

Jerry Garcia Interview

Jerry Garcia Transcription

<https://www.youtube.com/watch?v=1APJNMkfiys>

32:00-40:00

Jerry: It seemed like that the sense of losing faith in this reality. Like this reality is not that great. It can't be all there is; there's just not enough to it. There's not enough to it and it's not that interesting. It isn't enough fun, it doesn't require enough of me. It's not a challenge, there's gotta be more. When LSD hit the streets finally it was like yea you're looking for more? Here it is, this is more than you can imagine. I mean for me that's what that was.

I realize that drugs are not politically correct at this moment, but psychedelics for the people who were waiting for them they were exactly the thing. Because they have a way of being individual people don't experience exactly the same effects, they experience themselves, and themselves sometimes turns out to be utterly delightful and sometimes it turns out to be a total bummer. Either way you've got more of it to work with when you've taken psychedelics and seen the bigger picture.

Sometimes it meant, "I gotta get to work or I'm gonna be this way all my life"; sometimes that's what it meant. Sometimes it meant "no more psychedelics they're too weird for me but I better go and join a monastery somewhere" because the only way to work this out is the long slow way, unpanicked unhurried. For some people it was like "yes okay where's the next terminal? I'm ready to move to the next square." It hit people where they needed to be hit and it was the thing that everybody was waiting for. It opened up like boom; it was truly amazing.

That hole lasted a year - year and a half. It was like a magic hole. When LSD was still legal, they hadn't made it illegal yet and the idea of being high was so new that nobody recognized it. You could freak out completely out in the open and they couldn't take you to jail for it. And that was really a wonderful thing to have experience. That was like, after that, for me in my life there was no turning back. There was no back, not just a matter of turning back, but the idea of backness was gone. All directions were forward from there as far as information and material. It's like having so much material—it stays with you too.

The experiences that I experienced back in those days the psychedelic days, they were more real than anything I ever experienced on this level. They were way more

real and lifelike and beautiful and horrible and everything down to the teeniest, weeniest, smallest iota of discriminate material. Every bit of it was incredible. That's part of the reason why I started disqualifying myself from this conversation on a serious level is because there simply is conventional wisdom won't accept this subjective of an overview. To me, that was the point. It was subjective and I'm so glad that it happened in my lifetime and I got to experience at its purest. I feel like the luckiest person in the world, really no kidding. Hey, that's it.

Interviewer: Do you remember the first time you met Bill Carson?

Jerry: I don't remember the first time. I met him when he was working with a friend of mine named Troy Weidenheimer. We played in a band together. I forget what the name of the band was. We played in a band together. I played bass and he played drums. He was 17 years old, he's a teenager, he's just a kid. I played a few shows with him and stuff like that. When me and Big Fan and Weir were talking about putting together an electric blues band or something of that sort. The only drummers that I played with in that area who I felt had a really nice feel was Bill, who was 17 or 18. By now he's 18. When I talked to him he was just as weird as ever. I really didn't understand anything he said. He was like "speaks gibberish" I said what? He said "speaks gibberish" and I said "okay". I asked him if he wanted to play he was delighted. He was all over the place and we played and it was great. We worked out fine. I didn't realize what a truly strange person until we started getting high together. Then that was a whole other Bill jumped out. That Bill was a total imp.

Interviewer: He told me he remembers you playing at the Tangent upstairs and told himself he's gonna play with that man.

Jerry: Oh that's great.

Interviewer: What about Pink Man?

Jerry: Pink Man, I don't even remember when I met...well I met him when I was like 14. He was like a grubby little kid who lived down there near Los Altos and he played a little harmonica and a little guitar. He used to ask me to show him some guitar licks, blues licks and I would show him stuff. He picked up the guitar by himself in about a month and in a couple of months he was playing pretty nice. He had a real feeling for the music and it was in his ears. His father was the first rhythm

and blues disc jockey in the Bay Area. He had been hearing the music all his life. He had a real feel for it he was a great guy too he was very funny too, yea. Pink Man had a real pixie quality. It was just really loveable, really fun. He was a sweetheart.

Interviewer: To jump forward to the future a lil bit. The CEO of Silicon Graphics, he's a real fan of yours sketch art on the walls, wears one of your ties. Have you ever met him? Can you afford him?

Jerry: I haven't met him yet, but I'm trying to weedle a borrower or loaner computer or Silicon Graphics rig that I can screw around with, I like the power it's got .

Interviewer: GD's really gone towards high tech music, cutting edge can you talk about it?

Jerry: I don't know about the music itself, just the approach. It's a part of ...we're moving into the '90s or actually just moving into the next millennium. Our music wants to have as many possible ways to express itself as it can and it's just more tools.