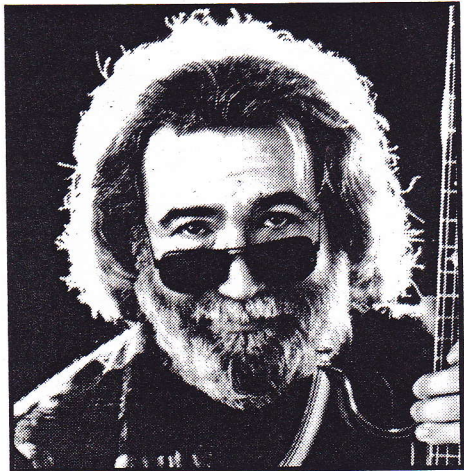


Concert Review

JERRY GARCIA

Pauley Pavillion, April 16



Jerry Garcia, singer and guitarist for the **Grateful Dead**, returned to L.A. April 16 for his first solo show here since collapsing from exhaustion last August. During two, hour long sets, Garcia sounded strong and looked good, having lost over 60 pounds on his new vegetarian diet. As he came out on stage for the opening song "*How Sweet It Is*," he was met with a standing ovation. Backed by gospel vocalists **Jackie LaBranch** and **Gloria Jones**, Garcia wasted no time getting the groove going and giving the capacity crowd something to

dance to. Garcia's eclectic repertoire included a wide variety of pop, rock and reggae influences as well as his own songs. His backup singers lent beautiful harmonies to the **Beatles'** "*Dear Prudence*," and again on the gospel tune "*Promised Land*." While keyboard player **Melvin Seals** contributed a fiery piano solo to the country-style "*Lucky Old Sun*." Other selections during the performance included Garcia's own "*Deal*," **Earth, Wind &**

Fire's 70s pop standard, "*Shining Star*" and Sam Cooke's "*Wonderful World*."

There was also the element Garcia and the Dead are most known for: long, free-form, jazz oriented jams in the middle of songs. The reggae tune, "*Stop That Train I'm Leaving*" and "*Don't Let Go*" were two of the songs Jerry chose for prolonged guitar solos. The slowed down tempo was the nature of most of the show, with the exception of Garcia's soloing on "*Money Honey*," where he did some nice fastpaced blues.

With an unusually long 45-minute

by Pat Kramer

break between sets, it appeared, Garcia was not up for the marathon length sets of the past. Refraining from audience interaction, Garcia was his usual, standoffish self though fans seemed accepting of whatever he was putting out. For "Dead" initiates, (Deadheads) seeing Jerry return was like witnessing a second coming. His mere presence seemed to flip a master power switch, sending many into high energy motion, spinning feverishly in the aisles and on the dance floor to Garcia's guitar strumming. At least half the show was in watching the parade of people. Regardless of how fashion trends have changed, fans of Garcia still dress in styles reminiscent of the 60s in tie dyes, peasant dresses barefoot or in Birkenstocks, with dreadlocks and head scarves. Despite the multitude of people competing for space, there was a spirit of cooperativeness throughout the night, starting with the ticket exchange on the floor. For those unhappy with their seats, ushers were on hand to trade their tickets for seats closer to the stage. There was also room on the floor set aside for dancing; an important feature of every Dead show. ■

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