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Concert: **The Psychedelic Keyboard Trio**, featuring Grateful Dead alumni: **Tom Constanten & Bob Bralove** (the Grateful Dead), **Vince Welnick** (the Grateful Dead & The Tubes), **WITH –Area High School Student Orchestra**

Performance Date: **Friday, Feb. 3**

Performance Time: 1st show: 7:00 pm, 2nd show: 10:00 pm – Trio

Art Exhibition: Featuring Art used in these performances – Opening Date: Sunday, Jan. 29

Venue: Dogwood Center for the Performing Arts

Ticket Info & Directions: www.dogwoodcenter.com

Ages: All Ages

Phone: (231) 924-8848

The Psychedelic Keyboard Trio featuring:
Vince Welnick (the Grateful Dead & The Tubes)
Tom Constanten & Bob Bralove (the Grateful Dead)
And
With **Area High School Student Orchestra**

Performing Concerto Psychedelico

Students in the orchestras from five Fremont, MI area high schools are about to have a once in a lifetime experience. On February 3, the students will get the opportunity to perform onstage with alumni from The Grateful Dead. To make matters even more exciting, the orchestra will be performing an entire concerto written by Grateful Dead alumni Bob Bralove and Tom Constanten.

As the culmination to a week long residency at the Dogwood Center for the Performing Arts, Bralove, Constanten and Welnick – The Psychedelic Keyboard Trio, will perform new and vintage material for the first half of the program. Continuing the tradition of the Grateful Dead music and light shows, they will also utilize an additional visual component, integrating cutting edge video projection technology developed by Bob Bralove, something he calls “Digital Fingerpainting”. This technology allows images to be triggered by the keyboard players while each note of the music is being played, adding a full multimedia dimension to the work.

For the second set of the evening, the multi school student orchestra will perform with Bralove, Rock and Roll Hall of Famers Constanten and Welnick.

A late show will find Bralove, Constanten and Welnick returning for a Trio performance.

In conjunction with the Psychedelic Keyboard Trio's performances, The Dogwood Center will be featuring a presentation of the artwork of Bob Bralove.

ABOUT THE CONCERTO

The concerto consists of seven movements, all designed to create a musical conversation between the orchestra and the soloists. Some movements allow for full orchestral improvisation, while others follow a more traditional path. The members of The Psychedelic Keyboard Trio will be weaving their improvisational material in and out of the orchestral textures. Images matched to the emotional content of each movement, and triggered by the fingers of the keyboard trio will be projected in large screen video on either side of the stage, creating an environment Bralove refers to as "live movies". Similar to the compositional aspects of the concerto, visual themes are explored through state of the art techniques, creating a flow of images from pre-impressionist paintings, through to the 3D graphics of today.

When asked how this project came about, Bralove explains, "While doing performances for students in Philadelphia, I was impressed to see how quickly and enthusiastically they seemed to absorb the musical and visual ideas we were working with. It seemed to be the most logical next step to include them in the performance. The easiest way to do that, seemed to be writing music for the kids to play. The results have been tremendous and we're really looking forward to working with the students in Fremont."

The combination of formal training (students of Stockhausen, Berio, and Petersen) and improvisation (with the Grateful Dead, Dose Hermanos and Stevie Wonder), has given Tom Constanten and Bob Bralove a unique position to deliver this range of compositional techniques with authority and clarity, while at the same time staying focused on a coherent musical communication. A partnership with the music departments from the five high schools, is maximizing the dynamic relationships between the trio and the orchestra.

ABOUT THE ART EXHIBITION

Lining the walls of the lobby gallery will be a collection of the artwork of Bob Bralove. The works on display will be limited edition prints, original paintings, and DVDs of music and video. "Working in both the music and visual realms at the same time, allows me to create works that have intense resonance," explains Bralove. "A painting can suggest a melody, which can then suggest a mode of visual performance, which may then be used to create a set of prints." He further explains, "Each iteration of the expression can have its' own depth, while the overall work maintains an integrity and power that comes from being able to see the artistic gesture from all of these different perspectives. The paintings stand on their own, but were created to be performed." The opening reception for the art exhibition will be Sunday, January 29, 2005, 7:00 pm. Attendees will have the opportunity to meet the Artist. Gallery times are listed at www.dogwoodcenter.com.

ABOUT THE PSYCHEDELIC KEYBOARD TRIO

Since the end of the Grateful Dead, alumni of the band have been musically crossing paths in new and exciting ways. The Psychedelic Keyboard Trio unites the experimental keyboardists of the early 60's band (Tom Constanten), the keyboard master of the 90's (Vince Welnick), and the Drums and Space innovator of the last eight years of the band (Bob Bralove).

Bralove and Constanten, having performed together for the last nine years as Dose Hermanos, have established a musical communication that is both direct and innovative. Dose Hermanos is a psychedelic keyboard duo dedicated to advancing total improvisation, in both the visual and auditory realms, to the point where composition equals performance. Both members having backgrounds in classical music, jazz, avant-garde, and rock and roll, they are equally at home in the style of Bartok or Stravinsky, as the Blues or gamelan. Albums released by Dose Hermanos

include *Sonic Roar Shock*, *Live From California*, *Search For Intelligent Life*, the DVD *Shadow Of The Invisible Man*, and an enhanced CD, *Bright Shadows*.

Welnick and Bralove have solidified a musical vision through their partnerships in songwriting; which originated during their shared time in the Grateful Dead, flourished in their work with the band Second Sight and continues today. The Psychedelic Keyboard Trio have been performing together for a little over three years and have recorded a new album, soon to be released.

Bob Bralove

Bob Bralove was the MIDI wizard, producer (*Infrared Roses*, *Built to Last*), and co-writer (“Picasso Moon”, “Way to Go Home”, “Easy Answers”, *Infrared Roses*), with the Grateful Dead for the last eight years of the long, strange trip. Bralove, who has a Masters Degree in composition, studied with Pulitzer Prize winning composer, Wayne Peterson, focusing on composing orchestral and chamber works. He perfected his skills in the digital manipulation of sound, as the sound designer and computer music director for Stevie Wonder (*Woman in Red*, *In Square Circle*). After an eight-year tenure with Stevie, he began working with the Grateful Dead. His first project was to help score the CBS remake of the television series “The Twilight Zone”. In addition to his songwriting, producing and MIDI wizard activities for the band, Bralove is especially well known for his undeniable creative sound, performing and designing with the Grateful Dead, the mind-bending, avant-garde “Drums and Space” segments of their live shows.

Bralove is also slated for a June 2006 installation and exhibition of music, video and prints inspired by his work with Constanten, at the Morris Graves Museum of Art, in Humboldt, CA.

Tom Constanten

In addition to being a *Rock and Roll Hall of Famer*, Tom Constanten was a composition student of Karlheinz Stockhausen and Luciano Berio, and Artist in Residence at Harvard University. Constanten played keyboards for the Grateful Dead at the end of the 1960s, contributing his magic to the classic albums *Anthem of the Sun*, *Aoxomoxoa* and *Live/Dead*. Tom has composed works for theatre and ballet, and his commissions have been performed by the NY City Ballet and the San Francisco Ballet. He has released numerous solo albums of both classical and contemporary music, including *88 Keys to Tomorrow*, *Sonatas by Beethoven, Schubert and Haydyn*, *Nightfall of Diamonds* and *Embryonic Journey* with Jorma Kaukonen. Constanten is also the author of the book *Between Rock and Hard Places: A Musical Autobiodysey*.

Vince Welnick

Rock and Roll Hall of Famer, Vince Welnick, started young. At age 17, the keyboardist formed a band called The Beans. This soon led to the Tubes, with Fee Waybill. Becoming famous for their rowdy performances, The Tubes, Welnick states, “offended everybody, including ourselves”. A&M signed the band and The Tubes had hits such as “White Punks on Dope”. More albums followed with Capital Records, including hits such as “Talk to Ya Later” and “She’s a Beauty”, and Welnick performed with The Tubes for 17 years. Then Todd Rundgren, who produced The Tubes’ 1979 album, *Remote Control*, enlisted Welnick on his own albums and tours.

Vince was called to audition for the band in 1990, after the death of Grateful Dead keyboardist,

Brent Mydland. His keyboard skills and vocal abilities to sing high harmonies landed him the job and he spent 1990 – 1995 with the Grateful Dead. Songs that Welnick co-wrote with Robert Hunter were “Long Way To Go Home” and “Samba In the Rain”. Jerry insisted that Vince sing those songs and that became his first shot as a lead singer.

After Jerry Garcia died in 1995, Welnick formed the Missing Man Formation, with Steve Kimock (guitar), Prairie Prince (percussion), Bobby Strickland (bass clarinet, saxophone, vocals) and Bobby Vega (bass). They released a self-titled album in 1998. Welnick has also recorded with Dick Dale, Merl Saunders, Steve Kimock, The Persuasions and many others. He has toured with the Mickey Hart Band, plays shows with jam band, Jack Straw, and in addition to performing with Constanten and Bralove, continues to tour both solo and with his own band.

THE RESIDENCY TIMELINE

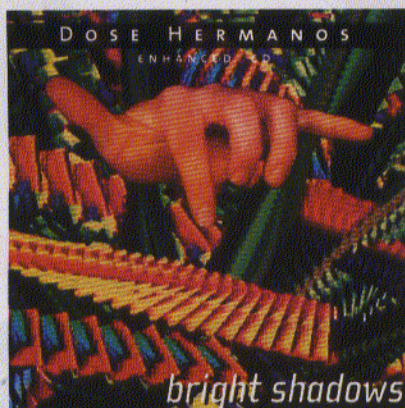
After conferring with the five area high school music directors, Bralove and Constanten have introduced their original concerto which is designed to maximize the dynamic relationships between the Psychedelic Keyboard Trio and the multi high school student orchestra. The high school student orchestra is currently learning the piece as a part of their regular curriculum with their school orchestra directors. Bralove and Constanten will arrive ahead of time, prior to the performance and be a part of the students’ rehearsals. Because of Constanten and Bralove’s unique and extensive backgrounds of study in multiple disciplines, the students have the opportunity to learn skills of classical training as well as high level improvisation.

Bralove and Constanten will be presenting a lecture demonstration for the art students of a local college on Monday, January 30, in the Dogwood Center’s black box theatre.

The Dogwood Center for the Performing Arts is a non-profit community arts presenting organization, now entering it’s fourth year. It’s mission is to provide opportunities to foster an understanding of other cultures and perspectives; help to develop a diversity of ideas, opinions and attitudes; encourage avenues for creative expression; involve constituents of all backgrounds in an on-going educational dialogue; enhance the community’s quality of life; support economic development and promote an exciting environment in the continued pursuit of artistic excellence.

**For further information please contact S.C. Entertainment (212) 929-0630,
www.scentertainmentonline.com or Joe Frendo, Director,
The Dogwood Center (231) 924-8848, www.dogwoodcenter.com**

Local Scene: Music

**"Bright Shadows"**

Dose Hermanos (Tom Constanten and Bob Bralove), Available at www.gaffmusic.com

Since leaving The Grateful Dead over thirty years ago, pianist/keyboardist/composer Tom Constanten has lived a troubadour's life—teaching, writing, and playing music across the nation and around the globe. Constanten moved to Charlotte in 1997 and has been most visible here as part of the Moving Poets Theater of Dance instrumental ensemble.

He has also, in recent years, teamed up with former Dead sound technician Bob Bralove to form Dose Hermanos (the play on words—"dos" as Spanish for two and "dose" as in a dose of medicine—is a typical Constanten witticism, as are the clever titles on this album). "Bright Shadows," released earlier this year, is the duo's fourth CD.

The great American composer Charles Ives once wrote of stretching our ears as a way to strengthen our musical minds. He would approve of "Bright Shadows." Created by Constanten and Bralove with MIDI (Musical Instrument Digital Interface) technology, this album pulls at our lobes with a mixture of musical styles that echo many of the developments of twentieth-century music—chance, minimalism, honky-tonk, jazz, sci-fi film scores, jam bands—all in state-of-the-art electronic packaging (the CD-ROM format adds psychedelic visuals to the music).

Listeners who crave structure might become frustrated by the stream-of-consciousness improvisation; those who shy away from dissonance might cringe when the harmonies turn thorny. But those with hearty ears will relish this aural adventure. —Meg Freeman Whalen

**"A Time for Love"**

Jon Thornton, Available at Borders and on the Web at www.jonthorntonmusic.com

I have an album called "The Gentle Side of John Coltrane," in which the saxophonist known best for wildly intense improvisations trades his frenzy for reverie. Jon Thornton's excellent first CD, "A Time for Love," reminds me of it.

A freelance trumpeter, Thornton heads up the Brass Act quintet, the Charlotte Jazz Orchestra, and the Latin band Fuego Lento. He has played at most of the jazz venues in town, and when he jams at The Double Door Inn, hot runs and tightly coiled curlicues spew from his horn. But in "A Time for Love," Thornton swings in a mellow tone.

Thornton also sings, and his jazz-drenched, light tenor voice caresses the slow and sexy title track and trips coolly through delightful standards by Rodgers and Hart, the Gershwins, and Cole Porter. His artfully phrased verses, alternating with smooth trumpet solos, call to mind the popular recordings of Louis Armstrong.

For this beautifully crafted album, Thornton has gathered some of the area's finest musicians—among them Gary Marcus on piano, Ron Brendle on bass, Al Sergel on drums, and Jim Brock on percussion. Their hip, clean playing gives beloved old tunes fresh spunk.

Thornton has dedicated this recording to Billy Spencer, a local trumpet player who died suddenly last year. "For Billy," Thornton's sensitive instrumental tribute to his friend, is the only self-composed piece on the album. Its melancholy beauty raises hopes that a CD of Thornton's own music is in the works. —Meg Freeman Whalen

The Way We Were

Retail Downtown

Three powerful department stores once operated in the center of town

THEY'RE GONE NOW, REPLACED BY OFFICE towers and performance halls or converted to condos. But for much of the twentieth century, three department-store giants competed within a block of each other, making downtown Charlotte the Carolinas' premier shopping destination.

The department stores—Belk, Ivey's, and Efird's—attracted shoppers from far-flung farms and mill villages, as well as local residents. These twentieth-century emporiums set the standards for style and fashion in everything from clothing to furniture.

The Belk Brothers—William Henry and John—came first, opening in a rented building on East Trade Street in 1895. In 1909 Belk built a handsome 47,000-square-foot building at 115 East Trade Street. By the 1940s the Belk chain had grown to more than 200 stores.



William Henry Belk

William Henry Belk advertised his store as "The Cheapest on Earth." A bachelor until age fifty-two, he slept upstairs at his store and took his meals at a nearby hotel.

J. B. Ivey & Company started business in 1900 in a storeroom on the west side of North Tryon near Sixth Street. In 1924, Ivey's built an impressive five-floor structure at North Tryon and Fifth streets.

George Ivey, a devout Methodist, drew the curtains on his display windows on Sundays so customers would not be tempted by worldly desires. Ivey also refused to sell cigarettes, wineglasses, or playing cards.

H. M. Efird opened a small dry-goods store known as The Bee Hive in 1902. In 1923 the firm moved to an imposing structure on South Tryon and installed the first escalators south of Philadelphia. At its peak, the Efird's chain totaled nearly sixty stores.

Efird's was sold to Belk in 1956 and the Tryon Street store became the flagship location for the growing Belk chain. Belk vacated downtown Charlotte in 1988 and its three connecting buildings were demolished a year later. The Bank of America tower, the North Carolina Blumenthal Center for the Performing Arts, and Founders Hall occupy the site that was once home to Belk and Efird's.

Dillard's purchased Ivey's in 1990, but the ornate Ivey's building has been renovated and converted into luxury condominiums. —Joe Goodpasture



88 Keys to Tomorrow - Tom Constanten

[Michael Lello](#)

2002-12-22

Gaff Music 0511

"When was the last time you encountered *stretto* and inversion at the same time?"

So asks Tom Constanten in the track-by-track explanation he provides with his latest release, the solo, all-instrumental, sometimes-live, sometimes-studio *88 Keys To Tomorrow*. Does TC assume that we know what he's talking about? Maybe. But while you may need advanced musical training to analyze some of this 21-track CD, you need little in the way of technical background to enjoy it.

Constanten has managed to make much of his own high-brow ruminations - save for a handful of avant-garde electronic experiments like "The Disco Delius Banjo Bash" - remarkably accessible and performs majestically on classical compositions from masters like Bach and Chopin. It also doesn't hurt his cause with less sophisticated listeners (myself included) when he throws in a cover of Curtis Mayfield's "People Get Ready" and tips his hat to his early days with the Grateful Dead on "Cold Rain and Snow" and "Dark Star".

The album opens with "Let It Ring," a Baroque synthesizer excursion. Unfortunately, it borders on treacle and falls somewhere between Yanni and John Tesh. Thankfully, though, that undesirable, New Age sound only occurs sparingly throughout the album. The second track, the aforementioned "Cold Rain and Snow," also fights an uphill battle against a wedding-band synth sound, but by the time Constanten launches into track three, "Chiclets" - performed on a Baldwin grand piano - we are treated to a warmer, more robust and less robotic sound. In "Chiclets", Constanten flirts with some nifty, dark, minor-key melodies which may remind some Deadheads of "Spanish Jam".

The breadth of the genres Constanten covers is impressive. "Any Face Card Beats '10'" is a barrelhouse romp with some playful start-stop moments; "Electronic Study #3" is just that: a noisy, looped experiment recorded when Constanten was a student in 1962; "The Fat Angel" is a Donovan cover.

While Constanten's skills on all things keyed is apparent and unquestionable, his most eloquent

playing - at least on this album - occurs when seated behind a real piano. The album's arguable high point is his exquisite piano-only takes on Chopin's "Waltz, Opus 69 #1" and "Nocturne, Opus 9 #2". And credit Constanten with knowing how to order the tracks for effect; the Chopin pieces are immediately followed with the Mayfield tune, breaking things up nicely. After that, it's back to classical territory with a joyful romp through Haydn's "Rondo from Sonata in E." His own sonata, "Sonata Desaxificata," represents Constanten's newer take on the piece commissioned in 1978 by harpsichordist Margaret Fabrizio. The first movement, "Encodex Punctilious," and the second movement "Apocryphal Way," show off Constanten's compositional chops and sound much more Medieval than modern.

"How many are wondering when I might play another Grateful Dead number?" Constanten asks the Somerville, Massachusetts, crowd on track 20. After considerable applause, he says "I thought so" and launches into "Dark Star."

"Dark Star," the multi-winged beast responsible for some of the Dead's most layered, complex playing, is an impressive feat to pull off as a solo performer. And rest assured, Constanten does not dumb down the material. Each layer is accounted for, with the pianist often playing counterpoint to his own melody lines. After swinging through the introduction and the first verse, Constanten feels his way through a delicate "solo". (It's odd to call a section a solo when there is but one performer, but at this point he momentarily abandons the song's multi-layered structure and in essence takes a solo.) He trills up and down the piano's register, toys with some low-end dissonance, and launches back into the "Dark Star" theme, to thunderous applause. Witnessing Constanten venture far afield and land on his feet must have been something to see, hear and feel at the Somerville Theater, but it does not lose much in the recorded translation.

The thing about this version of "Dark Star" is you would never guess it was a song by a psychedelic rock group. A jazz pianist or classical stylist, maybe. This is a tribute not only to the Dead's ability to write outside their idiom but also Constanten's ability to make the song majestically shimmer.

Constanten does not trade too heavily on his connection to the Dead here - only "Cold Rain and Snow" and "Dark Star" are Dead tunes - but the final track, the sprightly "Dejavalise" does bear at least one degree of separation from his former group. This live take is the show-closer from a 1990 Atlanta date with Dead lyricist Robert Hunter. The track also closes *88 Keys To Tomorrow*, and does so with understated, lyrical beauty.

Constanten seems at home with the simple melody of *Dejavalise*, just as he seems at home

toying with time signatures, modes and experimental ideas that would go over most of our heads. The album is a little bit of everything, but thanks to its pacing and tastefulness, it's never too much of one thing at a time. Covering various stages of Constanten's career and different incarnations of his muse, it serves as a sort of unofficial retrospective of a somewhat unappreciated but nonetheless expressive and brilliant artist.

It'd be wonderful to call Constanten light years ahead of his contemporaries. But with the immeasurable skills and various styles he encompasses - all brought to life on *88 Keys to Tomorrow* - it'd be more appropriate to say he has no contemporaries.

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REVIEWS

All Music Guide

88 Keys to Tomorrow

Release Date: Oct 22 2002

Label: GAFF MUSIC

"How many are wondering when I might play another Grateful Dead number?" asks Tom Constanten before delving into a live version of "Dark Star" on this album, and when he is answered by cheers from the audience at the Somerville Theater in Somerville, MA, where he is on tour opening for the Dead's former lyricist, Robert Hunter, he adds, "I thought so." Indeed, Constanten remains best remembered for his connection to the Dead, with whom he performed during the 1960s, and he doesn't mind demonstrating what his connection was to that band occasionally. But this compilation of previously unreleased live and studio recordings also shows the breadth of his interests, which range from the classics to stride, pop, and even electronic music. All but one of the tracks date from 1988-1998, the exception being "Electronic Study #3," which an 18-year-old Constanten constructed in Henri Pousseur's studio in Belgium in the summer of 1962. That collection of organized sound effects may be the most avant-garde piece here, but Constanten's later compositions are also fanciful conceptions that draw upon a wide knowledge of music and an apparently unfettered imagination. That doesn't keep him from doing right by Bach, Chopin, and Haydn, or tossing in tunes by Curtis Mayfield and Donovan, though. And, of course, there are those occasional references to his Grateful Dead days, such as "Cold Rain and Snow" and a playful "Dark Star" that even mixes in a quote from the Star Trek theme. For Dead fans, this album should stretch even their extended musical interests. But it should be heard beyond that coterie, even if its nearly unclassifiable eclecticism will make it a challenge for record store clerks to slot. -*William Ruhlmann*

Press Quotes About Dose Hermanos

“optimistic, mixing new-music experimentalism with bits of pop textures and elements of the blues, as if the pianists had uncovered some archaic musical form and quoted it.” - Peter Watrous, *The New York Times*

“Since Constanten has taught 20th century music at the State University of New York at Buffalo and Harvard, and Bralove has his master’s degree in classical music, this won’t be just about rock’n’roll.” -Steven Israel, *The Times Herald Record*

“...a challenging and refreshing album of intelligent music.” –Mick Skidmore, *-Relix*

“The parallax effect pianos of Fasten Your Seatbelts and the Indo-Outre breakdown of Ganges Valley Brew conclusively demonstrate their brilliance.” –*MOJO*

“twinkling, punning helix lines and sheets of candy-colored calliope ...by turns eloquent, tongue tied, and portentous – just like da boyz themselves (The Grateful Dead)...were.” - Richard Gehr, *The Village Voice*

“sublimely psychedelic, uncannily telepathic keyboard improvisations that leap musical galaxies in a single bound.” -*Almanac*

“Tom Constanten and Bob Bralove, both of Grateful Dead fame, have teamed up to produce some of the most exciting spontaneously created music possible.” -Dave Nelson, *Enteractive Weekly*

“BEST BETS...The Grateful Dead are no more, but the culture that surrounded the group seems already to have fallen on fertile ground. A good example of that might be Dose Hermanos, a duo composed of Bob Bralove and Tom Constanten.” -Philip H. Farber, [Preview](#) -*Daily Freeman*

Press Quotes About Vince Welnick

“there's no doubt this band had that special magic right from the start. Credit is certainly due to Welnick for penning some great songs, including *Golden Days* and *True Blue*, which lovingly look back on his days as keyboardist for the Grateful Dead and his healing process after the passing of Jerry Garcia.” -John Metzger, *The Music Box*

“the crowd is screaming so loud you can't even hear the band.” –*The Memphis Flyer*

“a lush and majestic musical experience. The energy reflected in the smiling faces and dancing bodies of the crowd was equaled only by the intense performance of the musicians themselves. ... From the very first note of music, the audience was captivated.” -*JamBase.com*

“I can now tell you that the band is amazingly tight, full of energy, and fun... And of course, it's also a special treat to see Vince Welnick”

– *JamBands.com*

“So thanks, especially [to] Vince Welnick for giving us one of those truly unexpected and over-the-top musical experiences that makes us the music lovers that we are!”

– *JamBase.com*

“Since he sang the national anthem with Bob Weir and Jerry Garcia at the Giant’s home opener at Candlestick Park, Vince has watched his fame spread beyond the world of rock n’roll”

–*Marin Independent Journal*

Contact: S.C. Entertainment (212) 929-0630



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Vince Welnick



Prior to his 1990-1995 stint as the Grateful Dead's keyboardist, Vince Welnick first gained notoriety as a long-time member of the eclectic ensemble The Tubes, appearing on cuts like "Talk To Ya Later," "She's a Beauty" and "White Punks on Dope." He has also recorded with a number of artists, including Dick Dale, Merl Saunders, Todd Rundgren and Steve Kimock.

After the death of Grateful Dead guitarist Jerry Garcia in 1995, Welnick formed the Missing Man Formation. As a guest artist, he's lent his passionate vocals and chops to numerous groups on the "jam band" circuit. Welnick has recently reteamed with Dead percussionist Mickey Hart as a featured member of the Mickey Hart Band.

(posted 8/00)

Digital Interviews: Where did your interest on keyboards come from?

Vince Welnick: When I was really young -- diaper boy -- I woke up from a nap and staggered into the living room, to find my mom playing boogie-woogie on a Baldwin Acrosonic Spinet. I was high enough to see the keyboard, and the fact that all this was going down, not all the keys were being hit, just started to astound me. When I was old enough, I asked my mom to teach me that. So, that was my first influence. I wound up playing classical music. I had my first gig in church at St. Gregory's.

DI: Where was this?

VW: In Phoenix. I did seven o'clock mass on Sundays when I was nine. Then I got my first band at 11. I think we had one original song.

DI: You started playing in the Tubes soon after?

VW: I was 17, in Hollywood, playing in bars. I went there to get in a band, and wound up playing at a topless bar on Hollywood Boulevard with a fake I.D. [laughs] I bumped into Bill Spooner and Rick Anderson. Rick was my roommate for a while. Then I got into this Ferlinghetti play. I did the music to *Coney Island of the Mind*, at San Fernando State College, and I enlisted Rick Anderson and Bill Spooner. Bill had a van. He said, "We can't find a drummer in L.A. to save us. Let's go back to Phoenix and find a drummer." We went back there, and we got Bob Macintosh. That formed the Beans, and that begat the Tubes.

[Willie Nelson](#)

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DI: Fee Waybill joined in, too?

VW: He was the singing roadie in the Beans. Then we bumped him up to the front of the Tubes.

DI: The Tubes were a really rowdy band.

VW: Totally. We made our girls wear nothing but G-strings, and electrical tape over their nipples, so it looked like “censored” marks. We wound up marrying a few of them -- not me, but other members of the band. We made them “respectable,” but we were very sexist. We were an equal opportunity offender. We offended everybody, including ourselves, which was what *White Punks on Dope* was all about. It wasn’t really us, because we weren’t rich white punks on dope. We were hanging out with rich white punks on dope, who took us as mascots, so we wrote it about them. We knocked a lot of things, and people.

DI: You played with them for a long time before joining Todd Rundgren.

VW: 17 years. In fact, Todd and the Tubes broke up on the same tour. We were co-billed, Utopia and the Tubes. By the end of that tour, Todd was leaving Utopia, and Fee was leaving the Tubes. We went on as the Tubes without Fee, but that was insane, because we had created this Frankenstein. Everybody wanted “Quay Lewd” and they wanted the big show, and we weren’t giving that. The crowds got smaller and smaller and smaller. I played for a long time without Fee, as the Tubes, a scaled-down thing. Then, Todd Rundgren started enlisting me on his albums and tours. I did the *Nearly Human* and *Second Wind* albums with him. My wife and I co-wrote a song on a Tubes album and also on a Todd album, called “Feel It.”

DI: When the Tubes released “She’s a Beauty,” did you feel the higher profile?

VW: Yeah. That was ’82, something like that. That was our first top-10 single. Up to that point, we had had small, top-40 play, but that put us into the big time. Now I’m on *Solid Gold*. [laughs] I’m on Snyder, you know. *Tom Snyder*. We were on the *Tonight Show*. We’re doing that stuff, and all we are is a bunch of hippies dressed up in gray flannel suits.

DI: Oh, you’d gotten rid of the girls in tape by now?

VW: No, there was still some tape. In fact, *She’s a Beauty* is, the ride was, a Beauty. You rode the Beauty, which was the big Amazon woman. And I think it was the Arquette kid who actually got to ride the Beauty. He was about six years old. They were hanging out with Toto. Rosanna Arquette was hanging with Steve Porcaro. They all came to the set because we were in Hollywood filming *She’s a Beauty*. We still had girls. There’s a Tubes video out around that time that’s got three girls -- but no nudity. It didn’t have any of the risquéness. In fact, the only person nude in that video is Fee. He does a scene where he walks into a women’s locker room naked. [laughs]

DI: After playing with Todd, you joined the Dead.

VW: I tried to get back with the Tubes. I'd trained this replacement for myself before I went off with Todd, and the guy worked out. So, when I was done with Todd, they [Tubes] were doing just fine without me. [laughs] They weren't making *that* much money, so adding one other guy was going to be a problem. Lo and behold, they took off, and I got the call that Brent had died and that auditions were being held. Had I done that tour, had it worked out that way, I would have never wound up in the Grateful Dead.

DI: Did your vocals help you get the Grateful Dead gig?

VW: Yeah, it didn't hurt that I always sang high harmony, and they wanted the guy to sing the high harmony. I did all the soprano stuff for the Tubes, and I was doing it on Todd's album. Todd's stuff was especially demanding and exacting, and I really had it down.

DI: Tell us about the Dead's audition process.

VW: I played on Brent Mydland's equipment. They sent me a whole bunch of tapes and CDs. Of course, I didn't have a CD player at the time, so I threw those aside, listened to the tapes, worked up some songs. They threw a few songs at me, and I requested a few songs. I did about eight songs. A lot of them were built around "Row Jimmy Row," or stuff that had multiple harmonies, to see how I could blend. Then, they threw in a little bit of "Estimated Prophet," to see how I could play in seven time. They said later on that they played back the tape, and I was the only one that didn't lose it during the seven jam, that I actually kept the beat. That's when I thought, "Boy, this is far out." They said, "He didn't blow it." There was a point in the song where it was loose; somebody was losing something. I wondered who that might be. Next thing I know, I'm on the freeway in my dumpy old car, driving home, going, "What happened?" I didn't hear from them for a good, long while, two weeks or so. Then, Bobby called and said, "Is your insurance paid up?" [laughs]

DI: Bruce Hornsby was there as a "buffer" for a while.

VW: That was the deal. The job description was "Bruce will play the piano until we work in the new guy. You will play synthesizer -- not the Hammond organ, but synthesizer." I wish it would have been the Hammond, too. It was either space, or they wanted to phase out that sound and replace it with other stuff.

DI: So when you and Bruce played together, you had split responsibilities?

VW: I had the bogus Hammond, the one that sounded *not* like a Hammond. [laughs] Whenever I went to the organ, that's what I played, and the synthesizer. I learned all those songs on the piano at home. Now I get to the stage, and, with the exception of a very few rehearsals, we were up and running on the fall tour. "I must not be a piano player," that's what's going through my head. "Be anything but a piano player now." It was challenging.

DI: When Bruce went on his way, were you able to bring those other sounds in?

VW: Oh, yeah, and Bob Bralove was supplying my midi sounds, like he did with Brent. He fires them in from afar. He sends in, not the songs, but the sounds.

DI: A lot of electronics were utilized within the whole framework of the Dead?

VW: There was a "wall" of sound effects. Bob Bralove would keep adding more effects. I have pedals to bring them up. If I had all the pedals on full, you could be hearing up to six different sounds blended together.

DI: You also had monitors in your ears, and could talk over the microphones to each other?

VW: The "in the ear" speakers eliminated all speakers from the stage. It really pissed the bikers off, because they're up there standing around, looking at Jerry, and they don't hear a thing. Not a sound. His amp's way off yonder somewhere. My Lesley speakers [are] padded, in a padded room somewhere, way off stage. All you're hearing is the drums. It made for a controllable environment, where you could set up your own world in your ears. Also, we had a kill-switch. Your mic could be killed to the audience, but you could talk to the lighting booth, to security, anybody. In fact, I'd talk to the lighting booth before the second set. Sometimes, if we had a song planned, I would give Candace Brightman a break and actually clear it.

DI: Was there a set list?

VW: There was not a list in the first set. Never. It was a Bobby [Weir] or a Jerry call for the first song. If Jerry was the guy last night, then it was Bobby. That was the only thing we knew when we went up on stage -- song one, and then there was no list. Second set, sometimes we would discuss it. When I was first coming in, we would plan, maybe, a second set. But all the first sets, with the exception of the first song, were all done without a list. Except for a *very* few of the first ones, where they did an entire set list for my sake.

DI: What were some of the favorite songs you played with the Dead?

VW: The tear-jerking Jerry songs, like "Stella Blue" and "Eyes of the World" and "Attics [Of My Life]," but I'd get into a lot of songs. I always thought that "Victim Or The Crime" was a very majestic song. A lot of people thought of that as a dark tune, but I always thought of it as a very majestic, orchestral piece. I liked so many of the songs, that I could never really tell you which were my favorite. When I was learning them, it was like Christmas. You'd put one on and go, "Oh, my god. We're going to do this?"

DI: Were you familiar with the music before you joined the band, or did you rely on the material they sent you?

VW: I was into all of their '60s stuff; it was imprinted on me. I knew the harmonies instinctively. They were already shot in my brain. In the '70s, when the Tubes started playing 200 nights a year, all I heard of the Dead was what I got on the radio. So, I was savvy to the early years, the '60s stuff, and then I had to learn a lot of it. I had to just sit down, listen, and write some notes, write a couple of chords down.

DI: Your two featured songs were “Long Way To Go Home” and “Samba In The Rain.”

VW: They're the only two we worked up that I co-wrote on. I wrote them with Robert Hunter, and I'd written them for Bobby or Jerry to sing. Jerry said, "No, man! You wrote it, you've gotta sing it!" So, suddenly I'm a lead singer, which is something I never did with the Tubes. Maybe they didn't know that, but it was my first shot as a lead singer. Unfortunately, maybe because it was only those two songs, whenever they wanted to call up my song, it was "Way To Go Home." We burned it into the ground for a couple of years, so that everybody hated it, you know.

DI: After joining the band, you started the Affordables and brought out “Here Comes Sunshine.”

VW: That was our "Jerry opener" band. I did a five-part acapella introduction to the song. Jerry heard it back stage. He goes, "I like that. We should do that song. Where's a copy of *Wake of the Flood*?" There wasn't one available, and I said, "Well, I just happen to have the Affordables' version right here in my wallet." [laughs] That's why, when we brought it back, we did the acapella thing, because he dug the arrangement. That's how those things happen; you've just got to be there at the right time. Because there are very few rehearsals, that's why there are very few of my songs -- I'd written a lot more songs with Hunter -- but those were the only ones we managed to learn in the five years I was there.

DI: What were some of the songs that you guys were thinking of bringing out in 1995?

VW: I wanted "Golden Road," and "St. Stephen" probably would have happened. One of the last rehearsals, we were working on "Strawberry Fields," with Jerry singing. "Strawberry Fields" would have been a big, big, important piece.

DI: When Jerry died, you disappeared for a while.

VW: Big time.

DI: How did you handle that?

VW: I was a zombie, and I *didn't* handle it, at all. I had to go away from everything. It wasn't a pretty sight.

DI: Did Missing Man Formation come out of that?

VW: Yeah. That was when I finally realized that I was going to, maybe, be able to play again. I thought I'd lost it completely, that I was never going to be able to perform again. I started sitting in my room, got out the Bosendorfer, and I'd just sit there all day. Then I'd go back to bed. Then, finally, I played a couple of notes. "True Blue" was the first song I wrote after my funk; that was an accounting about the funk, the story about the funk. What didn't kill me made me stronger. I'd written the entire song -- the lyric, melody, music, everything. I'd always collaborated with people like Hunter, or guys in the Tubes. All of a sudden, I'd written my own song completely. Then, I followed it up with "Golden Days," which was about Jerry. Then a band got together, and more songs came up.

DI: Who was in the first incarnation of Missing Man Formation?

VW: Steve Kimock, Prairie Prince, Bobby Vega and myself. And Bobby Strickland played. That's on the first album, which you can hear on vincewelnick.com.

DI: How did the name Missing Man Formation come about?

VW: My sister called me up. She's a bartender at The Plank at Imperial Beach. It's like a "biker-Grateful Dead-surfer" bar. She overheard them talking about life after Jerry. Somebody said, "Well, it would be a 'missing man' formation." She called me and goes, "Missing Man Formation." I go, "Yeah, it's so right." Later on, I heard that it's when a pilot goes down with the plane, and they fly over his memorial service in a wing formation. The head plane goes up into the heavens, leaving a "missing man" formation. That was pretty creepy to look at it from that side, but I said, "Sold. Now this really makes sense." Because that wouldn't have happened if Jerry were still around. I would have been happy to be in that family for all time. It didn't please me to, all of a sudden, be a lead singer in my own band. It wasn't my favorite scenario. [laughs]

DI: And Missing Man is still continuing?

VW: Hell, yeah! As long as people are missing, there'll be a Missing Man.

DI: What did you learn from playing with Jerry?

VW: Minimalism. What *not* to play. How to listen. Simplicity. Playing from the heart. True emotion that can only be spoken in music. Yeah. Stuff that cannot be spoken of.

DI: You've also sat in lately with other bands.

VW: Mood Food. Merl Saunders a few times. I do that a lot now. If they have a keyboard already in place, I can just show up. There's no assembly required. It's a bit harder to get Missing Man together with everybody's schedule -- they're all playing in different bands. If somebody invites me up, and there's a keyboard there, it's great -- or if they rent a Hammond for me, or something. String Cheese [Incident] even came to my performing arts center in Akumal [Mexico] and played on my stage for two nights. It's near

Tulum. You fly into Cancun to get there.

DI: Do you live down there?

VW: In the winter, I spend a lot of time there. My wife and I built an art gallery and grand performing arts center.

DI: Tell us a little bit about Mood Food.

VW: That's Mitch Marcus' band. Mitch is a 24 year-old tenor sax player -- he also plays piano and clarinet. He's got a degree in jazz studies from the University of Indiana. I just bumped into him at a cannabis concert. I sat in with him, and my wife said, "We've gotta hook up with this guy." And we did. I've been recording with him, and he will probably be playing in Missing Man, as well. His band learned "Golden Days," the song for Jerry, and "Smog Farm" -- a couple of my songs. Then, I've learned a few of theirs. We did a gig at Sweetwater; we did two sets together. We're going to do some more shows together, where I just show up and play with them.

DI: In 1998 you played atop Ken Kesey's Furthur bus as it drove through Eugene.

VW: Yeah. Stephanie Kesey managed Missing Man Formation. Her and Zane broke out the bus. I think Ken was out of town that day, but he said it was okay. We're driving, and you're hooked up with a little keyboard and a PA system, a PA intercom that goes down to the driver. They're not only blasting it over the PA, they've got a transmitter on, so if you're within a half-mile of Furthur, you're going to get it on the air, too. They have a little sign with their call number -- it's all very pirate-like.

DI: You've also been working with The Persuasions on their latest CD.

VW: It's a CD of Grateful Dead songs. They've notoriously been known as an a cappella group. They got David Gans to produce them, and it's on Grateful Dead Records. Gans, somehow, convinced them to break tradition and have me play keyboards with them on a couple of songs. There's a version of "Ship of Fools" that the bass player sings. It's just the bass, singer and piano, and I'm playing very little piano. It sounds like I'm falling off the chair, just barely able to play the notes. I had to play very minimalistically. That's when I was really summoning Jerry's energy. At first, I sat down and started playing my boogie-woogie and everything. That's going to walk all over the bass guy, and they're carrying all the music, so it was what *not* to play. It came out beautifully. I love it. It's very raw. We recorded it really fast. Nobody's standing over there being ultra-critical. Of course, Gans is just loving everything that's coming out.

DI: Now, when will we see you playing with this Other Ones configuration?

VW: I'm afraid the answer is maybe never.

DI: Would you like to sit in with The Other Ones?

VW: Absolutely. I want to play the Hammond organ, and I want to sing their missing high harmonies. I heard a lot of Other Ones' music when I was learning stuff for Mickey. The music's fabulous. They don't need another keyboardist there, although they could use a Hammond organ player, because Bruce's forte is piano. Their harmonies are inverted; they don't have the high harmony where it's supposed to be. It's not on the top, it's down on the bottom. There was no room for improvement in the music -- it's perfect. But there was in the vocals, for that reason. And just to hang with those guys. I would want to do that. Play the Hammond and sing the high stuff that's missing from that band.

DI: Will we see you playing with Phil Lesh at some point?

VW: I think anything can happen in time. Since I don't see anybody retiring, I think it's inevitable. But inevitable could mean 20 years. [laughs]

DI: Now you're in the Mickey Hart Band. How did that come about?

VW: I was prepared to just sit and record all year long. I was recording three days a week, and I was real happy recording all the songs I've ever written. I've got 14 in the can. Mickey calls me up on the phone and goes, "We're going out on the road. Do you want to play with my band?" The last time I worked with Mickey was on *Mystery Box*, and I co-wrote six of the songs on there, but he opted not to use keyboards at all on the album, so I didn't play on it and I didn't sing on it. I just wrote and I arranged some of the singing for the Mint Julep ladies. I said, "Mickey, I didn't even know you had a keyboardist." He goes, "We've got a great one. She's very big on Latin." I go, "Well, do you want to do the Latin thing?" He says, "No, I kind of wanted to get back into the rock thing, and I want to hear you jam out, and play some improvisation." And, boom! He brought me in, and it's worked out great. It was important that I got along with everybody else in the band. He brought me in, and I played with everybody, and they had a chat and brought me in.

DI: Who is going to be in the new Missing Man Formation?

VW: Whoever's available. A lot will have to do with who plays on the recordings and, of those recordings, what songs I decide to do live. Mitch Marcus is very much like John Coltrane, and playing with him is as close as I'll probably ever get to playing with John Coltrane. If I use Mitch, I would do a lot of jazzy stuff. To hear Mitch Marcus on Missing Man Formation [in] MP3, bring up a song called "Laurie," which I wrote for my wife of 24 years. It's got Mitch playing all over it on saxophone.

DI: What other projects would you would like to do?

VW: To be honest, I'd like to get all those [Grateful Dead] guys back together on the same stage, and play limited engagements as whatever name they want to call it. With the exception of that, I'd want to record every song I've ever written. I hope, in a very short time, if you bring up vincewelnick.com, you'll have a hundred songs to listen to.

DI: What would you say to a young keyboardist about the music

business?

VW: The music business can very well kill you. If you don't really love it, forget about it. If you're doing it for money, forget about it. But if this is your lifelong dream, don't ever forget about it, and don't ever quit -- just hang in there.

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Vince Welnick Discography

This is a discography of recordings that include Vince Welnick. The discography is presented with titles grouped according to the type of recording.

Vince Welnick joined the Grateful Dead in 1990 and remained a member of the group through to 1995. During this time the Dead did not release any studio recordings. Prior to joining the Dead Welnick was best known as a member of The Tubes. He was a founder member of the Tubes and stayed with the group until they initially disbanded in 1986.

Additions, corrections and comments are welcome at matt@deaddisc.com

Solo, group leader or co-leader albums

Solo, group leader or co-leader - major albums

Second Sight, Second Sight, 1996

Missing Man Formation, Vince Welnick and Missing Man Formation, 1998

Solo, group leader or co-leader - compilations

Gathering On The Mountain: Live Part 1, Various Artists, 2000

Gathering On The Mountain: Live Part 3, Various Artists, 2000

With the Grateful Dead

With the Grateful Dead - major albums

Infrared Roses, Grateful Dead, 1991

Grayfolded : Transitive Axis, Grateful Dead / John Oswald, 1994

Grayfolded : Mirror Ashes, Grateful Dead / John Oswald, 1995

Grayfolded, Grateful Dead / John Oswald, 1996

Dick's Picks, Vol. 9, Grateful Dead, 1997

Fallout From The Phil Zone, Grateful Dead, 1997

So Many Roads (1965-1995), Grateful Dead, 1999

So Many Roads Sampler, Grateful Dead, 1999

Dick's Picks, Vol. 17, Grateful Dead, 2000

Best Of The Grateful Dead Hour, Grateful Dead, 2000

View From The Vault II, Grateful Dead, 2001

With the Grateful Dead - various artist compilations

Guitars On Mars - Ocean of Sound, Vol. 4, Various Artists, 1997

With The Tubes

With The Tubes - major albums

The Tubes, The Tubes, 1975

Young and Rich, The Tubes, 1976

Now, The Tubes, 1977

What Do You Want From Live, The Tubes, 1978

- Remote Control, The Tubes, 1978
- The Completion Backward Principle, The Tubes, 1981
- T.R.A.S.H. (Tubes Rarities & Smash Hits) , The Tubes, 1981
- Outside/Inside, The Tubes, 1983
- Love Bomb, The Tubes, 1985
- Dawn Of The Tubes: Demo Daze and Radio Waves, The Tubes, 2000
- Infomercial: How to Become Tubular, The Tubes, 2000
- With The Tubes - Tubes compilations**
- The Best Of The Tubes 1981-1986, The Tubes, 1991
- The Best Of The Tubes, The Tubes, 1992
- Goin' Down, The Tubes, 1997
- Don't Want To Wait Anymore, The Tubes, 1998
- 20th Century Masters: The Best of the Tubes, The Tubes, 2000
- White Punks On Dope, The Tubes, 2000
- With The Tubes - Singles**
- White Punks On Dope, Pt 1 / White Punks On Dope, Pt 2, The Tubes, July 1975
- White Punks On Dope / What Do You Want From Life?, The Tubes, July 1975
- What Do You Want From Life? / Space baby, The Tubes, November 1975
- Don't Touch Me There / Proud To Be An American, The Tubes, June 1976
- Young and Rich / Love Will Keep Us Together, The Tubes, January 1977
- This Town / I'm Just A Mess, The Tubes, August 1977
- Show Me A Reason (live) / I Saw Her Standing There (live), The Tubes, July 1978
- Prime Time / No Way Out, The Tubes, 1979
- Love's A Mystery (I Don't understand) / Telecide, The Tubes, May 1979
- Don't Want To Wait Anymore / Think About Me, The Tubes, 1981
- Talk To Ya Later / Power Tools, The Tubes, 1981
- Gonna Get It Next Time / Sports Fans, The Tubes, 1982
- Tubular Holiday (fan club flexidisc), The Tubes, 1982
- She's A Beauty / When You're Ready To Come, The Tubes, April 1983
- The Monkey Time / Sports Fans, The Tubes, 1983
- Tip Of My Tongue / Keyboard Kids, The Tubes, 1983
- Happy Holiday (fan club flexidisc), The Tubes, 1983
- Piece By Piece / Night People, The Tubes, March 1985
- With The Tubes - various artist compilations**
- Xanadu Soundtrack, Various Artists, 1980
- Heavenly Bodies Soundtrack, Various Artists, 1984
- Rock The First, Vol. 4, Various Artists, 1992
- An Elpee's Worth of Productions, Various Artists, 1992
- Great Sounds, Volume 2, Various Artists, 1992
- The Eighties Rock On, Various Artists, 1994
- New Wave Hits of the 80's, Vol. 8, Various Artists, 1994
- Spooky Tunes and Scary Melodies, Various Artists, 1994
- Cosmopolitan, Vol. 9, Various Artists, 1994
- Sedated In The 80s, Vol. 4, Various Artists, 1995
- Rock of the 80's, Vol. 3, Various Artists, 1995
- Rock of the 80's, Vol. 13, Various Artists, 1995
- Revenge Of The Monster Hits, Various Artists, 1995
- The Best Punk Album In The World ... Ever, Various Artists, 1995
- Alterno-Daze: Origin of the Species - 2000 BC To ?, Various Artists, 1995
- Frat Rock: The '80s, Various Artists, 1995
- Rock on 1983 (Madacy), Various Artists, 1996
- Rock on 1983 (Excelsior), Various Artists, 1996
- The Best Punk Album In The World ... Ever 2, Various Artists, 1996
- Love Rock & Roll: Hits of the '80s, Various Artists, 1996
- Billboard Top Album Rock Hits 1983, Various Artists, 1997
- I of the Big 80's, Various Artists, 1997
- VH-1: More Shape Fitness Music: Cardio, Vol. 2, Various Artists, 1997

The Number Ones: Eighties Rock, Various Artists, 1998
Runway Hits: Music from the Catwalk, Various Artists, 1998
80s Rock Party, Various Artists, 1998
Sexy 80s, Various Artists, 1998
Lost Hits of the 80's, Various Artists, 1998
Greatest Hits Of The 80's, Various Artists, 1999
Greatest Hits Of The 80's - New Wave Hits (Volume 4), Various Artists, 1999
Sexy 80s Collection, Various Artists, 1999
Party Pack, Various Artists, 1999
Wild Boys, Various Artists, 2000
California Rock, Various Artists, 2000
Rock At Planet Earth, Various Artists, 2000
Capitol Records 1942 2002, Various Artists, 2002

Playing contributions to other albums

With others - Major albums

First Chud, Bill Spooner, 1985
Nearly Human, Todd Rundgren, 1989
Second Wind, Todd Rundgren, 1991
Chance in a Million, Zero, 1994
Calling up the Spirits, Dick Dale, 1996
Fiesta Amazonica, Merl Saunders, 1997
Smallstone, Smallstone, 2000
Mood Food, Mood Food, 2000
Might as Well...The Persuasions Sing Grateful Dead, The Persuasions, 2000
Uh-Oh, Topsy, 2001
Gifts From The Dead, Gifts From The Dead, 2001
Spiral, The Non-Prophets, 2002

With others - compilations

If A Tree Falls, Various Artists, 1996
Better Shred than Dead, Dick Dale, 1997
The Very Best Of Todd Rundgren, Todd Rundgren, 1997

Non playing appearances on albums

Compositions on major albums

Jenni Muldaur, Jenni Muldaur, 1993
Trios, Rob Wasserman, 1994
Tubes World Tour, The Tubes, 2000

Compositions on compilations

Furthur Most, Various Artists, 2000

Non playing appearances - major albums

Mickey Hart's Mystery Box, Mickey Hart, 1996
Evening Moods, Bob Weir and Ratdog, 2000
88 Keys to Tomorrow, Tom Constanten, 2002
San Francisco, George Michalski, 2002