Ugly Rumors from the Dead
by Mitchell Lazar

In 1966, in conjunction with the Merry Pranksters and the electric-keel acid tests, a band was formed which could express musically what people were experiencing on earth. The band was the Grateful Dead, and its wild rock sound reflected the development of a west coast counter-culture-marathon concerts fueled by seemingly unquenchable human emotion: restlessness, inspired, unpolished jams by imaginative musicians who knew each other so well that the overall sensation imparted by the music was, in fact, largely a product of the group's oneness; and a relatively small, extremely fanatical following. The band was driven, moved by the music as it was by the band itself.

As years went by, the band became more technically proficient. Lead guitarist Jerry Garcia improved his skinny, unstructured guitar work to the point where he became one of the best American rock soloists. Bob Weir, the second guitarist, improved his vocal prowess to the point where he became an extraordinary singer and pitching man whose voice, on records at least, approached the qualities of the great African American vocalists. Phil Lesh became one of the steadiest bassists of the group along with Garcia, Weir, and Mickey Hart. One listen to each and it is apparent that metamorphosis occurred in the Dead's music. The band had experimented with the use of synthesizers; this appears to be the direction Lesh wants the band to go.

Since late in 1970, as late as the time of the Great American Beauty," the band's identity was in a state of flux. That album, which had been recorded before the Dead's total boom, had become less regional and more widely appreciated. With this appreciation came far more revenue than they had ever before accumulated, which revealed itself being more or less than an angel, depending on how you view angels. Her five- octave range encompasses both the low, throbbing demonic urgings of fly-highighted choral tones, her sweet angelic face beams as she sings, while her sensuous body, clothed in a flowery gown, dances. Unfortunately, like most female pop singers, Minnie's voice was not used to the woman must conform and become the help of Richard Rudolph; it had no more. She decided to head in a different direction, and at fourteen joined a female rock band, the Geras. In 1961, she signed a contract with Chess Records and in the eight years that followed worked with many talented performers, including Quincy Lewis, Muddy Waters, Ella Fitzgerald, and Johnny Nash. In 1966, because of company pressures, she assumed the pseudonym of Andrea Davis, but discarded it within the year because of last to do it in a happy way. During the late sixties she recorded two numbers with Brenda and the Tabbs. After the group disbanded, she did her first solo album, Come To My Garden; it received little notice. That in 1973, when Chess Records was doing Little in the way of furthering her career, she severed her contract.

On her own, Minnie had trouble finding work. She performed with such stars as Quincy Jones, Roberta Flack, and Freddie Hubbard. She made her basses doing commercials for Cleartone, Coca-Cola, United Airlines, and American Oil. Finally the big break came when she got an offer from a big record company, Epic Records, and she teamed with Steve Wunder. Along with the publicity and financial backing, Minnie got a big push into the limelight; with her assets, she has a good chance of staying there. She needs only to develop a style and a personality. Minnie is a monster, and it is difficult to see how she can improve. She has a wonderful, versatile voice and a lot of guts. She can do anything, but she needs to develop a style and a personality. She has a wonderful, versatile voice and a lot of guts. She can do anything, but she needs to develop a style and a personality.

Minnie - a Perfect Angel?
by Cheryl Allen

Stevie Wonder called her a "Perfect Angel," but by the time Minnie Riperton danced off the Symphony Hall stage preceding Barbra Streisand was recorded in February and released in March. But I want to do it in a happy way. For example, when the song "Loving You", she did all that much needed break, but we all got much more - we got a lot of Minnie's life, to quote a line from the song, "I see your soul come shining through and we are all warmed by that radiance. A nice job was done on songs previously done by Stevie Wonder and Quincy Jones, but they have little in common with their present style. However, the new "Angel" style is even more off the mark, as it could be heard in her performances only that original writing, especially for her by El Toro Negro, Wonder himself. It was a boring little piece of nothing, disguised magnificently, reminiscent of the many good pieces written by Minnie with the help of Richard Rudolph; it had no depth or body, and Minnie is just too much of a woman to embody such a shallow image or style.

Minnie Riperton

Aside from this identity problem, I have great hopes for Ms. Riperton, she has a lot of talent and a lot of experience. Coming from a large family of singers and musicians, her talent was put to work early in church and grammar school. At her, she decided to head in a different direction, and at fourteen joined a female rock band, the Geras. In 1961, she signed a contract with Chess Records and in the eight years that followed worked with many talented performers, including Quincy Lewis, Muddy Waters, Ella Fitzgerald, and Johnny Nash. In 1966, because of company pressures, she assumed the pseudonym of Andrea Davis, but discarded it within the year because of last to do it in a happy way. During the late sixties she recorded two numbers with Brenda and the Tabbs. After the group disbanded, she did her first solo album, Come To My Garden; it received little notice. That in 1973, when Chess Records was doing Little in the way of furthering her career, she severed her contract.

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