

**Creativity  
lacking  
in 'Wake  
of Flood'**

Record Review by Meg Greene  
The Grateful Dead, *Wake of the Flood*  
Every rock group learns, sooner or later, what The Grateful Dead learned in their latest album: anyone can hit a plateau in their music.  
Now don't get me wrong; there are very few mistakes in the album. At the same time, there is something lacking.  
The album's style ranges from a ragtime, good-feeling tune ("Mississippi Half-Step Toodledo"), to a Beatle-type rendition of a song called "Here Comes Sunshine." But even that gets carried away by the group. It's almost overpowering at points, which doesn't

help Jerry Garcia's vocals.  
The first side opens with "Mississippi Half-Step" and moves to a tune called "Let Me Sing," which is reminiscent of Joe Cocker's blues sound. Next is "Row Jimmy," which evokes memories of a cut on *Workingman's Dead*, "Black Peter." Side one closes with "Stella Blue."  
Side two opens with "Here Comes Sunshine." "Eyes of the World" follows, demonstrating the flashes of brilliance which have made Garcia the guitar virtuoso he is.  
The last cut on the album is "Weather Report Suite," which has been divided into three imaginative parts. (Whatever

happened to "Cryptical Envelopment" and "Quadrilet for Tenderfeet?")  
*Wake of the Flood* is disappointing in the light of the earlier material for which the Dead is famous. The album receives an A-plus technically for fine recording and very tight vocals and music.  
But technical aspects can't make up for lack of creativity. Grateful Dead fans probably will enjoy this album simply because it's the Dead. The album certainly won't knock the Dead off their pedestal, nor will it destroy the niche they've created as charter members of the counterculture.

**'Destruction of the Temple' destroys itself**

*The Destruction of the Temple*, by Barry N. Malzberg  
*The Destruction of the Temple* is both a simple and difficult book to understand and probably not worth spending time trying to figure it out.

The basic plot is simple. The year is 2016 and the United States has had a major war, resulting in the separation of citizens into two groups. One group lives in the country and the other, who are called Lumpen, live in the cities. The Lumpen are not allowed to leave the cities by the more powerful country people.

A young student from the country, who has no name and is called only Director, wants to film a re-enactment of the assassination of President John F. Kennedy. Given permission by the Institute, he is allowed to enter one of the cities and employ Lumpen for his project.

Before he finishes, the Lumpen turn against him but he manages to escape

during an attack on the city by the country people.

It is with the related subplots that the book becomes difficult. Interwoven in the book are the stories of the assassinations of Malcom X, the Rev. Martin Luther King, George Lincoln

bruce nelson  
ex libra

Rockwell and several others. Their assassinations are all told in the first-person and without names so that the reader must discern who is getting shot through clues in the narrative. This isn't always obvious, for some of the killings are of rather obscure people.

The major theme of the book is destruction both on an individual and societal level. Malzberg tells us we are decaying and assassinating each other

everyday both mentally and sexually. Sex is important to the book's theme and is portrayed as a very cheap, meaningless and selfish acts which is degrading to both partners.

In one of the last scenes the Director is trying to escape from the city during the attack. He meets a woman, also trying to escape and while all the city is being destroyed they attempt to make love in an alley. This is supposed to be symbolic but like much of the book, it is trite.

Malzberg's major problem is being didactic while being too superficial. It is a kind of what-is-this-world-coming-to-now sermon. Not only has it been said before, but it has been said much better.

There also is a problem with his writing style. There is an obvious emulation of Vonnegut and an attempt to shock us with Kennedy's death and explicit sex. Instead one is only shocked to find he took the time to finish the book.

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- Cattman's Lounge—Chuck Penington plays keyboard and Denny Zager, guitar.
- Der Loaf Und Stein—Jasmine moves here this week.
- The Zoo—The Megatones return.
- Satellite—Again this week the Johnny Ray Gomez-Trio, popular and easy-listening music.
- Launching Pad—Michigan-based rock group with Buzz Walker.
- Morocco Lounge—Belly dancers backed by Middle Eastern music.
- Open Latch—Guitarist Lerry Eberman opens here this week.
- St. George and the Dragon—Daddy Longlegs, a rock group from Denver, opens.
- Boar's Head—Guitarist Jack Downs provides entertainment.
- Reuben's—Emanon, a contemporary duo.

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