

DROP THE BONE

David Gans

Produced by David Gans and Jeremy Goody

“Your Movie” and “Quarter to Five (for Tina Loney)” produced by **Jim LeBrecht/Berkeley Sound Artists**

Recorded at Megasonic Sound, Oakland CA

Additional recording for “Your Movie” at Berkeley Sound Artists

“Quarter to Five (for Tina Loney)” recorded at home, produced at Berkeley Sound Artists

(most) Vocal arrangements by Joshua Raoul Brody

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Drop the Bone

Drop the Bone is a phrase I learned from my late business manager and spiritual advisor, **Carolyn “Goldie” Rush** – to whom this record is dedicated. It was great advice: “Stop gnawing on your troubles all the time. Get your shit together and get on with it.”

I met Goldie in the late ‘70s, when she was a partner in a management business called Organizational Common Sense. Bob Weir was one of her clients, and Jon McIntire was one of her closest friends as well as the manager of the Bob Weir Band at the time. We became friends over the course of a few years.

When a series of accidents led me to incorporate (as Truth and Fun, Inc.) in order to enter a contract with Grateful Dead Productions to produce and distribute the Grateful Dead Hour, GDP required that I hire Goldie to manage the business (and keep an eye on me for them). I was happy to oblige, and Goldie ran my business until her death in the spring of 2005.

Dealing with the Grateful Dead wasn’t always easy nor pleasant, and Goldie talked me down from a number of rages and/or depressions over the course of our friendship. I have always referred to her as “my business manager and spiritual advisor.” She protected my business and my heart, and I still think about her every day.

Our mutual friend Vi©kisa made a painting titled “Goldie says Drop the Bone,” which I bought from her with the idea of eventually using it to illustrate a song called “Drop the Bone.”

A few years ago I proposed to Peter Rowan - who also was a good friend of Goldie’s – that we write “Drop the Bone” together. I’ve been a huge fan of his songwriting for decades, and I figured his spirituality and our shared love of our late friend would lead to a satisfying result. We worked on it in a hotel room in Ohio, and we had a couple more sessions at Pete’s house, and then our separate travels prevented more in-person collaboration.

Some time later, I got a message from Peter’s manager asking for my publishing info. Peter had finished “Drop the Bone” and had recorded it and was planning to release it on an album titled *The Old School*.

This version of the song was not at all what I had in mind, but I like it just fine and I am honored to have a collaboration with Peter Rowan on my discography!

I still haven't managed to write a song that does justice to Goldie's profound advice, but I worked the phrase "Drop the Bone" into another song – "Summer By the Bay" – which is on this new record. And we have the wonderful painting by Vi@kisa, which illustrates Goldie's idea very well indeed.

Two other departed friends are woven into this music:

Tina Loney, namesake of the loop instrumental "Quarter to Five," is one of the first friends I made when I joined the online community The WELL (well.com, still my online home after 30+ years). We helped each other through some tough times and built a friendship of such strength that when I met my future wife, Rita Hurault, it was Tina's approval I sought. She was the "best man" at my wedding in 1994. I was working on this loop instrumental (which began as an improvisation) in 2006, while Tina was dying of cancer, and I put a lot of my emotions into the work. I was able to play it for her before she passed, and I also had the opportunity to express my love and gratitude for her friendship at that time. I dedicate "Quarter to Five" to Tina as a way of keeping her with me through life.

Earl Crabb was one of a kind. I met him in The WELL, too. He was involved in large-scale software projects (computer people and Deadheads were major feeders of the WELL population in the early days), and was a photographer and a philanthropist and a connector of people. As the song says, Earl's life was overstuffed with stories and friends and joie de vivre. He was deeply entwined in the folk scene of the '60s and was close friends with Geoff Muldaur, Jim Kweskin, the Cleanliness and Godliness Skiffle Band, and many others. He died in 2015 after a long battle with cancer. I was out of town on the day of Earl's tribute concert at the Freight and Salvage; the germ of "Be Like Earl" came to me on the day of that event. Look him up online: humbead.com

Life Is a Jam (Gans)

DG - guitar, vocals

Jordan Feinstein - keyboards

Jeff Hobbs - violin

Robin Sylvester - bass

John Hanes - drums

Yes, and life and song have endless variation So we embrace the possibilities The groove is what we all create together With sympathetic synchronicity Yes, and what

we seek is not just entertainment And what we make is not just rock'n'roll We're teaming up for spiritu'l entrainment To fortify the body and the soul

Life is a jam We live to jam Our music is a soul collaboration We sing and dance At every chance It's a righteous conflagration Of concerted inspiration Our collective intuition Brings our wishes to fruition

Jamming is a leap into the future Uncertainty is not a thing to fear Yes, and when the music's playing us No one has to steer the bus We're Magellan, Captain Cook, and Marco Polo What's next is not a jam – it's just a solo

Yes, and we don't know where we're going til we get there And we don't know how it ends until it ends We do our greatest work when we're not thinking And no one can remember what played when 'Cause what we seek is not just entertainment And what we make is not just rock'n'roll We're teaming up for spiritu'l entrainment To fortify the body and the soul

Life is a jam We jam to live Our music is a soul collaboration We sing and dance At every chance It's a righteous conflagration Of concerted inspiration Our collective intuition Brings our wishes to fruition

Jamming is a leap into the future Uncertainty is not a thing to fear Yes, and when the music's playing us No one has to steer the bus Now, depending on my mood and random factors We'll groove, or jam, or segue, or just end.

Be Like Earl (Gans)

DG - guitar, vocals

Suzy Thompson - violin, vocals

Eric Thompson - mandolin

Allegra Thompson - bass, vocals

Earl Crabb was a brilliant man A gentle man, and generous His Rolodex was heavy And his attic was voluminous He had a million tales to tell And every one was true I'm a better man for knowing him And a better friend to you

Earl Crabb was an easy man A laughing man, and sociable To stand before his camera Was to be well viewed and notable He had a million friends, you know And every one was real A friend of Earl's is a friend of mine That's just the way I feel

Let's ignore the dominant paradigm And practice random kindness all the time Treat our customers like neighbors Not the other way around A little more "Share this planet" And a little less "Stand your ground." This world will be a better place For

every boy and girl If we all do our best to be like Earl

Earl Crabb was a software man When very few were doin' it He made the world a better place Enhancing and improvin' it I know I'm not the only one Who benefited thus So I'm making it my mission To pass on his gifts to us

Let's ignore the dominant paradigm And practice random kindness all the time Treat our customers like neighbors Not the other way around A little more "Share this planet" And a little less "Stand your ground." This world will be a better place For every boy and girl If we all do our best to be like Earl I will do my very best to be as kind as Earl

Summer by the Bay (Gans)

DG - guitar, vocals

Joshua Raoul Brody - keyboards, vocals

Jeff Hobbs - saxophone

Dave Jess - bass

John Hanes - drums

Gilman and I-80, I was driving my car
Fifty-seven minutes, hadn't gotten too far
Everybody's headin' for the beach or the lake
A concert or a ballgame or a naked parade
 It's summer by the bay, summer by the bay
 Traffic is a hassle every inch of the way
 In every direction, every time of the day
 It's summer by the bay, summer by the bay

Haight and Buena Vista, I was ridin' my bike
Along come Mister Mellow with a strain that I like
Annie in the intersection walkin' her dog
I turned around and everyone was lost in the fog
 It's summer by the bay, summer by the bay
 The afternoons are colder than the evenings, they say
 Be sure to dress in layers and you'll be okay
 It's summer by the bay, summer by the bay

Gentrified in Jingtletown, sweatin' the rent
Too much month remaining when the money is spent
I'm sittin' here in limbo 'til I make it big
I told my dog to drop the bone and find us a gig
 It's summer by the bay, summer by the bay
 I can't afford to move out and I can't afford to stay
 There ain't no place on Earth I'd rather live anyway

It's summer by the bay, summer by the bay
I can't afford to move out and I can't afford to stay
There ain't no place on Earth I'd rather live anyway
It's summer by the bay, summer by the bay

River and Drown (Gans)

DG - guitar, vocals

Jordan Feinstein - keyboards

Jeff Hobbs - violin, saxophone

Robin Sylvester - bass

John Hanes - drums

Cruisin' down the boulevard of smoke and dreams Tryin' not to worry 'bout what it means
It's not as trivial as it might seem C'mon down to the river and drown

Let's go down to the river and drown Ain't nothin' shakin' in this old town Get out on the
highway and follow that sound Come on down to the river and drown

Jonathan's home life wasn't too nice Trapped in a prison of unsound advice He heard the
river callin' and he didn't think twice

Mary and Elizabeth pitchin' a tent A day at the river is a day well spent They need a miracle
to pay their rent Goin' down to the river and drown

Let's go down to the river and drown Ain't nothin' shakin' in this old town Get out on the
highway and follow that sound Come on down to the river and drown

Long tall Sally strummin' her guitar She's got a new tattoo of a moon and a star Week after
next she's got a gig in a bar

Julie took a wrong turn right out of school Seventeen years in the bed of a fool Now she's at
the river and everything's cool

Benny's makin' big bucks riding the boom Pushin' them dot-coms from dawn til doom
Tonight he'll dance by the light of the shroom Goin' down to the river and drown

Let's go down to the river and drown Ain't nothin' shakin' in this old town Get out on the
highway and follow that sound Come on down to the river and drown

Louie takes a bong hit and lets it fly Ravin' like The Raven that the end is nigh He's been on
this rant since Pigpen died Goin' down to the river and drown

Let's go down to the river and drown Ain't nothin' shakin' in this old town Get out on the

highway and follow that sound Come on down to the river and drown

A day at the river is a dream well dreamed It can do wonders for your self-esteem You don't
need a coupon to get redeemed

I could go on talkin' but I'm starting to bore Next time I see you I will tell you some more
Just remember what a metaphor is for When you go down to the river and drown

Let's go down to the river and drown Ain't nothin' shakin' in this old town Get out on the
highway and follow that sound Come on down to the river and drown

Pleased to Meet You, part 2 (Bowling, Gans, Kyle)

DG - acoustic guitar

Holly Bowling - piano

Joe Kyle, Jr. - bass

Your Movie (Gans)

DG - guitar, vocals

Greg Stephens - trombones

Dave Jess - bass

*He spends his whole work day unmanned and unnerved
Goes out every night for the fun he deserves
Nine times out of ten he is way overserved
And then he begins to declaim
Of conspiracies, "fake news," and blame
And I say...*

***I don't want to be in your movie today
It's a role I'm not prepared to play
Don't want to be in your movie today***

Coyote, there is just no comprehending
These metaphors you're trying to put in play
And when I start to feel my patience ending
That's when I know it's time to step away

You run with these preposterous assumptions
Demanding I believe it 'cause you say
But I prefer to trust my higher functions
And focus on reality today

*I don't want to be in your movie today
It's a role I'm not prepared to play
Don't want to be in your movie today*

Your natterings evince no introspection
I find that there's no reason in your rhyme
And standing here reflecting your projections
Is not the way I choose to spend my time

*I don't want to be in your movie today
It's a role I'm not prepared to play
Don't want to be in your movie today*

That Strain We Like (Bralove, Gans, Haggerty, Hampton, Sylvester)

An improvisation by **Hybrid Vigor:**

DG, Terry Haggerty - guitar

Robin Sylvester - bass

Bob Bralove - piano

Neil Hampton - drums

Box of Rain (Hunter-Lesh)

DG - guitar, vocal

Pancho and Lefty (Van Zandt)

DG - guitar, vocal

Jeff Hobbs - cello

Joe Kyle, Jr. - bass

Quarter to Five (for Tina Loney) (Gans)

DG - guitar

Here Comes the Sun (Harrison)

Arranged and performed by **Rubber Souldiers:**

DG, Lorin Rowan - guitar, vocals

Chris Rowan - 12-string guitar, vocals

Joshua Zucker - bass, vocals

C.C. Dawson - drums, vocals

All songs composed by David Gans and published by Whispering Hallelujah (BMI) *except*:
Pleased to Meet You, Part 2 (Bowling, Gans, Kyle) - Whispering Hallelujah (BMI)
That Strain We Like (Bralove, Gans, Haggerty, Hampton, Sylvester) – Whispering Hallelujah (BMI)
Box of Rain (Robert Hunter, Phil Lesh) – Universal Music Corp boo Ice Nine Publishing Company (ASCAP)
Here Comes the Sun (George Harrison) – Penny Farthing Music obo Harrisongs Ltd (ASCAP)
Pancho and Lefty (Townes Van Zandt) – Wixen Music (ASCAP)

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