

dying, slip into legend. (Sept.)

JIMI HENDRIX AND THE MAKING OF "ARE YOU EXPERIENCED"

SEAN EGAN. *A Cappella*, \$14.95 paper (220p) ISBN 1-55652-471-4

Music journalist Egan (*Animal Tracks*) has

done ample legwork in talking to the people who knew Hendrix during the production of his era-defining album, but their memories of picayune details are a bit hazy and the book sometimes devolves into a pedantic he said—she said debate over who failed to show up for a rehearsal or what tracks were recorded

during a particular session. Seemingly, the only thing everyone agrees on is that the original Seattle rocker was polite, quiet and shy. Egan unearths amusing stories about the genesis of certain songs: Hendrix's love of science fiction spawned the lyrics for "Purple Haze," while the famous "let me stand next to your fire" chorus from "Fire" was far less prurient than one might have imagined—Hendrix supposedly came up with the line while warming himself at the fireplace in bandmate Noel Redding's mum's house. Though the book gets bogged down in tech-speak, such as "circuit configurations" and "treble boosters," Egan effectively reports on Hendrix's ability (as well as that of his band members) to master a previously unrehearsed song in a take or two, and wonderfully describes the fecund rock scene in London, when the likes of the Who, the Beatles and the Stones would come out to watch the quiet American guitar wiz ply his trade. (Sept.)

PW Talks with Janet Browne

PW: It's been seven years between the publication of *Charles Darwin: Voyaging* and your new book, subtitled *The Power of Place* (see review, p. 167). Where have you been all this time?

JB: I've been in the archives. This second volume has required a great deal more work in the archives looking at this material on the old bits of paper, because it's not been transcribed, it's not been published before. Much of Darwin's life is in this paper. The

manuscript archives is enormous—14,000 letters as well as all the handwritten manuscripts of the books that he published.

PW: Given the stellar success of the first book, did you feel pressure to match or surpass it with the second?

JB: I did find that very difficult, yes. I found it frightening because in the first volume I had so much to say and it almost wrote itself. It came from the heart

and it came easily and fluidly. In the second, I had to work out how to shape and to work out Darwin as an older man. As a technical exercise I found it very demanding.

PW: With the life finally done, are you at all tired of Darwin's company?

JB: Not at all. I would simply love to meet him. He was endlessly intriguing, endlessly inventive. He was interesting, rather jolly at times and a genuinely nice man.

PW: You attribute Darwin's success in part to his "command of the media or penetration of significant institutions."

JB: Darwin was greatly concerned with the reception of his work. He was not by nature a manipulative man, but he managed to create an extensive network of friends and relations, correspondences, people he knew in high places, all of whom he wrote to, to put his work in the right hands, to encourage a good review, to say the right thing at the right time.

PW: You write that at the heart of the evolution debate was the question of "who had the right to explain the origin of living beings—should it be theologians or scientists?"

JB: That's exactly the knob of the problem. Humans have always traditionally been part

of the general cultural view that we were God's creation, though not very many people in Europe believed we had been physically shaped of clay, and that it was theologians and churchmen who told us this. Then up come the scientists saying that that's not right, we're simply part of the sequences of changes. I'm very sympathetic to Darwin's residual belief. I feel that he was anxious not to upset his closest friends, who were religious but also were

prepared to believe in evolution. He did not want to create too much controversy. He was a scientist, not religious, but he was sensitive to others' beliefs.

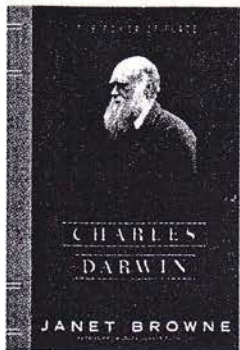
PW: You write that *Origin* appeared "as great cultural shifts became manifest—shifts in the status of science, in religious belief, in the impact of publishing, education, and social mobility."

JB: One of the things that hasn't been done with Darwin's life, and something I'm very pleased to have done, is a discussion about the publishing world and the evolution of mass production techniques, cheap book productions and the proliferation of review journals. All these things came to a peak in Victorian Britain, the age of Dickens's novels. Part of the success of *Origin* has to do with the way publishing was developing and exploding at the time, and I've put a great deal of interest in that. He was the first to insist on royalty payments. I've had a lot of fun thinking about publishing history.

PW: As an author yourself, can you relate to Darwin in this regard?

JB: Yes. Because of my interest in the history of the publishing world, I'm very alert to all those people who help produce a book, so I have made a particular point in discussing the editorial work that Darwin's wife and daughter did on his manuscript. They edited it at home because publishing houses had no in-house editors, only production people. Normally it would have been the women in the family that would have helped with the spelling and the commas.

—DAVID CAMPBELL



A LONG STRANGE TRIP:

The Inside History of the Grateful Dead

DENNIS MCNALLY. *Broadway*, \$30 (600p) ISBN 0-7679-1185-7

The Grateful Dead forever changed popular music by ushering in the psychedelic sound of the 1960s as they valiantly toured almost nonstop for three decades and consumed loads of illegal substances. Yet the most fascinating, and revealing, thing about the Dead is their fans—the Deadheads: tie-dyed, drugged up and devoted in a way that makes Beatlemania look rational. What did the Dead have that fellow San Francisco bands Jefferson Airplane, Quicksilver Messenger Service and Moby Grape lacked? As author McNally (*Desolate Angel: Jack Kerouac, the Beat Generation, and America*) explains in this entertaining and well-written book, the Dead built up their loyal following by treating fans as equals, as "companions in an odyssey." After improvisation, writes McNally, "the single largest element in the Dead's weltanschauung was their pursuit of group mind under the influence of LSD..." As the Dead's publicist for more than 20 years, McNally packs this 600-pager full of intimate details otherwise unavailable, such as the time the group's janitor vetoed a suggestion from multimillion-dollar promoter Bill Graham as too "commercial." On the other hand, McNally clearly dodges the more unflattering and controversial aspects of the musicians' lives offstage; indeed, every living member of the original lineup provides glowing endorsements on the book's back cover. But perhaps McNally thinks the Dead's underside has been done to death; in any case, with a little prettifying he still manages to pen the most exhaustively researched book on the band to date. (Aug.)

CLINT: The Life and Legend

PATRICK MCGILLIGAN. *St. Martin's*, \$35 (603p) ISBN 0-312-29032-2

Certain stars encourage our appetite for