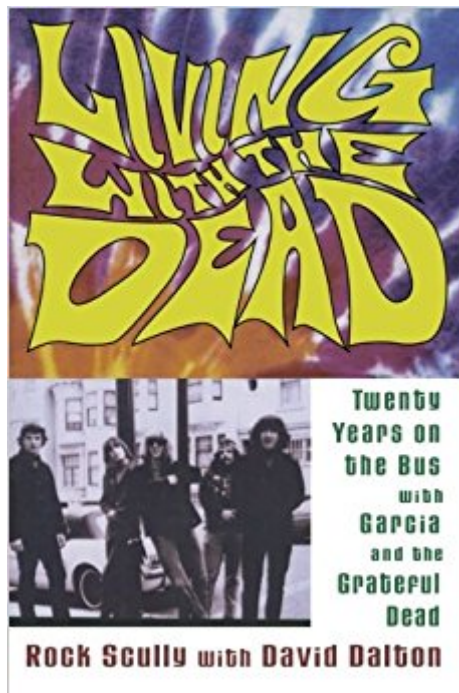




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Living With The Dead: Twenty Years On The Bus With Garcia And The Grateful Dead



Synopsis

As a manager for the Grateful Dead, Rock Scully was with the band from its early days in San Francisco to the years it spent touring the globe as one of the most enduring legends in music history. In *Living with the Dead*, Scully gives a complete account of his outrageous experiences with the band, during years that saw the Grateful Dead transform from a folksy revivalist band to psychedelic explorers of outer space. In addition to close-up portraits of band members Jerry Garcia, Bob Weir, Pigpen, Phil Lesh, Micky Hart and Bill Kreutzmann, Scully brings into the story many of the people the Dead encountered in their journeys across America's musical landscape, including Ken Kesey, Janis Joplin, Etta James, Bob Dylan, Paul Simon, and the Jefferson Airplane. Scully tells the story of the band with genuine feeling; the tour disasters, acid trips, and burnouts, but most importantly the exaltation of delivering fantastic music.

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Customer Reviews

When Scully first saw the Grateful Dead perform, in San Francisco in 1965, he thought they were the "world's ugliest band." He promptly signed on as their manager and lived with them for the next 20 years; in 1985, fresh from a heroin detox clinic, he quit or was fired amid charges (all false, says he) of misusing the band's money. His account of those years, written with the coauthor of Marianne Faithfull's autobiography, is not addressed exclusively to an audience of Deadheads. In fact, they may be disappointed by the low profile Jerry Garcia keeps in Scully's memories. He does remember the LSD and the drugs and the hazy high jinks: the souring Haight-Ashbury scene, Woodstock and Altamont, the "endless party rolling down the road." He describes Garcia as "magnetic, affable,

inquisitive, approachable and infinitely benign," and that's about as deep as it gets. A few of the albums, especially early ones, get some attention, but Scully is more interested in the Dead as a social phenomenon. And after 20 years, with Garcia getting ever deeper into drugs and isolation, the group, he says, became both a self-parody and a "cash cow." Photos not seen by PW.

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Long in the works, this band bio will carry an epilog on Jerry Garcia's death. Copyright 1995 Reed Business Information, Inc. --This text refers to an out of print or unavailable edition of this title.

Enjoyable read. Had this book many years ago and re-read it after the entire "Steal Your Face" and "Dead and Company" started. Makes a lot more sense now. I think Mr. Scully may have some of the facts wrong in many parts of the book even though he was there. I wish he would give more detail on some of the events/shows but he seems to remember it a lot differently than what was reported in the papers and magazines. For some reason he seems to diss Bill Graham and several other promoters, several key rock artists (Uh...Bob Wier, Phil Lesh, Frank Zappa...and the list goes on) and just cry about any law enforcement agency in America and others. The book was funny. The history of the Pranksters, of Mountain Girl, The Wall of Sound, Bear Owsley, the LSD and the amazing amount of things this band consumed, how they lived, and how they built an audience is amazing. Just reading about their equipment was amazing. You could read this in an afternoon (about 400 pages.) Definitely worth buying

Cross the free-associative rambling narrative style of "Clockwork Orange" with some juicy details about what managing a rock band is like and you have a good idea of what this book is about. One man's journey through the belly of the whale known as the Grateful Dead, told briskly with an abundant sense of humor despite the carnage, makes for a very entertaining read. Other reviewers here are essentially correct about where this book stands in relation to other tomes regarding the Dead: Jackson's biography of Garcia is well-written but heartbreaking, Lesh's autobiography is gritty but inherently dry and technical, and McNally's history of the band is detail-oriented but distant. None of them have the "everyman" quality that this book has, that certain human relatability that draws you in by the lapels and keeps you there with engrossing stories-within-the-story on every page. The result is a 400-some-odd-page book that can be finished within a day, instead of the others which need to be approached systematically like a textbook if you're going to finish them at

all. A good example is the blow-by-blow account of the Dead's meeting with Warner Brothers executives to tell them that they want their next live album to be named "Skullf***." Other books give a shorter version of this story, a paragraph or two, but Rock gives us a page and a half going into minute detail. And the length of the episode does not slow the narrative down at all: it just makes the incident funnier. McNally and other authors have referenced this book disparagingly, calling its accuracy into question (without citing specific reasons as to why they hold this opinion), but the reader should keep in mind that each viewpoint of a rolling juggernaut like this would be inherently subjective anyway. Rock's job, being the band's manager, puts him as close to the fire as a person can get without being a musician himself. To relate this perspective in an objective way he would have to step back, take on another viewpoint besides his own, and with that added baggage of self-doubt this book would be too heavy to even consider. One of the reasons this book works so well is that Rock holds his own observations to be self-evident and does not doubt the veracity of his own opinion. He saw what he saw, experienced what he experienced, and holds nothing back. Whether Rock is true to the facts is for others, as close to the fire as Rock, to say. Scully is true to himself here and makes no apologies, which is probably the best lesson anyone can take from this book: anything Life throws at you, taken with a dose of humor, can distill down to an entertaining narrative given enough time. There is a certain human glory there that no objective history can approach.

Sex, Drugs, and lots of typos. Rock Scully, long time manager of the Grateful Dead, gives an in depth, inside look at one of rock music's best known drug band. Scully holds nothing back as he describes the life of Jerry Garcia and his band mates. Life as a rock idol isn't easy. Especially when you have to deal with the drugs and debauchery that goes with the territory. It is well written, with the exception of lots of typos (in the Kindle version). This would be 4-5 stars if not for that. Scully writes of many problems associated with the band; mostly drug related. Problems with customs agents getting around Europe, drug busts in SF and New Orleans, Jerry Garcia and other band members struggles with Cocaine and Heroin addictions. Unfortunately, he never takes any personal ownership for these things. He admits to his own Heroin addiction and his supplying and enabling Garcia in his trip into addiction. As manager of the band he is responsible for what goes on (as any manager will tell you), He is a drug dealer/smuggler, outlaw, and enabler. It appears that he never even tries to keep the band from horrible end that it comes to. He admits that he is finally fired by the band members (after 20 years of managing) for stealing money from the band and for "ripping off Jerry Garcia", which he denies (except for the smack that he steals from him while they share a

place in San Rafael). For the tie-died in the wool GD fans, this is a book to add to your library. Lesh's "Searching For The Sound" and McNalley's "Long Strange Trip" are also recommended.

Written very much in the prankster-ish "Kool Aid Acid Test" style, and seemingly influenced by the mad, frenzied pace of Kerouac's "On the Road," this is a book about Garcia and the Dead, explained through the Pranks! In doing so, I believe it satisfies what many of us former or current DeadHeads have been most curious about - not so much the Dead as people, but the actual Dead Lifestyle... what is it like to be Garcia during the heyday? It's almost as if each chapter could have started with "If you think that was crazy, wait till you hear what we did next..." There's a lot about the early days of Acid Tests and Folk Festivals, of which much has been written. But then there's episodes of lesser renown, but equal hilarity, such as the night Garcia hung out with Keith Moon in a major NYC hotel, or the Dead's "borrowing" of over \$1M worth of equipment as payback for not getting paid. Or, the dosing of Geraldo Rivera right before his interview of the band. Felt like I was right there on the bus with Jerry and the boys... I'll excuse the numerous spelling and grammatical errors on the Kindle version, because this was one extremely FUN read!

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