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NEWS

DOCUMENTING THE DEADHEAD EXPERIENCE

Expanded
IN THIS ISSUE

Scuba Diving With
Jerry Garcia

Concert and Home
Taping Techniques

...and more

Volume III
Issue 4
15th Edition
\$2.50





Volume III — Issue 4

Fifteenth Edition — March 1990

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Statement of Purpose:

This newsletter is published five times a year. Its purpose is to offer a forum for progressive exchange within the Grateful Dead and related communities, and to present information and ideas that might not normally cross your path. Some is written by us and some is submitted by contributors.

All correspondence received by *Dupree's Diamond News (DDN)* is reviewed, prior to printing, to determine if it is ethically, morally and politically concurrent with the presentation of our goals, though they need not be in agreement with them. We maintain the right to decide the appropriate use of all materials submitted and cannot return any material unless accompanied with a self-addressed, correctly postaged envelope.

All correspondence relating to previously published material should be addressed to the editor. Include your name and address. We will withhold your name only if requested. If submitting artwork or photos, put your name, address and phone number on the back. Any materials submitted to *DDN* becomes the property of *DDN*. We hold the right to use them at any time in the future.

The opinions expressed here are not necessarily those of *DDN*, and our opinions are not necessarily those of the Grateful Dead.

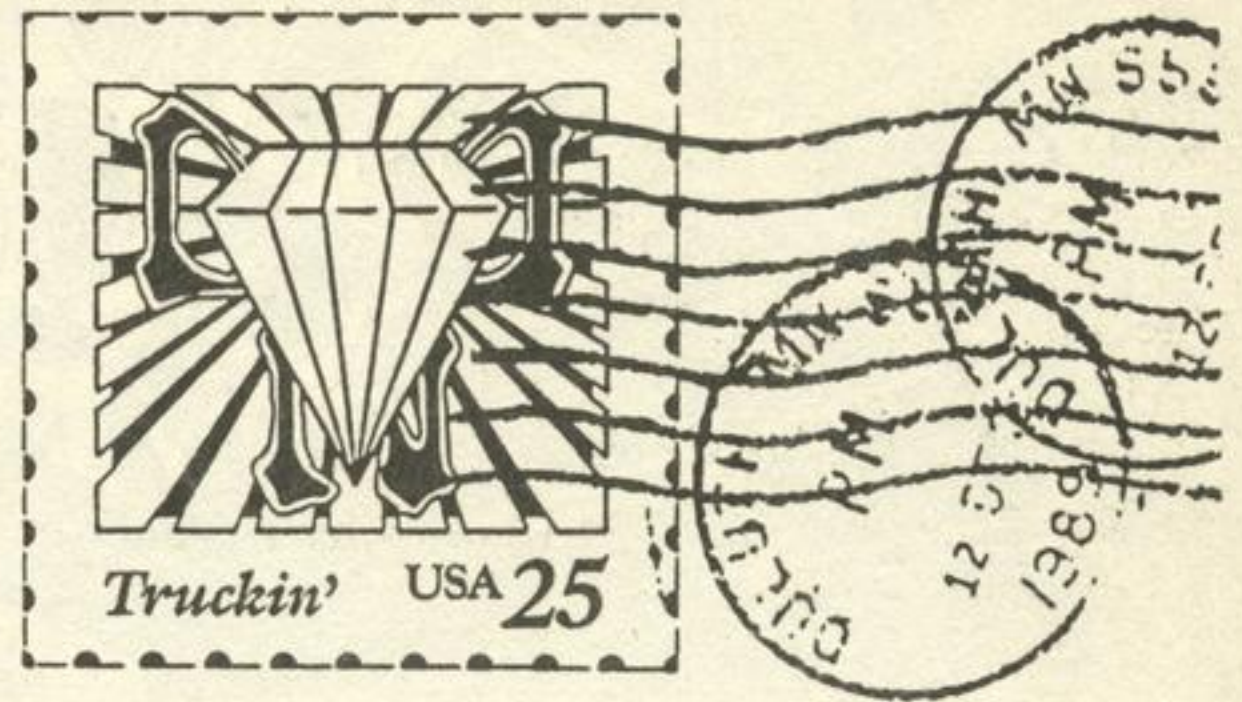
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Alright, Phil
 —many more!

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 Dupree's Diamond News

Letters To The Editor



The following letter was initially sent to the Grateful Dead office...

Dear People,

I am writing in outrage at the atrocities committed by the security guards at the recent Grateful Dead shows at the Brendan Byrne Arena. I speak not only of the tragic, brutal murder of 19 year old Adam Katz, but also of the malicious, uncalled for abuse inflicted on a great many innocent people.

In the past few years, we have been deluged with pleas to act responsibly and most of us have. So I strongly feel that it's about damn time that the Dead take responsibility for the injustices that go on around their own shows. I'm not saying that the Boys themselves are to blame personally, but since they do hire John Scher to promote, who in turn is responsible for the event security, they *are* indirectly responsible.

I also feel that the ban on camping, which I *do* agree with if it will preserve the band's acceptance to play particular venues, has created a climate where anyone who does not make an immediate beeline for the parking lot exit gates and into the awaiting traffic jam, is a criminal, and, therefore, fair game to the sadistic tactics of those who are supposedly there to look out for our own well being. How else can what I saw Saturday night be explained, not more than 30 minutes after Jerry walked off stage? A gang of about 10 to 12 guards surrounded the couple parked next to me who had a small barbecue going. No chairs, sleeping bags, or God forbid, a tent, mind you. After shouting at them to "GET OUT" and verbally abusing the young girl, they kicked the barbecue over, food and all, simply because they didn't move fast enough! And they weren't satisfied there — they just stood there glaring at the guy, enjoying their perverse power as if this one kid was going to take on a dozen of them, hoping he would raise a hand so they could pounce on him. Fortunately, he wasn't foolish. *I ASK YOU — ISN'T SOMETHING GROTESQUELY WRONG HERE???*

Aside from the physical crimes they commit, the security brigade also forcefully, illegally search people's bags and cars in the parking lot. And I'm *not* talking about the T-shirt or dope sellers. Those who resist opening their car trunks, so the goons can confiscate their beer, are threatened with having their cars towed, or with arrest — all blatantly illegal, all directly contrary to the Bill of Rights. The sickening attitude of these sadists is that we are at their mercy. It's as if we don't obey their every command, they can simply tow our cars, beat us up, or arrest us, or all of the above — and all with an arrogant, brazen sense of impunity! They travel in packs of five or more, always ready to surround and intimidate anyone who defies them.

The abuse is not only limited to the parking lot, either. At the Sunday show, between sets, I saw three muscle-bound henchmen ejecting a young guy from the show. They weren't

satisfied with simply throwing him out the doors bodily, but they followed him outside to mete out more punishment. All the poor kid kept pleading was, "O.K., O.K., I'm leaving, I'm leaving — why are you comin' after me?" A crowd quickly gathered at the inside of the doors, but we were soon dispersed by a squad of storm troopers. *I ASK YOU — IS THIS OUTRAGEOUS BEHAVIOR CALLED FOR??*

The Fall '89 "mailer" which accompanied the tickets implored, "if you are a Deadhead and believe in us and in the scene, you will understand what the priorities really are." Well, yes, *I DO* believe and *I DO* understand. I always show up with my box of garbage bags, am respectful to the local people and property and do try to encourage those who are not to "cool out." *BUT DOES MY BEING A DEADHEAD AND BELIEVING IN YOU ALSO ENCOMPASS THE DEPRIVATION OF MY CONSTITUTIONAL, AS WELL AS MY BASIC HUMAN RIGHTS, SUCH AS BEING SUBJECT TO ILLEGAL SEARCHES, BODILY HARM, MENTAL ABUSE, AND IN THE CASE OF THE POOR 19 YEAR OLD KID, EVEN THE LOSS OF MY VERY LIFE???* *I WOULD REALLY LIKE AN ANSWER FROM YOU!!!*

As devoted, responsible and in many cases, hardworking, ticket-buying fans, we surely deserve to be treated better! *MUCH BETTER!!!*

I also feel that the Dead owe their local allegiance of devoted followers an apology for what we've had to endure in the name of faithfulness. An apology, as well as a sincere promise to take whatever actions necessary to ensure that these unforgivable, unwarranted horrors come to an end. Even if it means not playing at venues, although the choices are dwindling, where the security forces have been known to commit such acts of brutality. I would rather the Dead never play in the New York City area ever again if it means having to endure such savage mistreatment again.

I truly hope that the tragic killing at the Meadowlands sticks to the Dead as a stigma as much as the infamous "Altamont" incident has followed the Rolling Stones, and as much as the black cloud of the shameful "My Lai" massacre has dogged the U. S. Army all these years. I say this not out of a sense of maliciousness, nor out of vengeance, but only in the hope that it serves as a reminder of what disasters can occur when an unchecked security force is allowed to become the law unto themselves. I also hope that this tragedy serves as a catalyst for the Grateful Dead to ensure that it *NEVER* happens again. Maybe then, the senseless, preventable death of Adam Katz will have served some sort of purpose. Maybe then, and only then, his grieving, suffering family could find some comfort in the knowledge that his death served some positive meaning.

If you have any questions, or would like any more information, I would be more than happy to cooperate. Call me, write me, come for a visit — I'll be here.

Gratefully yours,
Paul Fichera

P.S. As of this writing, eleven goons have been arrested and charged with assault.

Deaditor's Note:

Thank you for your impassioned letter. Something *is* indeed very rotten on tour, and it's not just limited to the East Coast. As you've probably heard, yet another Deadhead has died under questionable circumstances, this time in LA at the Forum (one of three deaths at those shows). That such a shameful waste of human life has become common at, of all places, a Grateful Dead concert is more than slightly disturbing. It is a travesty!

Deadheads are dying at shows, some, perhaps, as a result of unnecessary violence on the part of security forces, and this MUST STOP. Do we think the Grateful Dead is partially to blame for this? For years our view has been that the band is in a better position to prevent this sort of thing from happening than anyone. Perhaps if the Grateful Dead had shown more concern, some of the current violence could have been averted. Let's get right to the point: The Grateful Dead *is* the organization that ultimately decides to play in these places. They know all too well that certain police and security forces have a long and consistent history of unnecessary violence towards fans. Garcia admitted to that in his recent *Rolling Stone* interview. Yet despite these hard, cold facts, the Grateful Dead are once again playing Nassau Coliseum, a place where Garcia claimed they would never set foot again. A lot of Deadheads would like to know why Jerry has displayed such obvious hypocrisy in this instance.

Believe us, you're not the only one who has written to us about this craziness. A lot (and we mean a **whole** lot) of people are letting us know that they are not only scared for their own safety, but horrified by the notion that while they're dancing at a show, one of their friends could be dying.

Deadheads realize that the Grateful Dead is a money making machine, one that a lot of people count on for survival. Putting a production like theirs on the road is an enormous challenge, even when it does run smoothly. But is this any excuse for not making every attempt humanly possible to protect the lives and welfare of their constituents? We think not.

Unfortunately, your tale of woe is but a small group of waves sighted in a large sea of concert violence at Grateful Dead shows. Let us assume for one moment that *we* can do something to lessen the violence. We *could* all listen to the band and *not* come to shows if we don't have tickets. But unfortunately no matter how loud the Dead and Dupree's scream (which might not be loud enough), the desire of many Deadheads to be "on the scene" drowns out these pleas for

common sense. This invariably puts the responsibility for crowd control back in the hands of the band, its promoters, and local security forces, where it ultimately belongs. Let's hope things improve soon.

As is usually the case with us *Diamond People*, all comments, questions and criticisms regarding our viewpoints are humbly welcomed. Get involved. Wake up to find out that you are the eyes of the world!

As we go to print

March 2, 1990 — *New York Daily News*



Garcia relents, will play L.I. with Dead

"Never" is a long, long time — as Jerry Garcia has discovered.

Just four months after telling *Rolling Stone* magazine that he'd never play Nassau Coliseum again, Garcia has agreed to play the Long Island arena with the Grateful Dead for three soldout concerts — March 28-30.

Garcia made his pledge following a large number of arrests during a September gig with his own Jerry Garcia Band.

"People think Jerry is the Grateful Dead, that he's the word of God, that we act like frogs when he says jump. But that's not the case," band spokesman Dennis McNally told us yesterday.

But given the band's past history, including last October's death during a Meadowlands concert, security remains a concern.

Letters To The Editor

Dear Dupree's

The death of Patric Shanahan has left me sickened and angry. The disinformation to the press, by the Inglewood Police Department is unbelievable.

This tragedy is the antithesis of what I believe we're about. What the hell is going on?

Peace and love,
Dave Sissons
Long Beach, CA

ADDITIONAL INFORMATION ON THIS IMPORTANT SUBJECT LATER IN THIS ISSUE.

Dear Dupree's,

I wrote a letter to Scott Paper (see article in latest issue Vol. III, No. 2). Well, *good news*, they've cancelled their project!! Attached is the letter I received.

Thanks,
Jason Lau
Newark, DE

November 20, 1989
Dear Mr. Lau:

Thank you very much for your inquiry concerning our project in Irian Jaya, Indonesia. Scott Paper Company announced on October 13, 1989, that we would be terminating our participation in a produced tree farm and pulp mill project in Irian Jaya, Indonesia, because extensive studies now indicate the Company can meet its anticipated needs for the pulp from other sources.

The studies we conducted were intended to help us determine what pulp or combination of pulps is more effective to support Scott's major worldwide tissue expansion. The result of the studies concluded that although eucalyptus pulp continues to be important in meeting our long-term raw material needs, it no longer plays the leading role we once thought it did. Instead, we will be using more cost-effective recycled and other fibers.

We continue to believe the Indonesian project can be accomplished in an environmentally and sociologically responsible manner. At no time had we contemplated the cutting of the rainforest; and we remain confident that the project can be completed without adversely affecting any rainforest.

Thank you very much for making us aware of your concerns.

Sincerely,
Penny N. Sass
Consumer Relations Manager

How are y'all:

Ever since you ran an article on tape recorders capable of **varying tape speed**, I've been bustin' my buns trying to track such a beast down. I have found two portable Sony decks, but would really like to find a home unit offering greater frequency response. Could you please suggest an outlet which provides a pitch control device so that I can modify a few fast tapes to slow down Jerry's voice? Living in Kansas does make keeping up with the Dead difficult at times.

Best Regards,
Ted Carleton

January 23, 1989

Deaditor's Note:

It is possible to add pitch control to most but not all home tape decks. The best thing to do would be to find a qualified and trustworthy technician to do the work. He will have to disassemble the capstan drive motor and run the wires through a potentiometer. Potentiometers are likely to be available through tape deck manufacturers. I know that Nakamichi has a potentiometer available. Currently, one of the only tape decks available with pitch control for home use is the Nakamichi MR-1. This is a professional deck and may have to be special-ordered or bought through an audio supply outlet.

Dear DDN,

Sign me up for another year of *DDM*! Your editorial in issue #14 was a work of art. Each issue, I read the "Letters To The Editor" and find the content much too negative and not very constructive. If all Deadheads could put their energy into positive actions such as the heros of Charlotte, the scene would be closer to the ideal that we all search for.

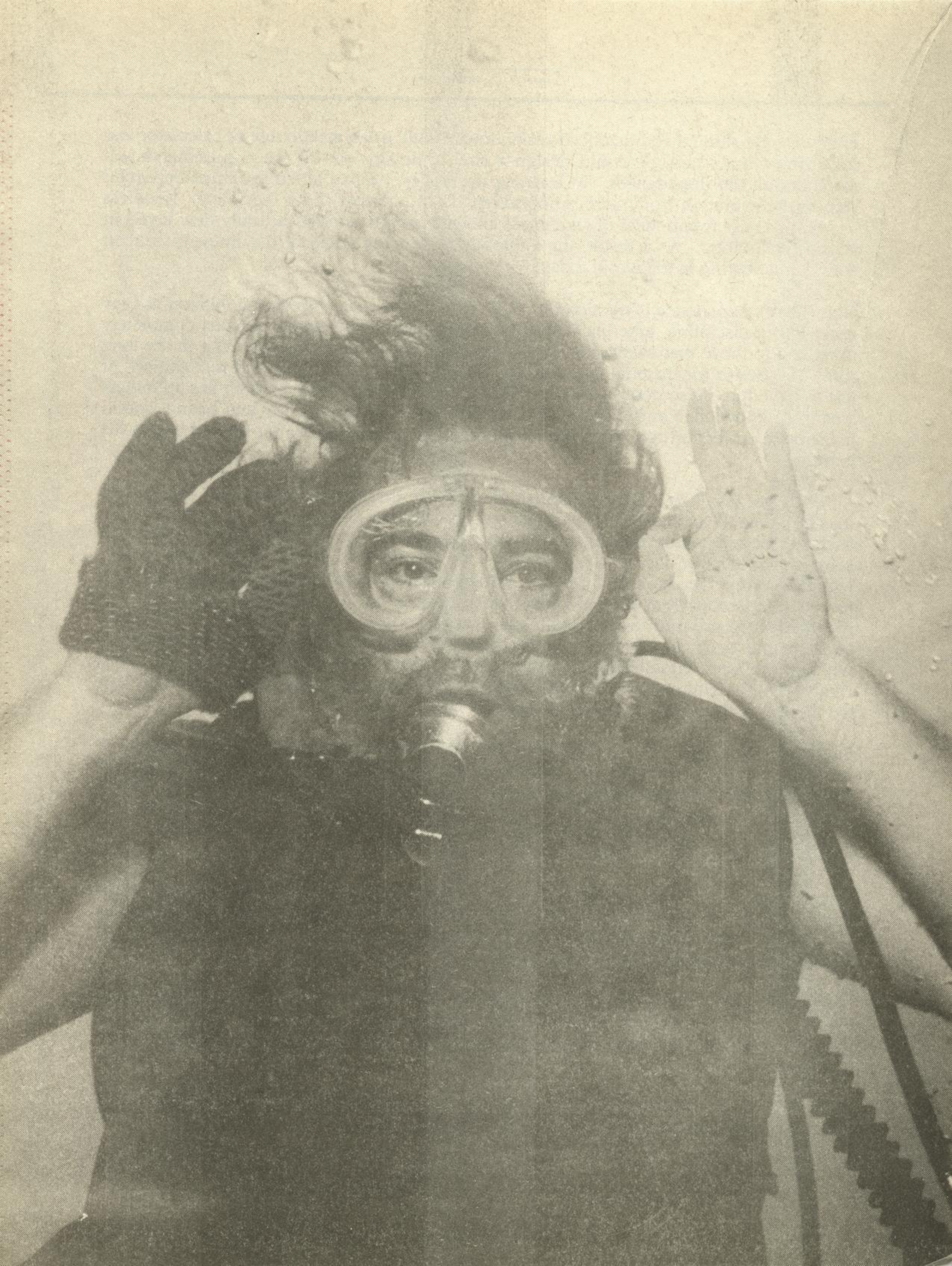
Remember; **actions** speak louder than words.

Get involved in grass-roots organizations, lead by example, and help your neighbor. The 1990's are an opportunity for us to shine as never before. Even politicians are beginning to talk about the environment. Let's **make** the water taste like wine.

We will survive,
Jeff Adam
January 23, 1990

Dear Dupree's,

In your Tacoma/Eugene handout, you asked for reader's views. OK — my really *big* view is that the Dead should surely spare some time to play a few concerts on this side of the Atlantic. Do you realize they haven't played in Britain for



The dive guide signals that's enough playing with the octopus, let's send him home and move on. We let it go and swim off, but Jerry stays behind, peering into the octopus' hole. Can't get enough of that octopus.

An octopus is a beguiling creature, but eels are a different story. Eels are ugly, sinister, baleful, slimy things. They slither into dark crevices and lurk there like something out of a horror movie. Some of the bigger ones are four or five feet long with heads as big as your fist. They wave their heads back and forth with their mouths open, flexing their jaws (this is to force water through their gills so they can breathe, but it's a menacing attitude). Fred says of eels, "They're so ugly, they'll just bite you 'cause they got nothin' to lose." When they do bite, often their jaw will lock shut, what they call a "death lock." Just thinking about one of those ugly things locked onto my hand makes me shiver and gives me goose bumps. Eels are creepy and they bite. Most divers steer well clear of eels.

Jerry charms them. Spot an eel and Jerry will head right for it. I watched him do his routine with at least three of the ugly things. He holds out his right hand and makes a circular "come here" motion until he gets the eel to venture out of its hole. Then he'll pet the goddamn thing right on its throat,

with his bare hand.

They had him wearing gloves the first couple of times he dove, but after that he got rid of them. Says he wants to feel everything with his bare hands. Some of the stuff to "feel" down there includes razor sharp coral, stinging urchin spikes, a number of poisonous barbed fishes, biting eels, and feathery little hydroids that look lovely but leave stinging welts on your skin. Garcia is really unconcerned with his physical body. I watched him stick his finger right on a poisonous urchin barb and he shook it a little, looked at it, and then swam on and ignored it. He sliced his leg on coral, a nice two inch bloody gash. Back up on the boat he noticed it and said, "Oh."

He really doesn't take very good care of himself. Not as bad as he was, but he's still overweight. He says, "Diving is great for me. I'm not a very physical person, but I enjoy doing this."

Teri says after a few weeks of diving, Jerry will lose quite a bit of weight. "He comes buoyant, but we send him home dense."

continued on next page

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Home Cassette Taping Techniques



continued from previous page

concentrate on them. Other noise reduction systems exist, most notably Dolby HX and Dbx. Also, a new type of Dolby is coming out soon. However, none of these is widely in use, especially amongst cassette users. Those wishing more information on them should consult a high-end stereo store. Dolby reduces the hiss inherent in the recording process. It will not reduce noise on source material. Since hiss happens every time you record a tape, I believe it is a good idea to always use Dolby.

Dolby B can reduce noise by up to 10dB while the newer Dolby C can reduce noise by up to 20dB. With the Dolby switch on, the tape is encoded in the record process and decoded on playback. The Dolby encoder boosts the high frequency information before it goes on to the tape. The decoder returns the high frequencies to their original level while simultaneously reducing high frequency noise developed in the recording process (hiss). In this way, Dolby is very similar to the tape equalization process. Where Dolby differs, however, is that it does not treat all high frequency signals equally. On quiet sections, where hiss is more noticeable, Dolby gives more boost to high frequencies. On loud passages, it gives less boost. If Dolby did not have this characteristic, it would either be providing too much boost for high level signals, saturating the tape, or providing too little boost for low level signals, resulting in a noisy recording.

Tapes recorded in Dolby should be labelled as such. Playback of a Dolby encoded tape without the Dolby switch on will, as you've probably already realized, result in unnaturally bright sounding tunes. In general, complete labelling is a good habit to get into, especially if you're trading a lot. Knowing such information as which Dolby is being used (B or C) makes it much easier for the person with whom you're trading to play back your tapes optimally. In addition to the place, date, set and song-list, I like to include the generation, source (soundboard, audience, or FM), and the Dolby information. Generation refers to the number of times a tape has been copied. For instance, if I make a tape at a show it is a Master. If I make you a copy, it's a first generation. If you then made a copy of that tape for your grandmother (try it sometime), her tape would be a second generation, and so on.

In addition to everything else we've covered, it's important to remember maintenance. Your owner's manual should explain how to clean and demagnetize your deck. I merely want to remind you that it's important to do it! How important? Last year, I was at Alpine Valley, taping the first of four Dead shows there. My friend Chris and I were having a great time and everything seemed to be going along just fine. However, that night after the show when we were listening to the tapes, mine sounded fine and his sounded like whale sounds. Baffled, we took Chris' tape deck into a stereo store in Madison the next day. The technician there took one look through a magnifying glass at the record head, pronounced it dirty, and cleaned it. For the next three shows, things went just fine for both of us. So, get cleaning stuff, Q-tips, and a demagnetizing wand (these are far superior to cleaning cassettes and the like) and use them as instructed, every 20 to 30 hours of cassette playback or recording. This may seem like a lot, but it's really not

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SPACE →

B DATE N.R. YES NO

CHINA DOLL →

DRUMS →

SPACE →

ST. STEPHEN →

THROWING STONES →

TOUCH OF GREY

2ND GEN. AUD

SENNHEISER 416's

DOLBY B

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much when you consider the time, energy and expense you put into taping and the enjoyment you can get out of it.

Having your machines tuned up every few years is also a good idea. Tape decks have a lot of moving parts that just plain wear out or fall out of adjustment after hundreds of hours of use. Seek out a qualified technician or send your machines to a factory-certified repair house.

Now you know most of the stuff that I've figured out as a Deadhead tape trader. There's more to know about, for example, like the other formats, particularly digital VHS and DAT. These new ways to tape are certainly sonically superior to cassettes. But cassettes are comparatively much cheaper and much more widely in use at present. Perhaps in a few years I'll be writing this article about digital taping tips. For now, I'm still finding great pleasure in my cassette collection. I hope taping will be as much fun for you as it has been for me.

Any questions, comments, criticisms, etc. are invited.



Phillip Gerstheimer

definitely out of synch. We began to wonder if something was wrong.

Well, after another minute or so, Bill made it down to the egg which he smashed open with his feet. This was odd, we thought; the chicken breaking *into* the egg? Another few long moments passed as he secured himself and began to throw roses to the crowd. Slowly the float made its way toward the stage. It was now well after midnight. Fireworks on the float and from out of the ceiling began to explode down onto the crowd (not M-80's mind you, just sparklers and flashpots). This is one of the few senseless things I've ever seen carried out in a Bill Graham production, and I know more than a few perturbed people who want to know why this is done year after year.

Well after a few more long minutes, the float finally made its way to the stage and on came the hall lights and down came the balloons and confetti. Everyone embraced in one giant hug as the band...**HEY WAIT A MINUTE!... WHERE'S THE MUSIC?** This was very strange...even according Bill Graham's clock it was after midnight and the Dead hadn't started playing!!!! It seemed, in fact, as if they hadn't figured out what to play, even though they had been on stage for the past 10 minutes watching all this craziness go down. After yet another VERY long moment Jerry *finally* led them into "Iko" whose sound level was barely audible. I looked around and saw lots

of frowning faces as this was the only song repeated in all four nights, and to make matters worse, it didn't hold a candle to the rip roaring version which was delivered at the first show.

Things were *definitely* out of synch.

Despite all of this, most folks managed to do a pretty good job of hugging, kissing, dancing, and hitting balloons back up in the air. Most folks that is, except for the dozen or so who were squished by the float (which was now being hurried back across the floor) as it collided into the soundboard. A terrifying few seconds passed before those who were pushing the float could be informed of the results of their actions. As far as I know no one was seriously injured. I have the utmost respect for Bill Graham, but I'd rather see him say, "3, 2, 1, Happy New Year" from the side of the stage than to ever see him hit with a lawsuit by the parents of some poor kid who met an untimely end at what should be a happy celebration.

Upon conclusion of "Iko," the lights went down and Bobby broke into "Victim or the Crime." Aw Jeez, Bobby, any time but now! People wanna dance at midnight, not ponder the sociopolitical ramifications of a junkie in despair! On any other night I would have called this rendition brilliantly executed, **totally** psychedelic, in fact. But at the dawn of a new decade...sorry Bobby...not the place or time.

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EAST COAST HYDROPONICS

GROW AT HOME - IT'S EASY !

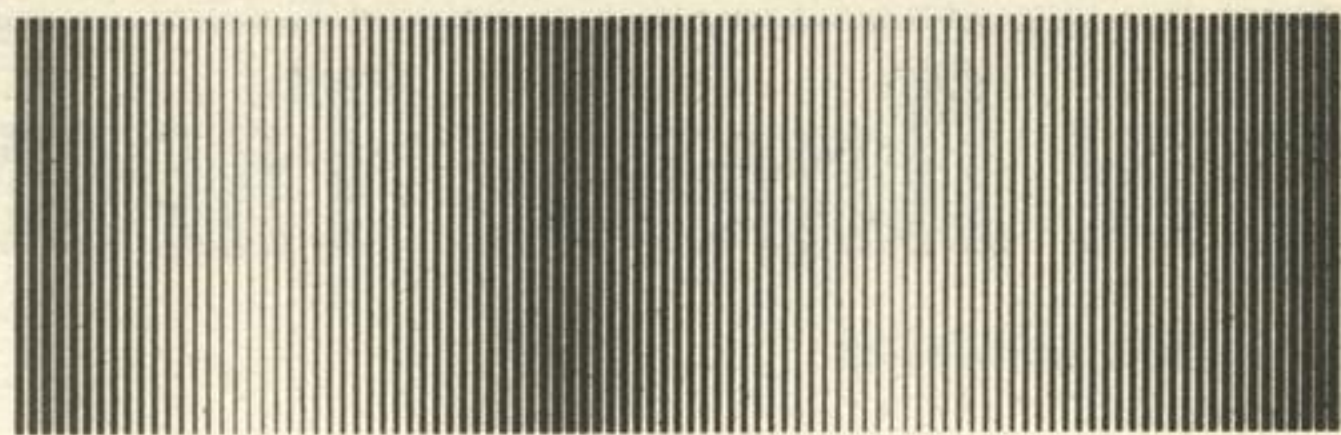
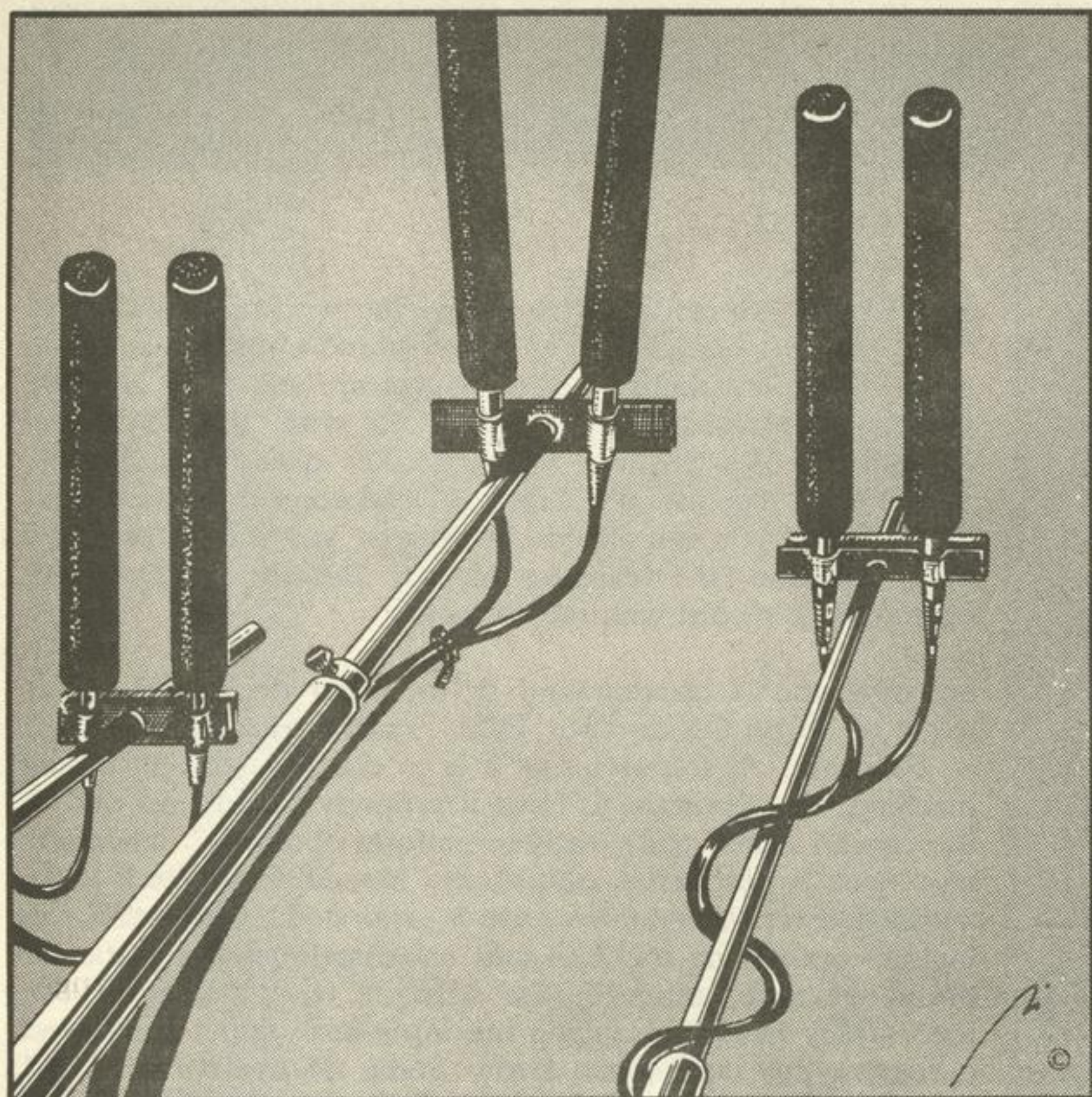
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LIVE ANALOG TAPING

by H. Harvard Badillion, with
Johnny Dwork and a host of advisors

For the live concert taper, a Grateful Dead concert is something of an oasis. Unlike most groups, the Dead welcome and even encourage live taping or "bootlegging" at their shows. As a result, live taping flourishes at every Dead show, and in the process, becomes refined. If someone asked me for a good overview of the equipment and techniques amongst live tapers today, I would tell them first to go to a Grateful Dead show and stand in the "tapers' section." The tapers section contains virtually every major piece of independently powered equipment widely available today for live concert taping.

In an attempt to document what's going on in live Grateful Dead taping today, a few experienced taper friends and I got together a few months ago to share what we collectively knew about Grateful Dead taping. What follows is essentially a synopsis of that conversation and other research. Please keep in mind, there are more opinions on what constitutes correct procedure in this field than there are tapers! If you have ever asked several tapers for an opinion, you no doubt have found, like we have, that there is no *one* way to tape. So at the risk of eliciting the inevitable onslaught of outraged and opinionated letters, we will attempt to go where no sane Deadhead has gone before — in search of an objective view of commonly practiced live taping techniques. For now, we will limit ourselves to analog taping and, hopefully, in a later issue, we'll discuss the new frontier of digital taping. I can't claim that this is a complete look at live analog taping, but it should serve as an excellent reference to what is commonly in use at Dead concerts today.

Equipment: Tape Decks

Most people are aware that the standard for the last ten years in cassette tape decks has been the Sony TC-D5M. This deck combines convenient size, high quality, and solid reliability. The availability of the D5 has always seemed somewhat dubious. However, every time I've checked, it has been available at a store called E33 at 333 E. 33rd Street, New York City. D5's from E33 are generally "grey market" units costing about \$475.00. For approximately \$100.00 more, U.S. market D5's are currently available at J&R Music World and Uncle Steve's in New York City. The benefit of a unit made to U.S. specifications is its warranty, which is honored at all U.S. Sony authorized repair shops. While D5's are reliable, they go through quite a bit of abuse on tour. A U.S. warranty can be nice to have when your D5 breaks down in Wisconsin.

Sony's WM-D6 or "Pro-Walkman" apparently has the same tape transport mechanism as the D5, is half the size, and costs half the price of the D5. In side by side tests, however, the D5 outshines the WM-D6; it seems to have better bass response. The casing on the D6 is plastic, compared to the D5's metal, and the input and output jacks are stereo-mini, compared to the D5's RCA and 1/4 inch jack combination. Many folks like the fact that the D6 has Dolby C but its meters leave much to be desired. Yet the D6 is acceptable, probably good enough for live Dead taping. None of Sony's other, more advanced Walkman machines can compete in the same league as the D5 and D6 and, therefore, should probably be avoided.

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LIVE ANALOG TAPING



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The Marantz PMD 430 has become very popular among Deadhead tapers. The reliability of this unit seems uncertain. This unit features DBX, which for some folks is very desirable. However, even the DBX in the PMD 430 is reported to be substandard. The case material of this unit is plastic — another minus when looking at durability.



Sally Ansoerge Mulvey

A Sony TC-D5M

Another tape deck that has been in use for a long time on tour is the Uher 240. The Uher's signal to noise ratio, wow and flutter specifications put it on par with many good home decks. Some people rave about the Uher; however, this unit has questionable reliability and a strange loading mechanism which prevents the user from seeing the cassette while taping (the Uher loads like a car stereo tape deck). The Uher, furthermore, requires DIN style pin connectors. The above concerns keep us from recommending the Uher.

If you look around the taping section real carefully these days, you still might find a number of old, discontinued Nakamichi decks in use: the 550 and the 350. These old work horses used to be the finest standard decks on tour. The 550 is a large, somewhat cumbersome deck. It doesn't take metal tapes, but on the plus side, it has large accurate meters. A particularly excellent benefit of this deck is its three microphone inputs. This allows the user to blend different types of microphones when recording. One might, let's say, want to blend two shotgun microphones with a more ambient microphone. The 550 also has dolby calibration test tone for those who are particularly finicky. The 350 is a much smaller and much rarer deck. We would not recommend it for several reasons including its very limited metering and its need for an external power source.

The highest quality analog tape decks for live recording are still reel-to-reel units. Using a Nagra reel-to-reel machine (or two to eliminate the problem of tape flipping) will yield

sonically superb results. Nagras are the world's most durable field recording equipment, and they sound tremendous! Even in an ever-more digital world, Nagras are still used amongst industry professionals. A Nagra 4S with 10.5 inch reel extenders costs around \$3,000-\$5,000 used, and \$5,000-\$7,000 new! For use at a Grateful Dead concert, however, it's safe to say if you can afford two Nagras, you should probably buy a portable DAT machine instead. Besides, the Dead ask tapers not to record with reel-to-reels.

So, now you've bought your D5 or other deck, and you're ready to go on Spring Tour 1990. You're packing your bags — but wait. As important as it is to choose the right taping machine, it's important to have it properly tuned. An out-of-the box D5 is not really ready to perform optimally. When any tape deck is purchased, one should immediately take it to an authorized repair center to have it calibrated. Calibration can include optimizing the bias and equalization for a particular brand of tape, aligning the azimuth and zenith of the record/play heads, balancing the input and output jacks, and correcting any tape speed error. Some D5 owners have had their Dolby circuit and erase head disconnected. These folks argue that D5 Dolby is not really that good, and unnecessary for live recording when using their microphones. Since they always use fresh, blank tapes, they have no need for an erase head. Disconnecting this circuitry shortens the pathway that the signal has to travel when recording, thus reducing noise.

It's possible to spend several hundred dollars "tweaking" a tape deck by making the aforementioned adjustments, and also by upgrading different filters, capacitors, and jacks on a tape deck. Are all of these tweaks necessary? No, not all of them, but basic calibration is really a must. A unit such as a D5 may have been sitting on a shelf for five years before you buy it. When you consider the time, energy, and money you're putting into taping, spending \$100 or \$200 to optimize your tape deck is justifiable.

Finding the right technician to work on your deck is an art in itself. Ask other tapers who they go to. Once you've found your technician, don't lose track of him. Becoming his good customer will pay off when your deck breaks right before a tour.

One note on D5 meters: when live recording with a TC-D5M, it's important to give the meters a break, as they are really not that accurate. Of course, the best way to find this out is through experimentation, but in our experience, +3 is about as high as you want D5 meters to range in a live taping situation. We've noticed too many Deadhead tapers who are afraid to touch their levels during a song. Go into any recording studio, and you'll see the engineer moving the levels up and down throughout the entire song. Some folks say moving the levels around in a slow and steady manner is an acceptable technique at a Dead show. One can't expect "I Will Take You Home" and "The Other One" to be played at the same volume. On the other hand, we've *heard* that Healy says otherwise. Whatever your preference, just don't get carried away.

Truckin' To A Higher Consciousness

by David Meltzer

"Once in awhile you can get shown the light in the strangest of places if you look at it right."

A number of years back, I was employed as an Activities Aide at the Get Up & Go Center. The Get Up & Go Center was a non-residential facility that provided a variety of health and social services to frail older folks who wanted to stay in their own homes and not be placed into nursing homes. I was kind of the low man on the organizational totem pole, but I really enjoyed helping these elders with their meals, playing bingo, and the occasional field trip. It was pretty hard work, but I got a real charge out of it. The only people who had hair longer than mine were some of the old ladies. It was fun to hang out with them and hear stories about the old days.

Among the elders I worked with was a handsome Italian gentleman who I'll call Lou. Lou was a delightful man, with a full head of silver hair and true warmth in his handshake. I got to know him quite well; pouring his coffee, zipping his fly, helping with his coat and boots. A retired musician, Lou remembered little music. Nor could he remember my name, and towards the end of my work with him, he could rarely recall the name of his wife of several decades. Lou had Alzheimer's Disease.

Since he could not remember my name, and seemed to forget the meaning of "hello" and "good-bye," Lou chose, instead, to welcome me into his life with a hearty handshake and a lusty, "Avanti Savoya!" In the morning when we met, in the day when we would laugh, in the afternoon when his wife would take him home, Lou would share his acknowledgement of my presence with a vibrant, "Avanti Savoya!"

His wife didn't know what Avanti Savoya meant, and neither did anyone else on our staff. I asked a couple of people who spoke some Italian, and they didn't know either. Likewise, no musician I spoke with had any knowledge of Avanti Savoya. One person told me he thought Avanti Savoya was the name of an Italian dictator, but I could not find the reference in any history book.

It became sort of an inside joke at the office. In the morning, we would greet each other with "Avanti Savoya," sometimes an office memo would bear the term above the signature, other times "Avanti Savoya" was our way of encouraging one another when the intensity of professional caring became too much. I began wishing my wife "Avanti Savoya" as a sign of my affection and I found myself waving my daughters off to school with a hearty, "Avanti Savoya!" It always seemed so good natured and filled with good vibes. Little did I understand, during all that time, what it was that Lou was actually sharing with me.

About a month ago, I was speaking with a friend and, in saying good-bye, I bid her "Avanti Savoya."

"What?" she exclaimed.



I explained to her the origin of my greeting and she smiled. The next day she called me.

"Your friend, Lou..." I could hear the excitement in her voice.

"Yes, what about him?"

"That expression he taught you, 'Avanti Savoya.'"

Expression he taught me? Well, yea, I guess... "What about it?"

"I found out what it means."

"Oh," I said, thinking that was quaint. "What does it mean?"

"Avanti is a musical term that means 'move forward' and 'savoya,' in Italian, means wisdom. Lou was encouraging you to 'move forward with wisdom.'"

Well, I've been to college and I think I'm fairly well read. I've heard wise men speak and I try to remember my grandmothers' advice before important decisions. Nothing, however, had prepared me to pay attention well enough to hear profundity and blessing from one considered "senile." All these years Lou has been offering me words of wisdom and guidance. All I had ever heard was a cute phrase from a retired gentleman with Alzheimer's Disease.

I wonder how much else I'm missing, in this sweet gift of life, because I listen too much with my ears and not enough with my heart. ◇

Deadlines

by Brian Cullen

During the last year, I have found myself, time after time, perched over my drafting table weighed down by the usual, insane deadlines, cursing the heat and my deluxe Sears & Roebuck Super Oscillating fan at the same time while laboring over artwork for various projects. Working at home in the studio, sometimes late into the morning, I've found the best incentive to Keep on Truckin has been Good Old Grateful Dead tapes.

I was beginning a new poster when I decided to go through my collection and listen to every tape I own, starting with 1968 and pushing onward. I was impressed with the different raps coming off the stage from Phil, Bob and Jerry. Their interactions on the stage are always a good joke, and these "Deadlines" are testimony to the fact that some of these quotes are truly inspirational. It is with this tradition of quality in mind that we now embark on the newest, expanded edition of "Deadlines"...

1. At what show, after a "We Want Phil" chant, does Jerry say: "You can't have him...we want to keep him..."?
2. At what show does Bob dedicate the second set to "Private Paul," and Jerry says: "This one's for Paul in the Rainbow Bus..." before "He's Gone"?
3. At what show does Bob say: "The police have their eyes on you, so if you're in a car or something like that, be real careful or they'll hang you up and take your money."?
4. At what show does Bob say: "We don't let just anybody sit in on accordion," and who was this mystery guest?
5. At what show does this lengthy exchange take place:

Donna: "Dr. Beechwood, Dr. Beechwood calling Dr. Spock. Assistance needed on the stage."

Phil: "Dr. Beechwood, Dr. Beechwood, Dr. Spock, Dr. Spock. Ha ha ha ha..."

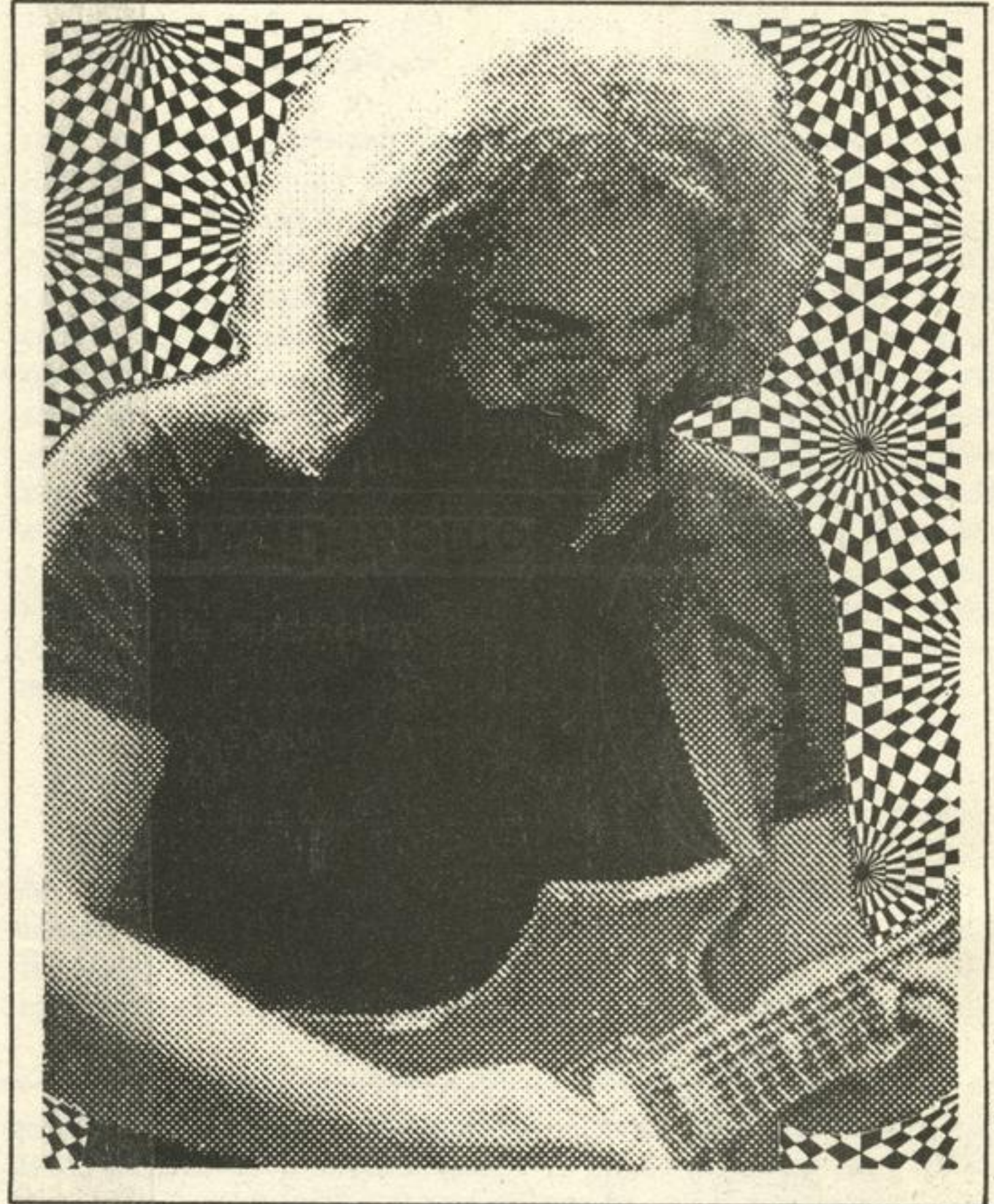
Bill: "We must check this man's pulse."

Phil: "Ladies and gentlemen, ladies and gentlemen, Dr. Beechwood, Dr. Spock... Hey doc, how about a script?"

Bill: "I got one... This man is too fast... He needs 450 (?)"

Phil: "Do you feel better now?"

Afterwards, Bob steps up and says: "Thank you. Our drummers pulled an adolescent stunt and we're going to take the rest of the evening to get even with them. Our short term memory facilities aren't all they could be, but we can still hold a grudge..."



John Dwork

6. At what show does this exchange take place?
Bob: "Sorry we're late, but certain members of the rhythm section didn't make it here on time."
Jerry: "That's OK! What I need is a show of hands; how many of you have never been late to a Rock 'n Roll show?"
Bob: "More than one would expect, certainly!"
7. At what show did Bob say: "I've got it on excellent authority that there is no such thing as 'April Fools!'"
8. At what show does Bob say: "Begging your indulgence, we're going to play another song in the key of 'D'" as Jerry adds, "This one we laughingly refer to as 'Rambling Rose'"...followed by hysterical laughter?
9. At what show does Phil say: "I think it would be a good idea if you guys got something straight... We haven't taken requests for fifteen years and I don't think we're gonna start now... We'll just play and you guys just enjoy...OK?," and Bob cuts in, "No more 'Mister Nice Guy', huh?"

D-CLASSIFIEDS:

Looking for an **original leather case** for my D-5. I know there's one out there with my name on it — I've tried the others, I want the leather one. Call me at 212-228-3162 — Sally.

1800 hrs Dead, Rads and others. Looking for the obscure. Peter O'Keefe, 6305 York Ave S. #104, Edina, MN 55435, 612-925-9141.

Deadhead in Jail needs tapes & letter have blanks and postage. Send lists: Tim Johnson 926997, P.O. Box 1000, Stefiacoom, WA 98388.

Just getting started — need 89 Cal Expo tapes. Send tape lists and info on other Dead related material (books, CD's, etc.) to James Savercool, 7048 Beech Avenue, Orangevale, CA 95662.

Please tell me there's some help on the way! I need to expand my small buy groovin' collection. Send lists to: Shannon, 6 Park Ave, Irvington, NY 10533.

We can share the women, we can share the wine. Your list gets mine. Send to: Frank Nappo, P.O. Box 115, Barnegat, NJ 08005.

Yo! Looking for quality video (stereo) tape of 89 Shoreline solstice show. Send info to: HD, 814 S. 7th, Bozeman, MT 59715, 406-587-2549.

Need good quality 12/27-30/87 tapes. Your list gets mine. Greg Doggett, JMU, P.O. Box 1193, Harrisonburg, VA 22807.

Philly Deadheads/Hippies/Earth People, where are you? Neophyte Deadhead seeks friends and kindred spirits to help me get into and share scene. Info spiritually transformational aspects of Dead scene. Also into Jungian studies, Eastern thought, philosophical anarchism, higher consciousness, peace and love. Reach out! Thanks. Write Tara, 2338 S. Broad Street, 2nd fl rear, Phila, PA 19145.

Looking for tapes of JGB 89, Sept-Oct. Especially Nassau and meadowlands. 517 Jewett Avenue, Staten Island, NY 10302.

Quick response trader has 180+ hrs GD, JGB, etc. to trade. Your list gets my computerized list with quality ratings. Mark T., P.O. Box 416, Mendham, NJ 07945.

Deadhead with problem. Have 30 GD studio, live, solo CDs, but only one tape. Will record CDs for anyone interested. Marc Leavitt, Rt 2, Box 61B, Centerville, MD 21617.

DC Deadheads with 800+ hrs live Dead. Looking for board quality tapes. Will trade same. DA and DR, 1732 1/2 You St. NW, Washington, DC 20009.

HAVE/WANT Bob & Jerry's fall tour. Also want Lindley, Bromberg, Feat, Neil Young & JGB. Have 300 hrs Dead 100+ others. List for list. Fast, reliable. Al Caruso, 214 N. Pamela Drive, Chicago Heights, IL 60411.

I have 100 tapes to trade for your best. Send a list. Looking for Alpine 7/17/89, Meadowlands 7/9/89. Ed HB 584, Hanover, NH 03755.

Looking for any live GD have blanks or 50 hrs GD to trade. Send list to M. Sweger, 364 N. Parkview, #9, Morgantown, WV 26505.

Hey now>Fast, reliable trader looking to expand collection. Your list gets mine. Have 100+ hrs GD. Jim F., 10 Pheasant Drive, W. Nyack, NY 10994.

Experienced taper with 800 hrs many low gen brds, looking for hi qual fall 89. Your list gets mine. Todd, 18234 Winslow, Shaker hts, OH 44122.

Want to trade GD rubber stamps for tapes, Dead and others. Send lists to: Stamps, 3395 Woolsey Rd, Windsor, CA 95492.

Help me find my first two shows, Philly 7/10/87, Landover 9/12/87, also Philly 10/19/89. Mark Rowan, 304 Cumberland Street, Cumberland, MD 21502.

Wanted: Dead alive: Video tape of '78 Winterland with Blues bros/NRPS Broadcast on West Coast. Anything greatly appreciated. Phil, 23 Merritt Avenue, Dumont, NJ 07628.

Looking to expand—emphasis on 70-73. Send list. M. Keating, 14 Event St., New Haven, CT 06511.

Wharf Rat with new start. Just recently moved. Looking for correspondence and some good Jerry tunes! Monica Motloch, 10864 Minnesota Avenue, Penngrove, CA 94951.

I want to relive 89 — all shows wanted, and photos of the colorful stage. Write Flip, 333 First St., Mineola, NY 11501.

Enjoying the ride? Hbelp a couple of true fans build collection of hi qual tapes. Will send blanks. J&B, 28465 Via Cynthia, Laguna Niguel, CA 92656.

Will trade, also need to complete shows I've attended Red Rocks 8/12/87, Radio City 10/31/80, Springfield 10/24/79, New Haven 5/11/81. John Driscoll, Box 130, South Glastonvury, CT 06073.

Hunter audio & video wanted, also Dead and non-Dead. Please send lists to Steve Barton, 1111 El Sur Way, Sacramento, CA 95864.

200+ high time quality hrs to trade. Really need NJ 10/11-16/89 and FLA 10/25-26/89 plus any past present or future shows I don't have. Peter, 570 Brunswick Rd., Jacksonville, FL 32216.

Does anyone have the August 71 auditorium theatre (Chic) tapes? First show! or other hi qual shows...JC Doak, 1509 W. Rt 30, Rock Falls, IL 61071.

Looking for low-gen soundbds of shows from '70-'80. Also first night St. Pete '88. Have 250+ hrs to trade. A. Akin, 1401 Hadley, Old Hickory, TN 37138.

Be Grateful everyone for the Dead and Greenpeace. May they be a strong force to help save Mother Earth!! Gratefully, Michael Bobnick.

Hey now, beginner looking for hiqual tapes. Please send lists. John Wenk, 123 Main St., Hackettstown, NJ 07840.

Wishing upon Dark Star...and it came shing true! Miami arena Oct 26!!!

Looking for other DH's in Hartford, CT area to trade tapes, party, and possibly tour with. George, 8 Nye St., Rockville, CT 06066, 203-872-6006.

Would you happen to have MSG 9/22,23/89; Meadowlands 10/16/89; Meadowlands Jerry and Bobby 9/7/89? Scott Daniel, 245 Brookside Avenue, Wyckoff, NJ 07481.

Neophyte tape collector craves any tapes/lists (Sept 88, MSG shows). Will send blanks. Muchas Gracias. M. Harley, 26A Francis Ave., Quincy, MA 02169.

Have tapes. Let's exchange lists. Interested in JGB 9/1,2/89. Carl, 555 84th Street, Bklyn, NY 11209, 718-238-0208.

In need of new sbds. Please send lists. Willing to trade. Andy Sadai, 19 Tanglewood Lane, Chatham, NJ 07928. Let the music never stop.

Taper with many masters. Barry Berman, 132 Herndon Pl, Danville, VA 24541.

I'm Grateful to those of you who've shown me love. The Dead turned my life around. Let's not lose it. Peace Caitlin.

Need good qual 3/24/71, 5/29/71, 12/10/72-Winterland, 2/5/89 Kaiser will trade: interesting odds & ends 67-88. Jay T., 1309 Bluff St., Austin, TX 78704.

Wanted: Garcia/Cliff, Bob Marley 72-73, Have 150 hrs Dead, 200 hrs others: L Garcia, Marley, Hendrix, Allman's, CSNY, Zeppelin, Reggae, etc. Mark, 22787 Grand St., Hayward, CA 94541.

Have over 300+ hrs GD. Send list to P.O. Box 584, North White Plains, NY 10603.

I have a new dog named Mujrph. She's good, but eats tapes. Trade with me while I can. Ramey, 4005 Obispo St., Tampa, FL 33629.

Desperation: Need Philly shows 10/18-20 for convert's birthday. Gems to trade. H. Brodie, 206 S. 13th St, Phila, PA 19107.

Cantor & Healy soundbds to trade for same. Also interested in Hoffman, JGB, and anything observe. Philip, 404-549-5977, Box 345, Athens, GA 30603.

Would love to find...March 1, 1987 Oakland, Anaheim Dylan/Dead 7/26/87, and recent Miami shows 10/89...Cheryl, P.O. Box 190477, Miami Beach, FL 33119.

Looking for PGH 4/2-3/89, RFK 7/12-13/89 and Philly 10/18-20/89. Also looking for Zero and New Bohemians. Sugar Magnolia, 308 Forest Dr., Pgh, PA 15220.

Wanted: Dallas '88 both sets. Believe it or not. Also 70-74 tapes good quality. 300 hrs to trade. Send lists to G. Briggs, P.O. 1011, Southwick, MA 01077.

Looking for Doors, live blues, early Dead. Have many fine tapes of same. Will trade for blanks. Ron, 2260 Broad St., Yorktown, NY 10598.

I have many hi quality boards and seek people with same, your list gets mine. Tim MacDougall, 1880 Sasamat St., Vancouver, BC V6R4M3 CANADA.

Hey now looking for any live recordings of Unbroken Chain and the MSG 88 shows. Have a lot of good/excellent tapes inc. an acid test. Eric, 33 1/2 Lorraine Terrace, Boonton, NJ 07005.

Please help find tape/set list athens, OH 11/23/68 and tape Honolulu 1/23/70 Dark Star. Many tapes/Dead photos trade. John, 707 Glascock, Raleigh, NC 27604.

Reliable fast trader seeks list with quality ratings. Stephen, 570 Clark, Box 111, Rye Beach, NH 03871.

Have 600 hrs GD looking for hi-qual sbd and related music. Julie Wolf, 3 Bond Road, Lexington, MA 02173.

Will trade or have 100+ hrs seeking high quality from any year send lists to Shannon, 401 NE 26th Terr, Boca Raton, FL 33431.

Hey now! Need 4/6/89 Ann Arbor, RADS and more hi qual GD. Have 650 hrs to trade. Mole, 4 Templar Ct., Spring Valley, NY 10977.

Wanted: Pitts (4/2, 4/3/89), Foxboro (7/2/89), Philly (7/7/89). Dale, 96 Trenton Avenue, W. Trenton, NJ 08628, 609-883-0709.

Have 300 hrs, including Fall tour Dark Stars, looking for any other hi-quality tapes. Send lists to Ian Woods, 125 Larchmont Avenue, Larchmont, NY 10538.

Desperately seeking 66 Matrix, 74 Cap Centre, Nye 88, 85, 83, 82, 81, 1/22/78, 3/17/77, 301-426-7671.

Haven't collected much since 1985 but have lots of late 70's and early 80's to trade. Denice, P.O. Box 581, Flagstaff, AZ 86002.

BLT's — A cultural experience. Greenville, NC 919-757-1007. Tie Dyes, Crystals, Imported Clothing, jewelry and accessories from around the globe. Also complete screen printing Department. In Norfolk, VA, Yuppies 809-626-0350.

Trade your high clarity quality recordings for my quality blanks (your choice). James, 30 Cobbs Road, W. Htfd, CT 06107.

Take charge of your life...express your full potential. "Better Living Through Chiropractic" find out today!

Looking for: Electric Theatre 4/26/69, Action House 11/10/70. Many hq shows to trade for these. GB, 36 Whitehall Road, Rockville Centre, NY 11570.

Look out for that runaway train an up and coming band...with balls!

Need tapes. Have various video and audio tapes to trade. Send list and I will reciprocate. John Tatham, 1284 Piedmont Ave #1, Atlanta, GA 30309.

Faced with mysteries dark and vast statements just seem van at last. Peace and understanding for 1990!

Need west coast taper for first gens. Have 1500+ hrs to trade. Larry Slavens, Box 132, Earlham, IA 50072.

Beginning tape trader needs a start. Have FM broadcasts by many others. Rich Cohen, 11 Syme Ave, W. Orange, NJ 07052, 201-736-2563.

Must have — Mountain View 6/18/89, Irvine Meadows (Louie, Louie 1st) 4/22/88, Dark Stars — Hampton 10/9/89, Greek 7/12/84.

Wanted: Top qual 1989 tapes! Also needed: 7/6/86, 8/27/72, 5/4/79, 5/2/80, 4/3/82. I have 275 hrs. Carl McColman, Box 176, Sewanee, TN 37375.

Understand I'm not into tapes. Wanna give gift to my 3000 mi girlfriend. Kindly offer LA shows of Dec 8 (her 1st), 9 and 10, too. Will supply blanks. Terry 609-497-1644.

Looking to trade live audio recordings. Have Dead, Stones, Who, Floyd, NRPS, Airplane, etc. Send list: Aileen, 1150 Bay Ridge Pkwy, Brooklyn, NY 11228.

Please help keep our Earth clean for our children and the future. Don't litter or pollute the air. M.M. Class.

Wanted: any live video on GD. Have over 250 hrs GD first gen sbds. My list for yours. Dave Pradigo, 33 Haring St., Closter, NJ 07624.

Seeking Dead & JGB Alpine 1989. Have lots to trade. T. Bridenstine, 7611 W. 110th St, Bloomington, MN 55438.

Be kind & live the Golden Rule!

In need of Warlocks, pre 71 GD, and video of Tivoli Gardens Copenhagen. Denmark (Europe 71 tour). Have 250 JPB 20336 Plattner Ct., Mokena, IL 60448, 708-479-1832.

"I got mine and you got yours" Let's trade! Have 100 hrs looking for more. Your list for mine. Vito, 40 Rock Rd., Glen Rock, NJ 07452.

Dear GDTS: Why not move new year's to a bigger in door hall outside the bay area?????

Tape collection needs help, reliable traders with hi quality, your list gets mine! Jim L., 323 B W. Sheila Ln, Santa Maria, CA 93454.

Betty boards to trade. Brian, 199 N. El Camino Real #120, Encinitas, CA 92024.

Have 200 hrs. Need: 9/6/88, RFK 7/89, JGB 9/1/89, 8/27/72, any video, any good 72-74 shows. Also would like a pen pal. Steve, 6123 Algona Court, Alexandria, VA 22310.

Cedar Rapids Iowa area Deadhead needs Alpine Valley concert tapes. Please send your list to Mardi R., 400 North Main, Alburnett, IA 52202.

Hey, let's trade. Have 200 hrs. kind tapes. Send lists. Chris Frey, 112 Fountain Oaks Cir #256, Sector, CA 95831, 916-429-8545.

Could "Deal" with JGB dates 11/27/77, 11/10/81A, 11/11/82. Been out of touch but will return. Andrew, 372 83rd Street, Bklyn, NY 11209-4405.

Always looking for more hot audience tapes — many soundboards to trade. Ron Gingerich, 2916 Date St. 20A, Honolulu, Hawaii 96816.

Serious, Dependable w/650+ hrs hi qual low gen GD, JGB & others. Looking for more kind, sticky A+ tapes! Save our scene! Jeff 15716 Wingpoint Dr., Dallas, TX 75248.

Killer boards/low-gen audience wanted. Send list with comments. I'm slow but dependable and...Grateful. Ted Carleton, 8530 W. 172 Terrace, Stilwell, KS 66085.

Looking for live 60s SF rock, including Dead, and that 2nd set, Hampton 10/9/89! Happy to trade. Kenneth Haltman, 173 1/2 Mansfield Street, New Haven, CT 06511.

Sentimental value. Hartford 88s. Will gladly send blanks + pstg. Your list gets mine! Eric Rocher, 7F Talcott Forest Rd., Farmington, CT 06032.

Approx 100 hrs. Your list gets mine. Wood Chuck, 4012 Park Ave., Hamburg, NY 14075. Deadheads who care, Keep the scene clean.

Beginning Dead collector **needs** 7/24/87, 8/23/87, 10/3/87, 4/24/88, 2/10/89, 6/19/89, 8/5/89, 9/30/89. Send lists. I'll send blanks. Thanks. Brian Basmajian, 5469 N. Cedar #111, Fresno, CA 93710.

I need a miracle for Hampton 10/9/89 + 10/10/89 both nights. Will send blanks. GBG, 2100 Lee Hwy #146, Arlington, VA 22201, 703-525-3739.

Hey now Deadhead needs any live Dead recordings. Brian, 57 Marcy Street, Somerset, NJ 08873.

400+ hrs of GD to trade — especially looking for 2/21/73, 6/16/74, 8/23/80, 7/7/84, any New Year's Eve. Doug Earl, 203 W. 2nd, Prophetstown, IL 61277.

Have over 400 hrs of Dead and JGB. All lists **welcome** looking for Hartford 15, 1984, John, 8A Lawrence Rd, Kings Park, NY 11754.

Looking for good qual recent shows Dead, JGB, etc. Also weird old stuff. Send lists, I'll send blanks. Jon Stein, 319 Holmes I.C., Ithaca, NY 14850.

Have lots of tapes for trade. Looking for 73 Winterland shows. Have a bunch of live Zep, Hendrix also. Please write or call Mike, 103 N. Belair Ave., Cedar Knolls, NJ 07927, 538-4365.

Seeking hi qual tapes, especially Cincinnati, Spring 1989, and any Hampton, Roanoke, or Greensboro; Send lists to: CJ&DC, 6127 Powhatan Avenue, Norfolk, VA 23508.

Peace and love to all & let's keep it clean.