Faintly Blowing
Label: Repertoire Records



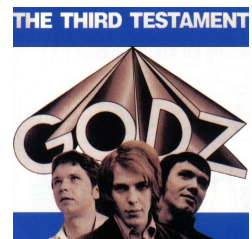
Their first record, "Tangerine Dream," from 1967 usually gets all of the credit, but I take the opposite (for the most part) opinion here in saying that this is the better record. This 1969 record is a bit less whimsical & the production of the album sounds better overall. The opener, "Faintly Blowing," is a clear standout, some studio trickery & the layers of controlled guitar feedback panning in stereo, wow! This is quite a classic trippy psych masterpiece! I love that trippy chanting of "unto the sun, unto the sun, unto the sun." "Poem" is well... a poem, with some lovely acoustic guitar and a sort of folky Donovan-type feel to it, beautiful song. "Snapdragon" is an obvious star song on the album, with its jangly guitar and catchy groove, I love the line "snapdragon I'm hypnotized by your sparrow hands." There's no better finale they could have chosen than the closer here, "Music." Loaded with effects-galore, this song is sort of a nod to the great music, the mystical, the rock & roll music. This song shows the band being very experimental, laden with tons of phased out guitar and sweeping psychedelic sounds. A fitting finale to a GREAT album. The cd version I have here on Repertoire has 6 bonus tracks including mono single versions of "Poem" and "If You So Wish," plus a 12 page booklet with insights on all the songs from Peter Daltrey! This is a really great psychedelic record... very diverse and features a refreshing blend of British psychedelia, folk, and even prog! It's mellow and chill, but they also rock out in places too, the whole thing is just a great trip honestly, and at many times uplifting, almost with an innocent childlike outlook on the world with wonder and curiosity.

Artist: United Travel Service
Album: Wind And Stone
Label: Break-A-Way Records



1968, Portland, Oregon comes this excellent folk/psych rock band. In the Pacific Northwest, the Sonics dominated the area, but United Travel Service has some incredible material. They were massive fans of the West Coast psych scene, including Quicksilver Messenger Service, so they named their band with a similar sounding name. Also, obviously in the music they are very influenced by the folk-rock of the Byrds. This is a collection of various 45's & unreleased songs. The band never did a proper full-on album. The first song that I heard by them that made me want to go seek out more material was "Wind And Stone." A sort of call-out to get back to nature and a denouncement of the "plastic society." This song is sort of the soundtrack of my mind really, "the wind and the forest does far more for me, than your plastic society," and that jangly guitar with the raga-esque solo. Another standout here is "Drummer of Your Mind," another mesmerizing, trance-inducing, Byrds-y sounding tune... great lyrics on evolving and such, letting go. "Gypsy Eyes" is great, with its jangly raga guitar sounds - this music induces a sort of dreamy feel, and particularly feels like it would be blissful to listen to under the shade of a tree on a brisk day with the wind blowing your hair. "Gypsy eyes... why do they haunt my dreams?"

Artist: Godz
Album: The Third Testament
Label: Get Back



First off, I think these dudes were punk-as-fuck! Released in 1968, a year before the Stooges s/t record, who I think may be the first PUNK band ever, this band just may be the first... well they're psych-punk-experimental weirdos! They had the punk attitude in buckets... they did whatever the fuck they wanted, not caring, they had the spirit and attitude of punk, they look it on the cover too! With that said, the record goes through different moods & shapes. "Ruby Red," a solo acoustic tune that sounds like it could come out of a 60's commune with a svengali-type character center-stage with hippy chicks surrounding him. Extended freakout jams throughout, and I love the balance of the folk stuff mixed in here, for a cornucopia of the weird/freakout & the introspective folk ballads. "Neet Street" - lovely acoustic song. "Like A Sparrow" is fantastic w/ tinges of Incredible String Band. "the mind, the mind, the mind..."

Artist: Nik Turner
Album: Space Fusion Odyssey
Label: Purple Pyramid



Nik Turner, of Hawkwind has been on fire lately touring all around and releasing a great record "Space Gypsy" last year, and now his latest effort, different but equally brilliant - "SPACE FUSION ODYSSEY." The title is fitting as this is a very diverse record of cosmic psych sounds including some Miles Davis-inspired avant-garde type jazz with tripped out spacey keyboards/synths, and full on psychedelic guitar work from GONG'S STEVE HILLAGE and get this... THE DOORS' ROBBY KRIEGER! Yes, some amazing guests on this record - in addition to the above-mentioned; John Etheridge from Soft Machine and Gilli Smith, also of Gong. Whereas the last album by Nik, "Space Gypsy," was more straight-ahead SPACE ROCK, this album veers into prog/King Crimson type territory and is more varied in the sounds, and I think will get you more OUT THERE than Nik's previous effort. "Hypernova" is one of the best on here and will spark up your brain to ignite you into the milky-way galaxies as you float through the ether... and that psych guitar work from Robby Krieger.. DAMN! The dude has still got it, I guess the ol' orange sunshine from back in the 60's has kept the psychedelia in Mr. Krieger's neuron receptors. I dig this more than Space Gypsy. Mostly tripped-out instrumentals. Great record to get out of your head.

Artist: Small Faces
Album: Darlings of Wapping Wharf Launderette
Label: Immediate



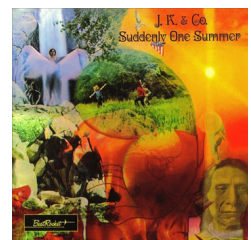
I snagged this disc after seeking out the best value for obtaining the most Small Faces material, and this 2-disc set is it. You get this set and it's pretty much all the Small Faces you need, aside from the DVD (reviewed in this issue), which is amazing. As it says on the back, this is the first official anthology approved by the Small Faces... and it was all remastered from the original master tapes! Has the basic hits you want like "Here Comes The Nice," the hit about skipping school to get high in the park, "Itchycoo Park," the excellent "Tin Soldier" and many more. Also, includes the incredible classic "Ogdens' Nut Gone Flake" album in its entirety, which is what I was mainly seeking out in the first place. ONGF is a diverse album with psych-rock, psych-folk, MOD-PSYCH... side one contains maybe my favorite Small Faces song ever, sung by their bass player Ronnie Lane, "Song Of A Baker"-Steve Marriott's guitar sounds so great with that catchy riff, the drums sound powerful & great... Marriott just rips that guitar solo. then you hit side 2 and you have the story of "Happiness Stan" in several songs with the narrator & all his British-twanged "gobbley-gook" talk - A lot of people find it annoying, but in my opinion the music speaks for itself. 2-discs jam-packed with 50 songs; from 6 45's, three albums & more!

Artist: Love
Album: The Forever Changes Concert
Label: Snapper



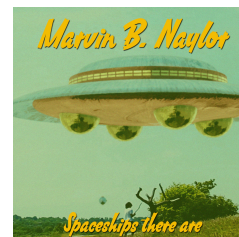
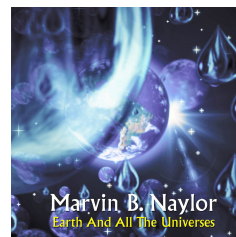
Recorded January 15, 2003 at the famous Royal Festival Hall in London, a real treat here with Arthur Lee playing the 1967 masterpiece "Forever Changes" in its entirety. Arthur is backed by Baby Lemonade, who do a fantastic job by the way. It helps that they are HUGE fans of Love. They actually got together with Arthur when he first got released from prison in 2001 after he spent 6 years there on a gun charge. Mike Randle of Baby Lemonade really fills in nicely for original Love guitarist Johnny Echols, quite big shoes to fill, but Mike is badass. They run through the entire Forever Changes album in its original order and with a full string/horn ensemble, and the sound quality is stellar on this board recording. There's also EIGHT additional tracks from other Love albums - I'm so glad they include a couple of my faves from the "Four Sail" era: "Listen To My Song" and "August"!!! This set from Snapper Music also includes a pro-shot DVD of the show! It's beautiful Arthur Lee got to play this live before leaving this planet.

Artist: J.K. & Co.
Album: Suddenly One Summer
Label: Sundazed



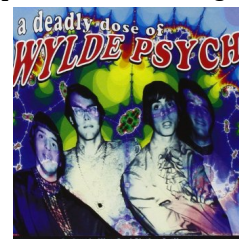
LSD-influenced 1968 psych masterpiece! I heard the song "Fly" on the Overdose of Lyte Psych comp and was totally blown away - incredible, mellow-psych, transporting, head trip with all sorts of backwards effects, guitar and cymbals, and a spiritual type feel and message to it all. I figured this was a one-off lone track of a band that released maybe a single 45, but NO, an album's worth of material was out there! Jay Kaye was only 16 YEARS OLD when he recorded this! Bit of a concept album too, as the album spans a man's birth through his death and all in-between. I dig "Speed" with its great guitar tone and stereo-panning left to right guitar interplay. Next to "Fly," "Nobody" is my fave track on the record.. It's heartbreaking, it's moving, the narrator singing of his "happiness in a needle" and "I will escape for another day," "pain is my pleasure," WOW! This stuff is heavy... "loneliness is my friend." The vocal style is totally reminiscent of Arthur Lee of Love at his most somber and angelic. Fuck, this is HEAVY shit! Entire album is extremely good; laid-back, dreamy, floating, trance-inducing mellow psych - MUST-HAVE 60's psych gem in my book!

Artist: Marvin B. Naylor
Album: Earth And All The Universes/Spaceships There Are
Label: Barcarolle



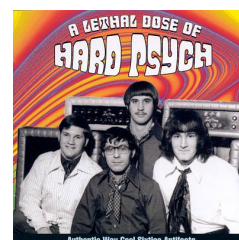
Earth & All The Universes: Marvin is quite the talented musician, playing multiple instruments himself, GREAT guitarist. Some really nice 12-string acoustic guitar work on here. Music is uplifting, hearkening back to the great psych-folk/rock of the 60's/70's. The theremin really adds to the feeling here... mysterious sounds, and a fitting title as it feels mystical and sort of exploratory, often spaced-out feeling mental spaces and places. Beautiful music, ethereal sounds that will run right into the ridges of your brain with its vast diversity of swooping, whooshing, lush, layered-soundscapes. On "Spaceships" we've got two great tracks. I love the line "in the summer night" on the title-track, which is perfect because in my brain it equates to crop circles/likely spots for UFO landings!

Artist: Various
Compilation: A Deadly Dose Of Wyld Psych
Label: Arf Arf



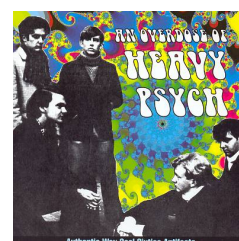
26 songs of mind-melting, fuzzed-out 60's garage punk/psych. "Travel Agent Man" by Sound Apparatus is one of the best - blistering fuzzy gee-tars throughout, and dig the mellow interludes they throw in there... "Nothing In The Sun" by Finch, another top-notch number - must have in any 60's fuzz psych-head's arsenal. just killer guitar work with pleading vocal line that just plunges right into the depths of your soul. Howbout' that fuzz-DRENCHED "House of The Rising Sun" with extra attitude from Oscar And The Majestics, F YEAH! "Come And Have Some Tea With Me" by Tea Company IS about psilocybin mushroom tea, right?? sounds like it... Great comp if ya dig fuzzed-out guitars and effects with lots o' attitude!

Artist: Various
Compilation: A Lethal Dose Of Hard Psych
Label: Arf Arf



Another in the "lethal" "overdose" and "heavy dose" psych series from Arf Arf of large quantities of fuzz guitar and psych-sounds to mainline right into your brain as the fuzz pierces right through your cranium, entering your gelatinous brain as the fuzz permeates your brain cells and massages it quite nicely in fact! Oops, I'm writing a review, sorry I got caught up in ZEE FUZZ! Great stuff here, standouts are "Subconscious Train of Thought" by The Aardvarks and "Asphalt Mother" by MIND GARAGE!!! YOW! KILLER!!!

Artist: Various
Compilation: An Overdose of Heavy Psych
Label: Arf Arf



Another in the great "Dose" psych comps from Arf Arf! This one jam-packed with 25 tracks of fuzzed out brain/ear-candy. Kicks right off with a 60's fuzz-ripper - "From The Womb To The Tomb" by Orange Wedge, 4 simple chords with some bad-ass ripping lead-fuzz guitar, vocals screaming of "exploding heavens YEAH!" "Mushroom People" by ESB is a really weird, interesting one talking of the mushroom people with a trippy little mushroom-trip-esque interlude of weirdness. LOVE that fuzz tone on "Easy Rider" by Loose Endz. "Silence of The Morning" by Glass Sun is a huge highlight, a 5+ minute fuzzed out rocker, straight outta Michigan, where else? Killer!



****FEATURE REVIEW****

Artist: Bob Dylan

Box Set: The Cutting Edge: 1965-1966 (Bootleg Series Vol. 12) - 6 CD Deluxe Edition

Label: Legacy

Word of this release rocked the fan base of Bob Dylan and truly shook it to its core. First off, there's 3 versions of this; a 2-disc set, a 6-disc set, or the mammoth six hundred dollar 18-disc set that's been nicknamed "Big Blue" by Dylan fans. As far as my wallet, I opted for the 6-disc set. When word came of this collection, it was so exciting because the material within spans the 14 month period when Dylan's conscience was exploding and an inner-revolution was occurring. They've been called the "Trilogy" of greatest albums of all time, or the "electric trilogy." On Bringing It All Back Home (March 1965), Dylan sort of got his feet wet, with half the album acoustic masterpieces, the other half when the world got their first taste of full-on electric Dylan. A brilliant album with the best of both worlds. "Highway 61 Revisited" (August 1965), Bob dives into the deep end with a full on electric rock album, blues rock but with a style that only Bob Dylan could create, he was snarling like a rebellious teenager on this epic album. "Blonde On Blonde" (May 1966) contains the sound of an evolved Dylan, he was past his rebellious teen-age mentioned before and this is the afterglow of rumination as everything settles... just a fusion of all the best things about the last 2 albums and he goes even beyond that with a visionary album where he spikes our drink with a bit of the ol' 'Texas Medicine,' and some 'railroad gin' to strangle up our minds! With all that said, I am extremely happy with this 6-disc set. I was excited, but this totally exceeded my expectations. An absolutely beautiful 120 page hardcover book is included with LOADS of incredible photographs. I love having stuff like this to browse as I listen to the MUSIC - several acoustic versions of one of my all-time favorite Dylan songs "Love Minus Zero/No Limit," along with loads of other outtakes from BIABH. I loved the the stripped-down acoustic version of "Subterranean Homesick Blues." "Farewell Angelina" is one of the best acoustic Dylan songs, I can't believe they didn't use this song on BIABH!! So good. It's fascinating hearing Bob in the studio talking too, and working through these songs... it's like you're a fly on the wall while rock-history is being made, this set is absolutely fascinating. I wish the piano demo of "Desolation Row" was complete, it's so unique and amazing, just as good in a different way than the one that ended up on H61. I love the alternate takes we get of "Desolation Row" - an epic song in the annals of Dylan. Disc 3 is totally dedicated to "Like A Rolling Stone," and you may think it a bit much to devote an entire disc to various takes/rehearsals/remakes of one song, but this song is extremely important and symbolic in Dylanology. "Visions Of Johanna" (take 5), WOW!! Faster-paced than the original, but so powerful - just listen to how he yells/emphasizes the line "INFINITY GOES UP ON TRIIIIIAL!! The Blonde On Blonde material is simply incredible - The alt take of "I Want You" is amazing and is DAMN near as good as the one that wound up on the album. "Sad Eyed Lady Of The Lowlands" (take 1 complete) is a joy as this is one of my favorite Bob Dylan songs ever, this version is similar to the one that wound up on B.O.B as far as the sound, but it's different in that there's different lyrics in many lines AND he enunciates the words a bit differently. You can hear him say "Sara" in this, it's chilling. This ver. is just as enrapturing as the one that would end up on B.O.B. When they were putting the albums together, they knew what they were doing as THE best versions of these ended up rightfully on the official albums, but these alt takes/outtakes etc.. are an absolute joy. This box is a treasure-trove of gems that I'm sure I'll be revisiting over & over again.



Artist: Bob Dylan

Album: 50th Anniversary Collection: 1965

***Bonus-Only For Purchasers of 18-Disc Version Of Cutting Edge**

This is a set that was only available if you purchased the mammoth six hundred dollar version of "The Cutting Edge." Well, only available if you purchased that, OR if you have some very generous friends (wink wink). "Don't Look Back" is my all-time favorite Dylan-on-film epic. I LOVE those solo-acoustic live performances that he gave there. I remember searching forever trying to find a full recording from the board of one of those, which I eventually did with the "Now's The Time For Your Tears" bootleg that contained the May 7, 1965 performance in Manchester, England at Free Trade Hall. The sound was phenomenal on that and I was on cloud 9 that I had found a show from this tour in such amazing quality. Well, here is EVERYTHING from that tour, ALL soundboard except the first 7 songs from the 5-9-65 show which are audience recorded. This set also includes Dylan on Les Crane Show in February of '65', AND a month after this tour when he played on BBC TV, which is an absolutely incredible set with stunning performances of "Boots of Spanish Leather," "One Too Many Mornings," and many others. Something I searched for years and years is now ALL available.



Rare Psychedelic Gems Unearthed From The Internets...

Thanks to the vastness of the internet, its opened up a treasure-trove of music that we otherwise would not have been turned-on to. You click one song on youtube, then you see “related items” on the side and something might strike your fancy, and the next thing you know you've spent hours clicking into all these wild sounds that you've never heard before. It's like when they had the “listening booth” at record stores, but taken to the ultimate extreme and convenience! Many of these “psych gems” are of bands that maybe put out a 45 and only ever recorded one or two songs, but you get some of the best stuff from these little nuggets in the rough. So, let's continue where we left off back in issue #7 with another installment of “Rare Psychedelic Gems Unearthed From The Internets.”

Artist: The Drag Set

Song: Day And Night (1967)

Released in May of 1967 by a band who would become “The Open Mind” over a year later in the summer of 1969, and put out the EXCELLENT drugged-out fuzz-ridden with wah-wah-fuzz brain-candy song “Magic Potion.” For their former incarnation here - Drag Set, the b-side “Get Out Of My Way” isn't bad, it's sort of a standard early-Beatles type rocker. The a-side however, I think is a lovely, magnificent piece of melodic-psych! Yes, “Day And Night” has that killer angst-ridden/freakbeat mod sound with great guitar work and a piercing fuzz-guitar solo. I love the vocal combo that they have here with the verses, then that backup vocal “ahhh ahhh ahhh ahhh ahhh.” “you're on my mind” “ahhh ahhh ahhh”

Artist: VAMP

Song: Floatin' (1968)

Spawned from the ashes of the Sam Gopal Dream band, this was the only thing VAMP ever released. The band name is derived from the members of the band; Viv Prince on drums (who of course is most known as the WILD-man drummer for 60's R&B trash kings The Pretty Things), Andy Clark (organ, vocals), Mike Hutchinson (guitar), and Peat Sears (later would be in Les Fleur De Lys and Jefferson Starship). Awesome drumming from the Prettie's Viv Prince on this, a post-Pretty Things Viv proves he's still got the stuff with plenty of fills and things and a flow that goes nicely with the dream-like quality of this melodic trance-like psych nug. Andy Clark's vocals sound very similar the the late David Bowie - some adamantly disagree with this while others see the similarities. 'just close your eyes and you're floating...' 'you're so hypnotized I'm hoping... you don't see me go...' Beautiful song.

Artist: Rupert's People

Song: Dream In My Mind (1967)

Rupert's People is a UK psych band whose sound could be considered “freakbeat” or even “mod.” Personally, I never liked the song “Reflections of Charles Brown,” it is very depressing sounding and never enjoyable for me, which is a very unpopular view as that song is held in high regard amongst collectors of 60's psych rock. So I never really delved in further to this band at that time like we did many of the bands from the “Nuggets 2” 4-CD box set of British psych we worshipped as teens. THIS is the song that should have been chosen for the Nugs 2 comp set! A hard-driving fuzzed out guitar riff, absolutely KILLER bass line, unique Hammond organ sounds from John Tout in the background, cool as a mofo vocal delivery from Rod Lynton. I also discovered this song at a point in my life when the lyrics were relevant to me personally... I was going through some serious turmoil and had a vision of a “dream in my mind” that would eventually make “happiness where once was sorrow.” So the song had been my life's soundtrack for a period of time! A+ psych nug!

Artist: The Churchills

Song: Sunshine Man (1970)

Psychedelic rock from Israel! These guys were creating psych-rock music while their country was in the middle of a war! I covered their full s/t album, which is EXCELLENT in issue #9, so do check that out. This song came out two years later as a b-side of a single, SHOULD be the a-side honestly! One of the main things I love is that SUSTAINED fuzz guitar sound. I talk fuzz guitar a lot, but this fuzz guitar-the tone, the uninterrupted droning continuous fuzz, damn that shit's good! That guitar solo too - bloody brilliant! bloody brilliant!



Artist: Finch

Songs: Nothing In The Sun/Let It Be (1968)

With many of these bands who only put out one 45 single, the b-side pales in comparison to the a-side, but in this case both sides are stellar in my opinion, and I wish that Finch would have put out a FULL album, I hold the material here in that high regard. From Milwaukee, Wisconsin, Finch put this killer 45 with side 1 being the fuzz-drenched heavy garage-psych "Nothing In The Sun" - just awesome lead guitar work from Scott Finch, and I love how it goes into this ascending guitar freakout of chaos before we're blasted out the other end into this melancholic-but-fuzz-laden lead guitar bit with the pleading lyric delivery... Side 2 "Let It Be" is a fast rave-up, and I really dig the jangly guitar sounds... Lyrics are perhaps about getting high? That's my guess, let's see what the man says below!



Songwriter For Finch – Dan Dougherty Shares Some Insight Into These Songs

NOTHING IN THE SUN

"Nothing in the Sun" is a bit more straight forward. The inspiration was my girl friend who had been taking speed to help study for exams. When she stopped, it was pretty ugly. I took the ugliness and extended it. The opening for the second half of the song was supposed to feel like a new dawn rising, but the lyrics still reflect someone searching. Verse 3's opening lines are spins from Ecclesiastics basically that there is nothing under the sun that hasn't been done before. One of the first songs Scott, Tom (his brother) and I wrote was called "The Sun Also Rises." The lyrics were from Ecclesiastics. (Similar to what the Byrds did with "Turn, Turn, Turn.") One of our lines reads: "What shall be shall surely be again and what's done shall soon be done." What is the "it" in "How can you tell when you've got it?" In the 60s, it was common for someone to say something like, "Man, he's together." Today, we'd say "He's got his shit together." That is the "it" in the song. There may not be an answer to the question.

Verse 1

Drink this cup of venom, the dogs sip it clean and pure
And the stars in cloudless black heaven, say they won't let you go for sure
And you know that you are sliding and the moon is taken low
To behold, the speed

Verse 2

Never sleep your eyes upon the darkness always closed, but always 'wake
And you'll never eat or try to better yourself, for what difference does it make
And your heart is beating faster, and you're kicking all around
To be free, from speed

Verse 3

Everyone knows there's nothing in the sun
Everyone knows there's nothing to be done
You're trying so hard to get away from it all

Baby

How can you tell when you've got it?

Verse 4

Everyone knows there's nothing where you've been
Everyone knows you're your future's looking grim
You're trying so hard, to get back home

Baby

How can you tell when you've got it?

LET IT BE

Chorus:

Don't You think it should be?
Won't you let it be?

Verse 1:

Faster and my head is spinning round
It's time to leave the ground
I feel it should be now
I feel I know somehow

Verse 2:

Slowly, as the sun is going down
The stars and lights are found
I'm in myself right now
To be the Master now

Verse 3:

Cooly, as the weather changes me
They'll be nothing more to see
'Cept a quiet place for sure
My mind will close the door

It reads like a song about suicide, or getting old, or being mellow, but in control, or taking something that would provide a catalyst for "tripping." Take your pick (hint: probably a combo of 3 or 4). It was the 1960s after all. The song was recorded in 1968 two years before The Beatles released their "Let It Be." If I'm not mistaken, the "let it be" line in the Finch chorus has the same note pattern as the first "let it be" sung in the Beatles chorus. Think Paul would send us some royalties?

Artist: The Aardvarks (MO)

Song: Subconscious Train of Thought (1968)

August 1968 release out of Florissant, Missouri comes this psych nugget. Again, here at PTM we love FUZZ guitar tones and this song has it in buckets to drench and massage your brain with. One of the best parts of this song is a little over a minute in, it breaks into this incredible bout of psychedelic controlled-guitar-feedback/wah with tripped out lyrics; "pink and blue are flashing back" with constant mentions of the MIND and colors engulfing the mind. The flip-side of this 45, "Unicorn Man" isn't nearly as exciting, but it's not bad, with lots of garbled-guitar wah sounds.

Artist: The Aardvarks (MI)

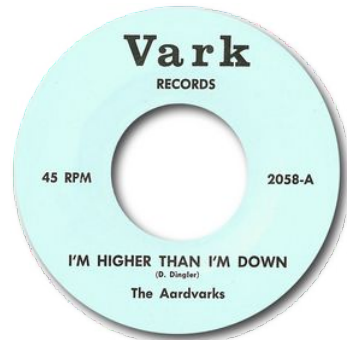
Song: I'm Higher Than I'm Down (1966)

May 1966 out of Muskegon, Michigan comes this incredible jangly-guitar-laden Dovers-esque number! Apparently, the band came up with their name by opening up the dictionary and picking the first word that struck their fancy! They actually formed their own label "Vark" records and released this 45. A pounding drum opening with a guitar almost sounding like a resounding bell. OH, how about that BELL SOLO in the middle of the song! Apparently, the bell was played on a big church pipe organ inside a movie theater where the band recorded this song! The harmonies are outstanding too. Many consider this garage-punk, but I think there's a psych-edge to it with its all-on assault of the senses and the "higher than I'm down" lyric that could be interpreted as enhanced/heightened senses.

Artist: West Coast Natural Gas

Song: Hashish (1967)

Band name incorrectly labeled on youtube AND compilations, this track was recorded by West Coast Natural Gas, its been mislabeled many places as being "Indian Puddin' & Pipe," which arguably does sound like a cooler name! Starts out with guitar feedback and backwards effects before breaking into the song... This song evokes a sort of eerie, other-worldly feeling... to even a different place or a more indigenous culture in the Amazon or something. At one point it sounds like a shaman's chant guiding ayahuasca-indulging psychedelic voyagers.. then a wailing scream, the bendy fuzz-geetar, fast pace, incredible bass line. A++



Songwriter For WCNG – Patrick Craig Shares Some Insight Into “Hashish”

Hashish! Hashish was a song that the band had been working on before I joined, but the guys had never come up with lyrics that worked. They asked me to join in 1966 after Kep (William Kepley) left the band. Someone, I think it was Kris, had heard me doing a folk set down at one of the coffee houses in the U-District (University of Washington) in Seattle and really liked my original songs. So after I joined we added "Beyond this Place" and "The Jumping Frog" to the set list. One day I was over at Kris's downstairs apartment at the Monarch Apartments and he showed me the pieces he had for Hashish. I jumped on it right then and we had a lyric session.

The first verse actually became the chorus even though it came first. The theme was kind of obvious given the title and was supposed to be about the end of a long night of smoking hash:

*Dreaming softly of dawn
Silver Messenger gone
Taking life from the sun
Changing two hearts to one*

Then we decided that we would make it more of a song about the oppression of drugs and the hopeless future of kids lost in them

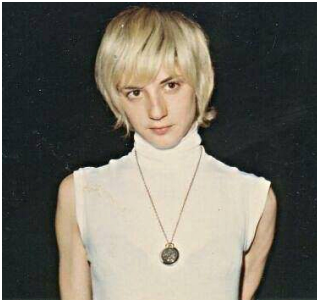
*Rivers Flowing soft shimmering golden
moving mountains and changing the valleys
Here the children play down by the roadside
as the bells toll the end of their freedom*

*As I dwell in my squalor and madness
Waiting now for my promised deliverance
Hear the children not knowing their future
As the old ones sing blindly of Hashish*

The song became our set-ender. The repetitive bass line was a killer and I remember that Dave Burke's fingers would sometimes spasm and lock on his bass neck. I'd look over and he'd be prying his left hand loose. Very funny. I don't remember much about the recording session except that we had Mark Usilevsky and Charlie Burkes producing. It was just about the end of West Coast Natural Gas. Shortly afterwards, Steve Mack left for Seattle and Kris went back too. So I sat around in SF for a year until I started getting Indian Pudding and Pipe together. Matthew Katz then put out a sampler album of his bands and put the West Coast cuts on it as Indian Pudding and Pipe causing years and years of confusion about those cuts.

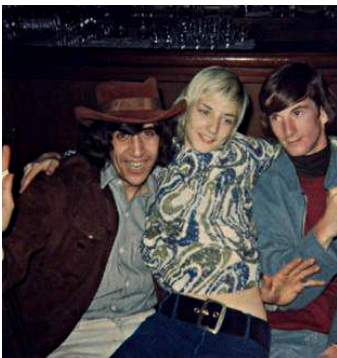
Years later I heard that a Swedish band, Seid, had re-recorded the song and re-titled it Silver Messenger. They did it almost as a Klesmer band cut, but good. And that's the story of Hashish.

The Life And Times of the Legendary Girl George



Girl George -1966

boobie, ya got that bub? George wanted to roam and ramble-on at a young age, her parents couldn't contain her long and she flew from the nest at age 16, getting a hold of a fake ID that said she was 26, and working the clubs and bars of San Francisco, San Diego, Los Angeles and the surrounding areas. Girl George wasn't even old enough to drink, but she was already living the life of a wild gypsy vagabond. She got her name from a time in North Beach, California at a club called the Peppermint Tree, where she was offered \$25 to enter into the amateur topless contest. 5 days out of the week she



Girl George sandwiched between Lovin' Spoonful members Zal Yanovsky & Steve Boone



Girl George & Dickie Peterson (Blue Cheer)
Girl George TV Show



Girl George Poster
Nashville - 1972

In many cases, people sort of go with the motions, as far as life... A cycle of work, eat, sleep, rinse & repeat! Not really LIVING, but just getting by.. surviving. Stuck at jobs that don't inspire them creatively whatsoever.. stuck in the "rat race choir," as Bob Dylan says on "It's Alright Ma." But hey, "I mean no harm, nor put fault, on anyone that lives in a vault." One person who has for sure LIVED a life, and you could never accuse of just "going through the motions," is a woman who was born with a spirit that you could equate to maybe the great beat poet Jack Kerouac and his adventures traveling across the American landscape, with his partner in crime Neal Cassady and their desire to LIVE, to REALLY experience life... not just be commonplace or.... ORDINARY, ew...

That woman is the legendary GIRL GEORGE! She ain't no average cookie

cake. George wanted to roam and ramble-on at a young age, her parents couldn't contain her long and she flew from the nest at age 16, getting a hold of a fake ID that said she was 26, and working the clubs and bars of San Francisco, San Diego, Los Angeles and the surrounding areas. Girl George wasn't even old enough to drink, but she was already living the life of a wild gypsy vagabond. She got her name from a time in North Beach, California at a club called the Peppermint Tree, where she was offered \$25 to enter into the amateur topless contest. 5 days out of the week she did the contest, and once used the name "George" as kind of a joke, but the crowd roared with laughter, and the name stuck. Girl George's earliest stint in music came from her oldest stomping grounds – the Coffee Gallery on Grant St. in San Francisco, where she noodled around on a cheap ol' acoustic guitar from Woolworth's, eventually learning her first song, Bob Dylan's "Mr Tambourine Man." This began a love of music that would be the basis of George's adventures and travels that continue to this day, her true calling. George also developed her signature look back in the late 60's – she was wearing velvet and knee-high black pirate boots, so she figured that a sword would fit the look. She snagged the perfect sword, an Odd Fellows sword she found in an old antique shop. George would rock that sucker for the next 30 years, dressed like prince valiant! One evening while talking with Bobby Neuwirth (Bob Dylan's sidekick during his most interesting years) at a bar, a chance meeting with Kris Kristofferson would eventually spawn a trip to Nashville on a bum check. Girl George and her sidekick The Arizona Star, a Marilyn Monroe on acid type of character who she performed songs with, would stay in Nashville for a couple of years playing for people who really adored them and got a kick out of what they were doing. Eventually in 1973, Shel Silverstein was so impressed that he hooked them up with his producer, who in turn put George & Star on the road performing with D.R. Hook & The Medicine Show. In the late 70's once Girl George & The Arizona Star was at its end, George produced and hosted her own TV show live from the Mabuhay Gardens in San Francisco! She had some incredible musicians perform on her show including; BLUE CHEER, Pearl Harbor & The Explosions, the great black blues harmonica/BONES player JC Burris, Mike Wilhelm of The Charlatans and many many more. OH, did I mention that Girl George also ran a Love-In at the park in Los Angeles for 10 years from 1985 to 1995, on the first Sunday of every April? And if that's not all, here's another fascinating bit of info about Girl George that you probably don't know... You may have heard of the passing of the great Dan Hicks, who was an early member of the 60's SF band The Charlatans, and later his own Dan Hicks & His Hot Licks. Well, in all of the remembrances of him, at the end they just say "survived by his wife and step-daughter." BUT it turns out that Dan Hicks and Girl George conceived a child in 1977. They never married and Girl George moved to Los Angeles, raising Windy St. George by herself, never asking for assistance from Dan Hicks. Dan knew about his child.. he visited her at one month old, then saw her when she was 17 in college at UC Berkeley. Windy is now a school teacher in Oakland, CA, she's been married 10 years, has 2 kids; John (9 years old) and Claire (6 years old). By the way, John looks & acts just like Dan. So Dan Hicks blood-line will live on! All their old friends; Mike Wilhelm, George Hunter, Naomi Ruth Eisenberg, have always known about Girl George & Dan Hicks child, Windy St. George. So that's the story of Girl George, and she's still going! So, DO SOMETHING, get off the couch and turn off the idiot box boobie!



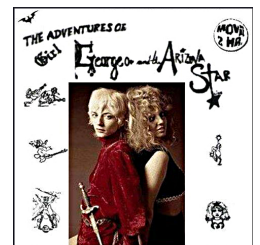
Coffee Gallery
Grant St. - San Francisco, CA



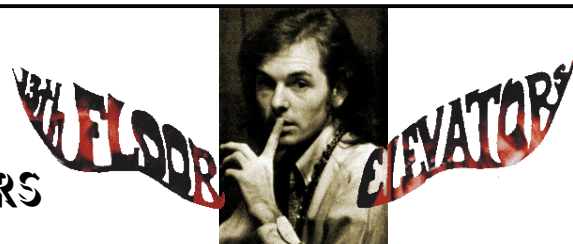
Girl George, Arizona Star, Donny Fritz,
Joan Baez, Kris Kristofferson - 1971



Girl George - London - 1974



'INCREASED PERCEPTION THROUGH PSYCHEDELICS'... A CONVERSATION WITH TOMMY HALL OF THE 13TH FLOOR ELEVATORS

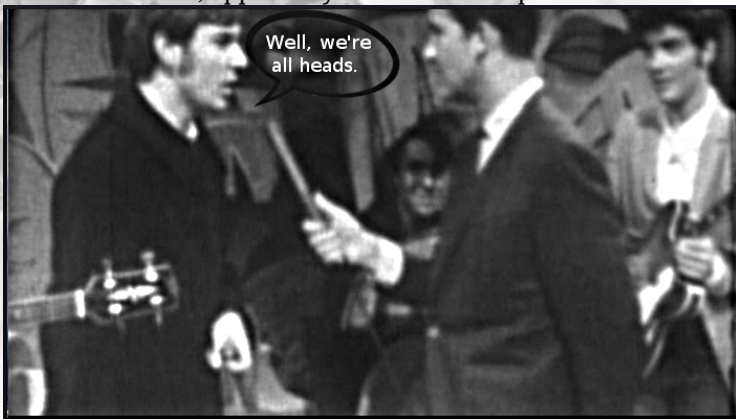


Tommy Hall was the “head” leader and songwriter for maybe the FIRST, well some people debate all the time who in fact THE first psychedelic band ever was, but given the dates it's damned hard to refute the fact that the 13th Floor Elevators were one of the originators of psychedelic music. It is believed that Tommy Hall is the first to coin the term “psychedelic rock.” Hailing from Austin, Texas, the band also had that hard-edged, rough-round'-the-edges psychedelic sound that say the hippies with their flowers in their hair over on the West Coast lacked in some ways. Nothing against the West Coast, some incredible psych-rock came out of it, but the 13th Floor Elevators were on a whole other level in many ways. They LIVED it, and being in Texas in the 1960's with their draconian drug laws, where being busted with a joint made you the equivalent of a hardened criminal in the unevolved minds of Texas law enforcement. No, they didn't appreciate a bunch of wild Texan boys smoking that DOPE, droppin' LSD and seeking new ways of existence. This to them was a threat to the good ol' boys and their set ways of doin' thangs down there! And they intended to make an example of them. The band was busted for drugs, under surveillance constantly, it's amazing that they were even able to get the music recorded under these circumstances. Tommy Hall insisted that they drop acid during recording sessions, and its been said that he did this telling the band to “play the acid.” Same thing with every live show, Tommy insisted on a regimen of LSD for their live performances where a togetherness was strived for not just physically, but mentally and spiritually, AND sonically – they'd get into a tight-groove of psych sounds so in sync where they'd achieve the “third sound,” independent among the individual musicians themselves. The band believed they could evolve people and improve the world through their music, a “quest for pure sanity” was even outlined on the back of

their debut album “Psychedelic Sounds Of.” The outline was saying that it could be possible for man to rearrange his current way of thinking so that he could re-organize his thinking in a way that would “bear more relation to his life and problems, therefore approaching them more sanely.” The first album sort of outlined the quest, whereas the second album – the psychedelic masterpiece “Easter Everywhere” told of things that were possible if you had achieved the quest or were evolving toward it even. The two albums are different, but equally good in my opinion. Lead singer Roky Erickson with his wild-man, blood-curdling scream that apparently inspired Janis Joplin's chops, Tommy Hall played the electric jug that really gave the band its signature sound, the unique drumming of John Ike Walton that fit the band like a glove, and later Danny Thomas would beat the skins with precision on “Easter Everywhere,” holding it all together and guiding this vehicle of psychedelia was the great Stacy Sutherland on lead guitar – an incredible psychedelic guitarist to say the least. The 13th Floor Elevators lived and breathed psychedelia, they believed in it, and they put their lives on the line for what they believed in... and in many cases they paid; through busts, incarcerations, mental institutions etc... But they couldn't take away from what they created, the message they got out, the music they recorded that is cherished by fans of psychedelic rock to this day. The music clearly still stands the test of time. So the authorities maybe at the time, partly achieved their goal, I mean they sure



disrupted the group at various times through busts, surveillance, and introducing a cloud of paranoia through this that would follow the band.. but ultimately the band prevailed. Looking back at history, the 13th Floor Elevators will be remembered for doing something righteous that they believed in, and the authorities who harassed them, well.. their names won't even be remembered in the annals of time, for all they were in the grand scheme of the WHOLE thing, were just silly and devoid of any sort of true meaning in doing something worth-while and ever-lasting. Sadly, not much video footage exists of the band – only a couple of TV performances. However, the time they were on American Bandstand, hosted by Dick Clark, spawned one of the greatest moments ever... “Head” back then referred usually to an acid-head or even a weed-head, but Tommy was able to slip something in there on national television that all “heads” at the time understood, apparently Dick Clark was pissed afterwards!



Ordinarily, Tommy Hall does not give interviews, so it was quite an honor for this final issue of Psych Trail Mix to include an interview with one of the greats of all time, PERIOD, when it comes to psychedelic rock music. The FINAL interview for PTM. As our conversation starts, Tommy makes a declaration that he insists on getting out prior to any questions even being asked:

"I wanted to start by saying that the idea of our band was to go away from the love story... and the political aggression that was in rock. We were into the new psychedelic age and we believed that you could get ideas from the psychedelics. That's what they were... they increased perception. There was a possibility that we could get ideas from the increased perception. So that's how we would distinguish ourselves and kind of disrupted the modern rock that took place."

You had originally come from Memphis, then went to Austin to go to the University of Texas. Were your first psychedelic experiences in Austin with peyote and things like that... before other psychedelics?

Yes, exactly. I hung out with different people.. they were intellectual... there were different groups. Like I first hung out with folk music groups.. Janis Joplin was there. It was a small group that sang songs, and they were just exceptional, it was really fun. And so from there I met other people, I met my wife Clementine.. And she like allowed me to work for The Ranger, which is the University of Texas humor magazine, and at that time we were the number one college humor magazine in the country.



Oct. 1964 Issue of Texas Ranger with 'Hairy Ranger' on cover

The people were really great... and we had these parties of people. And you would sell the Ranger, and the idea was to have this out-of-the-ordinary spiel to sell the ranger. The symbol of the magazine was a hairy ranger. Which was this cantankerous, mustachioed, kind of short, pudgy gunslinger.. and so I got in with them and you had these Ranger parties.. we'd sell the Ranger, and you had these Ranger parties, everyone was there and you met all these people. So yeah, it just went on from there.

I was curious to ask YOU, because many different people have their own definitions of it, but what is your definition of "PSYCHEDELIC"? I always thought of it as like - three-dimensional music for the mind.. But how would you define it?

It was just THAT - an adventure into the discovery of increased perception and increased mental acuity. The increased perception would open up your mind to what was beyond the surface of perception.. what was beyond the surface of atoms etcetera.... And that was from where our line was from -"remember things

regarded are terminals like you, thought terminals discharge against each other and balance siphoning through." Which pointed to a perception as a surface-curved spatial effect, right... and so it was unlimited because you would get ideas, and the effect would increase... so you would reinforce your ideas.. your ideas would be reinforced by your increased perception. The psychedelic was a vehicle to allow you to utilize that.

I read before where you'd say that you hear music through the acid-perspective, and it advances the mind.. I find this true because I've seen where you listen to certain stuff.. certain music where it doesn't click all the way... then you hear it on acid and it's like even afterwards when you're straight, it's like wow I get it now..

Yeah, yeah, like you carry it with you and stuff.

Right, even after the experience....

Right. And we opened up.. we changed the intellectual nature, the intellectual context... so that was the line "in the age of the exit, are the moving cartoons" which was an allusion to Sartre and his idea that there was no exit from here.. so that was our statement of no this IS the time for the exit, you know that we need to get these ideas now. And its taken a long time because you had to go back to the very beginning, you had to assume that the universe was mathematical, that was the first step, then you had to go back to how the mathematics were manifested from nothing into some type of

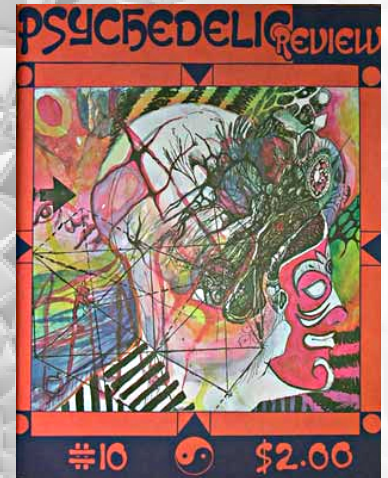


abstraction... and that led to the idea that the universe is a quasi-material abstraction.. it's an abstraction - an abstract of mathematics.. It seems to be material, but it's just a complex of mathematics.

What were your memories of the trip to San Francisco that you took with the band?

This was the center out here (Tommy is currently in SF), you had people who were like nomads or gypsies that would travel from these different towns - there were different centers of

"heads," Austin was one, San Francisco, believe it or not - Washington, DC was one, and New York City. So they would just travel... and you would meet these people see who came from these towns, and some sold acid and they would bring news of how it was there...

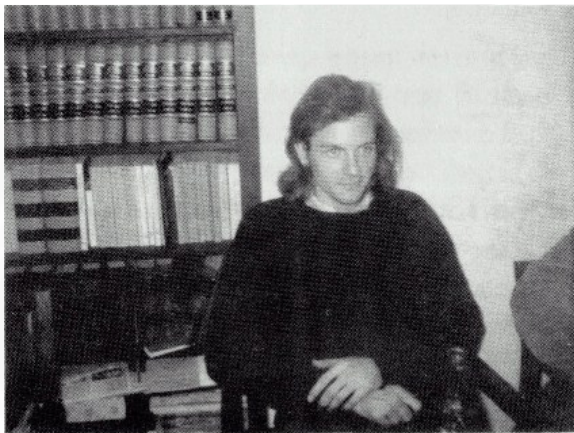


and see I was lucky because all these things happened together like in an explosion or something... And you had Leary, and I subscribed to the Psychedelic Review and the thing that was waning there was that there was no direction... no intellectual direction to use this.. it was just that you would increase the consciousness, but not that you would direct the consciousness.. but that you could evolve thought, by learning.. and by thought... that you could begin a pathway to understanding how the universe works, right... there wasn't any of that

at that time. So that's why we were a foundation for that and I think we helped a lot. You know, we kind of opened up the world... because this is worldwide now - this idea, right? It's like a good idea travels fast. And it was, the time had come, you know?

I see what you mean - like some people, maybe in SF were sort of just doing it recreationally.. whereas you guys were using it as a tool.

Right, yeah. We came out here and it was more developed.. I mean people were a lot more organized.. and you had Marin County and bands were advanced... I mean they did get into the psychedelic thing early... even though their problem was that they just did all these drugs.. I mean it wasn't really a psychedelic experience, it was a mix kind of drug high or something... I mean they weren't directed, they weren't going anywhere... that's where I think we helped. Because we pointed out that first you had to discipline yourself, that you had to limit yourself to weed and acid, and maybe



Tommy Hall

abstraction.. and that space is evolved and it undergoes these changes where you have proton/electrons and they form helium, and they form second tier elements. those are forms of geometry. And then it builds on top of that, but that's the basic skeleton that happened first... and then stars formed around that etcetera. I have the first tier and the next tier, I understand that.. but the next tier, that's going to be a problem.. But I mean each day you evolve, you move on and stuff like that from where you were, so that reinforces you, so you keep on working etcetera. So it's a nice thing, it's a feedback kind of effect and stuff, but it's there. As long as I

mushrooms.. and you know, you had to work it, I mean this was a pathway, this was a life, right? And so if you wanted to evolve yourself.. and people now don't believe that you can evolve yourself. You have a responsibility. It's up to you to use your time to advance yourself and to evolve. Evolve now, I mean there's information around.... great books you know. A book called SPQR coming out about the Roman history.. and even the mysteries on PBS are really good because they have different intellectual statements.

Right, and with the internet, there's really no excuse to not have access to information.

That's true, but it's like people have to be directed. People are slowly understanding like dark energy and dark matter.. but they really don't understand how the universe works. 90% of the effect... of the universe is hidden. Like, if you know it's mathematical, then you know it's a type of geometry.. and that's what I do.. I'm working on that all these years. And now I have the cause, the manifestation, what is the cause.. how it became a quasi-material from an abstraction, right.. and you have the formation of the elements. You have a space that's already.. a vehicle that's created to express this



Tommy Hall

1966 - New Orleans Club - Austin, TX
Photo © Bob Simmons

continue to get ideas, I'll continue to pursue it. All-right, sorry haha...

That's ok.... Are you putting a book out on all this stuff?

Yes, eventually... but see first we have to understand how it works. And it's hard, right.. I have a ways to go still. I think it'll go faster... see each day expands your mind from the day before.. you put the ideas on your neural network and then it cogitates or something... it goes through neural changes, then the next day you look at it.. and I work at night too, you know before.... in bed. Before I go to sleep and everything, I visualize it. Your mind expands, it's a mechanical process... you know, it's a nice thing.

You guys had covered a Dylan song on Easter Everywhere, just how influential was Bob Dylan?

He was cool, you know... he was the first dude who you know wrote his own songs and was a poet... a master poet. And so he showed you that you could do this yourself. He kind of led the way into these bigger poems of like T.S. Eliot, and that was what was happening. Stacy wanted to do that song, and Dylan said that we were the best rendition of that.. of "Baby Blue" you know... that was nice, you know.. that reinforced that we were supposed to do that. We were already into electric... The poetry that he... he was a good poet.. he didn't come up with ideas, he more reacted to the outside world and then portrayed it right, or satirized it. All-right, cool.

You always espoused the use of natural drugs like weed and acid, and were against the use of hard drugs, even alcohol in the band... do you think the introduction of those things played a part in the end of the band?

Well, it didn't help... I mean I mainly got the ideas... so it got kinda complex because it turned out to be a pastiche of different ideas, right? I guess I made the mistake of not being able to communicate to the band members what these different directions were. Like the key idea - the curve-spacial perception... I felt like I could communicate that... you had to be careful, because if you nailed it down, then maybe it would look like well you don't know what you're talking about, right? So you would defeat



your purpose.. you know... It was better to keep it open so it was just these ideas. So it was like catch-can if you understood that. When you're in a band you get involved with your words, and performance... and it's like you stay away from what you've done, you don't treat it as a lesson.. an intellectual lesson, right? In other words, you don't really believe in yourself.. I mean I believed in myself, the band members really didn't know what was going on. I mean it was a good thing when we went up to San Francisco to see the scene out here, and it was a big thing for them, and we got to meet the Grateful Dead etcetera... That helped knit us together, but as far as the intellectual side of things.. where they couldn't... I mean I was just an ordinary person, like a weed-head or acid-head, although we did play good music and our shows were psychedelic, still... We were under pressure to come out with a new album and everything. And once we did Easter Everywhere, that was it really.. and from there it was like ok, how can I use this understanding of perception that I have to pursue the understanding of the universe... which is what it was see... and that's another thing that I couldn't say to the group... you know it would seem like - well that's just impossible.. you know something you saw that was it.. the group understood that.. I was trained in



mechanical engineering, so I could read science and I read science and all... but it was like you had your Einstein and Gurdjieff type physicists... and we were just small people, so it was like could we follow through and make those understandings...

getting more clear as far as that.... I was able support myself, and eventually you grow into what you're supposed to do.

You said before that you'd never do a reunion or pick up the jug again, what made you change your mind?



Tommy Hall
May/June 1966- La Maison Club - Houston, TX
Photo © Bob Simmons

I think there's some underrated songs on that last record, like "Dr. Doom" I find to be one of the most interesting ones...

Yeah, well that was another one of those pastiches of ideas... Like some say well there's no God, well the universe is mathematical, so there is a TYPE of God.... it's a mathematical abstraction.. it's a unity - that we're supposed to be here, we're supposed to progress in this, and we each have responsibility to progress.. so you know, things will turn out all-right, even though we're under this pressure of our human situation... The world is slowly thinking about this.. I mean you have that Big Bang show... I mean it's a low cultural type of thing, but they're thinking about it and we can think about these things and that weed is ok.. and another thing is we have to have something to think about on weed. We can't just smoke weed, we have to utilize it intellectually. That's what it's for. I have to give it to the rock & rollers for that.. the punk rockers... I mean like the Stairway to Heaven for instance, that's what that was... that we now had the Stairway to Heaven... like we can think outta here. And the cultural people, aside from their salacious bullshit, they do come up with ideas and push the ideas and understand that's the idea behind us..that's why we're here is to make that understanding. It's like combining that with your everyday life, your job.. you support yourself, but you also evolve yourself.. you should do both.. and weed is there and acid is there. It's out there, it's just a slow accumulation of thought.

It's a bit unclear in the history... what exactly were you up to in the immediate years following the band?

I gotta be careful... I just kinda floated around, I read a lot of books.... and I supported myself by providing "refreshments," right? I don't know if that can get you into trouble..... you know

You know, it just didn't seem like it was necessary.. but I wanted to help out the people in the band and stuff... so I thought it'd be a good thing to go ahead and do that. I just didn't want to get caught up into having write some kind of immediate thing.. whereas what I was doing was working on the WHOLE thing, and I was being successful at it and I still am. But at the same time I thought it would help

out the people in the band and keep our name going too you know... and like album sales. A lot of people came and they dug us and that was a cool thing. It's part of the process see... that people are understanding that that's actually what's happening with acid and weed and stuff.... That information is available if you work at it. It's an alternative to science... I mean it's based on science.. but science has kind of talked its way into a corner... it's really just a highly complex geometry. It's a geometry, the strong-force that holds the atoms together, that's the geometry.



L To R: Roky Erickson & Tommy Hall
May 10, 2015 - Levitation Fest - Austin, TX
Photo © Christina Manriquez

Are you guys doing any more shows or was that just a one-time thing?

It's possible that we'll do a show in Europe. I gotta get a passport... Roky's manager has told this friend of mine to help me get a passport. So yeah, we may do a show over there and that would be nice... you know, make an appearance.. show that it's still going on.. that the information is still available.



Tommy Hall

It's almost like you guys are bigger now than ever before, you know?

Yeah, exactly.. It just took a while for it to dawn on people what was going on. We were big with the RIGHT people.. you know with the Dead, they were really nice and stuff... but you know, but I couldn't do anything with them because I was just at the end of my wit as far as that understanding at that time.. I mean I couldn't write any more songs, so it was better to just drift and get ideas, you know... We were just into kind of like a feedback process... what got you off. Plus, like doing as little as possible... just kind of the trip. Like tripping out on the music... whereas them, they had to have this whole production value, they had to be perfect.. I don't know why you had that dichotomy there.

So they were more stylized and complete like with their songs. They had to dress them where they were more spectacular than ours were.. Where ours were kind of funky, but ours also had that unknown quantity you know hahaha...

You guys are really held in high regard now as far as putting out a psychedelic message...

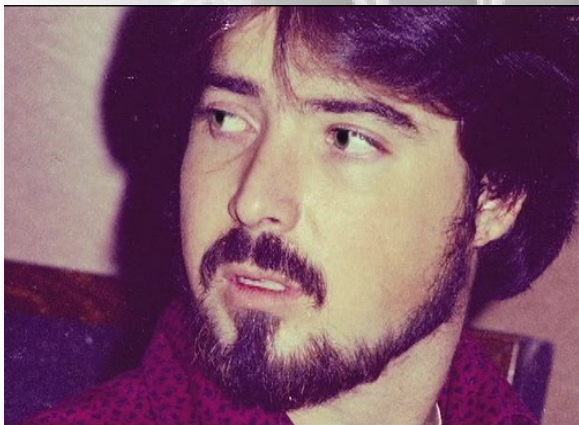
Yeah, and that's a good thing.. You know, we were able to occupy that position, it was there... They weren't thinking about what to do with the acid... well, what is this stuff? It's

showing us something, what does it say to us, you know? So, we could do that.. it was just an opening there you know and we did our best to fill it, and we did a pretty good job, right? I mean it worked and everything.. It was like the bands out here, we were funky, but we had some kind of spirit, or a sense to ourselves. We were like on the edge of a rock, but were able to crawl up... If you have the right ideas, it's the ideas that are important, we showed what was actually happening... it's the ideas, and we're an example of that process see... that ideas are really big, and you can really do something

with thought. Right.. it's almost unlimited you know... But of course it fits in a certain time, right? But what we did is still applicable today.

I read that you used to tell the band to "play the acid" during the recording sessions and things?

Oh, I can't remember..... One thing I remember I used to say was "IT WORKS" haha... That was kind of line I had for what it's worth ya know haha...



Stacy Sutherland - 1967

Stacy really had totally that psychedelic guitar-work style...

Yeah, he was just fabulous you know.. and he was really the centerpiece of our group, that stabilized us and kept us rocking... it was like, it was proof that we had.. that we were authentic, right? That we had something, and that we should keep on pursuing it.

Right, he was amazing, he totally has that sort of melting acid-guitar sound ya know? You can really hear it in his playing...

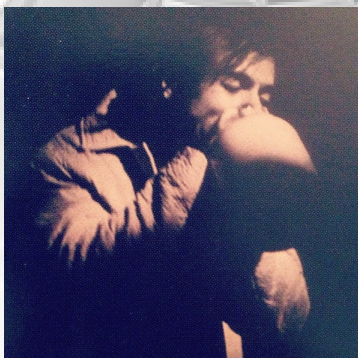
Right. Yeah, it's really far-out... yeah, he could just go OUT, ya know, far-out in a very simple, subtle way.

Exactly.

It was showy, it has some kind of fluidity to it.

Right! He wasn't just trying to wow people with guitar solos, he actually has fluidity and substance to his playing...

Right. He was very gifted musically, he had that sense you know, of inner-beauty or something to his material. He was just sensational.



You know some people complain about the jug sound.. I mean most people like it... I personally love it... I always thought that was a unique kind of thing that also defined the band and its sound.

I thought that with "Nobody To Love" we kind of proved it ourselves. See the problem is when we first started out, you had to invent that.. you know what you're gonna do in the music.. and at first I made a mistake in that "You're Gonna Miss Me," right.. and kind of flubbed the whole thing, and from then on it was like you know I was behind the 8-ball or whatever.. like I was the odd man out... but then again see I had to come up with the words.. It was going to be the hit song and I wanted to say I made a mistake, but I didn't have the guts, because they were the musicians.. but it worked out. I've evolved now, so I have a better sound.. like I don't make as many mistakes as I did on that first album. You had to put your instrument in there, to characterize the sound, to be part of the group.

I always thought it was sort of a trippy sound that identified you guys in a way.

Yeah, exactly! Yeah, it was cool.... The show we did out here in Austin.. the Austin Chronicle had a review of it, and they called it an "other-worldly sound," and that's the idea I was trying to portray and stuff.. you know like eerie sounds you know haha...

Right, I always like those kinds of sounds, because it kind of gets people out of their normal, everyday, day-to-day consciousness...

Yeah, exactly, yeah... Well, live, we were a lot better live. People really dug us live... The San Antonio people said it was like they were stoned without actually being stoned ya know hahaha.... I thought that was really cool, that we could transfer that effect across people and get them stoned ya know! Haha...

I read different things about you guys, how you used to try and come up with that "third sound" live, and just sort of get everything to come together and sort of form almost an independent sound unto itself...

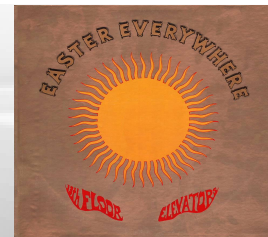
Yeah, exactly. We had this idea that we had to be TOGETHER, we had to play TOGETHER, right?

Do you think Easter Everywhere is sort of the favorite record you ever did with the band?

Yeah, exactly, that was our big album, yeah.

Yeah, the lyrics are really complex on a lot of that stuff, you explore a lot of different ideas...

Yeah, and on the third album we were



just.. the whole thing was just kinda falling apart. I had to make the next jump, and I had to get the next idea and I wasn't sure how to do it.. That's what was on "Living On," it had a few good lines like "in the age of the exit are the moving cartoons," that was a good line.. It was just desperation that album.. though I did the best I could...

There's some good tunes on there.. like Dr. Doom and...

Yeah, it's just hard to top the 2nd album ya know?

Yeah, that's usually the favorite.. a masterpiece.. I don't know, I really like the first one too... they're two totally different albums of course...

Yeah, the first is just the general thing.. the general introduction to acid - like you know that you could not be afraid and also the idea of doubt.. you know the idea of doubt, that you don't want to doubt yourself.. so that's a cool thing..

I know what you mean, like in that second album (Easter Everywhere), it seemed like you really had it together as far as expressing the ideas as opposed to just the introduction....

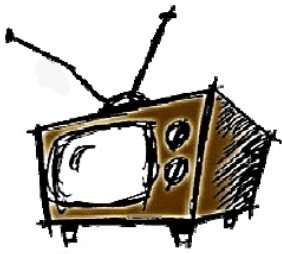
That was after we came out here (West Coast), so you saw this bigger kind of thing ya know. That was just like the second notch, I had to go that much higher... I really had to add to the idea, I had to come up with ideas that were great. I had to make the next step and get those bigger ideas off the acid. After the first album, I knew we had to come up with the ideas off of the acid that were new and to like help people advance the world from that standpoint. And we believed in that, we believed in acid, that this would give us ideas. People out here (west coast) did acid, but they just thought it would open up your mind to something and then everything would be different. But you had to get the ideas... that's what it was, it was an intellectual experience and you had to then get the ideas off of that.

Thanks so much for talking to me, I'm a big fan, and I'll send you a copy of this when it's ready.

Yeah! I meant to ask you that, thanks! If you could do that I'd really appreciate it.

Thanks again for taking the time to talk, I really do appreciate it.

Cool, it was really fun.



DVD & BOOK REVIEWS



Book: A Gathering of Promises

Author: Ben Graham

Ben Graham, a music journalist and poet among other things, has put together a mighty-fine book on psychedelic and acid-rock from the state of Texas from the 1960's and beyond. Ben puts things into a social/historical context as well, so that you can see what spawned some of the best psychedelic music of our times and the trials and tribulations that the "freaks" and "hippies" would endure in the "battle" to enlighten, open minds, and squeegee third eyes in the brutally conservative, right-wing state of Texas. Early in the book, Janis Joplin is discussed and her pre-superstar days, her relationship with Powell St. John, along with time hanging out at "The Ghetto," where many of the psych-pioneers would spend their time. Of course, the 13th Floor Elevators are covered, along with a refreshing perspective from the author on the band including some insight and dissection of the lyrics/albums. Cold Sun, Shiva's Headband, Bad Seeds, Zakary Thaks and many other Texas psych greats covered. No pics, just the BEEF-the story. Great read!

Book: Stacy Sutherland - Down The Rabbit Hole

Author: Vicki Welch Ayo

Stacy Sutherland was the amazing, unique, psychedelic guitarist from the legendary 13th Floor Elevators. Vicki Welch Ayo has put together an intimate look into Stacy's life through various correspondences from people related to Stacy or involved in his life including; his mother Sybil Sutherland, various acquaintances, and "Bunni," Stacy's wife at the time who fatally shot and killed him at their home back in August of 1978. Some people had complained that this wasn't a "book" on Stacy's life and just correspondences through letters, but I really like it... It's a unique, sort of candid, intimate way to tell the story of Stacy. And the story IS told; Stacy's mother tells of his early life, friends and others tell of his musical legacy, and letters from Bunni give a close look into their life - the good and the bad. I was fascinated about their journeys, foraging to find psychedelic mushrooms - a theory was even put forth how a bad bout of drought made Stacy hit alcohol and harder drugs due to the absence of the shrooms. Dig it!

Book: Mojo '60s - Vol. 3

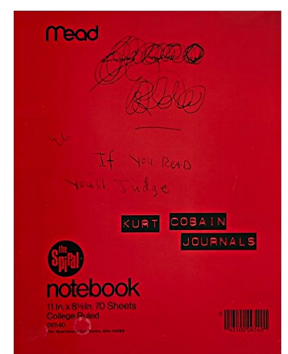
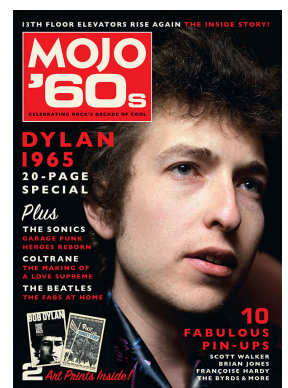
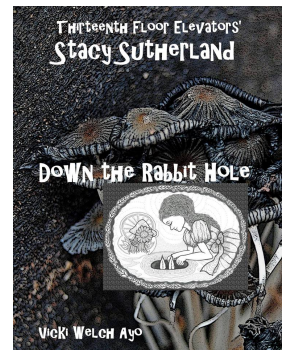
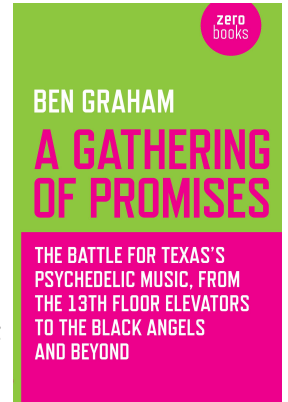
Order: mojo4music.com

I saw this on the music-mag shelves at the local book store and had to do a double-take. So many things I love on a front cover of a mag found IN A STORE; my beloved Dylan-Era of 1965 - CHECK, 60's garage-punk legends The Sonics - CHECK, and wait... what's that at the top there, could it be... yes it is, 13th Floor Elevators - 60's psych-innovator/originator LEGENDS - CHECK! The content within the mag is equally a joy, starting with the full story of the 13th Floor Elevators return at the Levitation Festival in Austin, TX in May of 2015, containing some interesting behind-the-scene tid-bits and pics from the night. I greatly enjoyed the story and insight into how Ray Davies came up with the legendary Kinks song "Sunny Afternoon." The "Beatles At Home" pics are a lot of fun - I love John Lennon in his "den!" Excellent article on Bob Dylan's musical/inner-revolution turning point with the release of "Bringing It All Back Home." Pin-Ups too! Love it!

Book: Kurt Cobain Journals

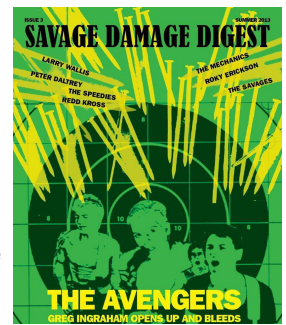
Written By: Kurt Cobain

If you're a big fan of Nirvana, you have to feel a bit weird about buying this. Was this meant to be read? I totally disregarded it when it first came out almost 15 years ago now, but I got this as a Christmas present so I delved in. As a big Kurt/Nirvana fan, I must say I quite enjoy the content within, despite the circumstances/creepy sort of voyeuristic feeling that comes with it. So much here; letters from Kurt to various people-musicians and such, scribbles planning out the earliest days of Nirvana, his sketches, drawings & comics which were often quite good & unique. The early lyric sheets are interesting, often containing alt. lyrics from what they would ultimately become. I love Kurt's writings on how he still hated the mainstream, seeing through all the bullshit even when he was skyrocketed into super-stardom, he still embraced the underground. Oh, Kurt despised Republicans too! Nice guide to it all in the back of the book.



Book: Savage Damage Digest - Issue #3**Author: Cory Linstrum**

Cory Linstrum's "Savage Damage Digest" is always jam-packed with juicy stuff and well put together. And I must say, I love the smaller format - this thing is so handy and easy to travel with - perfect for airports and travel. He utilizes the smaller space quite nicely and the content within is beefy. I so dig this front cover too with the green-attack here, it's quite eye-catching. This go-round we've got an excellent interview with Jeff McDonald of Red Kross, an interview with Peter Daltrey of one of my ALL-TIME favorite British psych bands KALEIDOSCOPE, centerpiece of the issue is a 20+ page interview with Greg "Scars" Ingraham of The Avengers, loaded with great photographs. Oh, the rock & roll crossword puzzle was a nice touch as well! Bravo Cory!

**Book: Sign Of The 3 Eyed Men - Box Set Book****Author: Paul Drummond**

If you haven't read the book "Eye Mind" yet, I HIGHLY recommend it. It is the story of the 13th Floor Elevators, and what a story they had... The 13th Floor Elevators are not only one of my all-time favorite bands, I think they also have the greatest story in all of rock music, especially when it comes to PSYCHEDELIC ROCK MUSIC. I mean they were OUT THERE, they stuck their necks on the line for the cause, or the "quest," and in many cases they paid for it. "Eye Mind" is absolute essential reading. In the summer of 2009, "Sign Of The Three Eyed Men" was released, which was a box set of all of the 13th Floor Elevators albums, plus live recordings, outtakes and other goodies. People debate all the time on the sound quality of the recordings within, but for the most part it's a great all-in-one collection for one wanting to get interested in the band. Now, the BOOK included with this is just beautiful. It's this giant hardcover book with great graphics on the front that you see to the right. In many ways, this book is better than Eye Mind. It's 72 pages and tells the story of the band very concisely, making use of the space within to full advantage. One of the absolute best parts of this is the incredible photographs within, and with the size/dimensions of this, they were able to print them nice and large, just jam-packed with amazing photos of the band. Also, many of the bands gig posters are reproduced here and they look amazing. Must-have companion piece to Eye Mind!

**Book: Ugly Things #40****Order: www.ugly-things.com**

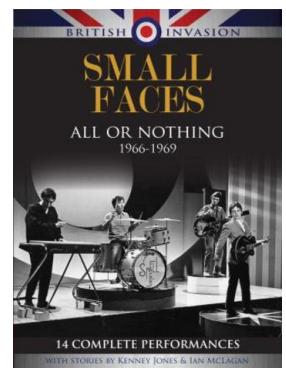
A new issue of Ugly Things is always met with the highest of anticipation, as every issue is busting at the seams with 60's rock & beyond, or "wild sounds from past dimensions" as the top of each issue always states. #40 surely doesn't disappoint and includes a massive 13-page feature on the Human Expression, the band that penned such psych greats as "Optical Sound" and "Love At Psychedelic Velocity." A great centerpiece of this issue with loads of photos and interviews with band members. Also on tap at club UT; The Joe Doll Story, Mickey Finn, Flamin' Groovies, a great interview with Steve Katz, Red Lights, The Dictators, plus loads & loads more! As usual, the extensive reviews section of music, books & DVD's. Best magazine on 60's rock & beyond out there!

**DVD: Pretty Things: Midnight To Six - 1965-1970 (part of box set)****Order: burningshed.com/amazon.com**

This is a documentary that had been in limbo for quite some time, due to legal/contractual issues and things beyond our control. There was a teaser trailer YEARS ago and my mouth watered to the pristine, beautiful footage of the Pretties during their rowdy R&B days. Well, they FINALLY released this baby on DVD officially as part of a deluxe Pretty Things box set called "Bouquets From A Cloudy Sky." Reelin' In The Years has done an incredible job! This is easily one of the best music docs you will ever see in your life. The doc covers the years 1965-1970, so you get the raucous R&B years, plus when they go into their psychedelic period. That beautifully clear footage of them at the Blocker Festival in 1965 where they nearly caused a riot, WOW! I had a grainy copy years ago, but these guys had access to the REAL goods! Incredible doc!

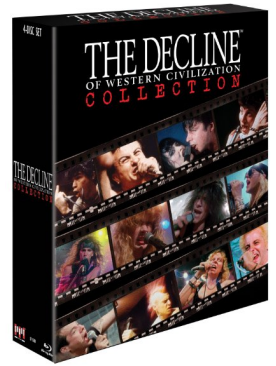
**DVD: Small Faces: All Or Nothing - 1966-1969****Order: amazon.com**

I actually didn't know much about the Small Faces before buying this DVD... I knew a couple of songs, but eventually got this due to a HUGE recommendation. I'm so glad I watched this doc as I grew a bigger appreciation for the band and ultimately became a big fan of their music because of it, seeking out full albums afterwards. Loads of insight from band members, really interesting stuff. The interview footage with Steve Marriott is of course archival footage as he died in a house fire in 1991, same thing with their bassist Ronnie Lane who passed in 1997. Get this: it features 27 FULL LENGTH performances! In the bonus sections you can select the full songs to listen & watch just the music + 9 songs from the classic "Ogdens' Nut Gone Flake" album, including the band on Color Me Pop in 1968 performing it! Beefy 22 page booklet included as well!

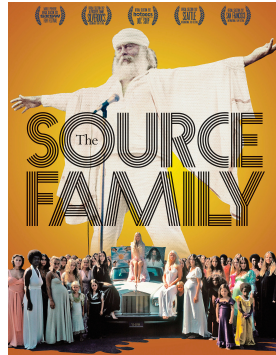


DVD: Decline Of Western Civilization Collection**Order: [amazon.com](https://www.amazon.com)**

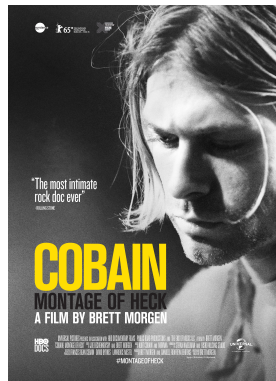
The long-awaited Decline box of all three docs! The first Decline is the punk doc, released in 1980 with footage from 1979 to 1980. The 2nd Decline is the Metal years with Ozzy Osbourne, Alice Cooper, Aerosmith footage. The 3rd Decline is the gutter/street punks of the early 90's. The first one is a staple of my youth - we scored an unofficial VHS copy from someone online, and at one point, every single weekend my best friend and I would swindle some of his Dad's whiskey & we'd get thoroughly sloshed to the movie - it was like the soundtrack to our lives at that point. After YEARS of talk, this is finally released OFFICIALLY, and the footage looks better than ever! The extras are awesome too; extended footage of Darby Crash making breakfast, that was always a favorite scene of mine, a tour of The Masque in L.A., extended footage of the FEAR performance (4 more songs!!), 2 more songs from the GERMS set, plus LOADS of extended interviews!!!! Got it PUNK?

**DVD: The Source Family****Order: thesourcedoc.com/amazon.com**

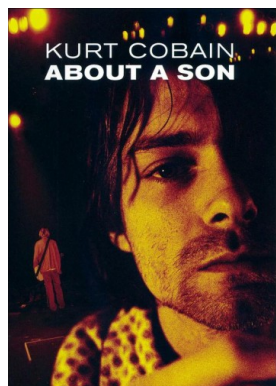
I had listened to Yahowa 13 - the psych-rock band that the Source Family put together, but I just couldn't get into it.. just long, meandering drawn-out jams with Father Yod's ranting and raving, didn't do much for me. But the STORY is much more interesting! Jim Baker founded the "Source Restaurant" in 1969, one of the very first organic vegetarian restaurants. It all started out well - eating healthy, getting back to nature... then it seemed to turn typically cult-like with the members gathering round' Baker, who is now called "Father Yod" and gets people to believe he's "God." Overall, the message started well, then it gets creepy and cult-like.. whenever one central figure is sort of worshipped, it never seems to turn out well. Amazing story though, with loads of archival footage from back then. Best "commune" doc that I've seen for sure.

**DVD: Cobain - Montage Of Heck****Order: [amazon.com](https://www.amazon.com)**

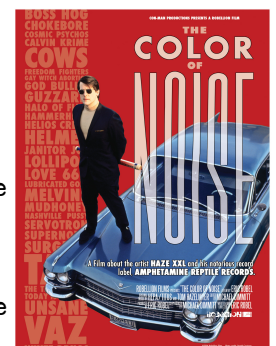
When I saw that there was a documentary on Kurt Cobain coming out on HBO I was really excited at the idea, because HBO always puts out quality material, so I was looking forward to this. To break it down in a nutshell, I enjoyed the first half or so of this documentary the most. The first half focuses on Kurt's early life with some great animations of him and life during high school; discovering pot, and ultimately punk rock which was the biggest influence in changing his life during that formative time. His earliest years writing songs put to animation with the tapes of him rehearsing them during his time living with Tracy Marander was interesting. The second half seems to mainly focus on his relationship with Courtney Love, where it shows maybe a little TOO much footage of the heroin-fueled squalor they lived in for quite a bit of time. It also got to the point where it seemed a little like a Courtney Love-ass-kissing to be honest. I guess the guy putting it together kind of HAD to do that really to obtain the wealth of footage contained here, the private tapes and such. Courtney has a little TOO much to say in here, where Kurt obviously isn't around to give his piece. Some of the unseen/behind-the-scenes stuff was cool.

**DVD: Kurt Cobain - About A Son****Order: [amazon.com](https://www.amazon.com)**

I actually saw "Montage Of Heck" (2015) BEFORE this film, which was released back in 2006. Well, honestly I enjoyed this film a LOT more. This is audio of Michael Azerrad's interviews with Kurt Cobain recorded from Dec. 1992 to Mar. 1993, and mostly between midnight and dawn - which might give them that laid-back sort of freewheelin' feel. Azerrad would eventually write the BEST book on Nirvana - "Come As You Are." Here we have Kurt - IN HIS OWN WORDS. A series of images and places as the visuals, they go great with the interviews. It's an incredibly intimate type of feel, it really feels like you're sitting in the room with him. Kurt is so laid back, speaking freely on various topics; his love of punk rock and the music that inspired him the most, his social commentary is great including his brutal honesty on loathing people, various musings on life in general. Great soundtrack too, including Butthole Surfers, Vaselines & more. Kurt would approve.

**DVD: The Color Of Noise****Order: [amazon.com](https://www.amazon.com)**

This is the story of Tom Hazelmyer's Amphetamine Reptile Records, which was started around 1986 and went right through the 90's. This is a full-on doc, not just some low budget thing. There's interviews, often hilarious, with various musicians who were on the label, including members of the God Bullies, The Cows, Helmet, Boss Hog, Thrown Ups, Lubricated Goat, Cosmic Psychos and many more. The doc delves right into all the aspects of the label, even including the artists who put together the gig posters and album artwork, people such as Frank Kozik and others. They even tracked down the guy who played the infamous "Dr. Sphincter" in the "Dope Guns & Fucking In The Streets" AMREP comp videos! This version is a Special Blu-Ray+DVD combo, & PACKED with extras!





"WORKAHOLICS"

I really despise this term... Oh he doesn't mind, he'll take that overtime, he's a workaholic! Even the way it's used, like there's some sort of addiction to working, but it's a healthy one.. gimme a break. If you consider yourself a workaholic and spend the majority of your time at work, then it simply means that you have no life or hobbies. People that need to work two jobs to make ends meet are an exception and not the case here... The only way I'd accept being a "workaholic" as not douche is if you were at a job that you genuinely enjoyed, that inspired you creatively etc... Sitting there punching numbers or ringing out customers, or mindlessly sitting in an office is not enjoyable or fulfilling.

Message to workaholics: GET A LIFE!

TRUCK-NUTS

What the fuck is this shit.. really? When I first saw this I did a double take because I didn't really know what I saw... Yes, usually on big ol' manly trucks, people are dangling a ball-sack from lower level, near the tires... Is this more of the small-penis syndrome from guys who suspiciously always have something to prove? In his dorky, feeble mind is he "pissin off a liberal"? When in reality, no one cares.. Losers.



MY ENCOUNTER WITH A DUMBASS HILLBILLY-HUNTER

Let me preface this by saying that the guy was wearing THIS shirt-----> That fact alone should send a shiver of douche-chills up and down your spine... So I was on my way to the local farmer's market to pick up various produce etc... Now, I was probably the most opposite-looking to this guy you can get; long-hair, a psychedelic band t-shirt on, a third-eye necklace... I notice this guy glance at me a few times... He's probably in his late 40's or even early 50's. Then I notice his SHIRT-the one you see there to the right. That should tell you most of what you need to know about this mindless redneck. I get closer to the checkout aisle and of course have to land behind this prick.. And no lie, he turns completely around, stands there & just locks eyes with me... it took me by surprise really, I never turned away or anything... It was so strange, like he was sizing up a buck or some shit. I didn't even know what to do, I ended up just cracking a sarcastic quick smile to him. What a douche to walk around in that shirt. I could tell the young girl behind the counter was thoroughly repulsed by him. Hopefully the deer on his shirt one day impales him on its antlers.



MESSAGE TO ROLLING STONE: PUT A GUN TO YOUR HEAD AND PULL THE TRIGGER

From Jimi Hendrix to Bob Dylan.. the Beatles, Janis Joplin, Johnny Cash, Jim Morrison - many greats have graced the cover of Rolling Stone Magazine. It used to be sort of an honor, right? To be on "the cover of a Rolling Stone," to quote the old Dr. Hook classic. Now look at it: you have talentless, soul-less, reality TV star Kim KarDOUCHIAN. RS has been on a slow decline for many years, but this just sort of seals its fate and eliminates any credibility... From respected music reviewers like David Fricke to the Gonzo Journalism of the great Hunter S. Thompson, now to "KIM-Inside Her Real World." haha... Jesus Christ... Kurt Cobain was right-on years ago when Nirvana was on the cover in 1992 with his "Corporate Magazines Still Suck" t-shirt.



THE LOWERED STANDARDS OF AMERICA AND THE LEVEL OF **DUMB**ED-DOWN THAT WE'VE REACHED (SEE IMAGES AT BOTTOM OF PAGE)

Etan Cohen, one of the writers for Mike Judge's 1996 film "Idiocracy," about a dystopian dumbed-down America, recently said that he was sad that his comedy has essentially now become a DOCUMENTARY! Just look at the collage there at the bottom of this page - yep, this is what its become... this is what Hollywood deems is "music" nowadays, there are your "artists" - yikes... Yep, it's all about the "swagger" right? You know that Adam Levine, he's such a rock-star, he got the "moves like Jagger" - you can't make this stuff up folks. When the latest Top-40 pop tune "drops," the writers, who I'm sure are a handful of business-men in suits coming up with what will surely sell and things that will in no way endanger the "best interests of their shareholders," they present to you such amazing musical and artistic achievements as "bitch better have my money," "everybody wants to f-u-c-k me," "this my shit, this my shit, I aint no hollaback girl," "Imma diva, Imma Imma diva," "when he fuck me good I take his ass to Red Lobster," "we're just so pretty! All around the world pretty girls!" "Imma be lookin' all fly and shit, Imma be the flyest chick" Had enough? Are the douche-chills overwhelming you? Again, read the lyrics above... you can't make this stuff up folks. How did it get SO horrendous you ask? Recently, I read a blog-post called "Why Are SO Many Millenials SO Uncool?" on the excellent POWERevolution blog page and it pointed out the **Telecommunications Act of 1996**. I won't bore you with all the details, but when this was passed what it essentially did was allow endless mergers (THOUSANDS took place) and ultimately NOW just a few corporations controlling ALL of the airwaves. So basically what we have now is total **corporate-controlled media**. Radio broadcasting particularly was turned upside-down on its ass thanks to this Act. Yay, let's rock-out to corporate radio! And when you look at the year this act passed, it kinda all matches up, doesn't it? I can't remember "**vocal-fry**" existing or at least being prevalent prior to this.. I mean Doucheey Spears came just a couple short years later, pioneering obnoxious ego/vocal-fry laden garbage that would last to this day. Remember when so-called "pop music" actually had some merit? I mean the BEATLES were considered POP back in the 60's! And I don't buy the whole argument of well "you're just one of those old men yelling get off my lawn," no, there WAS an actual time when mainstream music was actually GOOD - in the 1960's and even 1970's there was mainstream music on the radio and get this-the CHARTS that was actually MUSIC and made by people who had, get this.... TALENT, not a bunch of **auto-tune laden, plastic, corporate-manufactured images**. Don't get me wrong, there IS good music nowadays, but the difference is that you need to dig a bit for it because its been pushed underground. With the internet, there's no excuses really... I mean one could lazily search and find music that's actually created by ARTISTS, music that has soul, substance, talent, and in many cases.... quite frankly, BALLS! But the attention-span of your average celebrity-obsessed American is probably less than 2 minutes, so we can't expect much, even in a time of history where literally everything is at your fingertips. Hell, there's even product-placement IN the fucking songs! How obvious can it get that this shit is a joke? Prepare for more douche-chills: "I'm so reckless when I rock my **Givenchy dress**," "I'm so possessive so I rock his **Roc necklaces**," "you wanna hot body, you wanna **Bugati**, you wanna **Maserati**," "**Dolce & Gabbana, Fendi and that Donna**" - Had enough yet? And these so-called "artists" shamelessly hawking-product - Pepsi commercials, fragrance and fashion lines. Again, you can't make this stuff up folks. Imagine this commercial; Kurt Cobain of Nirvana belts out the last few screams of a song as he strums the final distortion-laden guitar chords, then he walks over to his guitar amplifier, sitting atop it is an ice-cold, glistening, shining can of coca-cola, Kurt picks it up and chugs it down with intent, he then turns to the camera with coke-can in hand and smiles at the camera giving the thumbs up. Kinda hard to imagine this right? Because it would NEVER happen! Kurt Cobain had a bit more artistic integrity, and wouldn't stoop to this low of corporate product-hawkin' bullshit! Your "stars" below though? Yes, money money money, where's the check, where do I sign? It seems like this could be a big plan of corporate conglomerates... I'm not a huge conspiracy guy, but man... people's standards have become SO incredibly LOW, right? Hell, it's so bad that some people are actually duped into thinking a guy like Kanye West has talent!

In Conclusion: FUCK ALL THIS BULLSHIT. Waive your freak-flag high & be PROUD of it. Embrace being an outsider. Leave the lame masses to their Kanye WASTES, Doucheey Spears, Kim KarDOUCHians, BeYAWNces, trend-hopping Gwen Stefanis, etcetera etcetera... Let them have it. It's likely all they can comprehend anyway. Me? I like Jello Biafra of the Dead Kennedys strategy: acquire over time a massive arsenal of great music so that I'm NEVER at the mercy of the corporate-controlled airwaves. I'll be rocking out to fuzzed-out, mind-melting, inspiring music by actual artists and MUSICIANS! Let the lame masses accept crap and the corporate radio brainwashing with its various doucheey tentacles that you see in the collage directly below! Join me in riding a wave on the lake of fire into the sun of psychedelic musical bliss!



It's All Over Now



Baby Blue