

DIAPHRAGM DIAMOND

NEWS

DOCUMENTING THE DEADHEAD EXPERIENCE



CAN DEADHEADS
HELP SAVE THE
PLANET?

VOLUME IV
ISSUE 1
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Volume IV - Issue 1

17th Edition - December 1990

DOCUMENTING THE DEADHEAD EXPERIENCE

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Statement of Purpose:

This newsletter is published four 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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NEXT ISSUE: Myths, Rituals and Transformations

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Letters To The Editor



Dear Dupree's,

For many of us who have been engrossed in the Grateful Dead for a decade or less, the death of Brent Mydland is a great loss. To some Deadheads, Brent was always thought of as the new member, but for me he was a big part of the only Grateful Dead I've ever experienced.

The depth of his musical ability brought intensity to the band. For me, he genuinely enriched the whole experience through his emotional release on the keyboards and the rapture in his voice. It saddens me to realize that never again will I have the thrill of watching those haunting eyes beam out at me from suspended video screens, or hear the ecstatic roar of the crowd when Brent's voice surges through the microphone.

I feel privileged to have witnessed Brent's musical talent and the enrichment he gave to the band. I will truly miss his presence. For the Grateful Dead, the wheel keeps turning. But for me, the wheel is missing an important spoke.

Peace,

Kirsten Wood

DDN:

I would like to share my feeling of loss. Please feel free to print this poem in your next issue:

"For Brent. . ."

I heard a voice, softly at first
I heard a voice, then clear and bright
I heard a voice, it will never leave me
Sing the blues with all his might

I felt the soft wind with each note
I felt the storm with the pounding chords
Your fingers, arms and whole body thrown into play
I felt the ache of always wanting more

We will remember the songs and timeless moments
The trip was, after all, not so long
In peace may you rest, my new, new friend
It's now our turn to sing *you* a song.

I miss you so much, already

Lee Shapiro

On behalf of the Grateful Dead family everywhere

Dear DDN:

I was about to mail my check when I heard the tragic news about Brent. We will all miss him; however, I feel especially bad for his two little daughters. I can remember one of the Garden shows in Sept. of '88. I was fortunate enough to have gotten seventh row seats mail order, right in front of Brent. When he sat his daughter down next to him and sang "I Will Take You Home," it was one of my most memorable moments.

C. Bachler

Dear Diamond People,

Be it through good intuition or simple coincidence, the timing of your last issue was astounding! We received news of Brent's unattractive demise shortly after reading your dedication on the dangers and virtues associated with getting high in and on life. The recently released coroner's report confirmed our suspicions that a drug o.d. was the cause of death. Just as in the mid 1980's, when Jerry fell under the dark cloud of substance abuse, my friends and I have observed (with great concern) that Brent's well-known problems were extreme enough to transcend his personal privacy. True, he was only human, and, therefore, entitled to just as many mortal shortcomings as the next bloke, but as a rock 'n roll hero, he was inevitably thrust into a position of adulation and was looked to as a role model by thousands of young impressionable Heads. What we need today, more than ever before, are rock 'n roll heroes who accept and rise to the call of this important responsibility (even though they may not have asked for it).

It's easy to understand how someone in Brent's position could fall into the shadow of substance abuse, but how the other members of the band could let yet another one of their own fall victim to this evil is beyond me. I'm not sure they have fully come to terms with the serious personal, social and even karmic ramifications that substance abuse has had on their and our lives. It's really quite sad.

I say we should find compassion in our hearts for Brent's soul, learn from his mistakes, and then move on to the future with a greater sense of awareness. Let's hope that whomever the Dead find to fill his shoes can get high on life in a more self-respecting fashion.

And to you folks at DDN; keep up the good work, you are a powerful force of light in our lives.

Ron Goodman

To the Editor:

After reading the excellent article in the September issue of *Rolling Stone* concerning the problems surrounding the Grateful Dead, I am compelled to write.

Having followed the band (when I can) since 1981, I too am concerned for the future. The problems which face the Dead and its followers are many faceted and will take time and effort to iron out. In the past some of the blame has rightfully been placed on dead head behavior. This behavior on behalf of the "heads" stems from a *very* small population lacking appreciation and understanding of the band. I hope this population either learns from the majority or moves on to other scenes.

Another legitimate concern comes from the fact that so many people are coming out to see the band. When there are 80,000 people coming out for the same event, problems occur. Remember the World Series last year? Is anyone talking about banning this social event? Population problems can be worked out.

The problems which concern me about the Dead come not from the band itself, but from the world in which they work. I fear that the Grateful Dead are operating in a society which is closing down around them. The band and its following are operating in a mode which is contrary to contemporary American attitudes. Whether it's the Dead or 2 Live Crew, a fundamental attitude of intolerance has developed and flourished throughout the Eighties.

I would argue that the recent deaths at shows are directly related to this

intolerance. Yes, drugs were involved, and yes, police brutality has been cited, but the true problem is bigger than a tripping teen or a club toting cop.

This is why the Grateful Dead machine has to continue. To stop touring would mean defeat and loss of hope for many of us out here in the boring mainstream. The future will be tough, but I urge the Dead, the promoters, and the venues not to give in. Things have improved, and further talk and effort will bring about solutions. If the music ends, a great sorrow will fill my heart, a sorrow not only for the band and its followers, but most importantly for this country. Because if America can't handle a rock 'n roll band, what can it handle?

Peace and Prayers,

Thomas I. Warren

Dear DDN:

I just received "The Best of 1975 - 1988" (on tape), so I don't know what has gone down in the letters column since, but you've missed several outstanding versions, in my opinion.

- "Cassidy" — 5/6/81
- "China Cat" — Almost any Fall '79 version; 10/28/79 comes to mind.
- "Comes A Time" — 7/17/76 (absolutely the best); 10/15/76 (a moderately distant second); I really don't think any others are close.
- "Deal" — definitely 3/7/81.
- "Estimated Prophet" — 10/21/78
- "Gloria" — 11/3/84 (although every version was different enough to qualify).
- "Miracle" — definitely 12/31/78. No other one even comes close.
- "1/2 Step" — Most from '77 are good, but 5/7/77 is probably the best.
- "The Dew" — Almost all the '77 ones are better than any since.
- "Dancin'" — 10/14/76; the best (at least after the "Wharf Rat" interlude) since 1970!
- "NFA (w/ "Caution Jam")" — 3/18/77; some of the hottest playing ever!
- "Peggy-O" — 6/18/75
- "Playin'" — 12/28/79; 10/14/77
- "Stella Blue" — 10/21/78 is probably the best; 12/19/78
- "St. Stephen" — 6/9/76
- "Uncle John's Band" — 5/5/81 is probably the best.
- "The Other One" — 10/15/76 may be even better than 10/21/78.
- "Wharf Rat" — 10/14/77 — unbelievable!

Rob Bertrando

Deaditor's Note: Your wish is our command. You'll find an updated "Best of 65-75 On Tape" included in this issue. As usual, we welcome any and all additional and/or contradictory opinions. Enjoy!!

Dear Dupree's,

Hey Now! I'd like to start this letter off by saying that your most recent issue of DDN was definitely the best so far. It was jam packed with great articles concerning spiritualness and the views expressed on marijuana were very truthful and honest.

But I have a problem. I would like to join the crusade to legalize marijuana, but I'm not sure if that would be like digging my own grave. I do not subscribe to "High Times," because I've heard that it is published by the DEA. I have not joined NJ NORML either based on those same fears. What would happen? The government would have my name and address and then I'd be watched or my house searched or whatever. Please understand that I am no dealer. Never have, never will. I just like to come home from work and smoke a doob while listening to some good music. I personally feel that it is my right to relax the way I choose. (I don't drink alcohol.) The government says that this is a crime.

I guess what I'm asking you is to clear up the questions I have about these organizations that are pushing for legislation.

Gratefully Yours,
"Cosmic" Candy

Deaditor's Note: We find it highly unlikely that *High Times* magazine is run by the DEA. Publishing such a magazine helps to keep the drug sub-culture alive,

and this would clearly serve to undermine their current efforts. We have heard, however, that some of the companies who advertise for indoor growing supplies have had their mailing lists seized.

Also, to quote Ed Rosenthal, "joining NORML does not imply illegal activity." It does imply a desire to see laws changed. And if you believe the laws should be changed, we urge you to stand up for your beliefs.


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Deadhead

Every generation should be so lucky as to have a unifying agenda that brings it together and acts as a catalyst for positive social and spiritual change. The young adults of the 1960's had the Vietnam war and the then new availability of mind-expanding drugs as catalysts to bring them together. Along with these two catalysts (and in many ways, a result of them) came powerful music that acted as an even greater common denominator. It was a truly significant time in the history of the human race. But with the disco 70's and the yuppie 80's, that sense of having something worthwhile to believe in, a cause to rally behind, a sense that "we're-all-in-this-together" all but disappeared. It's no mystery why so many Deadheads yearn for the 60's. Despite all the hard times, there was an undeniable feeling in the air that a "new tribe" was coming together in mind, body, and spirit.

For those of you who feel you've missed the boat, and there are a lot of you out there, fear not. They say history repeats itself and sure enough we're beginning to see another such unifying agenda approaching on the horizon of our collective consciousness. It's an agenda whose challenges will not only bring us closer together but will make life even more rewarding than the 60's could ever have been. That agenda: saving our planet, and ourselves, from destruction.

Those of you who read *DDN* regularly are familiar with our belief that the Grateful Dead Experience can, and often does, evoke a great appreciation for nature and all other living beings from deep within the soul. It's called compassion. The GD Experience has helped these noble feelings flourish within the band, as witnessed by their concern for the future of our rainforests and their continual philanthropic involvement with groups such as the Rex Foundation.

Unfortunately, for most of us who would really like to make a difference in this world, there is an extreme lack of motivation or even the most basic knowledge of how to turn those thoughts of concern into fruitful action. Even more unfortunate is the realization that if we don't get it together soon, our lack of action may spell doom for our children's generation. It's really an astoundingly sad thing, given how beautiful life can be.

One thing we *are* sure of is that it will take a very large grass-roots movement to save this fragile world. And if that group isn't going to start with nice folks like us Deadheads, **the ones who really know how hip life can be**, the ones who are supposedly always "expanding" our consciousnesses, then who *will* it start with? And if *we* don't help start the healing process *now*, then *when*? A good friend of ours counted 748 beer bottles on the ground during the half-mile walk between her car and Foxboro stadium this summer. How can we look down on a corrupt government and wasteful status-quo populace when we can't even clean up our own shit? Are we not, as a whole, every bit as guilty of polluting this planet as those we look down upon?

Fifteen years ago, when I began my powerful indoctrination into the Grateful Dead Experience, I was presented with a set of observations on the part of our very own entertainment grand-ringmaster, Bill Graham. I wasn't ready at the time to fully understand the implications of his message, but I knew it was important and timeless. As a result, his words have stuck in the back of my mind all these years. I recently came across Bill's words of wisdom once again and was amazed at how right-on-the-mark they still were, 17 years after they were first spoken:

"During [the 60's, people] went to dances...you know, lovely...they walked in and joined a circle of people and started dancing. They walked up to them and felt like they were sisters and brothers...But they realized that the world around them isn't very pretty. They also don't do anything about it...'Oh, aren't the streets beautiful?' No, they have shit in them! 'Well, I'll just dance on the shit then!!' No, try to clean it. 'Oh no, no. That's work. That's reality.' You have to relate to music in the same terms...You get high one night and the world is beautiful, and you wake up the next day and you say, 'My God, the world isn't beautiful. I've got to get away from this reality.' And you get high again. Four years later, you're still high and you get up every morning and you say, 'How come the tree of life isn't ripe? How come things aren't happening?' It's because you think the same as your brother, and he is saying, 'How come our neighbor isn't doing things? Why isn't the tree ripe?' Everybody's waiting for somebody else to do something, and nobody's doing anything."

Harsh, huh? But you know something? *He's right.* Go to your average Dead concert and you'll see blatant examples of this attitude in action. True, most Deadheads aren't destructive, and maybe most of us really would love to get involved in making a difference. But there's still a significant body of destructive partiers out there who care about nothing more than getting wasted and rockin' out. Isn't it time that those of us who do care start to get down to the work at hand?

We here at *DDN* are trying to make a difference. We've switched over to recycled paper for all our in-concert flyers, and we recycle all our office refuse. We are also extremely proud to announce that we are joining forces with The Nature Conservancy to help create "The Garden of the Gratefully Deadedicated" rainforest preserve. This preserve, which is explained further inside this issue, will be created through the donations of the Deadhead community (that means you!!!). Together our donations will serve to permanently protect a specific tract of the endangered rainforest. We strongly suggest that you join in helping us prove to the world and to ourselves that we Deadheads can do our part to help save the planet from destruction. Donations of any size will be accepted.

You have here before you our environmental issue. We've tried to provide you with essential information in an easily digestible, non-threatening, and highly usable format. You will find overviews of those areas that we feel are of greatest concern both to the planet and to Deadheads along with simple suggestions in each area as to how you can make a definite difference. We've even included an article showing you how it's possible to turn a party into an environmental benefit. Whoever says we can't turn cleaning up the planet into a celebration is dead wrong!

Remember: start simple. Just getting in the habit of recycling at home will raise your own level of awareness *and* make a huge difference. Get your friends in on it. **The act of saving the planet is undoubtedly going to be *the* hippest and most important thing that we can do in this decade and beyond.**

We'd also like you to consider that, in a very real sense, the Grateful Dead concert is itself an endangered environment. Certainly it is here where we must learn to practice environmentalism together, as a family. The trashing of concert sights has got to stop. Chances are that those of you who are reading this are *not* the major offenders, but it *is* you who can make a difference. We here at *DDN* are willing to act as a launching pad for those of you who are truly committed enough to make a difference. If you are interested in starting up a concert clean-up task force at a particular show we would be more than happy to announce your intentions in this magazine and our flyer. Send us your name, address, phone number, and describe your project, including projected timetable and intended results, meeting places and times, etc., and we'll help spread the word.

As one might expect, we have received a lot of mail concerning the death of Brent Mydland. There are a lot of Deadheads who liked Brent's music and a lot who didn't. Whatever any of us might have felt about the man and his music, there can be no argument that he was a talented musician who had many of the same human problems that plague countless other souls on this planet. If we can learn from his music *and* his mistakes, we will be a lot better off because of him. Rest in peace, Brent. May the show go on.

In Light,
Johnny Dwork

The Garden of the Gratefully Dedicaded



The world's rainforests and the wondrous diversity of life they contain are in peril. Every minute of every day, an area of rainforest the size of a football field is axed for timber, burned for cultivation, or clear-cut for cattle grazing. And every hour, another rainforest species becomes extinct!

Finding a way for one person to make a difference for the rainforests can be difficult...until now.

The Nature Conservancy, in cooperation with Dupree's Diamond News, has created an opportunity for each and every one of us to have a direct hand in saving one of the world's most valuable and endangered tracts of rainforests. We have chosen to work with the Nature Conservancy because they can see to it that 100 percent of the money we raise will be used to purchase and preserve land, not to pay for their office space or the salary of employees here in America. The target of our joint effort: The Sierra de las Minas Reserve in Guatemala. Every \$30 we raise will preserve one acre in the Reserve.

Sierra de las Minas is one of the most spectacular mountain chains in Central America. It is a land where geographical isolation, a wide range of elevations, and a diverse array of habitats have given rise to a globally significant and highly diverse group of flora and fauna.

The high misty cloud forests of Sierra de las Minas are one of the last refuges of Guatemala's national symbol: the resplendent quetzal, one of the most spectacular and rare birds in the world. The quetzal, with its glorious two foot long tail, depends on cloud forest to survive. The country once had 750,000 acres of tropical cloud forest, but deforestation has eliminated all but the last 2,500 acres, 60% of which is in Sierra de las Minas.

Sierra de las Minas and its diverse habitats provide homes for many other forms of wildlife. At least 885 species of mammals, birds, and reptiles have been recorded in the area. Thirty-three percent of Guatemala's orchids are found at the reserve, many of them spectacular in their beauty, extremely rare, and in danger of extinction. While nine plants found in the area have been recommended for study due to their medicinal properties, much of this rugged and inaccessible terrain remains unexplored by scientists. Sierra de las Minas very likely holds important natural secrets waiting to be discovered.

Forestry experts already consider Sierra de las Minas to be the most important tropical gene bank of conifer endoplasm in the world. Seventeen distinct species of conifers are known only from this area, representing an irreplaceable seed source for reforestation and agroforestry efforts throughout the world and a commercially exploitable resource of untold potential.

Sadly, all is not well at Sierra de las Minas. While its summits are still blanketed in dense green and the northern part of the reserve still harbors lush tropical forests, the southernmost section of the reserve has lost much forest cover. Timber

extraction, the expansion of agriculture on steep and fragile slopes, and inappropriate development have all taken their toll on the region.

The loss of native plants and animals is not the only consequence of the destruction of this ecosystem. As the forest cover is destroyed, the soil quickly loses its vital nutrients and becomes unproductive. Without trees to anchor the thin layer of soil, rains soon wash it away. Rainforest land, one of nature's most wondrous and significant expressions, can all too quickly become a desert-like wasteland. Thus the many benefits that the Sierra de las Minas provides, both for its wild inhabitants and for the human residents who live in the valleys below, could be lost, possibly forever.

Fortunately, Sierra de las Minas can be saved. The Nature Conservancy is working with a local private conservation group, Defensores de la Naturaleza (Defenders of Nature), to protect the reserve and to extend its many benefits to the people living around it.

The Guatemalan government has recognized a large area at Sierra de las Minas as a protected area. While this designation provides nominal protection for the area, it does not provide for park personnel or on-site conservation work. This is where Defensores Naturaleza comes in.

Defensores has begun purchasing land in the area that they will own and manage. The Nature Conservancy and Defensores are now working together at the Reserve to purchase additional land holdings, hire and train local rangers to monitor and protect the reserve, provide necessary field equipment to these on-site land managers, and begin efforts to reach out to local communities and involve them in the park's protection and management.

As part of its "adopt an acre" program, the Nature Conservancy has developed a specific budget to cover the cost of land acquisition, land management, community education, etc. They have calculated that the cost of providing these services per acre is \$30. Each of you who donate \$30 or more will receive an honorary land deed specifying the location of your "adopted" acre. You'll also get regular "Reports from the Field," letters from local land managers keeping you informed about the management activities affecting your adopted acre — the very conservation activities made possible by you. Those of you who donate less than \$30 (all donations, no matter how small, will be put to good use) will be kept informed of progress in this project through DDN.

Although you won't personally own the rainforest land you've adopted, you will directly provide for its protection. Your commitment represents a critical investment in the health of the global environment — an investment in the future. Please join us in showing the world and ourselves that Deadheads care enough to make a difference. Thank you.

THERE'S ONE SIMPLE THING YOU CAN DO TO SAVE THE RAINFOREST

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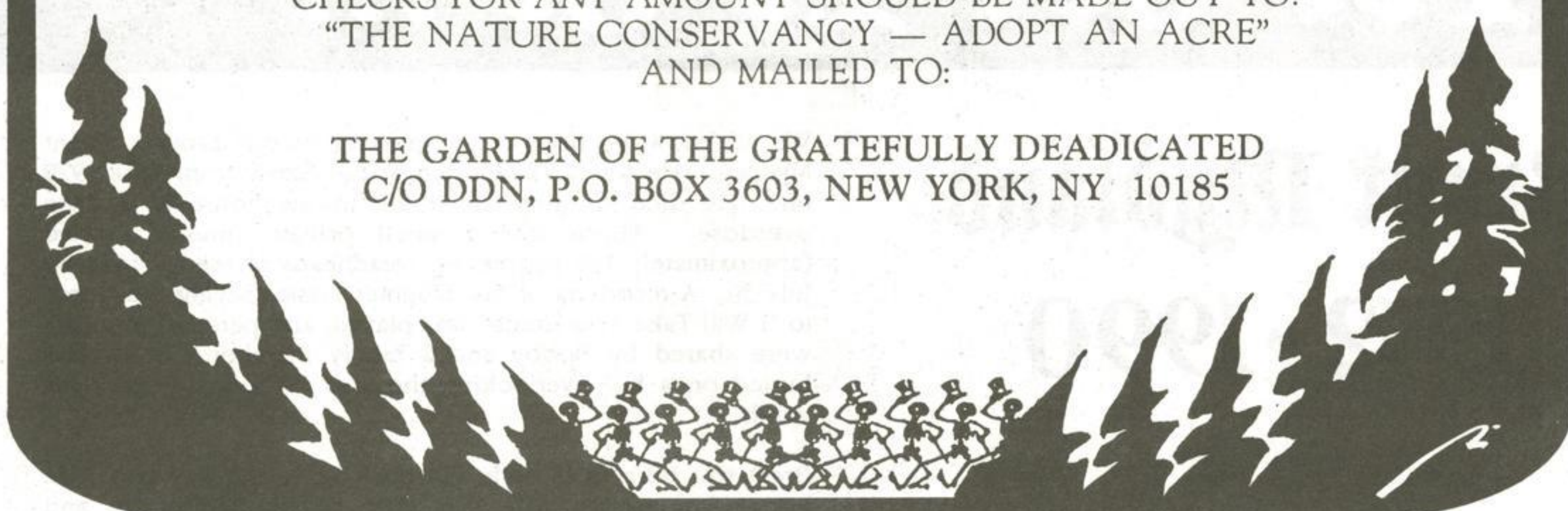
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"I've Got To Go ..."

Brent Mydland
1952 - 1990

We all know by now of the passing of our brother, Brent Mydland. He was a vibrant part of our family from April 1979 on. He died on July 26, 1990, in his home of a drug overdose. There was a small private funeral service (approximately 150 people, no Deadheads or media) held on July 30. A recording of his daughter Jessica saying the words to "I Will Take You Home" was played, and personal thoughts were shared by Bobby and a family member. Brent was buried on a hill overlooking the area where he spent his youth.

Brent was born in Munich, but grew up in the Bay area. He leaves behind his wife Lisa, two daughters, Jessica and Jennifer, and many fans who loved him.

Photo respectfully donated by
Cosmic Photos

Luckily, Brent left us a legacy of inspired music to remember him by. Rather than dwell on his passing any longer, we'd like to offer the following list of career highlights as a guide to the best of Brent's singing and playing for those who wish to keep his spirit alive. This list represents but a small fraction of the fine contributions he had to offer. We hope that those of you who can add to this list will write to us with your selections so we may add to it.

6/28/79 — Sacramento, CA — "Scarlet Begonias" > "Fire On The Mountain."

11/1/79 — Nassau Coliseum, NY — "Scarlet Begonias" > "Fire On The Mountain."

12/1/79 — Stanley Theater, Pittsburgh, PA — "Not Fade Away."

9/80 & 10/80 — Warfield Theater, San Francisco, CA and Radio City Music Hall, NY — Beautiful harpsichord playing during all of the "China Dolls" and sweet vocal harmonies during all of the "To Lay Me Downs" that were played in these acoustic sets.

8/28/81 — Long Beach, CA — "Never Trust A Woman."

10/10/82 — The Frost, Palo Alto, CA — "Far From Me."

8/8/82 — Alpine, WI — "Satisfaction," great vocal trade-offs with Bobby.

4/20/83 — Providence, RI — "Maybe You Know How I'M Feeling."

6/18/83 — Saratoga, NY — "Scarlet Begonias" > "Fire On The Mountain," as the band took the stage it was raining heavily on the lawn. During "Fire On The Mountain" the rain abruptly stopped and Brent broke into a verse of "I Can See Clearly Now The Rain Is Gone!"

10/11/83 — Madison Square Garden, NY — "China Doll."

10/15/83 — Hartford, CT — "China Doll."

3/24/85 — Springfield, MA — "Dear Mr. Fantasy."

3/27/85 — Portland, ME — "Revolutionary Hamstrung Blues."

6/16/85 — The Greek, Berkeley, CA — "Walkin' Blues," great piano playing.

6/25/85 — Cuyahoga Falls, OH — "Big River," "Gimme Some Lovin" > "China Cat Sunflower" > "I Know You Rider," "Day Tripper."

3/29/87 — The Spectrum, Philly, PA — "Far From Me."

4/2/87 — Worcester, MA — "Far From Me."

7/2/89 — Foxboro, MA — "We Can Run But We Can't Hide."

10/16/89 — Brendan Byrne, NJ — "I Will Take You Home" > "Dark Star."

3/28/90 — Nassau Coliseum, NY — "Hey Pocky Way."



Photo by Philip Gerstheimer

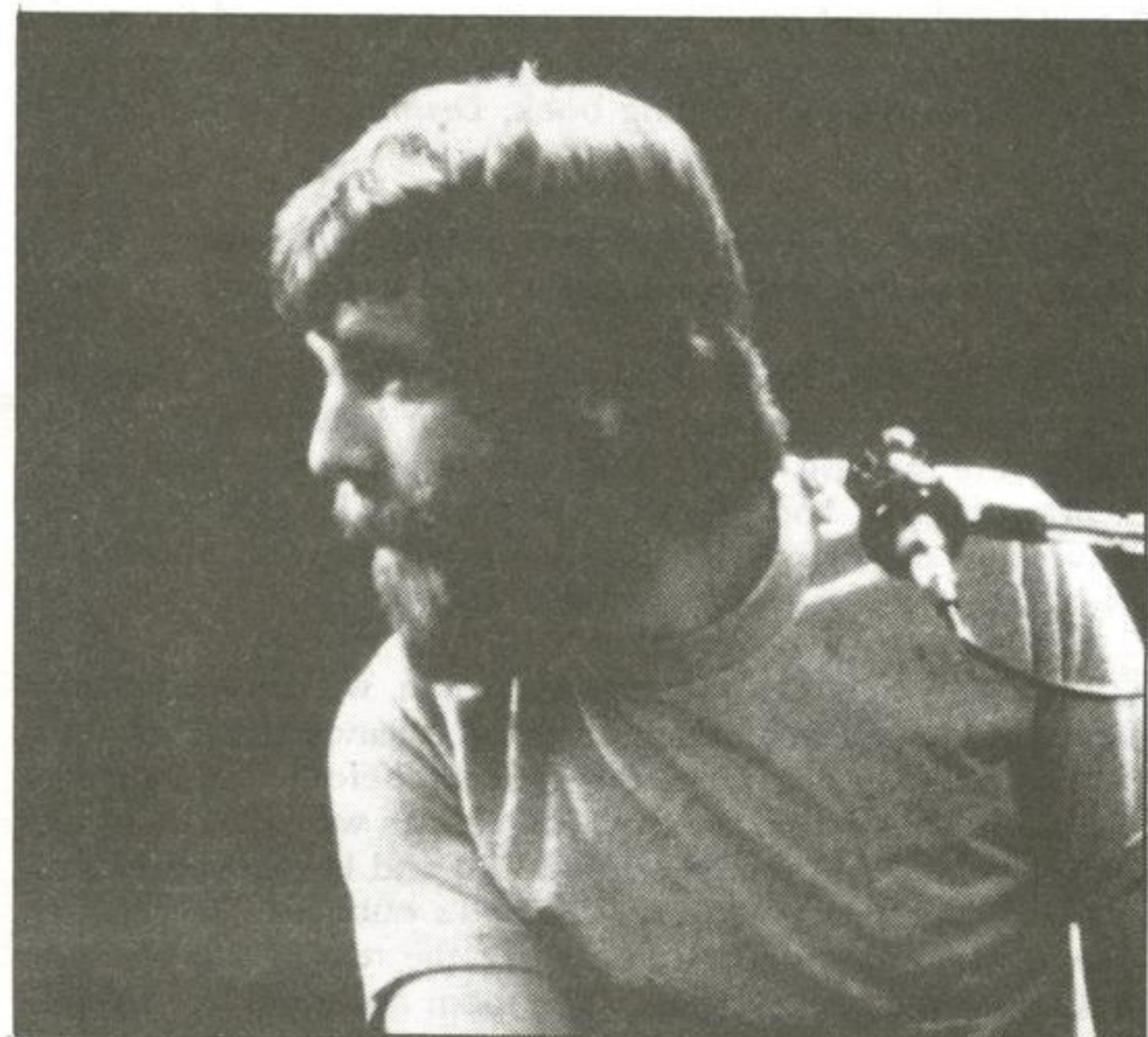


Photo by Philip Gerstheimer

Dancin' In The Streets With Mickey Hart

by Carl McColman

When you're in the bookselling business, one of the highlights of your year is the American Booksellers Association's annual convention, an opportunity for tens of thousands of booksellers and publishers to get together, do some networking, learn about new titles, and maybe even party a little. This year the convention was held in Las Vegas, and my colleague Bob and I made plans to be there.

Weeks before the convention, many publishers send out invitations to various parties and receptions they'll be hosting during the four-day affair. It's pretty much a capitalistic scene — come to the publisher's party, and then sell more of that publisher's books — but, hey, who doesn't like to get wined and dined once in a while? One invitation I received definitely stood out from the rest:

Harper San Francisco Publishers invites you to "An Evening of Percussion with Mickey Hart and Friends" for a magical evening of drumming at the edge.

Mickey Hart, at the ABA convention? Of course! The invitation went on to explain that Hart, Babatunde Olatunji, Zakir Hussain, and other percussionists from around the world would be performing the second night of the convention to support Mickey's forthcoming book, *Drumming at the Edge of Magic*.

Unbelievable! I started dancing around, right there in my office. It was like getting a miracle ticket in the mail!

Sunday, June 3, 1990. Bob and I had been in Las Vegas for a day and a half, exploring the gargantuan ABA trade show. My arms were getting tired from carrying all the publishers' catalogs, posters, and promotional materials I'd gathered at the convention center. But as the day's end neared, my energy level picked up. It was the concert night!

As soon as we got back to the hotel room, we dropped off our bags and immediately struck out for the Sands Hotel. Typical Deadheads, we got there 90 minutes before the ballroom doors opened, and no one was in line. As we stood there, the doors opened, and a man stepped out and introduced himself as Dennis McNally, the Grateful Dead's publicist. We chatted for a few minutes, and he let us into the rear of the ballroom to listen to the sound check. The room appeared to seat only about 1500, and the sound was excellent. Now I was thoroughly psyched!

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•BALAFON MARIMBA
ENSEMBLE
•OLATUNJI AND HIS DRUMS
OF PASSION WITH SIKIRU
Las Vegas, Nevada. Sunday, June 3, 1990 8:00 p.m.

After grabbing a quick bite to eat and playing the slot machines for a little while, we returned to the ballroom doors early enough to be at the front of the line. Most of the other people who came early to stand in line were also Deadheads. How odd we looked, many of us in "civilian" clothes! But you could pick out who had been to shows before — we all had huge smiles.

I talked with one couple from DC about the recent Landover shows, and I met a woman who worked for a publisher in Boston. She was an Olatunji fan in addition to being a Deadhead and summed up the excitement when she said, "Seeing Olatunji and Hussain and Hart on the same stage has got to be a once-in-a-lifetime deal!"

The ballroom slowly filled up with one of the oddest crowds ever at a Dead-related show. I'd guess that roughly a third of the audience was Deadheads. The rest was a crazy assortment of New Agers, drum lovers, and plain ol' professional booksellers and publishers.

The show began promptly at eight, with the Balafon Marimba Ensemble from Oregon. Balafon played a happy, energetic mix of marimba-dominated tunes, including some African and Latin American folk tunes. Their music filled the ballroom with a joyous, happy spirit, and the musicians' glowing faces and hard-working bodies kept the energy level high throughout their thirty-minute set, which seemed far too short. Then a very straight looking executive from the publishing company spoke while the stage was being set for the second act. It was funny to watch this dressed-for-success businessman singing the praises of Mickey Hart, percussionist for the "legendary Grateful Dead." After his spiel, the curtain rose again to feature the Batucaje Brazilian Percussion Ensemble with the Capoeira Dancers.

Batucaje kept the energy level at the same height reached by Balafon, featuring a sound based on bongos and the berimbau, or musical bow. The dancers, however, stole the show. The women were mesmerizing, and the two men dancers presented a breathtakingly-choreographed fantasia on the Brazilian martial art of Capoeira. Once again, the set ended too quickly, but the excitement in the ballroom continued to build, as recorded sounds from the rainforest made it clear what was coming next.

The final set began with Mickey Hart and Zakir Hussain on the stage. Mickey sat next to a metal sculpture of two skeletons (one with a rose in its mouth!) standing on either side of about a dozen or so tall metal mushrooms. Behind this sculpture were suspended three bass drums; on the other side of Mickey was a set of twenty or so cowbells. Zakir sat in front of his tabla, while Mickey breathed deeply into a microphone and played what appeared to be a tiny recorder.

After a couple of minutes, Mickey moved to the sculpture, and began tapping the heads of the mushrooms — it was an electric drum set. Just as the two opening acts had excited us with their upbeat, happy energy, Mickey was now soothing us with a contemplative, serene performance. He soon gave way to Zakir, who treated us to about a ten-minute tabla solo, which was alternately peaceful, stimulating, and amusing.

Zakir's solo gave way to Mickey's playing the cowbells. At this point Baba and the members of his "Drums of Passion" began to take the stage. The slow build-up of energy suddenly burst wide open, and the ballroom was filled with a joyous celebration of percussion! Mickey and Zakir left the stage, and Baba lead his troupe through some of their numbers.

As they jammed on their last song, Mickey and Zakir returned, followed by all the musicians and dancers from the first two acts! The stage was jammed with more than thirty performers, and the energy kept on building. Everything was happening at once, dancers, drummers, an explosion of rejoicing. Mickey moved to the front of the stage, playing a small bongo, and walked right down the steps to the front of the audience, and into the aisle. Baba followed right behind him, playing and singing. All the other performers filed down after them.

I don't think I need to say that, by this point, everyone in the ballroom was dancing like veteran Deadheads — even the folks wearing coats and ties. As the musicians danced and played their way out the door to the casino, everyone fell right in behind them. But outside the ballroom, instead of marching into the casino, the players went out a side door leading to the

Vegas Strip. Hundreds of people poured out after them and suddenly the sidewalk in front of the Sands Hotel was transformed into an impromptu tribal ritual, as we sang and danced and played!

Bob and I jockeyed our way to the front, near Mickey and Baba. The barriers between performer and audience were breaking down, with everyone dancing and singing together. As we danced our way north along the Strip, I saw Mickey step off the curb, into the street. Immediately he was surrounded by blissed-out, happy dancers! He stepped further into the street! Suddenly cars were honking and slamming on their brakes, as dozens of drummers and dancers took over two full lanes of Las Vegas Boulevard. The night had ceased to be a concert. It had become an ecstatic celebration of the spiritual powers of the drum, with people of many different walks and backgrounds suddenly united by the healing, joyous beating of the drums. After nearly twenty minutes, Mickey and Baba nodded to each other and stopped — and the crowd let out a roar of appreciation. Then they started playing again.


I was dancing not ten feet away from Mickey when the Deadhead woman from Boston, whom I had met earlier, ran up to me, grabbed my arm, and shouted, "Can you believe it? You're dancing in the streets with Mickey Hart!!!"

Thank God I had a friend with me, so I know it wasn't just a dream! The musicians began working their way back to the ballroom, with everyone keeping the dancing alive. As cars drove by, folks rolled down their windows and stared. What kind of a celebration was this? Deadheads and tuxedos?

Back in the lobby of the ballroom, the performers took one final bow, to a rousing applause. Baba stayed outside the longest, shaking peoples' hands and embracing them. For the time being, the ritual was over. But the celebration goes ever on . . .

Drumming at the Edge of Magic: A Journey into the Spirit of Percussion by Mickey Hart with Jay Stevens, has been published by Harper San Francisco. It is available at all fine bookstores — especially if the store's manager was there on June 3.

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The Grateful Dead Concert as an Endangered Environment

An Interview With
The Grateful Dead's
Manager —

CAMERON SEARS

We see the Grateful Dead concert as an endangered environment. I'd like to start by asking you where you feel we are now as opposed to a year ago, before vending was halted.

Well, I think there's all sorts of analogies that can be drawn between the Grateful Dead environment and our own physical environment because it's that same we're-all-in-it-together type of thing. The vending, as much as we've tried to stop it, there's a lot of resistance to that, and a lot of people don't really seem to understand the reasoning behind it and they have a "me first" attitude. To get back to the ecological analogy, when you think of yourself primarily, and the group secondarily, the group ends up suffering. I was extremely disappointed that the vending was full blown on summer tour. I don't think most people are responsible vendors, first of all. It would be one thing if people were responsible about it and it went back to kind of a grass roots sort of thing, but it doesn't.

There hasn't been a "take a giant step back" mentality. Right. I think what's happened is that there's been a whole new breed of individual who looks at this very much as a money-making opportunity [with a] "damn the torpedoes" type of attitude, and that's not who we are, and we would hope that our audience wouldn't perceive us that way or allow themselves to be perceived that way — but in large part, people are taking advantage of a situation. You know, it's one thing to be selling a tee-shirt out of a back pack on a coat hanger. It's another thing to have stalls upon stalls set up with tables and tents and so forth.

with Johnny Dwork

And gallon jugs of rum and. . .

Yeah, right, and all the various sundry things that go along with that.

What are your specific top concerns?

Well, I think our primary concern is the preservation of what it is we do, which is performing music. That's the best thing we do. It's the one thing we really know what we're doing with. However, there have been a lot of things that have interceded in that effort that have made it difficult for us. One is drug dealing. Obviously, in this day and age, the fact that large numbers of people get arrested at our shows who are generally from out of town, makes a splash in the local newspaper and, therefore, makes it seem like we're a band of people you wouldn't want to have come back again.

Wherever they go the people all complain.

Exactly. And it's a bummer, because we know that there are a lot of people in our crowd who are decent, wonderful people, and who do their best to do right by their neighbors and people they don't even know. But there is this opportunistic element who aren't taking into consideration the feelings and needs of the communities we go through or the people we're visiting — and it does have a detrimental effect, that's for sure.

What can the average Deadhead do to make a difference?

Well, to get back to the initial point in terms of the dealing, as ludicrous as it sounds, people shouldn't buy drugs at our shows. To begin with, the quality is extremely suspect and a lot of people are having bad reactions to stuff they don't have any experience with, or they don't know what they're taking, and that leads to a myriad of other concerns, whether they be medical or [legal, like] somebody getting arrested by the police because they're out of control. So people need to be responsible in that way and not allow for that type of behavior to proliferate. We all acknowledge the mind-altering capacity of the Grateful Dead, on its own. To some people, they may need drugs as a catalyst to get them there. We'd like to think



To our disbelief, many Deadheads on the floor at Foxboro '90 yelled "Jump, Jump, Jump" as the crowds in the stands blindly followed as though they were lemmings . . .

Photo by John Dwork

that's not necessary.

That's basically the DDN rap, you know...

People have the ability to make a conscious choice. If you buy drugs, you're subsidizing their economy and allowing [the problem] to proliferate.

A lot of people ask us what to do in terms of whether it's their responsibility to approach nitrous dealers, for example, and ask them to stop selling balloons because it ruins the scene for everybody. Do you have any suggestions on that? I realize the band has always been strictly against telling people what to do, and yet, somebody has to make a suggestion as to what is proper etiquette for being responsible.

I think people can get involved to the extent they feel comfortable. Confronting people about open sales of different illicit things is a difficult situation but I don't personally think it's out of the question for people to do that, because it's your home, you know. So, I think it's a fine line. People may feel comfortable doing that, people may not. What I suggested doing is getting involved to the extent possible, not subsidizing it by buying things from people, and taking an active role. Personally, my preference is never to do that sort of thing in a large group setting, however, I would prefer doing it on a one on one basis. I think people need to re-adjust [their personal opinions of] where that activity is appropriate and where it *isn't*.

During the fall tour, there was a proliferation of nitrous oxide far beyond what I'd seen before, and these were people who were clearly out to make money off Deadheads. I usually go out after the first set, to check out the scene. There were 4,000 or so Heads walking around with balloons, and some of them were getting hurt. There were some arrests made. A couple of these guys had \$10,000 in cash in their pockets. And the deadheads aren't the ones selling it, cause they'd be inside the show. It's "outsiders" just trying to make a buck, at all of our expense.

We've seen a rapidly increasing number of people who are getting themselves into an experience in a way that's completely improper. Kids come to the show for the first time and they get high on a hallucinogen the first time, without a guide (not that they should commit

to such an intense experience for the first time at a concert anyway, or maybe even at all, given where they are in their lives at the time). It seems as if that's one of the biggest problems with these kids I see who lose touch with reality completely — they're very young, they don't have someone to watch after them, they take something they got on the street, and they don't know how strong it is.

That's right. I think that the older, elder statesmen of the community need to look out for the younger people because, obviously, the demographics of the audience have changed substantially, and it is people who do not have the historical experience with the stuff that get into difficulty. And what happens is, when you're in a situation where there are 20 thousand people on the small side, or 60 to 80 thousand at a summer stadium show, people expect to be taken care of, and that sort of service just isn't there. The medical service that we provide at a show is there to handle emergencies, but

continued on next page



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CAMERON SEARS

continued from previous page

when it gets inundated with people who've taken something and don't know how to handle it, or their friends have abandoned them, or they're just out of control, they get kicked to the hospital, and if the hospital can't handle them, they go to jail — because it's just something that is out of the normal, everyday experience of an EMT or a paramedic. As many precautions as we can take to try and address those concerns and particular needs, we try, but, again it's incredibly difficult.

We receive a lot of letters asking about what steps the band has taken in dealing with these sorts of incidents. What actions have you been taking in terms of communicating with concert security, paramedics, local police, etc. to try and prevent things like the Shanahan case from getting out of band?

I definitely have experience in a situation that not many people have, but they're not going to view it as such because for them, they're the ones who have the experience in their particular field and they know what they're doing and to a large extent they may be right. They're not going to look at me as an expert in handling that sort of crowd control situation, because each situation is different — you don't know what the individual has ingested and there could be a myriad of complicating factors and extenuating circumstances that make one action necessary and another one not. You know, obviously, we're all shook up over what happened to Patrick Shanahan. Did the kid go for the cop's gun? I don't know. I wasn't there. If he did, would I beat him so badly that he wouldn't have lived? Again, I wasn't there. What I'm suggesting is that people need to be responsible for their own behavior, because ultimately it's their responsibility. If you put yourself in the position of having to be handled by six police officers at once, then you have put yourself there. They didn't come looking for you. You were there asking for them to find you. And they did. And as much sympathy as I have for that situation, I have to say that you gotta be aware of the implications of your actions.

The notion of "set" and "setting" disappeared along with the 60's. That the idea of taking into consideration the importance of one's mindset and environmental setting is crucial to the healthy outcome of a psychedelic experience.

That's right.

In reference to what you said before, about the elder statesmen setting examples, one thing that keeps us scratching our heads is where have all the older deadheads gone? I know a lot of the older deadheads don't go to shows anymore because they're overwhelmed by the overly exuberant youthful energy.

Well, it's an interesting dilemma because those people may not be absent, but they may not be vocal either. And there's nothing you can tell to an 18-year-old that's going to make a damn bit of difference if they've got something on their mind that they're going to do. I know that because I was that way when I was 18. And I don't begrudge people the experiment either, I just say everything [should be] in its right place, you know. And what I, personally, have begun to find almost unbelievable (not speaking for the band, but just for myself) is that people expect us to be able to solve those problems for them once they encounter them. It's just a matter of time before somebody snaps, and that's where the collective consciousness comes into view. If it was just one guy who had a bad experience, that's one thing, but when it's multitudes of people having the same reaction and the same people encountering them, [then after a while] you can't cry wolf anymore. Everybody wants help, but who do you help?

"If you all refrained from trying to hop this fence, you wouldn't fuck yourselves up..."

BOB WEIR, 1972

Another thing that upsets us very much is the mob crowd mentality at the big stadium shows. I took these incredible photos at Foxboro of the crowd yelling "jump, jump, jump" to the kids up in the stands. They were like lemmings going over the wall, twisting their ankles and smashing their teeth into the fences and getting grabbed by security and kicked out of the show. It was unbelievable, no better than any other mob or crowd. Frankly, we don't know what to do about this.

I try to go a month ahead of time, and I meet with the chief of police and the head of security, and I try to explain to them the kinds of things that they'll come in contact with, and I try to explain that the people are really decent people [despite appearances.] And I'm finding that I'm having a hard time saying that anymore.

In terms of being able to establish a more manageable touring reality, what direction does it look like you're moving in? Fewer shows, less traveling?

No. We have to pick very carefully the places we're gonna play because of all these various and sundry complications. We do not want to go to places where we aren't welcome. And we also do not want our presence to be an undue burden on the communities. A place like Chicago's World Theatre, where we appeared this summer for the first time, didn't quite work as well as we wanted; we probably won't go back there because, not only did it not work well, but kids were streaming over the fences like it was Saratoga Springs or something like that.

On the other hand, everyone on our side seems to be all big smiles about things like Albany.

Yeah, right. Albany went very well.

You Should Read This Book

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by Lewis Sanders

• featured in 12/89 issue of *High Times* •

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Lemmings in motion - into a sea of madness . . .

Photo by John Dwork

The mayor was out there. I have letters from Deadheads who wrote to the mayor thanking him. He wrote back saying, "Hey, you kids were great; you thought enough to tell us in advance you were coming, and we prepared for it." So it seems like it can be that way, with work on both sides.

When I get home from a tour and see from a security point of view what went well and what didn't, generally speaking, the shows where there was limited vending, camping and a general scene, whether because of cold, rain or people just unable to get there, are better received in the local communities and that makes me wonder if there isn't some correlation there.

I hope, really we all here hope, that the Deadheads will take control and responsibility for not only their own actions but also what others do. Look out for your brothers and sisters. We all know what's acceptable and what isn't. Altering your consciousness by taking drugs at a Dead concert may not be the only way of doing it. There are other times and places. It used to be the minority that was pushing the edge, now it's the majority. If some of this stuff would go back underground, the out-of-sight, out-of-mind theory, this could be a start. I think there are a lot of good people who will stick with us through these hard times, and it's time we all learned to take care of ourselves.

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Truckin' To A Higher Consciousness

by David Meltzer

Henry David Thoreau once boasted that in his personal library of 500 books there were 450 that he had written. Thoreau was considered an oddball by his Yankee neighbors, eccentric by his peers in the Transcendentalist Movement, and a criminal by the authorities, who jailed him in 1847 for refusing to pay an oppressive poll tax. It was no wonder that he was able to sell only 50 of the 500 copy first printing of his classic, "Walden." Today, "Walden" is acknowledged as a masterpiece and is required reading in many high schools and universities, and Thoreau's writings on civil disobedience, which inspired Mahatma Ghandi, Martin Luther King, Jr., and others, have reshaped the structure of contemporary society. Pretty good for an oddball eccentric who could sell only 50 copies of his greatest work.

Many of us lead lives that appear on the surface to be rather similar to the rest of society. Our hair tends to be a bit longer and our clothes more colorful but, by and large, most of us go to school, work, pay our bills, drive our cars, and take our place in the socioeconomic reality of George Bush's America. Many of us are looking for a way to make a difference in the world around us, to contribute to the healing of our planet. What would it take for you or me to have the impact of a Thoreau, Ghandi, or King? Many folks I know wonder how to lead a life of power and fulfillment in a culture hell bent on destroying itself. "Considering the seriousness of our ecological problems," a friend asked, "I wonder if recycling my bottles is enough?"

There is a famous episode in the Hindu mythological drama, "The Ramayana," in which a group of monkeys build a bridge across the ocean by throwing enormous boulders on top of each other. A spider, wishing to contribute to this righteous task, begins pushing pebbles into the water with his tiny legs. The leader of the monkeys, Hanuman, gets lost in impatience and yells at the spider, "Out of my way! Your meager efforts are only slowing down the progress of my mighty work!"

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Ram, a warrior/prince who is the leader and teacher of the monkeys, says to his friend Hanuman, "It is not the act itself, nor is it a productive result we are seeking. We are working to create healing and peace by our actions. For this, the intention behind the act — the motivation and consciousness of the one acting — are of primary significance. In the heart of the individual is where energy is produced and where change needs to take place. The purity of the spider's desire to be of assistance is, in many ways, more valuable in building the type of bridge I want than innumerable giant boulders that you toss." Hanuman, a wise and noble monkey, understands.

We all have to find our own ways to contribute to building the bridge to the great future we envision. We must seek and find our unique place in the cosmic work, be it that of the spider or the monkey. Avoiding the extremes of lazy space cadet and arrogant revolutionary, let's join together to heal the planet *and* have ourselves some real fun while we're doing it. Because if we're not enjoying ourselves, it's probable that guilt and fear are motivating our efforts, resulting in our contributing just that much more energy to the guilty, fearful collective consciousness that has created our ecologically damaged, socially dysfunctional mess in the first place. This is not an encouragement of apathy but a plea for the sensitive recognition that, as I once heard a Native American elder say, "The Creator has arranged the universe so that all things that must be done to sustain a healthy lifestyle are pleasurable." In the words of our contemporary round-bellied bodhisattvas, Ben and Jerry (creators of "Cherry Garcia" and other exotic ice creams), "If it isn't fun, why do it?"

Ram Dass shares a revealing story about the time he was approached, as a member of the Board of Directors of the SEVA Foundation, by a couple who wished to make a contribution. They told Ram Dass that they had saved a couple thousand dollars to buy a hot tub, but after hearing him speak about the work SEVA was doing, and learning that it only cost \$12 to restore sight to a blind person in Nepal, they felt inspired to donate their savings to SEVA.

Ram Dass relates that he was touched by their compassion. More telling, however, was the thought that entered his mind: "Oh no, I hope this doesn't mean I have to give up my hot tub."

Certainly we need to work, and work very hard, on behalf of the causes we are inspired by. But if saving the world means we have to become angry, uptight bores...then no thanks. The great organizer and promoter of women's rights, Emma Goldman, said, "If I can't dance, I don't want to be part of your revolution." I'd like to propose that we continue to work to build a peaceful, sane society *and* make sure that we dance every step of the way. There's a time to bust our butts working for social change, and a time to make sure that same butt gets to soak in a hot tub. We may not even get to see the results of our efforts during our lifetime, but just like Henry David Thoreau, the seeds that we plant during our time here may someday bear fruit beyond our greatest dreams.

Suggested readings

On The Duty of Civil Disobedience, by Henry David Thoreau. Signet Classic, NY.
Thoreau is deep and powerful. He gives me strength to stand tall while surrounded by others bowing to materialistic idols.

How Can I Help? by Ram Dass and Paul Gorman. Alfred A. Knopf.

A superb book that looks at issues related to work for social change including compassion, suffering, social action, and burnout. The many anecdotes alone make this book worth reading. I'll give you a dollar if you can read this book through without laughing out loud or crying at least once.

We're All Doing Time, by Bo Lozoff. Prison-Ashram Project, Rt. 2 Box 201-N, Durham, NC 27705.

For almost two decades, Bo has helped some of the meanest cons in the country use their time behind bars to find inner freedom. Heart breaking, gut wrenching, and scary at times, this book documents a profound effort to help others while keeping spirit and humor alive.

All Men Are Brothers, Krishna Kripalani, ed. Continuum Publishing.

Autobiographical reflections for those seeking the essence of Mahatma Gandhi's philosophy. Gandhi was intensely committed to truth and non-violence, and his intensity and traditional views on sex and the body are hard for some to take. Still, the man was an amazing example of loving kindness in the face of oppression and brutality.

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Cal Expo - Rex Foundation Benefit

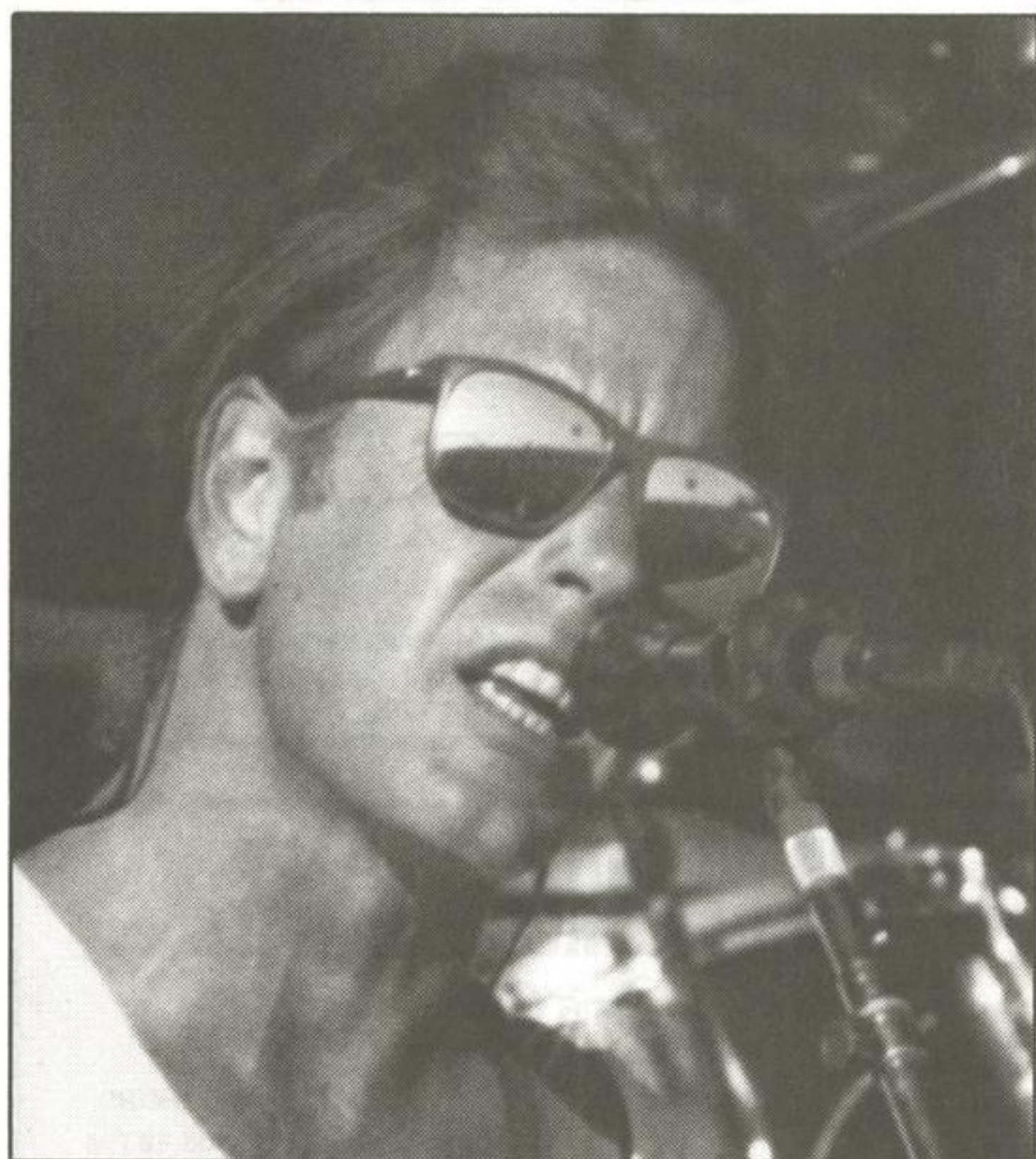


Photo by Philip Gerstheimer

Last summer's Rex Foundation Benefit shows were held at the Greek Theatre in Berkeley, but since the band has been banned at that venue, Cal Expo was chosen as the location for this year's Rex Benefits. This three-day run was the only California one that allowed on-site camping. Only those holding tickets for all three sold-out shows could purchase a camping pass and receive wristbands for the weekend. Almost 1000 counterfeit tickets were stopped at the door, so we cannot caution you enough to buy tickets from authorized ticket sources; if you buy on the streets, you may not get into the show.

The weekend weather was hot bordering on uncomfortable during the day, but temperatures dropped after dark. It's always dry and dusty at Cal Expo, and many seasoned heads chose to beat the heat with poolside pre-concert warm-up parties at local hotels. I was partying by the pool at the Red Lion with friends and it was a great way to start off each day. Many thanks to the city of Sacramento for making the large Dead community feel welcome.

Bill Graham led off Friday with a statement about helping others at shows and looking out for our "brothers" who may have had too much too fast. I hope this long overdue public statement will be heeded by many concertgoers in the future.

by Ben Marks

Rock Med is set up at all California shows with expertly trained staff providing first aid. The staff volunteers its show time and resources, like free gatorade and water to those who need it.

The first set belonged to Jerry, who was very strong on vocals and guitar. Classic versions of "Cold Rain and Snow," "Jack-A-Roe," and "High Time" set the tone for the evening. Brent added a spirited version of "Easy to Love You," but it was Phil's strong bass lines that drove the band during much of the set. A far-flung, jazzy, crisp "Bird Song" closed the set amid confusion among the band members as to whether or not to play "Promised Land."

The second set opened with a letter perfect "Uncle John's Band"; it was probably the best version I've seen in the last two years. The strong-ending jam segued nicely into "China Cat Sunflower" as the full moon began to rise. A long transitional jam with everyone giving their all rolled into "I Know You Rider." A chunky "Estimated Prophet" jammed out and Jerry followed up with "Foolish Heart." If you get the tapes, listen to the interesting jam before the drums; it includes riffs that are reminiscent of "Fire on the Mountain."

Post-space highlights belonged to a bluesy, very hot "Black Peter." Jerry's solo at the end was a rousing jam that took off and traveled very far before completely winding down into an upbeat "Sugar Magnolia." No, Bobby did not cut in rudely as he did with last year's Cal Expo "Sugar Magnolia."

JUNE 8, 1990	JUNE 9, 1990	JUNE 10, 1990
Cold Rain & Snow	Good Times Roll	Bertha
Walkin' Blues	Feel Like a Stranger	Jack Straw
Easy To Love You	Peggy-O	Dire Wolf
Jack-A-Roe	Me & My Uncle>	Wang Dang Doodle
Queen Jane App.	Mexicali Blues	Row Jimmy
High Time	Loser	Picasso Moon
All Over Now	Masterpiece	Tennessee Jed>
Bird Song	Loose Lucy	Promised Land
	Cassidy	
Uncle John's Band	Don't Ease Me In	Box of Rain
China Cat Snflower>		Eyes of the World
I Know You Rider>	Victim or the Crime	Playin' in the Band>
Estimated Prophet>	Touch of Grey	Crazy Fingers>
Foolish Heart>	Looks Like Rain	Drums>Space>
Drums>Space>	Terrapin Station>	Gimme Some Lovin'
The Wheel>	Drums>Space>	Standing on the Moon
I Need A Miracle>	Dear Mr. Fantasy>	Throwin' Stones>
Black Peter>	Hey Jude Reprise>	Not Fade Away
Sugar Magnolia	Watchtower>	*The Last Time
*US Blues	Stella Blue>	17 Songs
18 Songs	Lovelight	
	*Black Muddy River	
	20 Songs	

Saturday was hot but swimming at the hotel pool helped us cut through the blazing sun. By show time, it had cooled off a little bit. A strong breeze blowing through the front of the taper's section provided some chaotic, near disastrous moments in the first set. A cocky Head tried to raise his shotgun microphones to an obscene height and achieve left/right separation with a heavily weighted T-bar, and the contraption nearly toppled over.

Despite the problems, "Let The Good Times Roll" warmed things up a bit, and the "Feel Like A Stranger" that followed had everyone dancing to the free-form jams. Jerry's sweet love song, "Pretty Peggy-O," flowed beautifully and was followed by Bob's cowboy tunes: "Me and My Uncle" > "Mexicali Blues." Jerry let out some spirited "yeah - yeahs" at the end of "Loose Lucy." Phil was dominant in the "Cassidy" jam and everyone danced to the hot "Don't Ease Me In."

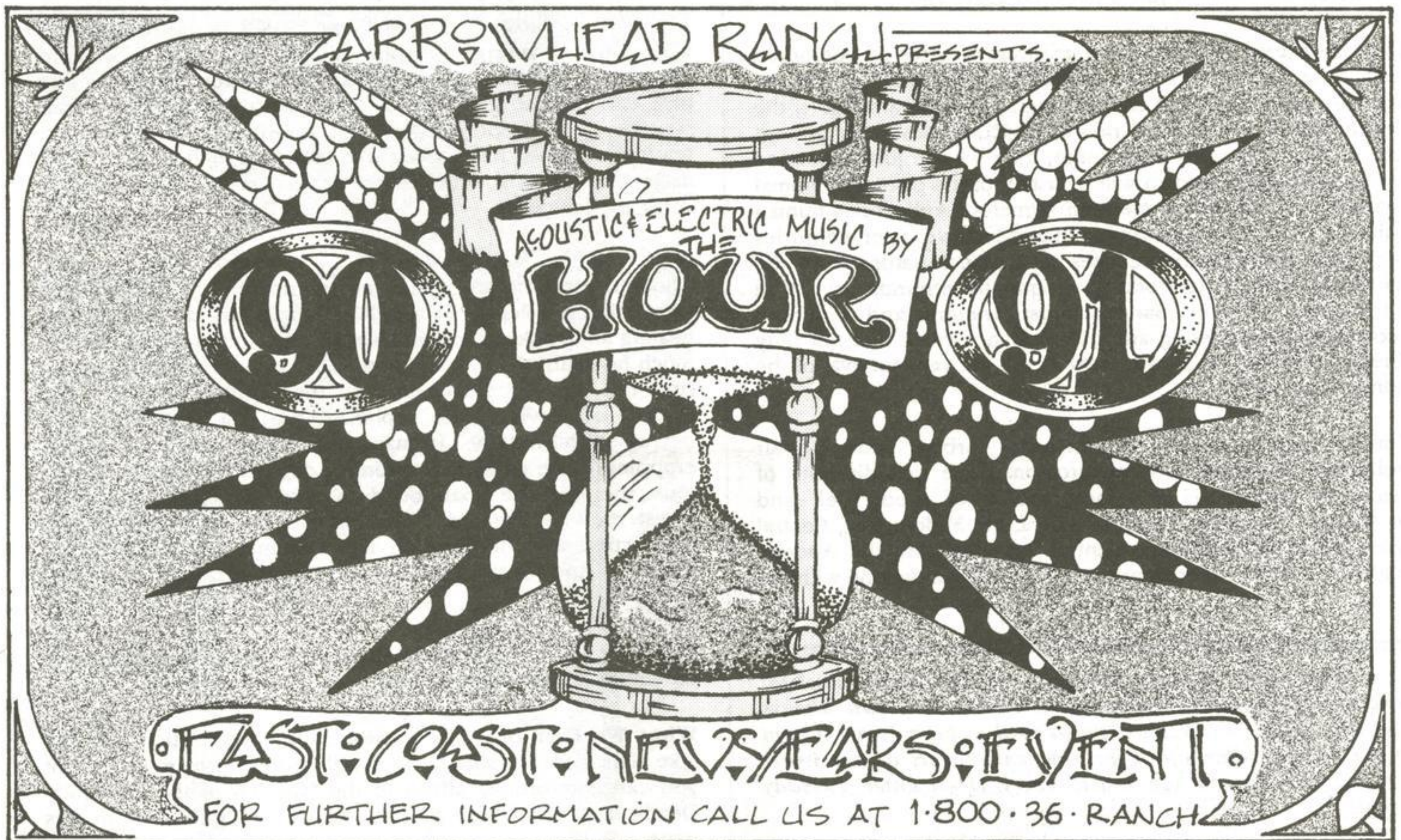
On a partying Saturday night, we were expecting the hot second set opener. While the playing was superb and tight, I felt the song selection was only about average. A spacey "Victim or the Crime" was followed by "Touch of Grey." Bob redeemed himself with a soulful reading of "Looks Like Rain" followed by "Terrapin." The high point of the evening was undoubtedly the adventurous "All Along the Watchtower." Bob was vigorous in his performance of the song and Jerry's ripping guitar leads were bolstered by Phil's steady bass playing. The encore, "Black Muddy River," was least anticipated by everyone, and was not the song that I would have liked to have heard as an encore.

Sunday was a lot of fun because the mood and atmosphere were relaxed, and the weather had cooled off considerably.

Great moments in the first set were kicked off by a rowdy "Bertha," which gave way to a fired up "Jack Straw." Everyone was on the edge during the jam, which stretched on forever. As they came back with the closing verses, Jerry was singing with much gusto and it sounded great. The biggest surprise came when Phil stepped to the microphone and squelched all those negative rumors about his leaving the band by saying, "Well, that's a bullshit lie!"

The crowd went absolutely bonkers and Jerry came back with a nice "Dire Wolf" that had the crowd singing in unison on the chorus. Suddenly, a roar went up from the crowd, as everyone turned their heads to look up into the sky. Some hot air balloons in the shape of a tour bus and a camping tent were floating over the stadium. It was truly a sight to see. Bob kept the music in the classic groove with a well chosen "Wang Dang Doodle"; everyone was ready to party *all night long*. The "Promised Land" that was denied on the first night was finally delivered with a driving intensity on this unusually high-energy Sunday show.

The classic show kept rolling along with a "Box of Rain" second set opener followed by a slow, old-style "Eyes of the World." The slowed-down version was excellent as the band stretched out musically and was riveting as it boogied down to the end. "Playing in the Band" jammed at length and evolved into a nice "Crazy Fingers." The Dead were right on target and everyone loved the long Drums segment. Phil sang for a second time as he led the band through "Gimme Some Lovin'." Jerry's ballad of the evening, "Standing on the Moon," was well received and well sung. Bob closed with the standard but good "Throwing Stones" > "Not Fade Away." The encore was "The Last Time." All in all, hot weather, hot shows.



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OUR RAINFORESTS

When Will We See The Forest For The Trees?

BY RUSS WEIS

Startling Fact #1: Half the trees that existed on the planet have already been cut down, including over 40% of the rainforests that existed just a hundred years ago.

The Problem: We cut down millions of acres of rainforests each year, in the process destroying thousands of plants, animals, and insects and contributing to global warming. If the destruction of the tropical rainforests continues at its present rate of over 100 acres per minute, they will be just a memory by the year 2050. And so will over half of the plant and animal species on Earth, not to mention numerous indigenous human cultures that hold knowledge passed down over centuries regarding the sustainable uses of tropical nature. As the Rainforest Action Network so eloquently reminds us: "The decimation of our planet's most ancient and complex ecosystems is triggering an ecological holocaust that not only threatens civilization as we know it, but the very survival of the human species."

Forests recycle water, oxygen, and carbon, reducing air pollution, flooding, and soil erosion. The rich diversity of rainforest species is a valued source of food, fuel, and medicines. Yet today much of Africa, the Middle East, Central Asia, India and Pakistan, Central America, and the Andean regions of South America are treeless, and the nations with the

Russ Weis, (aka Russ-in-the Bus), is the Environmental Director at Wetlands nightclub in NYC. You can always find him near the VW bus located in the club's Earth Station resource area talking and working with others on the issues — and dancing to the music every Deadcenter Tuesday night!

largest remaining forests are not working to preserve what remains. The truly frightening aspect of all this is that the damage done may already be irreversible, since the "point of no return" for an ecosystem is often when half of it has been destroyed. In short, tropical deforestation is decimating crucial ecosystems that could take centuries to revive — if they ever revive at all.

The connection between rainforest destruction and the greenhouse effect is also scary to contemplate. Second only to the burning of fossil fuels, rainforest decimation adds to global warming in two ways: through the loss of the earth's ability to absorb and store (or "fix") excess atmospheric carbon and other gases that are overheating and poisoning the atmosphere, and through the burning of the forests to clear land for agriculture and ranching. In fact, 20 to 50% of all carbon dioxide emissions have been attributed to the clearing of the rainforests.

Startling Fact #2: 70% of the more than 3,000 plant species known to be valuable in the treatment of cancer are found in tropical rainforests.

The obvious question is why do we persist in destroying such vital, life-sustaining portions of our planet? Short-term commercial profit is one simple answer — tropical forests that took centuries to grow are being clear-cut to provide cheap sources of beef for fast-food restaurants in the developed world, to harvest hardwoods like teak and mahogany, and to make way for giant, unnecessary projects such as hydroelectric dams and highways.

Another, more complex answer has to do with Third World population problems. Two billion people rely on firewood for heating and cooking and this leads to the cutting down of trees much faster than they can grow. Furthermore, when firewood runs out, people must resort to the burning of cow dung instead of leaving it to replenish the soil and this vastly decreases soil fertility. In many areas, cattle grazing and field cropping cause erosion and further deplete soil fertility. Land must therefore be abandoned as crop yields fall and more forest must be cleared. Thus, a vicious cycle of hopeless destruction and desperation has become the norm for the forests — and for the humans who live in poverty near what's left of them.

Startling Fact #3: Panama sustains as many plant species as the entire European continent!

What We Can Do: The easiest, most direct action you can take right now is to make a contribution of whatever amount you can comfortably afford to the "Garden of the Gratefully Dedicated" rainforest project, which is highlighted in this issue.

Another obvious strategy is not to eat any fast-food hamburgers or processed beef products and to help organize boycotts of offending restaurants, since two thirds of the rainforests in Central America have been cleared to raise cattle whose meat is exported to the U.S. Believe it or not, one quarter-pound hamburger is the cause of the destruction of 55 square feet of tropical rainforest. (While we're on the subject, it is a very good idea to consider eating less meat or even cutting it out of your diet altogether. This is because the higher up on the food chain we eat, the less people can be fed. For instance, 60 million more people could be fed by the grain freed up if Americans ate only 10% less meat!)

Of course, don't buy any tropical wood products and tell your friends, family, and co-workers that we can do without timber that is clear-cut from the rainforests. On a smaller scale, but just as important, refuse to use disposable chopsticks (bring your own) and recycle all paper (and anything else you can). Also, buy products that can be harvested from the rainforests safely and continually. For instance, if you buy Brazil and/or cashew nuts you will be increasing the income of forest residents without destroying either the forests or the indigenous cultures. These nuts can be harvested naturally without damage to the trees and could generate up to five times more income per acre to local residents than the same land would to raise cattle.

Another good step to take would be to write the Secretary of Agriculture to tell him you'd like a beef labeling law to specify the country of origin, since right now there is no way to trace any imported beef to its source. His address: Secretary of Agriculture Clayton Yeutter, 14th St. & Independence Ave. SW, Washington, DC 20250.

While you've got pen in hand, you might also think about writing the World Bank to ask it to stop funding rainforest-destroying development projects like dams and highways with your tax dollars. Suggest that it concentrate on funding small-scale projects that benefit rainforests and their inhabitants instead: Barber J. Conable, Jr., President, World Bank, 1818 H Street NW, Washington, DC 20433.

Finally, here are three groups that are experts at helping you see the forest for the trees when it comes to appropriate and timely action:

- Rainforest Action Network, 301 Broadway, Suite A, San Francisco, CA 94133 — 415-398-4404
- Rainforest Alliance, 270 Lafayette Street, NY, NY 10012 — 212-941-1900
- Cultural Survival, 11 Divinity Avenue, Cambridge, MA 02138 — 617-495-2562. This organization sponsors direct assistance projects designed and run by indigenous peoples and reports on their problems.
- The Nature Conservancy, 1800 North Kent Street, Suite 800, Arlington, VA 22209 — 703-841-5300
- The Trust for Public Land, 82 Second Street, San Francisco, CA 94105 — 415-495-4014

An excellent guide to the rainforests, the problems they face, and what you can do has been written by one of our contributors, Scott Lewis. It's called **The Rainforest Book: How You Can Save The World's Rainforests**, and he wrote it with the National Resources Defence Council. It's published by Living Planet Press, and at \$5.95, it's a steal.



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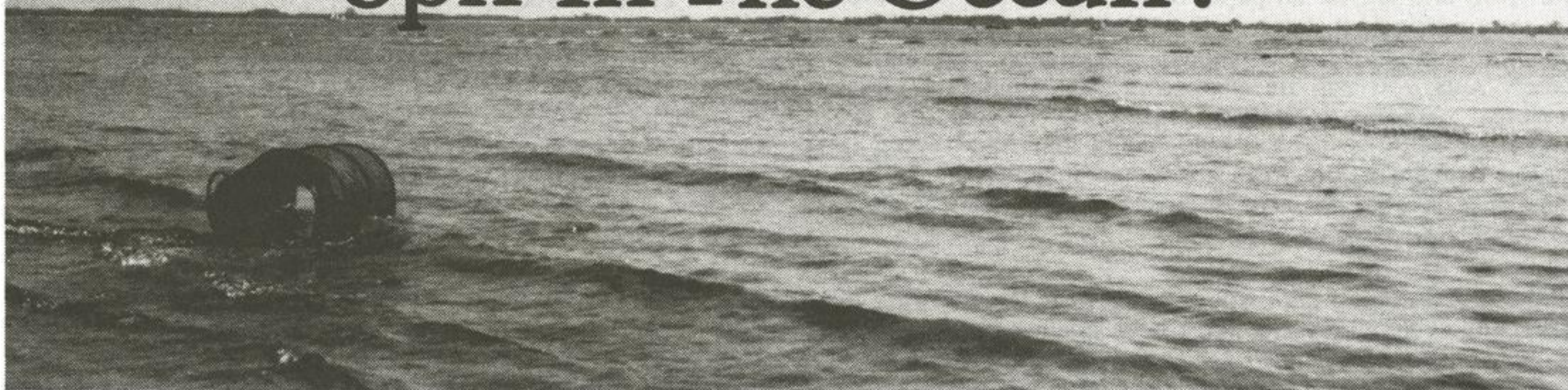


Photo by Brian Cullen

BY RUSS WEIS

Startling Fact #1: Although water covers three-quarters of the surface of the Earth, all the fresh water in rivers, lakes, etc. comprises only 1/100 of 1% of the planet's total water!

The Problem: Another way of stating the above startling fact is to say that if all the earth's water were squeezed down into a gallon jug, the drinkable portion of it would be one drop — and even that drop might not pass U.S. water quality standards! Every day there are more and more people on the planet and thus we require more and more water for drinking, growing food, and washing. It also means that more and more waste is being created, a great deal of which ends up polluting bodies of water. The sad fact is that water pollution and water scarcity are all-pervasive environmental problems that will take years of concerted effort on all levels to clear up.

Someone who knows a bit about oceans, Jacques-Yves Cousteau, once said that "the very survival of the human species depends upon the maintenance of an ocean clean and alive, spreading all around the world. The ocean is our planet's life belt." This is a life belt that is rapidly unbuckling. According to the crew of Cousteau's ship, the "Calypso," even in the most remote areas of the globe, plastic trash and Styrofoam can be seen bobbing on the waters. But we all know that it's not necessary to travel to the corners of the earth to see examples of water pollution; it seems that

everyone living near the coast has been affected by the garbage and chemicals — from medical, industrial, and human waste to oil spills — plaguing our seas.

Pollution on this level threatens the teeming life of the oceans and renders the waters off our beaches about as fun to swim in as an unflushed toilet. In simplest terms, the blight is global, with the earth's coastal waters perilously close to reaching their capacity to absorb civilization's wastes and clean, uncontaminated water quickly becoming a scarcity around the world.

In our own nation, millions of pounds of fertilizer and pesticides run off farmland and contaminate the water supply each year. Currently, the EPA has documented 74 different pesticides contaminating groundwater in 38 states, certainly alarming when you realize that nearly half of all Americans and three-quarters of those who live in cities get their water from underground sources. Municipal landfills and hazardous waste dump-sites also leach poisonous chemicals into rivers and aquifers at the same time that industry routinely deposits huge amounts of hazardous wastes directly into our lakes, rivers, and oceans, contaminating all water-based life. And once pollutants get into the water cycle, they never seem to leave.

Startling Fact #2: Americans dump 16 tons of sewage into their waters — every minute of every day!

To add to the dismal picture, not even other forms of H₂O (like cold rain and snow) are immune from insidious pollution. You've heard of so-called "acid rain" (actually sulfuric and nitric acids can also pollute snow, sleet, hail, and even fog), which results from the burning of fossil fuels and especially from the burning of coal. Well, when this rain hits the ground it not only

poisons fish and other water-based life, it also kills trees, damages soil and food crops, harms human health, and even eats away at buildings and monuments.

Finally, all this is only half the story when it comes to the planet's most important liquid for living organisms. As mentioned above, the scarcity of water is another grave environmental problem. Concurrent with the pollution of water supplies is their depletion at a rate faster than they can be replenished, with the agriculture industry accounting for two-thirds to three-quarters of total water usage. But it's not only farmers who need to take a good, long look at their methods of food production, because all the rest of us use huge amounts of water as well. For instance, an American family of four usually consumes over 250 gallons of water each and every day, with about 40% used for flushing toilets, 30% bathing and showering, 10% laundry, 5% drinking and cooking, 5% washing dishes, 4% household cleaning, and 4% brushing teeth, washing hands, shaving, etc. And guess what, folks: all of this precious H₂O is clean and drinkable!

Startling Fact #3: The manufacture of one person's food packaging requires an average of 50,000 gallons of water per year; the daily newspaper 66,000, and the production of one car with four tires and a year of gas 168,000 gallons!

What We Can Do: It is essential that we all work to prevent further contamination and to conserve the water supplies we still have. The heat is on all of us, for the problem of global warming threatens an exponential increase in water shortages in the near future. Luckily, there are a number of actions that can be taken on the individual and the family level to conserve water that can make a significant difference. Here are a few helpful steps that you can take right now or in the near future:

- Install a water dam in your toilets (if you can't find one, at least take an empty liter-sized glass soda bottle, fill it with sand or dirt, screw the cap on tight and place it upright in your toilet's water tank);
- Take short showers instead of baths;
- Turn the water off while brushing your teeth, shaving or washing dishes;
- Use only phosphate-free detergents and avoid using pesticides on your lawn or garden;
- Install low-flow shower-heads, which can reduce water use by up to 70%;
- Install sink-faucet aerators to reduce water use, available in any hardware store;
- Promptly repair leaking faucets;
- Use rainwater and soapy "greywater" from baths and sinks for your plants and gardens — plain soapy water won't hurt your plants;
- Water your lawn only when the grass doesn't spring back when stepped on and water at night to minimize evaporation;
- Don't get your lawn artificially fertilized, and use only organic fertilizers on your garden

Set the blades higher on your lawn mower and cut the grass two to three inches high, since this encourages the roots to grow deeper and helps retain moisture in the soil, so less water is required. Consider being trendy and using a hand mower — they're coming back.

As you can see, there are many things that can be done quite easily — as long as you abandon the notion that making such small changes is like spitting in the ocean.

Some laws designed to prevent water pollution already exist, as do some technological solutions to clearing up waters that have already been polluted. The reasons why the laws aren't being sufficiently enforced and the technology isn't being applied more vigorously are political. Perhaps a good way to get a first-hand taste for the issue would be to exercise your rights under the Safe Drinking Water Act (SDWA), which enables you to find out from your local water supplier where your water originates, which contaminants it has been tested for, how it is purified, what are past or current pollutant levels that violate federal standards, and how the public was informed of any violations. Of course, if you find a water pollution problem, by all means make sure that your elected representatives knows how you feel about it.

Also, add your voice and energy to efforts already underway by numerous consumer and environmental groups. There are literally hundreds working on cleaning up our lakes, streams, and seas, so here are some organizations under the "C's" to help you seize the moment:

- Clean Water Action Project, 317 Pennsylvania Avenue SE, Washington, DC 20003
- Center for Study of Responsive Law, 2000 P Street NW, Washington, DC 20036
- Citizen's Clearinghouse for Hazardous Waste, P.O. Box 926, Arlington, VA 22216
- Center for Environmental Education, 1725 DeSales St. NW, Washington, DC 20036
- Citizens for Ocean Law, 1601 Connecticut Avenue NW, Washington, DC 20009
- Cousteau Society, 930 West 21st St., Norfolk, VA 23517

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OUR GARBAGE & TOXICS

When Will We Stop Wasting Away?



Photo by Brian Cullen

Startling Fact #1: Americans throw away about 40 billion soft drink bottles and cans every year, which, if placed end to end, would reach to the Moon and back almost 20 times!

The Problem: How many items will you throw away today? If you keep count of all the cans, bottles, papers, bags, etc. that find their way to the garbage can for just this one day, you will begin to get a handle on the fact that we are literally drowning in our own waste. And that's not the half of the problem. If you ever saw the movie "Butch Cassidy and the Sundance Kid," you might remember the part where Butch (Paul Newman) and Sundance (Robert Redford) are trapped at the edge of a cliff, their only chance of escape being to jump off and endure a long fall to the river at the bottom of the canyon. Sundance is reluctant to take the plunge because, as he finally blurts out to Butch, he can't swim. Butch's reply to his outlaw companion: "Hell, the fall will probably kill you!"

Well, that's about the situation we're in with our garbage problem. There are some 75,000 chemicals in everyday use, many of them threatening the lives of virtually everyone in the nation, particularly after they are dumped in one way or

BY RUSS WEIS

another into the environment. In other words, we'd be lucky to live so long as to choke to death on our waste since we are literally poisoning ourselves on the toxics contained in it! Yes, folks, the heat is on — we're all off to hell in a leaky bucket riding on a river of poison.

On to some specifics. All in all, each of us throws away on average more than 1,200 pounds of trash per year, much more than those in other nations. Approximately 80% ends up in landfills. (Of the remaining 20%, about half is incinerated and the other half recycled.) We are running out of space in landfills — in the last five years we've closed one-third of them and in another five years we'll have to close another third. And incineration is definitely not a long-term, viable option; it is expensive and creates significant amounts of toxic ash that still goes on to pollute our air, water, and land.

But don't give up hope! As the two movie stars mentioned above can tell you, since they are both ardent environmentalists, there's still time to turn things around. Often, it's just a matter of changing wasteful habits and practices that lead to the accumulation of our mounds of waste matter. For instance, one of the things we throw away most often is packaging material that surrounds so many of our consumer products. As you know, some wrappings have layers and layers of plastic and other materials, far more than is necessary. In a typical household, around one-third of the packaging bought is immediately thrown out upon opening.

Of course, all this doesn't address the second half of the garbage problem. Between 5% and 15% of what we dispose of contains hazardous substances that can seep into the ground and contaminate the soil or pollute the air and water. Much of these are everyday items like batteries, bleach, insecticide, dyes, glues, inks used on packages, disposable diapers, and many plastics. As far as toxic waste is concerned, U.S. industry produces 700,000 tons of it every day, or 250 million tons per year. Main disposal methods range from dumping in ponds and pits, the worst possible way of dealing with the problem, to "secure" landfills, above-ground storage, incineration, underground injection, fixation, and chemical neutralization — all of which have inherent problems and uncertainties. One thing is certain, however: preventing toxics from ever reaching the environment is an easier task than disposing of them once they have gotten there.

Startling Fact #2: If Americans recycled just one-tenth of their newspapers, 25 million trees per year would be saved. If recycled paper were used for one print run of the Sunday New York Times, 75,000 trees would be spared!

What You Can Do: Let's not waste time talking about the waste problem, because there are many things that can be done on all levels to combat it. Here are the "four R's" that you need to know to become a responsible "Green Consumer": **Reduce** your consumption of items, especially those that are disposable or just plain unnecessary to your existence; **Refuse** to buy products that are over-packaged or made of plastics or other material that isn't fully recyclable; **Reuse** whatever you can; and **Recycle** as much as possible.

On this last point, not everything is recyclable and some items are easier to recycle than others. But many, many items can in fact be successfully recycled — in fact, up to 84% of a typical household's waste — including metals like aluminum, steel and tin, glass, paper, cardboard, and even some plastics. Other consumer goods like batteries (including car batteries), tires, oil, clothing, and yard wastes are also excellent recycling candidates. Those that can't be recycled include several types of plastics, metals mixed with plastic or paper, aerosol cans, those juice boxes made from a combination of cardboard, aluminum foil and plastic, and squeezable plastic bottles that are made from several different plastics molded together. So try to avoid purchasing these items at all costs!

Going back to the first two "R's", it is crucial that we learn to generate less waste in the first place. So it is up to all of us to examine our lifestyles carefully. We live in a modern industrial society that is based on producing goods that are unessential, disposable, obsolescent, and supposedly "convenient." It is crucial that we persuade manufacturers, distributors, retailers, etc. to produce and sell products that we really need, are packaged sanely, and will last a long time. For instance, let's buy razors and pens that last years and dishes that can be washed rather than discarded. Each year Americans throw out two billion razors and 1.6 billion pens. Frozen juices have half the packaging per serving than juices in cartons do, so choose them. While we're on breakfast items, buy eggs in cardboard rather than Styrofoam cartons. Another easily implementable practice is to start writing and photocopying on both sides of the page. Here's another: Use paper scraps for notes and memos. And one more: Reuse manila envelopes by putting on new labels, as was widely done during World War II. As you can see, only our ingrained habits and limited imaginations stand in the way of making simple changes that can make a big difference.

One other very useful practice that falls under the "reuse" category is to take along your own shopping bag, as do consumers in other parts of the world. It takes a 15-year-old tree to provide 700 grocery bags and literally billions of bags are used per year. If you can find them, string bags work very well for this purpose. Pick your stores carefully, though, as shopkeepers range from the unenlightened, who might accuse you of shoplifting, to the far-thinking, who now charge for plastic bags or give discount to customers who bring their own bags. So encourage your local stores to emulate the latter and you'll be helping ensure that more and more teenage trees reach the age of consent! Other good habits to adopt from among literally a million: reuse glass containers for storing rice, flour, nuts, grains, pens, paper clips, screws, household and office items; cut up old sheets, curtains or clothes to make rags; take a mug or teacup and metal spoon to work.

Finally, here's an important fact for all you music lovers: Americans use two billion disposable batteries a year and 75% of them contain mercury, a highly toxic element that can leak from landfills into soil and groundwater. It is essential, then, to buy rechargeable batteries and to recycle batteries when they are finished. If you do this you can feel free to "Turn On Your Lovelight" and your Walkman as much as you'd like!

Startling Fact #3: The amount of energy saved by recycling just one aluminum can could power a television set for three hours or a 40mpg car for 20 miles!

Perhaps the best way to start going about reforming old ways is to get into the habit of separating trash, or ideally keeping it separate in the first place. Here are the five categories of garbage that you will have left after you implement the suggestion to reduce consumption of disposable and non-recyclables and how to deal with them:

- Reusables — Sofas, books, clothes, refrigerators, etc. It's easy — hold garage sales or sell to thrift shops or just give them away to friends or charity.
- Recyclables — Pre-sort them for pickup by your sanitation department or take them to a local recycling center (some of these will pick up as well).
- Compostables — Food, leaves, grass clippings, kitty litter, etc. which account for one-quarter of the waste stream and create noxious gases in landfills, but which can be transformed into nutrient-rich soil and fertilizer. If you have your own backyard, compost items into topsoil; otherwise deliver them to a local composting center.
- Unavoidable Hazardous Materials — The key word here is "unavoidable." Whenever possible, be sure to choose nontoxic substitutes for products with toxic constituents, (i.e., make cleaning solutions from baking soda instead of commercially-produced cleansers). There are actually four main categories of these dangerous materials: flammable (easily ignited), corrosive (dissolves metals and burns skin), reactive (dissolves violently with water and other substances), and toxic (poisonous). Rather than tell you here how to dispose of these items properly, the best thing to do would be to get a copy of *Design For a Livable Planet* by Jon Naar, published by Harper & Row. Not only will it give you this specific information, but it is one of the most complete and up-to-date guides that exists today on environmental problems and what individuals can do to help and would probably be the best investment you could make.
- Others — Things like junk mail and stuff you didn't really want but the cat (or others you live with) dragged in anyway. You can reduce junk mail by writing to the Direct Marketing Association, 6 East 43rd Street, New York, NY 10017 and asking to be taken off mailing lists. While this will reduce unsolicited mail by 75% or so, you also need to send any mail back to companies that already have your name and address that you don't care to hear from and ask them to take your name off their specific list.

After enlightening your pets and others you live with, why not broaden your scope by starting recycling efforts in your building, your workplace, your school or even in your whole town? Not only will you be on your way to keeping us all from wasting away, but you'll also be sharing a worthwhile process with others you care about and live near. Sometimes, all it takes to start is for you to put out a few labeled bins and then sit back and watch how our overloaded environment wins!

OUR AIR & ATMOSPHERE

How Long Can We Stay Lost In The Ozones?

BY RUSS WEIS

The Problem: There are actually three interconnected environmental problems relating to the earth's air and atmosphere: air pollution, the greenhouse effect, and depletion of the global ozone layer.

Startling Fact #1: Between 100 and 150 million Americans live in areas with air pollution levels the federal government considers to be harmful.

Air Pollution: Air pollution might be in the form of smoke, smog, grit, soot or fog but the common point is that all are harmful to the environment and to human health. Particularly harmful to the elderly, the young, and the urban poor, as well as to smokers and those in poor health, air pollution therefore significantly affects well over half the population of all industrialized nations. Furthermore, other areas of the United States are not immune — in fact, some of the most breathtaking parts of our country, including the Everglades, Yosemite, and even the Grand Canyon have air that is polluted!

The prime contributors to air pollution are fossil fuels. The coal and oil used to power our factories, electric power plants, and vehicles of all sorts, from cars to airplanes, are responsible for a wide array of toxic air pollutants, including sulfur dioxide, nitrogen dioxide, particulate matter, ozone, lead, hydrocarbons and, of course, carbon monoxide, two-thirds of which comes from internal combustion engines.

Effects of air pollution on the human body includes dizziness, nausea, heart disease, kidney damage, allergies, and a whole host of lung diseases. Plant life is also severely affected, with effects including leaf decay, decreased rates of photosynthesis, decreased crop yields, and severe tree damage. In fact, yearly air pollution damage to trees, crops, and plants in North

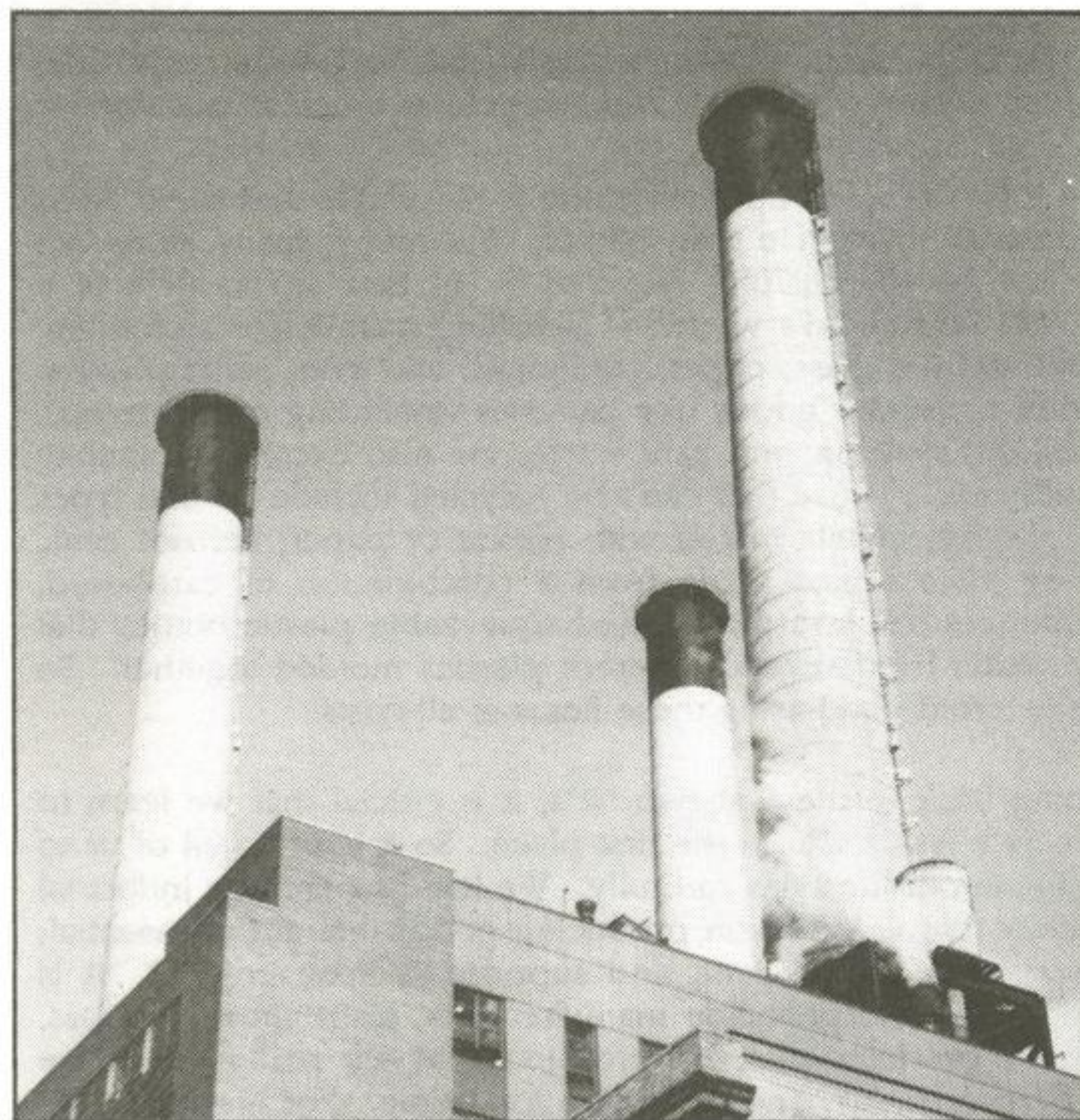


Photo by Brian Cullen

America has been estimated by the EPA to be more than \$1 billion at the very least.

While the federal government acted to attempt to offset the worst effects of air pollution with the passage of the Clean Air Act in 1970, some pollutants, especially carbon monoxide and ozone, still remain above the danger level in most of the nation's larger cities. Also, while technical measures like more efficient engines, cleaner fuels, and catalytic converters have been developed, the unhappy fact is that these measures have been insufficient to effectively counter air pollution because the number of cars on the road keeps growing.

Startling Fact #2: The six hottest years in recorded global history all took place in the 1980s!

The Greenhouse Effect: Just like a pane of glass in a greenhouse, certain gases in the earth's atmosphere, such as carbon dioxide, nitrous oxide, and methane, serve to let in light from the sun but trap some of the heat and prevent it from being re-radiated out of the atmosphere. The heat build-up that results elevates the temperature of the lower atmosphere; without this greenhouse effect the earth's temperature would be on average 60 degrees Fahrenheit colder than it is today.

Those of you who are fond of winter sports might be saying: "Okay, so what's the problem?" Well, over the past few

decades the burning of fossil fuels and the use of chloroflourocarbons (CFCs) has started to significantly alter the earth's global climate in dangerous ways. In fact, if we continue to consume fossil fuels at the current rate, the increase in atmospheric heat is virtually guaranteed to set off devastating ecological upheaval with profound social and economic ramifications.

The most significant disruptions of the earth's life-support systems by increasing temperatures include the flooding of coastal areas (and attendant salt water intrusion into coastal aquifers) caused by the rise in sea levels on a scale never before seen due to decreased rainfall and melting of the polar ice caps, and mass extinctions of many plants and animals that are unable to migrate quickly enough to more suitable climates — if any continue to exist at all! To give just one example, a temperature increase of between three and ten degrees Fahrenheit within 50 or so years would be sufficient to turn all of New York City into a flooded wetlands (and I don't mean one big wet eco-nightclub either!).

Startling Fact #3: A single polystyrene (Styrofoam) cup contains one billion billion (1,000,000,000,000,000,000) molecules of CFCs!

Ozone Layer Depletion: The ozone layer is a narrow belt of gas existing between 12 and 30 miles above the earth that is crucial to the survival of all life on the planet. This is because ozone molecules absorb much of the harmful ultraviolet radiation from the sun.

The ozone layer is being destroyed by certain industrial chemicals, most notably chloroflourocarbons (CFCs) and halons, which are mainly used in air conditioning, refrigeration, aerosol spray cans, insulator foam, computers, food packaging, and industrial cleaning and sterilizing agents. Because CFCs are very stable they are also very popular with industry; however, this same stability makes the chemicals extremely long-lived (over 100 years) and thus a threat long into the future, for they release chlorine atoms into the atmosphere, each one capable of destroying thousands of ozone molecules.

Current NASA data indicates that the Northern Hemisphere's ozone layer is decreasing by 2% to 5% every year. If this isn't disturbing enough, picture an area about the size of the United States with as much as 97% of the ozone destroyed. Because a 10% to 20% ozone layer depletion level could have drastic effects on human health and the environment, the preceding numbers are certainly disturbing and more than enough cause for action on the issue.

To get specific, ultraviolet radiation is a direct cause of skin cancer and cataracts. According to an EPA estimate, a 1% depletion in ozone will cause an additional 20,000 new skin cancer deaths in our country each year. Right now, UV radiation already causes 500,000 skin cancers per year diagnosed in the U.S. If depletion of the global ozone layer continues at the present pace, 60 million more cases, with 1 million more deaths, are projected to occur by 2075.

continued on next page

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OUR AIR

continued from previous page

As far as plant life is concerned, food crops like peas, melons, cabbage, and beans are particularly vulnerable to even small increases in ultraviolet radiation. Just as bad, UV radiation greatly threatens marine species such as phytoplankton that are at the base of the marine food chain.

To complete the dismal picture, CFCs are also responsible for 15% of global warming. This ability to increase the greenhouse effect in much greater proportion to their concentration in the atmosphere is because most CFC molecules trap 20,000 times more heat than CO₂ molecules.

In light of these disturbing facts, in September of 1987 over 40 nations signed a treaty called the Montreal Protocol that was designed to achieve a 50% net reduction in ozone-destroying chemicals worldwide by 1989. Unfortunately, although it was hailed as a landmark agreement at the time, we do know that it is inadequate and that at least an 85% reduction will be necessary to avert serious consequences. There is some hope, however, because in March of 1989 the 12 nations of the European Community agreed to halt their production and use of ozone-harming chemicals by the year 2000. This is significant since the EC nations produce, together with the U.S., more than three-quarters of the world's CFCs and halons.

What We Can Do: The most important things we can do to help combat air pollution are to use less energy, thereby reducing the amount that must be generated through power plants, and, of course, to use our cars less often. In addition to using our cars less and walking, bicycling, using public transportation, and car-pooling more, we can fight for tough requirements for the development of new vehicles that utilize cleaner fuels like compressed natural gas, hydrogen peroxide, electricity, solar, etc. In the meantime, drive the most fuel-efficient car you can find and keep it tuned up.

The Worldwatch Institute has said that each person who cuts home energy consumption in half would keep 7,000 pounds of carbon out of the atmosphere per year. Remember, every time you turn on the lights, open the refrigerator or turn on the air conditioner you are indirectly putting carbon dioxide, the chief greenhouse gas, into the atmosphere. Of course, one very good way to complement conservation of energy would be to get your community to plant more trees or plant one or more yourself since trees not only provide needed shade but also absorb carbon dioxide.

Obviously, avoid using products that contain CFCs. Granted, this isn't always easy to do since everything from bicycle seats, egg cartons, furniture cushions, cameras, radios, and jewelry contain them. However, it is always possible to find retailers who use molded (recycled) cardboard or paper-pulp packaging, to buy eggs in molded-pulp (instead of Styrofoam) cartons, to use wood shavings, or shredded newspaper, or popcorn instead of foam packaging chips, etc. In addition, some products like foam fast food containers are easier to avoid. But why stop there? Why not work for a ban of

polystyrene and other CFC-containing materials in your community?

Other useful steps would be to urge refrigerator and air conditioner repair companies to use special equipment that recycles CFCs when servicing these appliances and to attempt to support or initiate state-level action to compel that such ozone-saving devices be widely used. At the moment, GE is replacing failed compressors in 1.2 million home refrigerators and releasing CFCs in the process, so it would be very helpful to add your voice to those who are demanding that GE use available reclamation equipment. Finally, another strong course of action would be to work with groups such as the Environmental Defense Fund and the Campaign for Safe Alternatives to Protect the Ozone Layer to press for strengthening the Montreal Accord and adopting other ozone-protecting legislation on state, national, and international levels as soon as possible.

Safe alternatives technically exist for all the major uses of ozone-eating chemicals. You can contact the National Toxics Campaign and ask for "A Consumer's Guide to Protecting the Ozone" for a list of the available alternatives. It is up to all of us to exert the appropriate pressure on industry, through our power as consumers and through our elected representatives, to make sure that the sun's dangerous excess UV-radiation gets lost in the ozone and never makes its way down to earth.

Finally, we must encourage and support a concerted national effort to strengthen old laws and implement new ones to address all aspects of what is truly an awesome problem. Congress recently passed the first major clean air legislation since the ground-breaking 1970 Clean Air Act, but the job is far from over, so writing your representative is still a great idea. When you write, ask your representatives to address the main issue of prevention of pollution through conservation rather than focusing on technological fixes like scrubbers for smokestacks or catalytic converters for tailpipes that preserve the status quo mentality of modern, over-consuming industrial society. Other points to make: the present Clean Air bill contains a major loophole that would allow sulfur and nitrogen oxides to increase in those areas of the West where the country's most spectacular wilderness areas and national parks are located. Also, it makes no requirements regarding the development of new vehicles that use clean fuels like natural gas and electricity. Furthermore, an amendment to the current act is needed to ensure that our government lives up to the international agreement to phase out CFCs.

For more information on these and other specifics, here are some organizations working on the problems:

- Environmental Defense Fund, 257 Park Avenue South, New York, NY 10010 — 212-505-2100
- Greenpeace, 1436 U Street, Washington, DC 20009 — 202-462-1177
- Global Greenhouse Network, 1130 Seventeenth Street NW, Washington, DC 20036 — 202-466-2823
- Campaign for Safe Alternatives to Protect the Ozone Layer, a national grass roots environmental alliance contactable through U.S. PIRG — 202-546-9707
- National Toxics Campaign, 37 Temple Place, 4th floor, Boston, MA 02111 — 617-482-1477

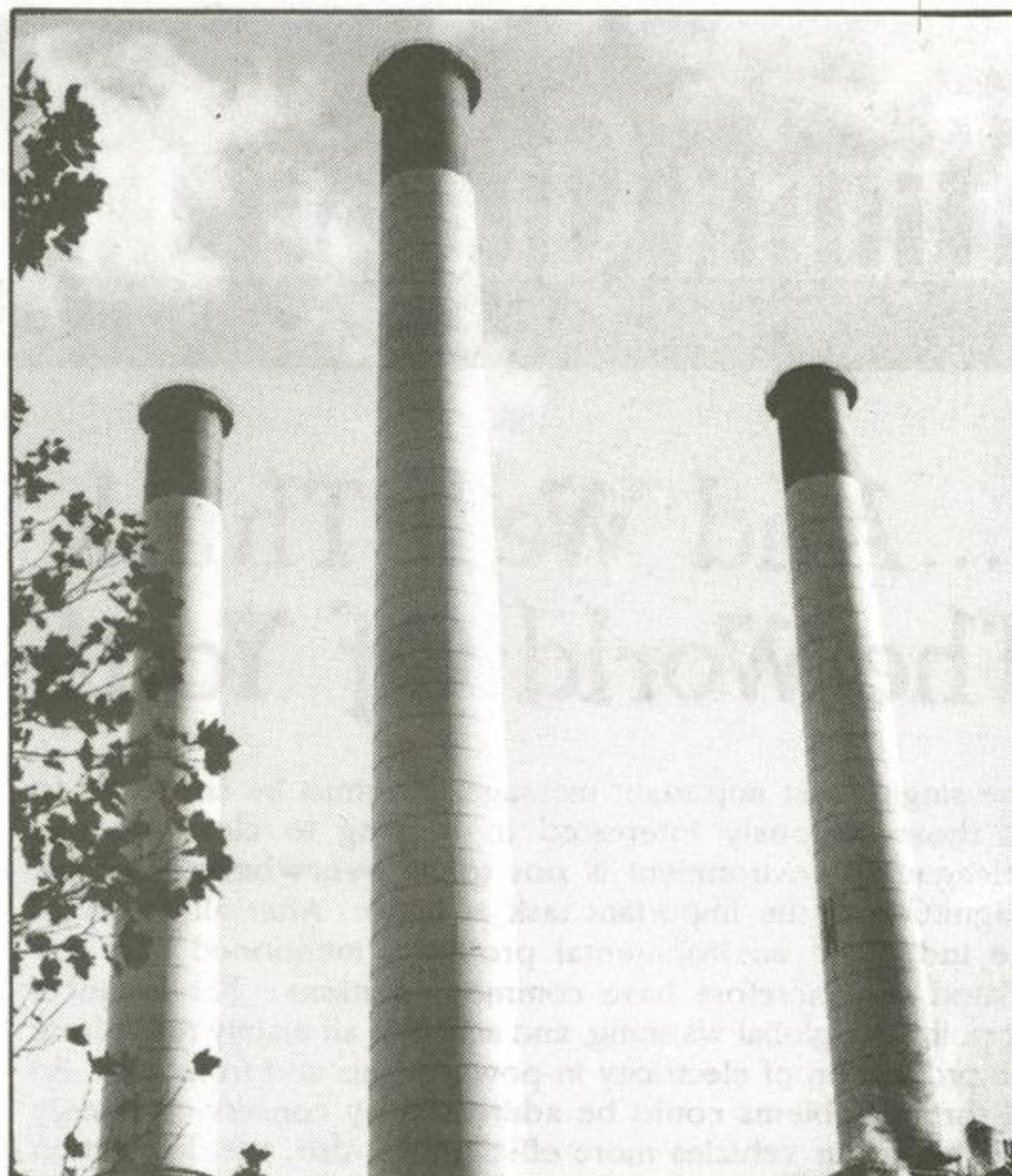


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The single most important message that must be conveyed to all those seriously interested in helping to clean up our beleaguered environment is **not to be overwhelmed** by the magnitude of the important task at hand. After all, many of the individual environmental problems mentioned here are related and therefore have common solutions. For instance, air pollution, global warming, and acid rain all mainly result from the production of electricity in power plants and from cars. So all three problems could be addressed by conserving energy and using our vehicles more efficiently. Also, the destruction of forests contributes to global warming and air pollution, not to mention the loss of plant and animal species. So saving forests and planting trees can help alleviate all three of these problems. Finally, some items that contain CFCs also contribute to the problem of excess waste. Thus, reducing our use of such items will help ease both of these problems.

BY RUSS WEIS



Photo by Brian Cullen

So don't get discouraged! While it is true that habits are not easy to break, we'll never make the needed changes at all if we don't take that proverbial first step. Try to adopt one of the suggestions made in the preceding articles each week. Once you begin, you'll see how simple it really is to continue on the road to being a green consumer, an effective environmental activist, a responsible world citizen. Remember, we can't afford the luxury of being passengers on our planetary spaceship; we are only crew. Also remember there are other crew members who are on the job already, working together in organizations that are extremely effective. A number of them were mentioned in the preceding articles, but there are many, many more, ranging from the radical action end of the spectrum to the more conventional, all comprised of people like you who care and want to do something before it's too late. Linking up with one or more of these groups that is working on an issue you care about in a style you can relate to is a great way to act locally while thinking globally in order to ensure that spaceship earth continues its journey in a healthy manner for a long, long time to come.

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Many of the facts and figures in these articles come from *Design For A Livable Planet: How You Can Help Clean Up the Environment* by Jon Naar — R.W.



TOON IN NEXT TIME TO FIND OUT WHAT HAPPENS TO DUPREE, OUR LITTLE DEAD DUCK

THE GRATEFUL DEAD

The Best Of 1965-1975 - On Tape

Last year, by popular request, we printed Part Two of our guide to the best Grateful Dead tapes. Once again, many of you have asked that we reprint an up-dated version of our original guide to the best versions of each song played by the Dead from 1965-1975. So here it is.

Deadheads are forever in search of the ultimate "peak" musical experience. When we can't find it in the present, we look for it in the past. Think about it for a moment. Most Dead-oriented conversations are about how hot this tape or that show was. We Deadheads are, after all, every bit as analytical and critical as the next bunch of fanatics. It's natural that we seek to quantify the Dead experience by coming up with a list of the hottest versions of our favorite tunes.

We've found that some of you have and will continue to disagree with our selections. There are, of course, no right or wrong choices. It is our hope, however, that this column will continue to draw enough response to develop a definitive

guide based on a consensus. So, please, do write to us.

What makes a "best" version? Those renditions that demonstrate the greatest degree of technical virtuosity and/or elicit the greatest emotional response from the listener, qualify for this honor.

So, here we go. Please remember that this list is not final, nor is it complete. Enjoy:

"Ain't It Crazy" — 4/28/71 — Fillmore East, NY: featuring some "crazy" harmonica playing by Pigpen.

"Alligator" — 2/14/68 — Carousel Ballroom, CA; 6/14/68 — Fillmore East, NY; 4/29/71 — Fillmore East.

"Around 'n Around" — 11/19/72 — Houston, TX: Jerry's licks in this version are classic rock 'n roll at its best; 11/20/70 — Rochester, NY: with Jorma, although the only tapes of this show in circulation are of Godawful quality; 6/18/74 — Louisville, KY.

"Attics of My Life" — 6/24/70 — Capitol Theater, Port Chester, NY: out of, and then back into, "Dark Star"!

"Beat It On Down The Line" — 4/26/71 — Fillmore East: with Duane Allman on slide guitar!

"Big Railroad Blues" — 11/19/72 — Houston, TX; 12/10/70 — St. Louis, MO; 8/21/72 — Sacramento.

"Bird Song" — 8/27/72 — Oregon Country Fairgrounds, Kesey's Farm Benefit: breathtakingly exquisite, this rendition soars as high as the band on that most cosmic of all days; 11/19/72 — Houston, TX; 7/31/71 — New Haven, CT: this one *explodes* out of "Dark Star." Trust us on these!

"Box of Rain" — 11/19/72 — Houston, TX: Phil's voice is so perfect, they could have put this one on an album. At one point it sounds like the band is "marching" triumphantly through this song!

"Brokedown Palace" — "Calibration" TV Show: broadcast in late 1970, features truly spectacular harmonies, perhaps the best ever in front of an audience. Get the videotape of this performance as well. 9/28/72 — Stanley Theater, NJ; 12/15/71 — Ann Arbor, MI.

"Caution" — 2/14/70 — Fillmore East: AMAZING! The Dead take no prisoners as this version explodes out of the best ever "Mason's Children" and melts down into one of the most hauntingly beautiful Feedback explorations of all time; 2/14/68 — Carousel Ballroom, San Francisco; 5/11/72 — Rotterdam, Holland; 4/14/72 — Tivoli Gardens: sandwiched *inside* a very psychedelic "Good Lovin'."

DEAD SHOTS

BY

Philip Gerstheimer

RED ROCKS '87

- #15 - Jerry Wave
- #8 - Jerry Soulful singing'
- #6 - Bob screamin'
- #3 - Brent
- #13 - Phil tye dye

SANDSTONE '90

- #50 - Jerry's cutoffs
- #57 - Phil
- #59 - Jerry and Bob
- #64 - Bob singing
- #67 - Brent "Just a little light"
- #69 - Brent dramatic
- #72 - Group shot-Sugar Magnolia
- #68 - Brent playin'

LAGUNA SECA '88

- #23 - Bob and Mickey
- #24 - Jerry flying
- #26 - Jerry reflective
- #27 - Bob "throwing stones"
- #32 - Bob baffled

TINLEY PARK '90

- #70 - Phil - Box o' Rain
- #74 - Jerry - old guitar
- #75 - Bill, Phil, Mickey and Bob

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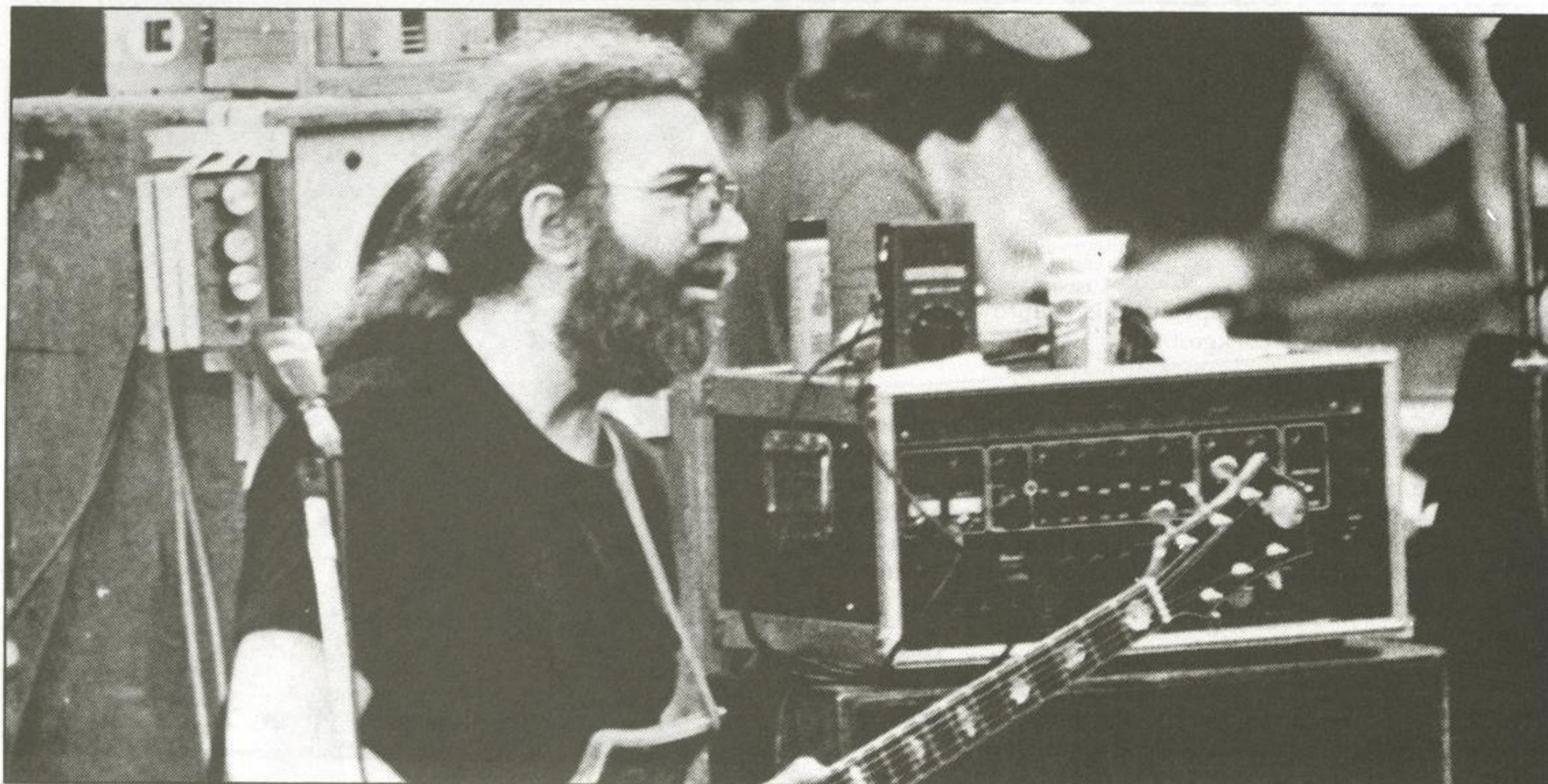


Photo by Matt Zuckerman

"China Cat Sunflower" > "I Know You Rider" — Once again, 8/27/72 at Oregon Country Fairgrounds, Kesey's Farm Benefit. It is during this song that the boys find themselves beginning to "peak" on that special sunny summer day; 11/19/72 — Houston, TX; The Europe '72 version; 7/31/73 — Roosevelt Stadium, NJ; 2/28/73 — Salt Lake City, Utah: features a rip roarin "Feelin' Groovy" jam.

"Cosmic Charlie" — 3/1/69 — Fillmore West: Screaming guitars and an almost manic tone in their falsetto voices make this version the one to beat; 5/2/70 — Harpur College, Binghamton, NY; 5/15/70 — Fillmore East, NY.

"Cumberland Blues" — 11/19/72 — Houston, TX; the Europe '72 album version.

"Cream Puff War" — 10/7/66 — San Francisco, CA: this one goes on forever!

"Dancin' In The Streets" — 5/2/70 — Harpur College, Binghamton, NY: an all-time classic, and our favorite; 2/14/70 — Fillmore East, NY: beautiful set opener, nice vocals; 5/6/70 — M.I.T., Boston, MA; 7/11/70 — Fillmore East: with a "Feelin' Groovy" jam.

"Dark Star" — 8/27/72 — Oregon County Fairgrounds, Kesey's Farm Benefit: without question the most serious (or at least the most "out there") psychedelic space exploration by any band ever. When the Martians land this is what we'll hand them. Talk about visions of death and rebirth! It's downright apocalyptic and it features the most immortal and hair-raising Phil bass solo imaginable. Do not pass go without a copy of this tape (let's hope the 16 track 15IPS Alembic master reel of this cut makes its way onto CD someday); 2/13/70 — Fillmore East: this is most folks' favorite and the "Feeling Groovy" jam contained within is certainly the most "heavenly" melody ever played by the Dead; Live Dead album version (2/27/69 — Fillmore West); 6/24/70 — Capitol

Theater, Port Chester, NY; 5/11/72 — Rotterdam, Holland; 5/23/72 — Lyceum, London, England; 5/15/70 — Fillmore East; 4/8/72 — Empire Pool, England; 4/14/72 — Tivoli Garden; 7/18/72 — Roosevelt Stadium. We could go on for hours. Lock us in a closet with just these tapes and we'd be happy.

"Deep Elem Blues" — 11/19/72 — Houston, TX: A truly Texan rendition. Different lyrics as well.

"Doin' That Rag" — Oh, so many that we may never hear, here's the best of what we do have: 6/7/69 — Fillmore West; 9/28/69 — "Cafe A Go-Go": into "The Seven"! (many folks have this listed as 7/11/69 — Action House, NY); 2/28/69 — Fillmore West.

"Easy Wind" — 9/20/70 — Fillmore East: The hands down winner. This version features some of the finest Bobby lead guitar lines ever.

"El Paso" — 8/27/72 — Oregon Country Fairgrounds, Kesey's Farm Benefit: Out of the most amazing Dark Star, a perfect segue; 8/1/73 — Roosevelt Stadium, NJ: another out-of-"Dark Star" beauty; 12/15/71 — Ann Arbor, MI; 6/18/74 — Louisville, KY.

"The Eleven" — Live Dead version; 2/28/69 — Fillmore West.

"Eyes of the World" — Another tough one — 6/18/74 — Louisville: The Dead at their jazziest; 6/16/74 — Des Moines, IA; 6/9 and 6/10/73 — RFK Stadium, Washington, D.C.; 4/2/73 — Boston Garden; 3/28/73 — Springfield.

"Good Mornin' Little Schoolgirl" — 7/10/70 — Fillmore East: Good choice as a show opener, it's long and most people's

continued on next page

Best Of 1965-1975

continued from previous page

excellent quality audience tapes of this feature a sexy, cat-like female meowing in the background!

"Good Lovin'" — 4/26/71 — Fillmore East: In Phil we trust! A St. Stephen jam, hyper drum solo, and pounding bass beat make this our favorite; 4/17/71 — Princeton, NJ: Certainly one of the funniest Pig Pen raps ever!; 5/2/70 — Harpur College — Binghamton, NY; 11/6/70 — Capitol Theater, Portchester, NY; 5/13/72 — Olympia Theatre; 4/14/72 — Tivoli Garden; 10/24/70 — St. Louis, MO: each band member takes a solo.

"Greatest Story" — 9/28/72 — Stanley Theatre, Jersey City, NJ: Hot St. Stephen jam, wailing Donna, and crisp Garcia licks; 8/27/72 — Oregon Country Fairgrounds, Kesey's Farm Benefit: This hot set closer is a close second.

"Hard To Handle" — 4/29/71 — Fillmore East: Without question! THE "Hard to Handle!" When the "uninitiated" ask us what's so special about the Dead this is the first thing we play them; 4/24/71 — Duke University is also hot; 4/28/71 — Fillmore East; 12/28/69 — Miami, FL.

"Here Comes Sunshine" — There are so many nice versions, it is really too hard to pick a single best. 2/15/73 — Madison, WI; 6/22/73 — Vancouver, BC; 2/17/73 — St. Paul, MN (into "China Cat/Rider"); 4/1/73 — Boston, MA (into "Bobby McGee").

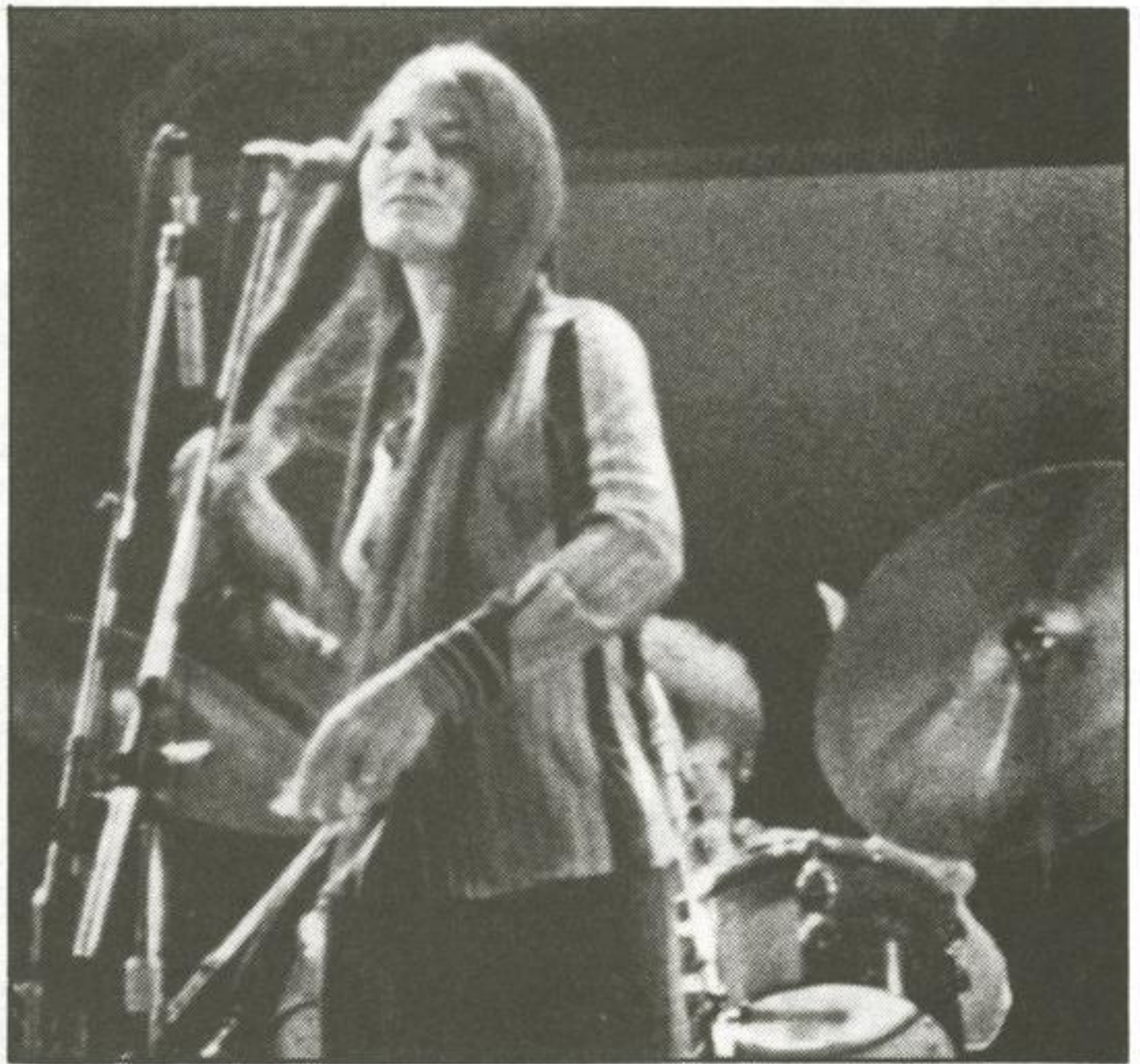
"High Time" — 2/14/70 — Fillmore East: straight out of "I Know You Rider." Know a better one before 1976? We don't.

"It's A Man's World" — 5/2/70 — Harpur College, Binghamton, NY: Gnarly background vocals and a bluesy bass line make this one the classic.

"Jack Straw" — Tough, tough, tough — The Europe '72 album version; 11/19/72 — Houston, TX.

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Donna

Photo by Matt Zuckerman

"Jam" — When we say jam we mean those melodic and often un-nameable musical explorations that do not fall within the band's regularly identifiable repertoire — 7/27/73 — Watkins Glen (soundcheck): The band pulls off a phenomenal 20-minute long jam that starts up out of silence and, after a tremendous series of melodic explorations, including a "Feelin' Groovy" jam, segues into "WharfRat"; 10/13/68 — Avalon Ballroom — (KSAN Broadcast): At the end of the entire "Other One" suite, Phil catapults the band into an astounding rendition of the "Minute Waltz." Total meltdown!; 4/29/71 — Fillmore East: Between "Alligator" and "Goin' Down the Road" the boys play a tasty nugget that more than hints at "St. Stephen"; 9/28/69 — Cafe A Go-Go — (many have this listed as Action House 69): In between "Doin' That Rag" and "Good Lovin" the Dead rip through a ferocious rendition of "The Seven" (a jam also found on several Mickey Hart and the HartBeats tapes).

"Johnny B. Goode" — 11/7/71 — Harding Theater, SF.

"Let It Rock" — 6/23/74 — Miami FL.

"Let Me Sing Your Blues Away" — 9/11/73 — William and Mary, Williamsburg, VA; 9/15/73 — Providence, RI. For those of you who miss Keith.

"Loose Lucy" — 2/15/73 — Madison WI; 4/2/73 — Boston, MA.

"Mason's Children" — 2/14/70 — Fillmore East: Perfect! Out of "Not Fade Away" and into "Caution"; 12/28/69 — Miami, FL: Raw energy jamming goes on and on.

"Me & Bobby McGee" — 9/28/72 — Stanley Theater, NJ: out of and then back into "The Other One"; 5/26/72 — Lyceum, England: out of and then into "The Other One"; 4/2/73 — Boston, MA: out of "Here Comes Sunshine" and then into Space.

"Me & My Uncle" — 6/14/69 — Monterey, CA.

"Midnight Hour" — 9/3/67 — Dance Hall, Rio Nido, CA (many have this incorrectly listed as Russian River Festival 68): 30 minutes long!; 4/29/71 — Fillmore East: A classic, everyone loves this one; 2/14/68 — Carousel Ballroom, SF; 6/17/67 — Winterland: very jumpy!

"Morning Dew" — There are so many good ones, we only have room to rattle off a few suggestions: 4/28/71 — Fillmore East: (crisp and tight enough to be put on CD); 5/23 & 26/72 — Lyceum, London, England; 10/13/68 — Avalon Ballroom (KSAN Broadcast); 5/2/70 — Harpur College, Binghamton, NY; 1/14/67 — Human Be-In, SF; 5/6/70 — M.I.T., Boston, MA;

"New Minglewood Blues" — 5/15/70 — Fillmore East: This early show encore features Bobby screaming his lungs out, no kidding.

"Not Fade Away" — 2/14/70 — Fillmore East: Is there any other possibility? So fast and so electric, it may leave you breathless.

"Not Fade Away" > "Goin' Down The Road" > "Not Fade Away" — 11/7/71 — Harding Theater, S.F.: Another must-have for every collection. Rock 'n Roll simply doesn't get any hotter than this; 9/28/72 — Stanley Theatre, NJ; 6/10/73 —

RFK Stadium, Washington, D.C. (with Dicky Betts) ; 2/17/73 — St. Paul, MN.

"One More Saturday Night" — 11/7/71 — Harding Theater, SF: Phil is a monster! Has to be heard to be believed.

"The Other One" (in its various forms) — 2/13/70 Fillmore East (our favorite); 10/13/68 — Avalon (KSAN broadcast); 2/28/69 — Fillmore West; 5/26/72 — Lyceum; 12/31/72 — Winterland; 6/18/74 — Louisville.

"Playin' In The Band" — 8/27/72 — Oregon Country Fairgrounds, Kesey's Farm Benefit: WOOSH, VROOM, this version is simply astounding, one of, if not **the**, most visionary jams ever! Jerry is operating at his optimal mechanical facilities level; 11/19/72 — Houston, TX: Another transcendental jam; 7/18/72 — Roosevelt Stadium, NJ.; 6/22/73 — Vancouver, Canada; 2/15/73 — Madison, WI.

"Promised Land" — 8/27/72 — Oregon Country Fairgrounds, Veneta, OR (what can we say, they were *hot* that day); 9/28/72 — Stanley Theater, NJ; 2/15/73 — Madison, WI.

"Run, Rudolph, Run" — 12/15/71 — Ann Arbor, MI; 12/10/71 — St. Louis, MO.

"Rockin' Pneumonia" — 5/23/72 — Lyceum England.

continued on next page

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continued from previous page

"St. Stephen" — 2/28/69 — Fillmore West; The Live Dead version; 6/24/70 — Capitol Theatre, Port Chester, NY; 10/24/70 — Keil Auditorium, St. Louis, MO; 4/28/71 — Fillmore East (even the vocal mistake is great).

"Second That Emotion" — 4/29/71 — Fillmore East: No other version comes close. Could be put on an album as is.

"Sing Me Back Home" — 8/27/72 — Oregon Country Fairgrounds, Kesey's Farm Benefit: Could this be the most spiritual, bittersweet, emotional moment in their entire career? An absolutely must have item. (Mr. Healy, this is your cue.)

"Sittin' On Top Of The World" — This is a tough one — 6/7/69 — Fillmore West; 12/10/71 — St. Louis, MO; 5/23/72 — Lyceum, London; 12/5/71 — Felt Forum, NY: out of and then back into "Dark Star."

"Smokestack Lightnin'" — 2/13/70 — Fillmore East: This is the version featured on Bear's Choice; 3/3/68 — Haight St. Free Jam.

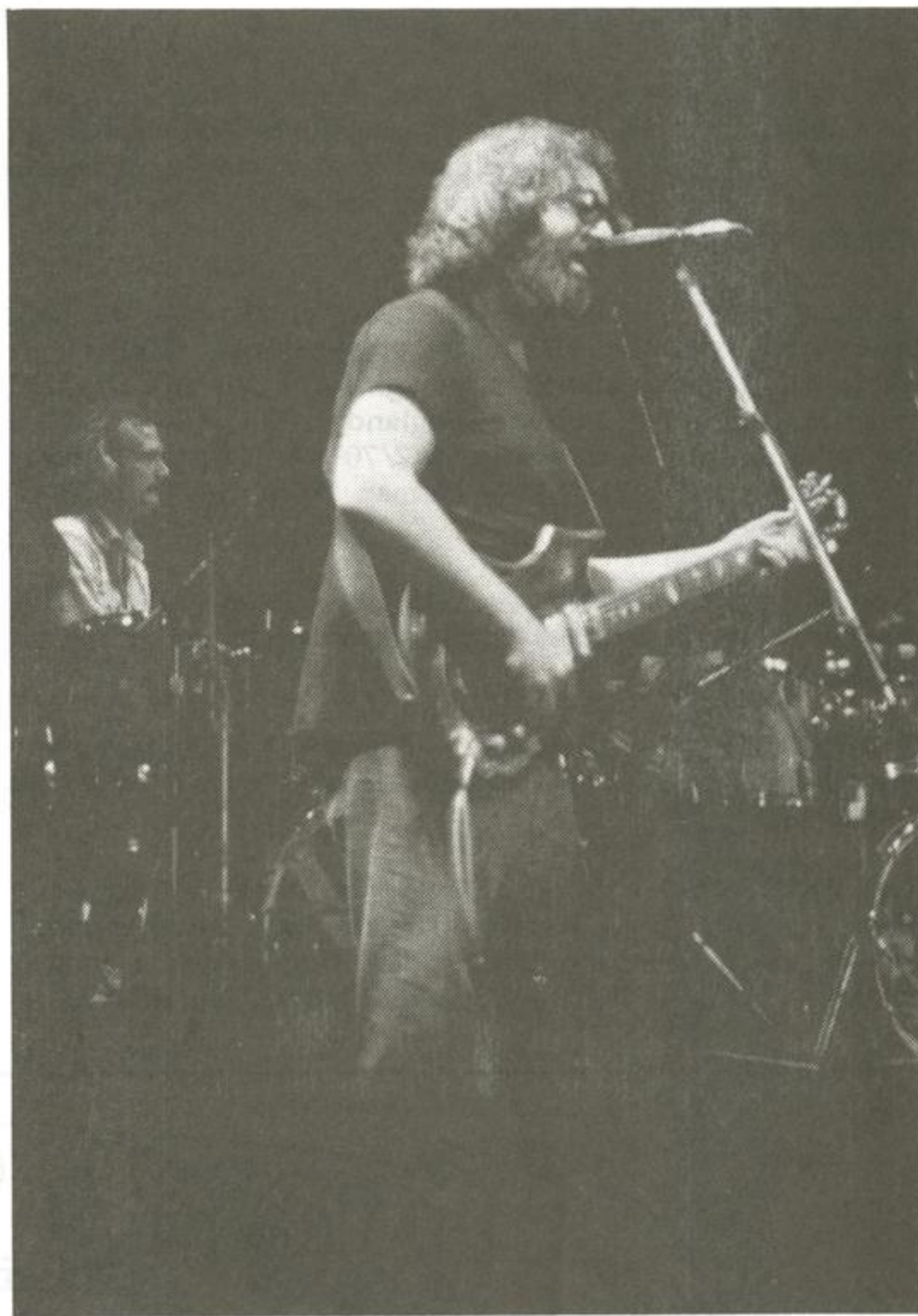


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"Tennessee Jed"— 7/18/72— Roosevelt Stadium, Jersey City, NJ: Perhaps the twangiest version of all time!

"The Race Is On" — 6/16/74 — Des Moines, IA; 9/18/74 — Dijon, France.

"They Love Each Other" — 2/9/73 — Stanford U., Palo Alto, CA.

"Tomorrow Is Forever" — 11/19/72 — Houston, TX: A beautifully bittersweet duet by Jerry and Donna.

"Truckin'" — 4/11/72 — New Castle, England; 12/31/72 — Winterland; 7/18/72 — Roosevelt Stadium, NJ; The Europe '72 album version; 12/10/71 — St. Louis, MO.; 6/16/74 — Des Moines, IA: funky, with a kazoo even!

"Turn On Your Lovelight" — This is another tough one, there are so many — 2/11/70 — Fillmore East, featuring Duane and Greg Allman and Peter Greene: must be heard to be believed; 2/1/70 — New Orleans, LA; 2/13/70 — Fillmore East: This unusually slow version is smooth and sweet, like love in the afternoon; of course, the Live Dead album version; 5/7/72 — Bickershaw, England: (Jerry plays a bluesy slide guitar); 6/7/69 — Fillmore West: with Janis Joplin!!

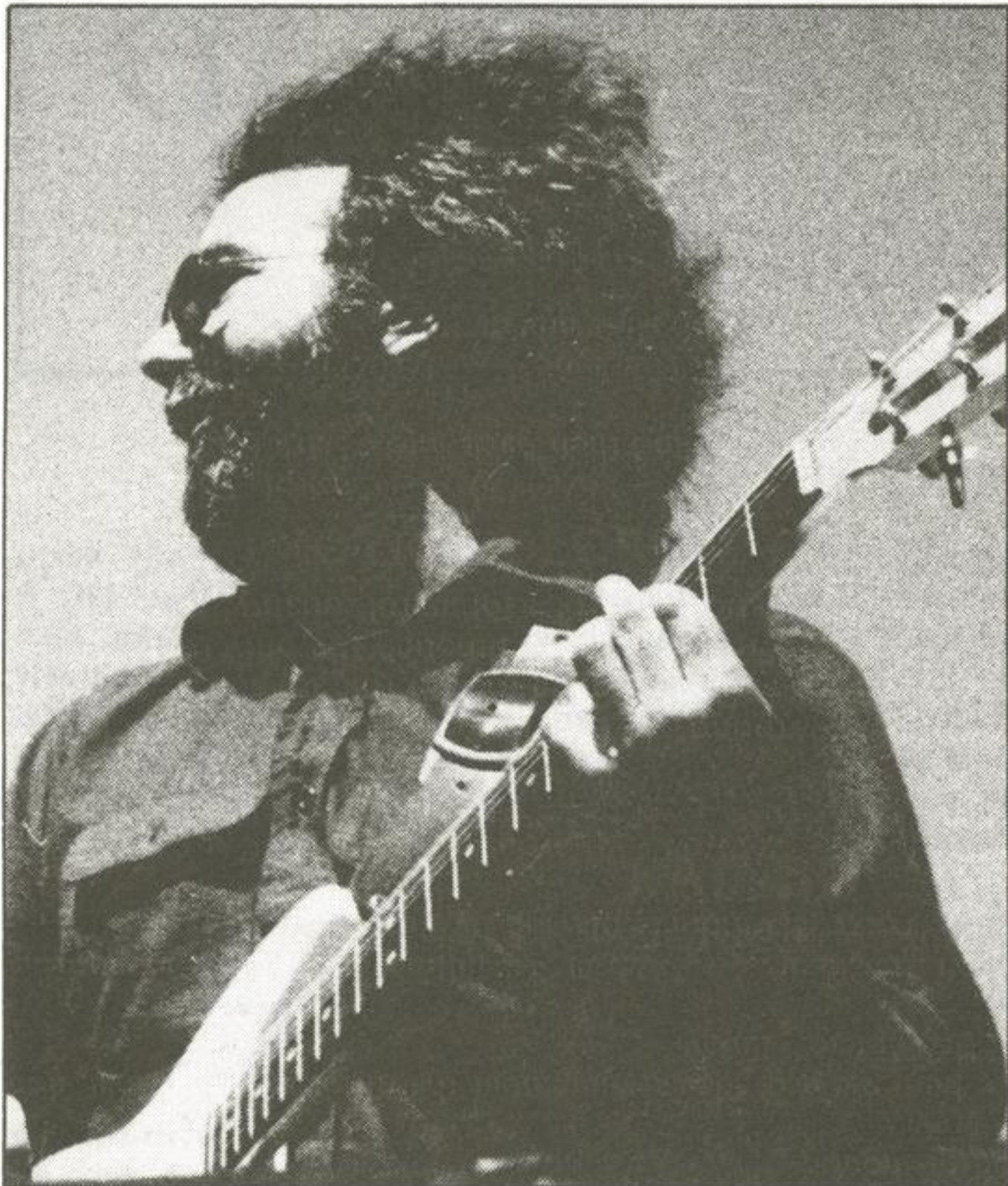


Photo by Matt Zuckerman

"Two Souls In Communion" — 5/26/72 — Lyceum, England: Pig Pen proves his worth as a balladeer while Jerry and Phil sing a falsetto backup!

"Uncle John's Band" — 11/20/70 — Anderson Theater, NY: beautiful harmonica intro; 9/18/74 — Dijon, France; 4/29/71 — Fillmore East. This is one song that we feel got better with age (refer to the Best of 76-88 On Tape — DDN #11).

"U.S. Blues" — 6/16/74 — Des Moines IA.

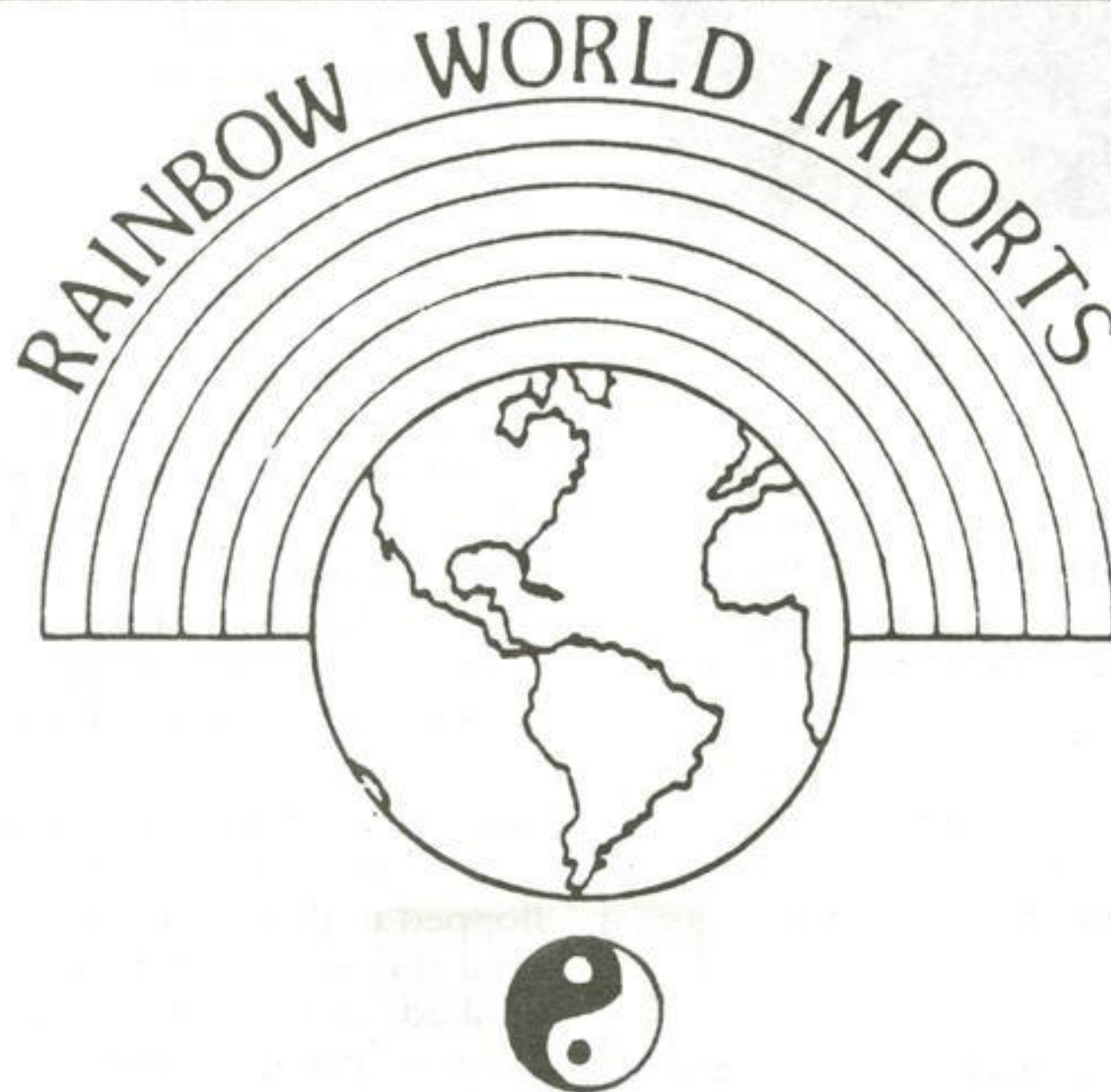
"Viola Lee Blues" — 5/2/70 — Harpur College, Binghamton, NY: BLISTERING!! Garcia has his amp turned ALL the way up; 3/3/68 — Haight St. Free Jam; 7/9/70 — Fillmore East; 12/28/70 — El Monte, CA.

"Weather Report Suite" — 6/18/74 — Louisville, KY: An album-perfect version. Bobby and Donna's voices are beautiful throughout; 3/28/73 — Springfield, MA; 12/18/73 — Tampa, Fla.

"Wharf Rat" — 9/28/72 — Stanley Theatre, NJ; 6/16/74 — Des Moines, IA.

"We Bid You Good Night" — 2/13/70: Jerry sings all the verses to cap off this legendary show.

Seriously, we would like to hear your opinion as to the hottest versions of your favorite tunes. Write to us at *DDN — Best of*, P.O. Box 3603, New York, NY 10185. We look forward to hearing from you.



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THE GRATEFUL DEAD

RFK Stadium - Washington, D.C.

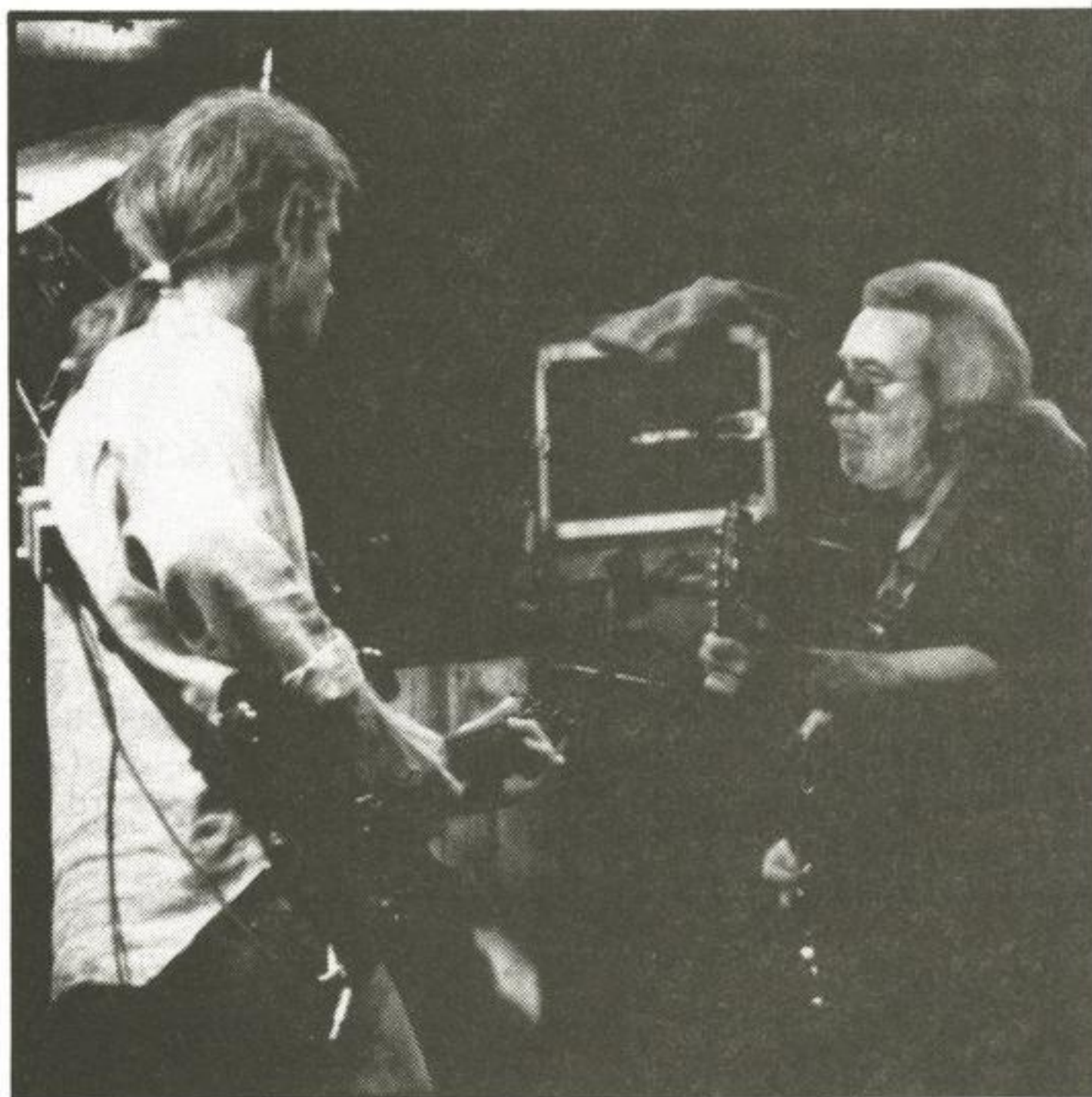


Photo by Sally Ansorge Mulvey

by Al Kemp

Vending ban? What vending ban?

The open-air Deadhead marketplace was humming when I arrived at RFK Stadium for my first taste of live Dead in months. I was glad to find the pre-concert scene pleasant and mellow. The bazaar was back to its grass roots instead of the shopping-mall excesses of recent years.

I stared up at the ominous cloudhead rolling in over the darkening stadium. My buddy Bill just shrugged. "Let it pour," he said. "Something tells me this is going to be THE hot show of the tour."

Indeed, the fifth show of the summer tour was a scorcher, and it was anything but routine.

Just as the Dead took the stage, monsoon season arrived. Torrents of rain lashed down on the sea of Deadheads, soaking everyone to the bone within seconds. Lightning split the sky, thunder resounded across the stadium — and the stage crew began covering up the equipment!

In about 10 minutes it became apparent the storm wasn't going to pass. So the band returned, intent to make the best of it, and turned in a nine-song first set with a few great

moments — and a few of the other kind, as well.

An aggressive version of "Let the Good Times Roll" was a fine start, followed by a typically well-jammed "Feel Like a Stranger." "Bertha," which was due for an appearance, kept up the high energy in fine fashion. Jerry was positively animated, attacking his parts with gusto and giving special emphasis to the lyrics, "It was all night pouring, but not a drop on me." Alas, amplifier problems made some of his solo almost inaudible.

"Just a Little Light" was, well, just a little light. It seemed like Brent was the only one who wanted to do the number. "Queen Jane," "Stagger Lee," and "Cassidy" were all polished but perfunctory.

An unlikely highlight of the first set was a rip-roaring "Tennessee Jed," during which Jerry proved you can teach an old dog new tricks. I've rarely heard "Jed" sung with such conviction or played with such power. Each soaring solo summoned the rain to pound harder and harder until by the final chorus the stage was barely visible for the deluge. It was such a downpour that I wondered if the band would have to stop, but Bobby sealed the point by ending the set with a quick but solid version of "The Music Never Stopped."

The intense rain continued during the break. Many wet-headed Deadheads sought shelter in the upper levels, while the revelers on the field entertained themselves and the crowd with a traditional Deadhead Mud Rassling Exhibition.

When the band returned, Phil beseeched the crowd up front to "take a step back," then opened the second set with the odds-on favorite, "Box of Rain." It was a superior version, with lots of vocal punch and emphasis, comparable to the version he sang at Hartford in the spring.

The crowd didn't exactly jump for joy when Bobby lurched into "Victim or the Crime." Some people groaned and flopped to their seats, deflated. Others rapped along with Weir until the song rose to a series of apocalyptic climaxes, then winked out like a dying match. Then from the ruins of "Victim" galloped Jerry's "Foolish Heart" and the crowd was back on its feet.

Pretty routine set so far, I'm thinking. Playing it safe. They probably want to get out of the rain. They'll just pop out one more tune and then yield to the drum duet, I guess.

I guessed wrong.

"Dark Star" was so absolutely unexpected that it took me a stunned moment to realize those first four notes were live; and not just a melody running through my head. It dawned

on me like waking from a dream.

Listen: The noise that went up from the crowd at that instant of comprehension had two distinct parts. First was a collective exclamation of absolute, pie-in-the-face surprise, followed by a steady, appreciative roar of joy and elation. Who would have guessed they would try "Dark Star"? In this most unlikely venue? On this most unlikely night?

And yet, there in the thunder and blowing rain, in the asphalt and iron fortress of RFK Stadium, home of the Redskins, with the Metroliner whooshing past on its elevated track nearby, the Grateful Dead played one of their best latter-day "Dark Stars" — for 55,000 fans. (Once in awhile you can get shown the light in the strangest of places if you look at it right.)

They worked the opening theme for about 10 minutes before the first verse, exploring the tender, delicate spaces. I especially remember the interplay between Jerry and Phil. The jams were both free-form and purposeful at once, and the playing had a certain cohesion and precision that were often lacking in the 1989 versions.

After the drum duet (during which the Rhythm Devils made up in volume what they lacked in rhythm), Bobby ripped out a ferocious "All Along the Watchtower." I've never heard a "Watchtower" that wasn't a smoker, and Garcia honored the tradition here, serving up solo after solo that assaulted the rainy night with blistering runs and blizzards of 32nd-notes.

"Dear Mr. Fantasy" set the celebratory tone for the end of the set as Brent's forceful vocals and beautiful playing had the crowd swaying, clapping, and singing. As the "Hey Jude" finale gained in intensity, multitudes of animated dancing bears began marching across the giant video screens, superimposed over the live closeups of the band. Quite a sight!

Then Jerry, in an excellent surprise choice, bounced into a bang-up "Touch of Grey." Yes, an unusual position for "Touch," but it fit the post-drums mood perfectly. During the first chorus, a colossal skeleton marionette rose into the air at stage right, bobbing its head and flailing its hinged arms and legs. It towered high over the crowd and danced as the Dead steered the second set toward a joyous finale.

"Black Muddy River" would have been a fitting encore for the drenched crowd, but "The Weight" was a huge surprise. The audience sang along so loudly on the chorus that the singers couldn't hear each other — a common complication in Deadland. It went over extremely well, despite its slowed-down tempo.

RFK Stadium — July 12, 1990

Good Times Roll	Box of Rain	
Feel Like A Stranger	Victim or the Crime>	
Bertha	Foolish Heart	
Just A Little Light	Dark Star>	
Queen Jane Approx.	Drums>Space>	
Stagger Lee	Watchtower>	
Cassidy	Dear Mr. Fantasy>	
Tennessee Jed	Hey Jude Repris>	*The Weight
Music Never Stopped	Touch of Grey	18 Songs

Cheers and Jeers

Jeers: To the overpriced nitrous oxide vendor in the rented Hertz van. The man and his tanks provided an unwelcome service, and this kind of profiteering by outsiders is what put the vending scene in trouble to begin with.

Cheers: To the helpful, honest, sincere, responsible, and Dedicated craftspeople who add to what the Grateful Dead are, and who work to keep the scene clean.

Jeers: To the obnoxious and irresponsible folks who made a game of clogging the aisles and stairways beyond belief. They weren't looking for their seats — they just buffaloeed aimlessly up and down the aisles, stepping on other people and taunting the poor security guards. Why on earth don't these folks find a seat or a dancing space and stay put? Why on earth do they even come to the show?

Cheers: To the camera and screen crew, for a truly great presentation. The people working the cameras were experts, and the animation on the screens was unique and delightful.

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WANNA SAVE THE WORLD?

START A DEADHEAD CLUB AND THROW A PARTY!

(or how to have an even cooler time than you're already having by throwing a benefit event with all yer friends)

by Johnny Dwork

If you've read several issues of *DDN*, most of you probably know by now of our belief that the only way we're going to accomplish the incredibly huge task of saving the world and healing the human race is by making these activities fun and fashionable! If you turn work into play, everyone will want to join in! With the following story, I hope you'll begin to see just how easy this can be. While a full explanation of how you can do this sort of thing is impossible in such limited space, you can write to us, and we'll try to help you along the way (more on this later). As you read on, keep in mind that you don't



From the archives of HCGDHS

need to start these activities at a college, as I did.

In 1979, while attending Hampshire College in Amherst, Massachusetts, I developed close friendships with several fellow Deadheads. Besides sharing a profoundly religious respect for the "Dark Star" played on 2/13/70 at the Fillmore East, we also shared the belief that it might be possible to use our interest in the Grateful Dead as a source of inspiration to make better lives for ourselves and others. We figured if we could somehow channel our energies together and get focused, we might, at the very least, end up throwin' a really bitchin' party or two once in a while (little did we know...). So we wrote up a petition saying that we felt the need for a Hampshire College Grateful Dead Historical Society (HCGDHS) on campus, and had everyone sign it. The petition explained that if properly funded, the Historical Society would throw really neat parties with live bands and a light show, work towards documenting the history of the Deadhead Experience in an academic manner, and perform numerous other socially minded campus activities that would bring students together and enrich campus life. After two afternoons of collecting signatures, we had almost 10% of the student body behind us! We submitted the petition to community council, and, much to our complete surprise and delight, we were given about \$1500 in a student organization account and a mailbox. We were on our way!

The first activity we performed was to put on a completely mind-boggling psychedelic bash on, of course, February 13. It was at this legendary event that the Speed of Light Show first appeared in its most primitive state. We then began to publish a Deadhead magazine called *Dead Beat* that, some of you may remember, enjoyed a modest, cult-like following around the world. We soon found ourselves busy at work documenting the history of both the Grateful Dead and the Deadheads. We set up a world-wide tape trading network, filled out mail-order forms together, started an "I-Know-You-Rider Board" (so we could all find rides to shows), and made gorgeous Hampshire College Grateful Dead Historical Society T-shirts. We even hosted a "Dark Star Night" in the pool (red neon lights and "Dark Star" playing late into the night on underwater speakers!!). Before we knew it, what had once been just an excuse to sit around and smoke fatties while listening to tapes, had turned into an exciting educational experience that was teaching us new skills in the fields of business management, concert and event production, publishing, graphic design, multi-media presentation, information archiving, and computer skills.

At one point, we developed a motto. The Hampshire College motto is "NON SATIS SCIRE," which means "to know is not enough." The founders of the college intended with this motto to imply that merely memorizing facts and figures doesn't cut it for anyone truly serious about mastering the fine

art of living life to its fullest. With this in mind, we developed the motto "NON SATIS PERIGRINARI," which loosely translates as "to tour is not enough." The idea behind this motto is that to make the most of the Grateful Dead Experience one has to do more than just go on tour, one has to use the GD Experience as inspiration for one's own creativity and self-actualization.

No sooner did we develop this sense of purpose that an even more profound set of experiences began to occur. We started meeting (and in some cases even hosting on-campus events with) a group of wise souls who began to teach us greater ways of living life to its fullest. This group included Ram Dass, who taught us the importance of compassionate service; Wavy Gravy, who taught us the importance of turning everything we do into a celebration; and Dan Healy, who taught us the importance of becoming true masters of our chosen disciplines. Now this is where things began to really get fascinating.

With the help of these wise sages, we realized that the same self-serving activities we'd previously performed could be transformed into actions that would benefit a much larger audience. The idea is profoundly simple: why hold *just* a party, when you can turn the same event into a *benefit* and help preserve endangered rainforests, or feed starving children? At the end of a benefit everyone goes home knowing that they not only had a great time but that they helped make the world a little better also.

Before getting hip to the idea that our gatherings could serve as benefits, we would return the money we made at the door to our student account, where, at the end of each semester, it would get drained back into a main school account. Because they weren't benefits, we also charged less, made less, and paid more for services such as the band, sound system, physical plant, custodial fees, etc. When we started doing these events as benefits, we were able to get considerable reductions, and in many cases donations, of services and products. Therefore, the same money went towards the greater cause.

In the past five years, the HCGDHS has held benefits for the Nature Conservancy, The Guanacaste Reserve in Costa Rica, The Indonesian and Malaysian Rainforest groups, The Seva Foundation, The Jamaican Hurricane Relief Fund, EPOCA, The Rainforest Alliance, The Springfield Mass. Food Pantry, as well as having participated in benefits for the Gyuto Tantric College and the Namgyal Monastery, both Tibetan refugee centers in India. Every event has been a mind-blowing bash featuring great music and good times for all involved.

While it's simply impossible to provide here a step-by-step guide to throwing benefit bashes, we *can* suggest that if you are interested in getting something going (whether you plan to do it at a college, as I did, or not), send us a self-addressed envelope with 45 cents postage affixed, along with a note mentioning this article and your name, address, and phone number, and we'll send you a free mini-manual that will guide you through the process. We're here to give you some help along the way! All you need is the desire to do some good in the world and a few well-motivated and grounded friends to help you out, and you'll be on your way to finding out that saving the planet and healing the human condition can be turned into a celebration.

The Kynd Crafts Cousin Dave

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Photo by Ron Delaney

Tell me about your current band.

Well, it's Jack, of course, Harvey Sorgen on drums, Michael Falzarano on rhythm guitar, and me. This is the group that's on tour now, and will be later. I played with Michael Falzarano back in '83 for a while. We're really happy. The sound is good, and we're all having a good time with it. It's nice clean, clear, fresh energy.

Our last issue was on "getting high on life." What do you think about how people get high now versus years ago?

Jack and I have really cleaned up a lot, found other ways of fulfilling the same needs. I haven't done LSD in many years, but in all the time I was doing it, I never ever had a bad trip. There are a lot of things you can learn, a lot of ways you can expand your mind, but once you reach a certain point — where you've sort of gotten it and can't go any further — why bother doing it anymore? That's basically where I was and decided not to do it anymore.

Alcohol and all these other drugs around, it's one thing to do it just to party, but when you do it as a way of life, you can ruin your whole life. We all hold our own fates in our own hands **first**. You have to see that and recognize the importance you play in your own life. Getting high on life and music is the way to go.

Jorma Kaukonen and Jack Cassidy are currently members of the band Hot Tuna, a spin-off from Jefferson Airplane. I met with Jorma after a recent electric show Hot Tuna did at the Arrowhead Ranch in Parksville, NY. He was happier than I can remember ever seeing him in the past. His energy was up and his focus was very clear.

by Sally Ansorge Mulvey

As for other things in life, making more money would be nice — that's the American way, everybody wants that.

Have you written any new songs lately?

Yes, lots of new songs.

What do you use as your inspiration to keep writing so many songs? What has made you such a prolific songwriter?

I don't consider myself a prolific songwriter. Something has to happen in my life to makes me want to write about it, and to me a songwriter is someone who writes on demand, so to speak. Someone who writes five songs a week or a song a day. I like to write with other people as well as by myself. I would call myself a guitar player who also writes some songs.

Many people do consider you prolific in your writing.

That's each person's opinion, and self-criticism is a big thing.

You divorced, remarried, Jack got divorced — how has this affected band?

It's been very positive. Jack and I are real happy. I live in Woodstock and have for seven years. I really like it up there. Jack lives in LA, but he's been spending a lot of time East at my house because of the album. The entire band stayed at at my house while we were working on it.

A new album?

Yes, Hot Tuna just finished a new album on Epic records called *Paradise Found*. We inherited Epic from the Airplane, and they're not a bad bunch of guys. They're pretty excited about this whole thing. I produced the album and brought it in under budget, so they haven't really had to spend any money at all for this. They just can't believe it, cause I didn't take any advances or anything, I just said let us do an album, it'll work out great. So we did the record, and they can't believe that it worked out like that. Hopefully, they'll do a little promotion, and the album will get out. I think it's a pretty nifty album, Rick Danko did some backup. It's due out the third week in October. This is the band on the album. It's all new songs, really fun songs. We're very excited about it. We had a good time doing it.

Did you have fun with the Airplane reunion?

I went into it with my own personal understanding that I was going to have a good time with it, and after that it was anything goes. It was fun. I got a lot out of it personally, but I think we did it ass backwards — first doing the album, then the tour.

Were there personality or management problems?

The main problem with the whole band as a touring group and as an entity was that it wasn't being promoted properly. It was that these guys plain didn't understand where we were coming from, so even though Grace was really happy having Front Line Management (or whoever they're calling themselves these days) doing the whole thing, basically, they didn't know what to do with us, cause it's not like selling Don Henley or Madonna or some of the other acts they have in their stable where there's a pretty clear cut way to handle the act. The Airplane is a different animal. Anyway, that's my theory as to why it just didn't work out too well. They just didn't know how to deal with us. Paul and Grace were absolutely convinced that they were totally right and that their decisions were etched in stone.

Did you have differences with Paul and Grace?

It was more of an opinion difference. Grace said I hadn't been in the music business for 20 years. I said that's funny, I thought I had been, but in a way, from her point of view, I really hadn't been. She hangs out with all these LA characters, and that's not the way I like to do business, they're not the kind of people I like to hang out with.

Would you do it again?

I guess I'd probably do it again. I'd like to see it done a different way. The way we did this, the cart was definitely before the horse, before we even played together — we hadn't played together in years — we went in and we made a record, rushed through the record, and by the time we were playing together as a band, the tour was over, and everything was over. That was really stupid — it should have been the other way around.

The tour ended so abruptly, there were rumours about another tour, then when it didn't happen, there were new rumours as to why.

It was all poorly planned. I had booked a Hot Tuna tour for November. I had planned it for a long time. The management company and the band all knew about it, and I just wasn't going to change it because these guys, if you let 'em, they'll walk all over you, because they're really a bunch of inconsiderate people. We said look you want to tour, great, wait until my thing is over and then we'll tour again. They just didn't want to wait.

So much for give and take.

Yeah, such is life. But you know it could conceivably happen again. There were a lot of laughs.

So none of the problems from years past?

No, we're really past all that, but, you know, there's always new problems to take their place, none of them disastrous. In retrospect, I think it was a shame to waste a lot of the potential the band really had both artistically and financially. But that's the way it goes. And, thank God, I'm self-supporting.

Where do you see your future? Hot Tuna, solo, keep going till you drop?

Yeah, (laughs) I guess I'll keep going till I drop, cause the fortunate thing about playing the guitar is it's one of those things you can do until you drop. But we're really enthusiastic about this whole album thing with Epic, and if all goes well with this, we'll do more records with Epic. Right now, we're just doing this little mini tour, but after the album, we'll really be on the road. Hope to see you all there.

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How You Can Save The Earth

a book review
by Mark Koltko

50 Simple Things You Can Do To Save the Earth.

The EarthWorks Group
96 pages; Berkeley, CA: Earthworks Press. 1989.
Paperback, \$4.95.

50 Simple Things Kids Can Do To Save the Earth.

The EarthWorks Group
156 pages; Kansas City, MO: Andrews & McMeel. 1990
Paperback, \$6.95.

I remember the first Earth Day in 1970. At the time, I attended school in the East Village, just a few blocks away from Union Square, where the big observance took place in New York City. I wondered two things then: "Is this going to make a difference?" and "Could someone like me do anything about all of this?" Looking back, the answer to the first question was "maybe," though as a society we are more conscious environmentally now than we were in 1970. The answer to the second question was "definitely yes," although I did not know it at the time. The answer is *still* "definitely yes," and these straightforward books from the EarthWorks Group outline what regular people can do in great detail.

A recent American president characterized the environmental movement as proposing that we all "freeze in the dark." This is utter nonsense, as the EarthWorks Group's books show.

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The suggestions made in these books are practical and require little sacrifice and no suffering; they may, however, contribute substantially to *really* saving the Earth.

The suggestions in *50 Simple Things You Can Do To Save the Earth* are divided into several categories, depending on the time and energy required: "Simple Things," "Some Effort," and "For the Committed." The first category includes *extremely* simple things requiring very little effort or cost, actions that have a sizeable environmental impact, and yet these items for the most part were news to me. I had no idea, for example, that keeping my automobile tires properly inflated can help reduce the greenhouse effect by improving gas mileage. I was completely ignorant of the notion that snipping each circle of a plastic six-pack ring before throwing it away can save marine life (birds and ocean-dwelling creatures often get tangled in the rings and die cruel deaths). How much can it put me out to do things like this? Not much. And if we all do some of these things, there will be a lot more wildlife for us and our kids to enjoy a little farther down the road.



Some of the suggestions in the latter two sections of the book seemed a little daunting to me, although they may not seem so to many of our readers. My advice would be to start small and see how you feel about it: When you find that the simple stuff comes pretty easily, that may give you the incentive you need to, say, plant a tree.

The material in *50 Simple Things Kids Can Do To Save the Earth* is divided into categories like "Protecting Animals" and "Spending Energy Wisely." Here again, we are not talking the labors of Hercules. The book is full of simple demonstrations of things like the amount of water wasted in the average household and four low-effort things a kid (of any age) can do about it that won't disrupt the household a bit.

Both books involve things that are applicable not only out in some Sierra Club landscape, but in the inner city as well. Each book has a brief introduction to the environmental situation, and each suggestion has a short explanation of exactly what problem the suggestion is meant to address.

These books give the reader a sense of control over the cosmic mess we are in. Just thinking about the size of the hole in the ozone over Antarctica is enough to intimidate one into denial and inaction. By showing that one person or family can make a real, measurable difference, these books help us escape the trap of willful ignorance and the apathy born of hopelessness. That's what empowerment is all about.

I've looked for books like these for the last twenty years. When I follow these suggestions, I feel I am joining my small effort with those of many other people. This is a recognition of the fact that, as far as the environment is concerned, "it's all connected," and the solutions have to be found not primarily in governments, but within ourselves.

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THE GRATEFUL DEAD

Madison Square Garden - NYC

by Michael and Sally Mulvey

It's time to rejoice, folks, 'cause the Grateful Dead are back in the saddle again and the energy coming off the stage is, well...amazing! Who would have thought that out of all the uncertainty following Brent's death there would emerge so much to look forward to? After all, pretty much everyone had heard rumours of the band trying in vain to find a replacement in time to prevent a total scrapping of the Fall tour.

We had been looking forward to seeing the boys at the Garden again for a long time. Yet, as the days drew closer, because of

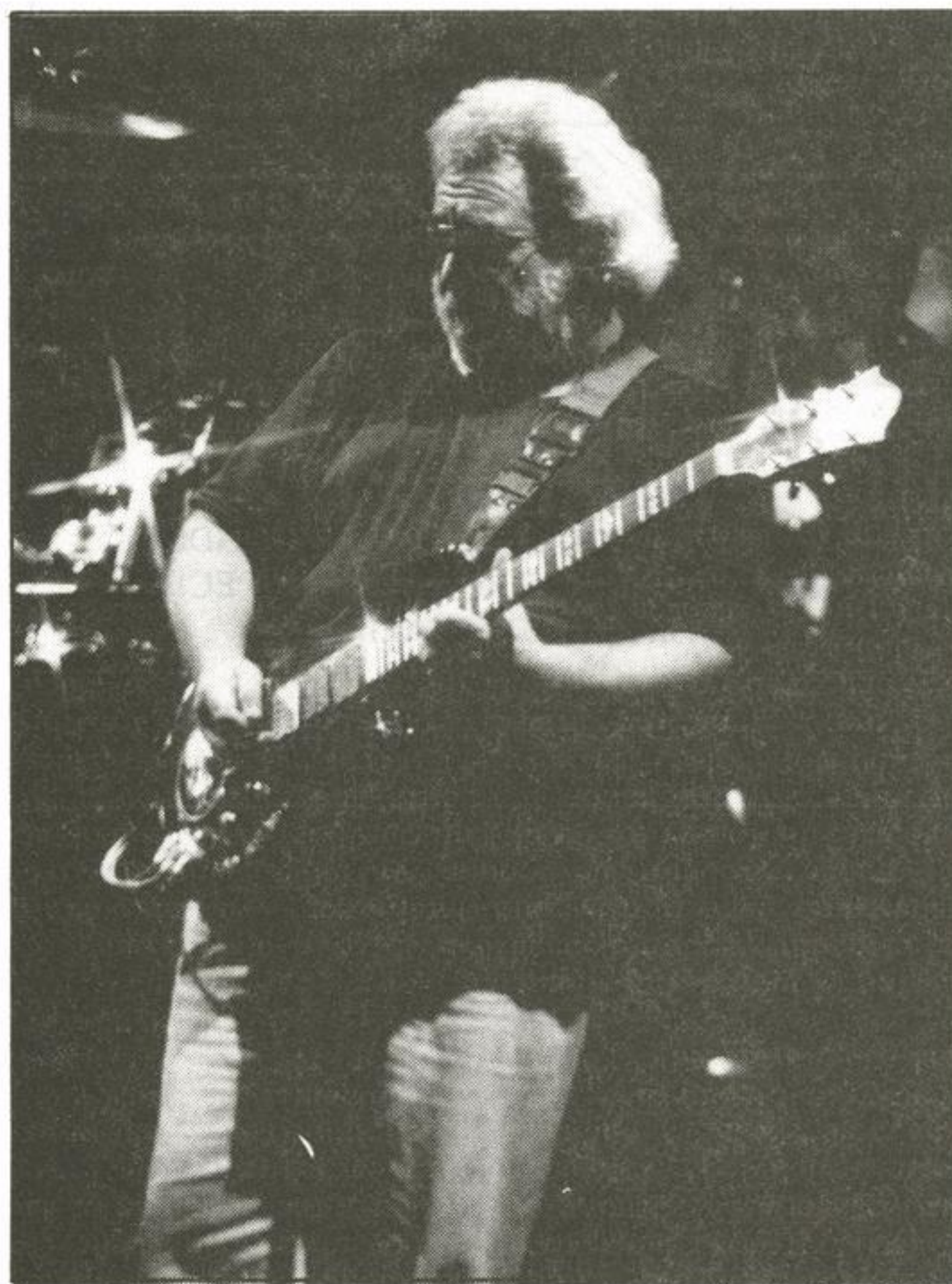


Photo by Brian Cullen

Brent's untimely passing, there was tremendous apprehension in the air. Reviews of the new keyboardist Vince Welnick's performances at the shows preceding New York were totally contradictory. One side said you couldn't hear his keyboard at all but his vocals were quite nice. The other side said all you could hear were the keyboards and no vocals at all. Neither side had any decidedly negative things to say, and both agreed that he was being "held in," so to speak.

In any case, upon arriving at MSG, the first thing we noticed was the awkwardness of the stage setup. We were used to Brent's large keyboard structure on one side and the Lesleys on either side of the stage (Lesley's are the big keyboard stage monitors with spinning horns inside). Instead, what we saw was one small, isolated singular keyboard.

Friday Night

The boys were introduced and the emcee welcomed new member Vince Welnick. The first song, "Feel Like A Stranger," seemed appropriate. "Black Throated Wind" surprised us all, as did a crisp rendition of "Jack-A-Roe." There was a decidedly fresh feel to the music, which reached critical mass during a searing and intricately structured jam during "Cassidy."

By the break, the audience was pleasantly surprised by the new energy of the band. They were playing really well, with a high level of communication — there was lots of eye contact and you could tell everyone was pulling towards the center. Jerry was dancing and obviously having a good time. It was apparent that they'd been practicing harder than usual with more of an eye to detail. However, the consensus was that Vince needed a better sounding instrument. This became more apparent by the time space came along, wherein Vince played some interesting riffs that tended to help the grooves along, even though the timbre of his instrument was thin and at times painfully metallic.

But back to the topic of searing jams. Jerry's guitar playing during the second set opener, "Scarlet" > "Fire," was exceptional. "Terrapin" was a little ragged around the edges but overall, throughout the set, there was a lot more jamming going on and it definitely wasn't filler — it was quality music.

We left somewhat relieved, pleasantly surprised and looking forward with anticipation toward what promised to be an interesting run of shows.

Saturday

We entered the arena and there was a big difference on the stage. Where yesterday there had been one small instrument in a very large space, there was now a Baldwin Concert Grand, and Vince's keyboard was elevated behind it. The equipment was situated so that Jerry, Bruce and Vince were in a triangle.

(As a matter of fact, by the last show, Vince gestured to Jerry and Bruce that his eyes were hurting from one watching Jerry and the other following Bruce.)

"Touch of Grey" provided a strong start. The line "We will survive" is always a powerful statement after possible impending doom. "Walkin' Blues" allowed Bruce to declare his space. The rest of the set was solid all the way through. However, the band truly reached a new plateau during the instrumental section of "Bird Song" (one of the best versions we've seen). The first set closed with "Box of Rain," always a treat. Phil was totally animated and in control. As the band left the stage for the break, a tiny hand joined Phil's as father and son receded to the shadows.



Photo by Brian Cullen

The second set opened with a version of "The Weight" that made everyone smile ear to ear with Phil, Jerry, Bobby, Vince, and Bruce all singing. Next came "Playin' In The Band," which is usually a jumping off point, and this was no exception. The sound was starting to improve, the keyboards were really blending well, and the tonality was getting smoother. They wound into an extremely fine version of "Crazy Fingers," much to the crowd's delight. Again, the rest of the show was solid, crisp, and clear, with a healthy dose of jamming. Phil was particularly active, which was really nice, especially when he joined Jerry and Bobby for space. However, once again, at times during space, the timbre of Vince's instrument seemed to clash with the guitars, though it was obvious that he was plugged into the conceptual center.

Sunday

By now everything had settled in a little bit. Though you might not be able to tell from the set list, this was, in our opinion, the finest show of the six. Everyone was totally on and very much playing "heads up" ball.

The first set brought a rockin' "Tennessee Jed," and the first repeat, "Cassidy," which was thick with new ideas. There was no drop in the energy level as they ended the set with "Deal" and started the second set with a hot "Samson and Delilah." This was strikingly appropriate in an arena undergoing significant reconstruction: "If I had my way, I would tear this old building down..."

"Samson" led directly into "Iko," and a gaze across the Garden showed heads dancing in the aisles everywhere. The next song was a treat as the dynamic slowed into a beautiful rendition of "Looks Like Rain" with melodic support from Hornsby's acoustic piano. Vague reminiscences of another melodic piano player, Keith Godchaux, made it feel as if in some way, the music had come full circle.

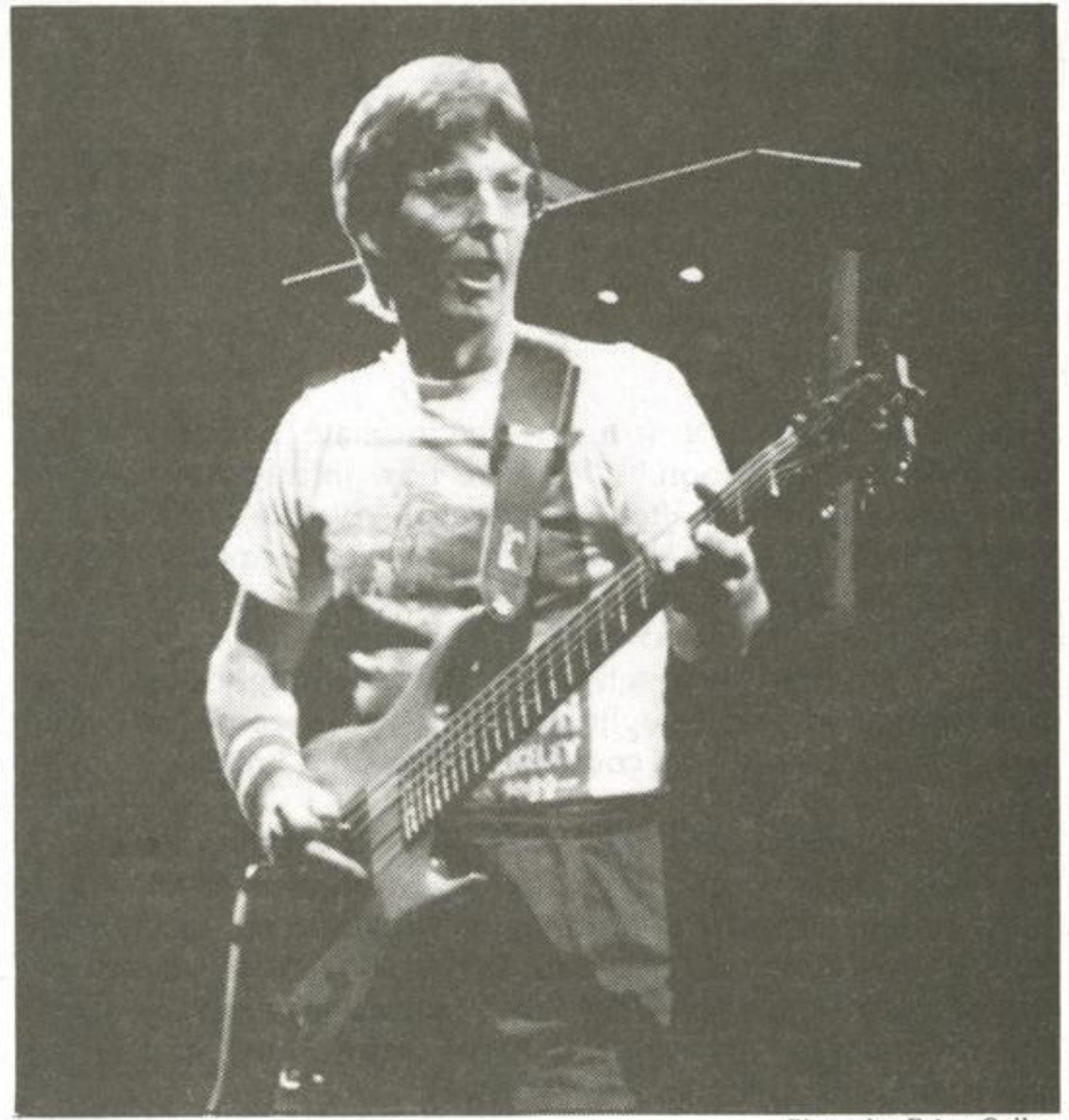


Photo by Brian Cullen

Next came "He's Gone," which was the sweetest version we can remember. The audience was noticeably moved, some to tears, as many held up flames in memory of our recently departed friend Brent. It was a very close moment shared between band and audience. What followed was unprecedented. Jerry, Bobby, Mickey, and Billy slipped off the stage as Phil brought us into a new space with the bass taking the melodic roll and the keyboards giving astute support. Phil brought us onward and upward consistently for about 15 minutes with a few incredibly powerful, spiritual and serene moments unlike any these Heads have seen in their 200+ shows. **WAY TO GO, PHIL!**

As this energy subsided, Phil blew us a kiss on his way out, and the drummers slipped back in, proving once again that they truly are *Rhythm Devils*. This whole section through the ensuing space was exceptional, with Phil opting to contribute heavily rather than take his usual extended break.

continued on next page



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GRATEFUL DEAD

Madison Square Garden - NYC

continued from previous page

Next, Jerry gave us a wonderfully intimate presentation of "Standing On The Moon." We were now in this very mellow, warm dynamic, which after a time began spiralling upward and upward through a ten minute jam that was in many ways as powerful as anything from the hottest shows of 1970. This continued until the band exploded into the first chords of "I Need A Miracle" (though one had seemingly just been delivered), and we thought the roof would come off. The energy was so thick, you could've cut it with a knife.

While the Garden's roof didn't blow off, the ensuing version of "Morning Dew" took us to an even higher level. The intertwining of Jerry's emotional vocals with profoundly moving instrumental segments left us unable to make any further comment except "WOW!" as the boys left the stage. The encore was "It's All Over Now, Baby Blue," and it was akin to the sigh following a lengthy orgasm.

Tuesday

By any other standards, this was a good show. However, following the weekend trilogy, it was comparatively low in energy and not as crisp. Though fatigue was in the air, the first set sported a ripping version of "Picasso Moon." Many would agree it was one of the best.

The second set high point was a gleeful "Foolish Heart" with Jerry dancing and beaming smiles to everyone. What followed



Brian Cullen

was another unprecedented diversion, this time with Jerry leading Vince and Bruce through an intense instrumental "Other One" jam. After drums and space, they actually played "The Other One," but it ended so abruptly, we were all caught off guard. Three seconds later came "The Wheel," and then "Sugar Magnolia." It was like a medley. There had been so much intricate jamming, the boys lost track of time. Realizing they couldn't leave the stage with a three-song second set, they quickly breezed through a few more songs. The encore was a very sweet and moving "Knockin' On Heaven's Door."

Wednesday

When we arrived, we could feel the energy climbing again. The entire first set was very satisfying with a fun song selection, but the highlight was the closer — an unexpected but very welcomed "Help" > "Slipknot" > "Franklin's Tower." Phil was very assertive and could be felt throughout the arena.

Once again the second set was strong, featuring a well placed and superbly performed "Let It Grow." Many years ago this song appeared as a regular selection in the second set and this night's rendition reminded us of its potential strength as a later-in-the-show highlight. The jams that followed were exceptional as well. The encore was another perennial favorite: "Quinn The Eskimo," and it was evident that everyone was having fun singing it.

Thursday

The energy was still on the rise. The hot spots of the first set were "El Paso" and a jubilant version of "Brown Eyed Women." It was interesting to see the set end with "U.S. Blues," one more clue that the band is presently shuffling their cards.

We thought for sure we were going to have a cheesy second set when they started with "Truckin'" and Bobby forgot the words, but we were pleasantly surprised when "China" > "Rider" followed, out of their traditional position, because we thought we might not get them at all. "Women are Smarter" was a virtual boogy-fest and led directly into drums. Space developed into a jam with the entire band participating. Starting from a common center and reaching further and further outward like an exploding supernova only to collapse in on... "Dark Star"! This seemed to be Phil's call as he played the intro riff, then paused looking over at Jerry, who gave the go ahead nod — and they were off again.

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A garden of succulent notes dripping from Jerry's fingers intertwined with Phil's probing counterpoint. Bobby and the pair of keyboardists blended together to provide exciting new framework of melodic support. Phoenix had risen. This is the moment of true Grateful Dead bliss!

After a smooth first verse, it appeared that some unfinished business from the night before was at hand, the time signature shifted to 10/4 as Bob and Phil pulled us into a "Playin'" reprise. This short interlude was followed by a somewhat frenetic jam reaching further outward until once again at the point of dissipation, they fell back into "Dark Star." Opinion of this "Dark Star" varied widely, with some discounting it entirely, and others highly appreciative. Most would agree though that it was played with an unusually high level of frantic jangly energy. It certainly was a long one, clocking in at 37 minutes.

You could see there was lots of communication on stage. "Throwin' Stones" faded into the traditional segue of "Not Fade Away," but when Phil stepped forward again, this time brandishing the opening chords to "Touch of Grey," the band skipped a beat and Jerry took over the introduction. What a truly fitting song choice with which to begin and then end this monumental stand of shows, for it was now obvious they were going to do even more than just survive their recent loss.

For the encore, we expected "Brokedown Palace," but instead we were treated to "Lovelight." They held the last crescendo out so long, it was as if they didn't want this run of shows to end, and neither did we.

Overview

These were six enormously fun shows. The band was obviously having a good time. The music was crisp and fresh. There was very little "goin' through the motions" and lots of "anything's possible."

Jerry was jovial and expressive — smiling and dancing all the way through. We can't remember when we've ever seen him

having so much continual fun on stage. Phil was *much* more active than in recent years, quite often assuming a director's role and creating focus. His playing was articulate, fresh, and confident. As experience has proven time and time again, when Phil is enjoying himself on stage the music is noticeably better.

Over the six shows, it became apparent the keyboard players could play well together as well as off each other. Bruce plays a really rockin' honkytonk acoustic piano, but he also has the ability to follow the band, particularly Garcia, through the many melodic styles and flavors off the beaten path. Overall, vocally and instrumentally, he's very adept at knowing just how far to project himself into the music, something that changes from minute to minute.

As a musician, Vince displays a knack for finding riffs to help push the grooves along. He also answers another qualification, that of an adventurous attitude in the music. However, many people found the specific sound of his instrument unappealing. A perfect companion for the acoustic piano is the traditional Hammond organ with a pair of Lesleys stage monitors (similar to what Brent had) — this combination has always proved very powerful. The synthesized piano sound tends to clash with the guitars and is overshadowed by a concert grand. This is no comment on Vince's style and approach to the music, which we support, but he may have to find a different keyboard in order to fully synergize with the band. Vince is also able to provide the high harmony the band has always looked for help with. As a matter of fact, both the new voices feel natural and are blending well with the existing vocal structure. This is a stronger vocal band than we've seen in a long time.

As for an overall review of the shows, Friday through Sunday, the energy kept building to a breathtaking climax, whereas Tuesday through Thursday weren't as tight, sharp, or high energy as the weekend, but were, in their own right, excellent shows.

Undoubtedly, these were the best run of shows in a very long time, and if this is any indication, the 90's are gonna be **grrrrreat!**

The Grateful Dead — MSG

<p>SEPT. 14, 1990</p> <p>Feel Like A Stranger Sugaree New Minglewood Bls Ramble On Rose Black Throated Wind Jack-A-Roe Cassidy Don't Ease Me In</p> <p>Scarlet Begonias> Fire On The Mtn> Truckin> Terrapin Station> Drums>Space> Other One> Wharf Rat> Sugar Magnolia Sunshine Daydream *US Blues 17 Songs</p>	<p>SEPT. 15, 1990</p> <p>Touch of Grey Walkin' Blues Candyman Mama Tried> Mexicali Blues West LA Fade Away Masterpiece Bird Song Box of Rain</p> <p>The Weight Playin' In The Band> Crazy Fingers> Uncle John's Band> Drums>Space> Gimme Some Lovin> Watchtower> Stella Blue Throwin' Stones> Not Fade Away *One More Sat. Nite 19 Songs</p>	<p>SEPT 16, 1990</p> <p>Hell In A Bucket Cold Rain & Snow Little Red Rooster Stagger Lee Queen Jane Approx. Tennessee Jed Cassidy Deal</p> <p>Samson & Delilah Iko Iko Looks Like Rain He's Gone> Jam>Drums>Space> Standing On Moon> Jam>Miracle> Morning Dew *It's All Over Now, Baby Blue 16 Songs</p>	<p>SEPT. 18, 1990</p> <p>Mississippi Half Step New Minglewood Bls Loser Picasso Moon Row Jimmy Desolation Row To Lay Me Down Promised Land</p> <p>Eyes of the World> Estimated Prophet Foolish Heart> Jam>Drums>Space> Other One Wheel Sugar Magnolia> Sunshine Daydream *Knockin' On Heaven's Door 16 Songs</p>	<p>SEPT. 19, 1990</p> <p>Jack Straw Bertha Me & My Uncle> Big River Must've been the Roses Memphis Blues Again Help On The Way> Slip Knot> Franklin's Tower</p> <p>Playin' In The Band> Ship of Fools> Playin' Reprise> Uncle John's Band Let It Grow> Jam>Drums>Space> GDIRFB Stella Blue Around 'n Around *Quinn The Eskimo 17 Songs</p>	<p>SEPT. 20, 1990</p> <p>Feel Like A Stranger Althea It's All Over Now Ramble On Rose El Paso Brown Eyed Women Greatest Story US Blues</p> <p>Truckin> China Cat Sunflower> I Know You Rider Women Are Smarter> Drums>Space>Jam> Dark Star> Playin' Reprise> Dark Star> Throwin' Stones Touch of Grey *Lovelight 17 Songs</p>
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Some Final Thoughts On The Green Scene



Photo by Brian Cullen

by Mark Star

These days, it seems as if everyone and his favorite movie star is rallying behind the cause of saving the planet from destruction by its human inhabitants. The environment is a hyper-trendy issue. One has to wonder how many people are involved just because it's cool or fun and how many are acting from a sincere desire to "do the right thing." As I cruised the majestic Great Lawn of New York's Central Park on Earth Day 1990, I was struck by how many of the estimated one million people present were there just for the sake of the party. Sure, I wanted to hear the B-52's as much as the next guy, but the respect-for-the-earth factor seemed decidedly low. Of course, there were receptacles for separating trash (*de rigueur* at this particular event), but there was still garbage overflowing everywhere. This shouldn't have surprised me, given the huge crowd, but I had to draw the line when I saw a young partier leave an empty six-pack up in a tree. (For the record, an angry crowd made him climb up and retrieve his empties. At least some people had the right idea.)

What I saw that day really got me to thinking about how good Americans are at rallying behind a cause and then quickly abandoning it when it's no longer chic, fashionable or fun. It's an American art form. How many of those million people in the park, who loudly cheered speaker after speaker, were taking active steps to reduce the impact of their lives on the environment — by recycling, by shopping wisely, by doing the little things that add up to make a big difference? Many were no doubt sincere, but many more were likely just along for the ride. Don't get me wrong. Whatever a person's motives, if the outcome is positive, I really can't complain. There's not much harm in a person doing right only because he cares about how others see him, as long as he actually is doing something and not just talking about it. But there is a problem with this type of activism. Quite simply, involvement for the sake of a trend has no sustain and therefore no lasting impact. The problems facing the environment won't go away in a day, so we can only hope the current vogue for things green (and clean) has some staying power. Long term commitments are the only kind that will be of any use in the crusade to clean up the earth.

Let's look beyond the individual. Politicians have been adept at getting behind the cause-of-the-moment as long as there have been politicians, and corporations are masterful at it if doing so will cast them in a positive public light and help them sell their products. Unlike the insincere yet relatively harmless individual, a rapacious corporation or a double-talking politician,

claiming to be doing right but in reality doing no such thing, can do immeasurable harm. It's relatively easy for an intelligent citizen to know a politico's true colors — all you have to do is check his voting record and the people and causes he supports against his public pronouncements, and I encourage all of you to stay abreast of where your elected representatives really stand on environmental issues. Don't take what they say at face value; research their positions.

It's more difficult to gauge the validity of a corporation's public stance. But if you had to hazard a guess about a particular corporation's real allegiance, you probably wouldn't be wrong if you guessed that what it says and what it does are entirely different things. The number of companies loudly proclaiming their environmentally friendly policies is astounding, ranging from the Mobil Corporation, with its "biodegradable" garbage bags (a sham if ever there was one), to the brewers of Coors beer, who run advertisements trumpeting their activities on behalf of the environment while supporting politicians and organizations on the far right that are hell-bent on raping our natural legacy. While Earth Day 1990, the national organization, endeavored to accept money only from corporations with relatively clean environmental records, corporate sponsorship of local Earth Day events around the country was heavy. Since most of the local events were coordinated with Earth Day 1990, the entire effort was tainted. Many people feel that Earth Day itself has become too much like the corporations it should be vigorously opposing, and that it's concerned more with image and licensing revenues than it should be.

If it's not clear by now, all I can tell you when you hear a corporation sounding green is, Watch out! Most of the time, they're concerned about the wrong kind of green. As with politicians, watch what they do, not what they say. Remember, we're in this one for the long haul, and we must avoid being taken in by those whose motives are selfish and have nothing to do with making the world safer and cleaner and everything to do with getting re-elected and selling more products that we don't really need.

The media occupy an interesting position on the environmental scene. As purveyors of information, they can add fuel to the trend machine, whipping up excitement and enthusiasm for an issue, and then kill that issue altogether when they deem it passe. Indeed, many trends are creations of the media. Further, as corporations, publishers are not immune from riding the green wave all the way to green profits. According to the Subject Guide to Books in Print 1990-1991, 390 new titles on the environment were released

AUTZEN STADIUM, EUGENE
 June 23, 1990
 Feel Like A Stranger
 West LA Fade Away
 Me & My Uncle
 Cumberland Blues
 Far From Me
 They Luv Each Othr
 Cassidy
 Tennessee Jed
 Promised Land

June 24, 1990
 Help On The Way
 Slipknot
 Franklin's Tower
 Masterpiece
 Loose Lucy
 Just A Little Light
 Picasso Moon
 Candyman
 Let It Grow

Eyes of the World
 Looks Like Rain
 Crazy Fingers
 Playin' In The Band
 Uncle John's Band
 Playin' In The Band
 Drums>Space
 The Wheel
 I Need A Miracle
 Morning Dew
 *One More Sat. Nt
 18 Songs

Foolish Heart
 Women are Smarter
 Standing on Moon
 Box of Rain
 Estimated Prophet
 He's Gone
 Drums>Space
 The Other One
 Wharf Rat
 Sugar Magnolia
 *Brokedown Palace
 19 Songs

SANDSTONE, KS
 JULY 4, 1990
 Cold Rain & Snow
 Walkin' Blues
 Mississippi 1/2 Step
 Queen Jane Approx.
 Loose Lucy
 It's All Over Now
 Loser
 Promised Land

Victim or the Crime
 Foolish Heart
 Just a Little Light
 Scarlet Begonias
 Fire on the Mountr
 Drums>Space
 The Wheel
 Gimme Some Lovin
 Stella Blue
 Sugar Magnolia
 *U.S. Blues
 18 Songs
 *Encore

CARDINAL STA., KY
 JULY 6, 1990
 Hell In A Bucket
 Sugaree
 Easy to Love You
 Peggy-O
 Desolation Row
 West LA Fadeaway
 Picasso Moon
 Ramble on Rose
 Music Never Stopped

China Cat Sunflower
 I Know You Rider
 Women Are Smarter
 Standing on the Moon
 He's Gone
 Drums>Space
 Truckin'
 Wharf Rat
 GDTRFB
 Around 'n Around
 *It's All Over Now,
 Baby Blue
 19 Songs

THREE RIVERS, PA
 JULY 8, 1990
 Touch of Grey
 Greatest Story
 Jack-A-Roe
 New Minglewood Bls
 Row Jimmy
 Mamma Tried
 Mexicali Blues
 Tom Thumb's Blues
 Let It Grow

Samson & Delilah
 Eyes of the World
 Estimated Prophet
 Terrapin Station
 Drums>Space
 I Need A Miracle
 Wang Dang Doodle
 Black Peter
 Throwin' Stones
 Lovelight
 *Knockin' On Heaven's
 Door
 19 Songs

RALEIGH, NC
 JULY 10, 1990
 Jack Straw
 Loser
 You Can Run...
 Me & My Uncle
 Big River
 Friend of the Devil
 Masterpiece
 Bird Song
 Promised Land
 -- no power on stage --
 Promised Land

Iko Iko
 Playin' in the Band
 Unc John's Bnd>Jam
 >Sp>Drums>Space
 The Other One
 Stella Blue
 Not Fade Away
 *Brokedown Palace
 16 Songs

RFK, WASH., DC
 JULY 12, 1990
 Good Times Roll
 Feel Like A Stranger
 Bertha
 Just A Little Light
 Queen Jane Approx.
 Stagger Lee
 Cassidy
 Tennessee Jed
 Music Never Stopped

Box of Rain
 Victim or the Crime
 Foolish Heart
 Dark Star
 Drums>Space
 Watchtower
 Dear Mr. Fantasy
 Hey Jude Reprise
 Touch of Grey
 *The Weight
 18 Songs

BUFFALO, NY
 JULY 16, 1990
 Hell In A Bucket
 Mississippi 1/2 Step
 Blow Away
 Mama Tried
 Mexicali Blues
 Loose Lucy
 All Over Now
 Hard Time
 Let It Grow
 Don't Ease Me In

Sugar Magnolia
 Scarlet Begonias
 Women are Smarter
 Ship of Fools
 Truckin'
 Drums>Space
 The Wheel
 Gimme Some Lovin
 Wharf Rat
 Around 'n Around
 Sunshine Daydream
 *Brokedown Palace
 21 Songs

FOXBORO, MA
 JULY 14, 1990
 Shakedown Street
 Walkin' Blues
 Far From Me
 Candy Man
 Memphis Blues
 Ramble On Rose
 One More Sat Nite

Eyes of the World
 Estimated Prophet
 Crazy Fingers
 Uncle John's Bnd
 Drums>Space
 I Will Take U Home
 I Need A Miracle
 GDTRFB
 Throwin' Stones
 Lovelight
 *The Last Time
 *We Bid U Gdnite^
 ^w/Mickey on symbols
 18 Songs

RICHFIELD, OH
 SEPT. 7, 1990
 Cold Rain & Snow
 Walkin' Blues
 Ramble On Rose
 Me & My Uncle
 Big River
 Althea
 Masterpiece
 Bird Song
 Picasso Moon
 U.S. Blues

China Cat Sunflower
 I Know You Rider
 Truckin'
 Crazy Fingers
 Playin' In The Band
 Drums>Space
 I Need A Miracle
 Black Peter
 Lovelight
 *Knockin'
 19 Songs

SEPT. 8, 1990
 Hell In A Bucket
 Sugaree
 New Minglewood Bls
 Friend of the Devil
 Queen Jane Approx.
 Loser
 Cassidy
 Deal

Eyes of the World
 Estimated Prophet
 Terrapin Station
 Drums>Space
 Watchtower
 Stella Blue
 Throwin' Stones
 Not Fade Away
 *One More Sat. Nite
 16 Songs

*encore

PHILLY SPECTRUM, PA
 SEPT. 10, 1990
 Shakedown Street
 Little Red Rooster
 Peggy-O
 Mama Tried
 Mexicali Blues
 Row Jimmy
 Memphis Bls Again
 Foolish Heart
 Promised Land

Victim or the Crime
 Scarlet Begonias
 Fire On The Mtn
 Women are Smarter
 Drums>Space
 The Other One
 Wharf Rat
 Sugar Magnolia
 *U.S. Blues
 17 Songs

SEPT. 11, 1990
 Jack Straw
 Bertha
 Greatest Story
 Candyman
 Queen Jane Approx.
 Brown Eyed Women
 The Last Time
 Tennessee Jed
 Hell In A Bucket

China Cat Sunflower
 I Know You Rider
 Looks Like Rain
 He's Gone
 Spoonful
 Drums>Space
 The Wheel
 I Need A Miracle
 Black Peter
 Round 'n Round
 *Knockin'
 19 Songs

SEPT 12, 1990
 Mississippi Half Step
 Walkin' Blues
 They Love Each Other
 Me & My Uncle
 Big River
 High Time
 Masterpiece
 Althea
 Let It Grow

Iko Iko
 Playin' In The Band
 Crazy Fingers
 Uncle John's Band
 Drums>Space
 Morning Dew
 Lovelight
 *Brokedown Palace
 16 Songs

SHORELINE, MOUNTAINVILLE, CA
 JUNE 15, 1990
 Help On The Way
 Slipknot
 Franklin's Tower
 New Minglewood Bls
 Just a Little Light
 Stagger Lee
 Desolation Row
 Ramble On Rose
 Hell In A Bucket

Scarlet Begonias
 Fire On The Mtr
 Blow Away
 Women Are Smarter
 He's Gone
 Drums>Space
 The Other One
 Wharf Rat
 Round 'n Round
 *Knockin'
 18 Songs

JUNE 16, 1990
 Good Times Roll
 Truckin'
 Touch of Grey
 Mama Tried
 Big River
 Friend of the Devil
 Cassidy
 Big Boss Man
 One More Sat. Nite

China Cat Sunflower
 I Know You Rider
 You Can Run...
 Estimated Prophet
 Terrapin Station
 Space>Drums>Space
 China Doll
 Sugar Magnolia
 *It's All Over Now,
 Baby Blue
 17 Songs

JUNE 17, 1990
 Shakedown Street
 Little Red Rooster
 Jack-A-Roe
 Easy to Love You
 Queen Jane Approx.
 Bird Song
 Promised Land

Iko Iko
 Picasso Moon
 Ship of Fools
 Playin' In The Band
 Eyes of the World
 Drums>Space
 I Will Take You Home
 I Need A Miracle
 Stella Blue
 Throwin' Stones
 Lovelight
 *The Weight
 18 Songs

JGB — GREEK
 August 5, 1990
 How Sweet It Is
 Stop That Train
 Forever Young
 Run for the Roses
 That's What Love
 Will Make You Do
 Brothers & Sisters
 Tears of Rage
 Deal

Midnight Moonlight
 Harder They Come
 Stone Me
 Waitin' On A Miracle
 Evangeline
 Think
 Lucky Old Sun
 Tangled Up In Blue
 16 Songs
 @w/Bela Fleck on barjo

JGB — WARFIELD
 AUGUST 7, 1990
 Cats Under The Stars
 They Love Each Other
 Simple Twist of Fate
 Run For the Roses
 Someday Baby
 Brothers & Sisters
 Deal

They Way You Do The
 Things You Do
 Knockin'
 Think
 Reuben & Cherise
 Gommorah
 Waitin' On A Miracle
 Midnight Moonlight
 14 Songs

AUGUST 8, 1990
 How Sweet It Is
 Stop That Train
 Let It Rock
 Forever Young
 Mission in the Rain
 That's What Love
 Will Make You Do
 Brothers & Sisters
 Dear Prudence

Harder They Come
 I Shall Be Released
 Tore Up
 Like A Road
 Don't Let Go
 Tangled Up In Blue
 14 Songs

AUGUST 9, 1990
 Cats Under the Stars
 Tears of Rage
 Get Out of My Life Woman
 Run for the Roses
 Stone Me
 Senor
 Second That Emotion

The Way You Do The
 Things You Do
 Waiting For A Miracle
 The Night They Drove
 Ol' Dixie Down
 Russian Lullaby
 Evangeline
 Lucky Old Sun
 Deal
 14 Songs

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