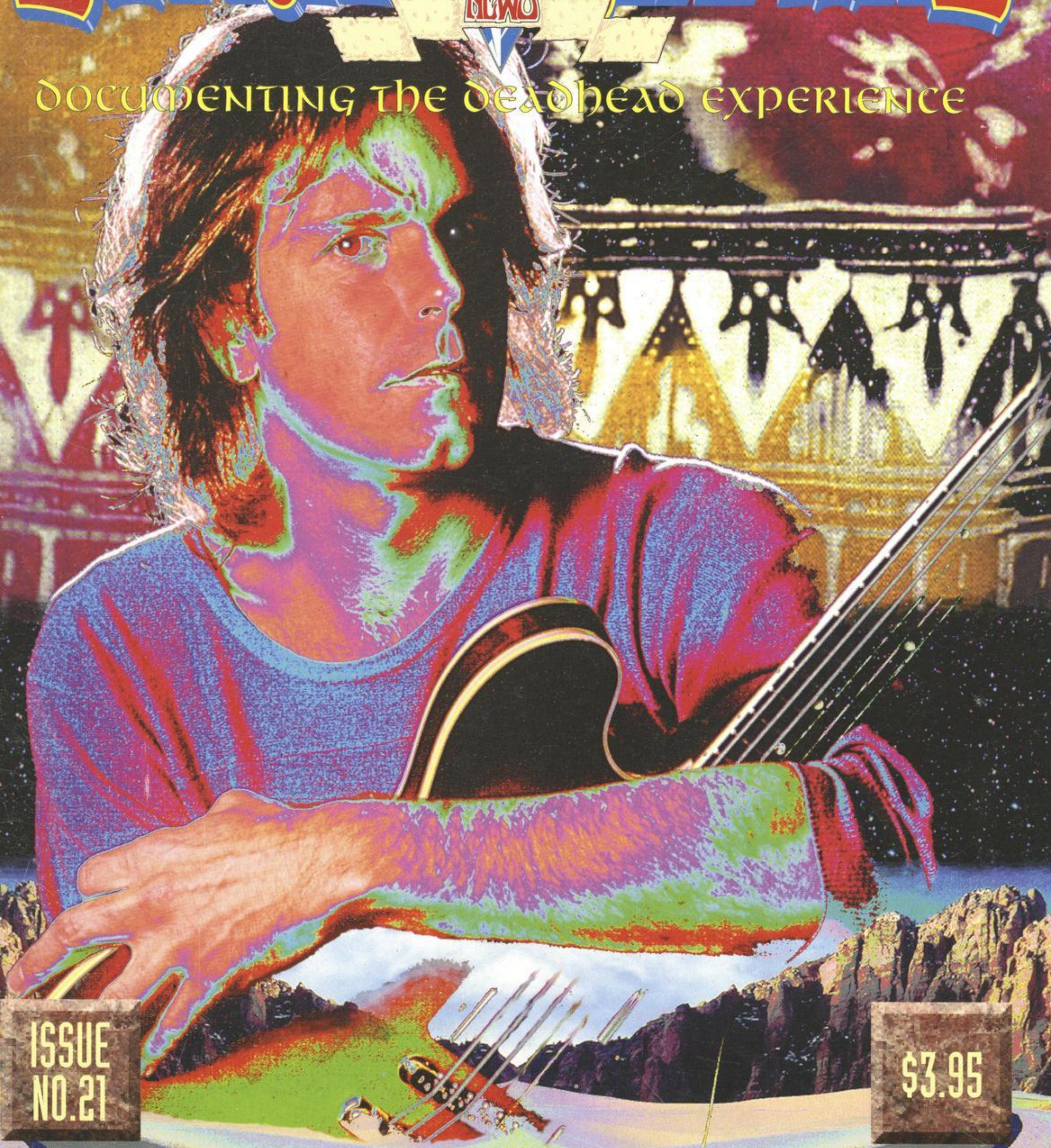


INTERVIEW WITH GRATEFUL DEAD'S BOB WEIR

# DUPREE'S DIAMOND

NEWS

DOCUMENTING THE DEADHEAD EXPERIENCE



ISSUE  
NO. 21

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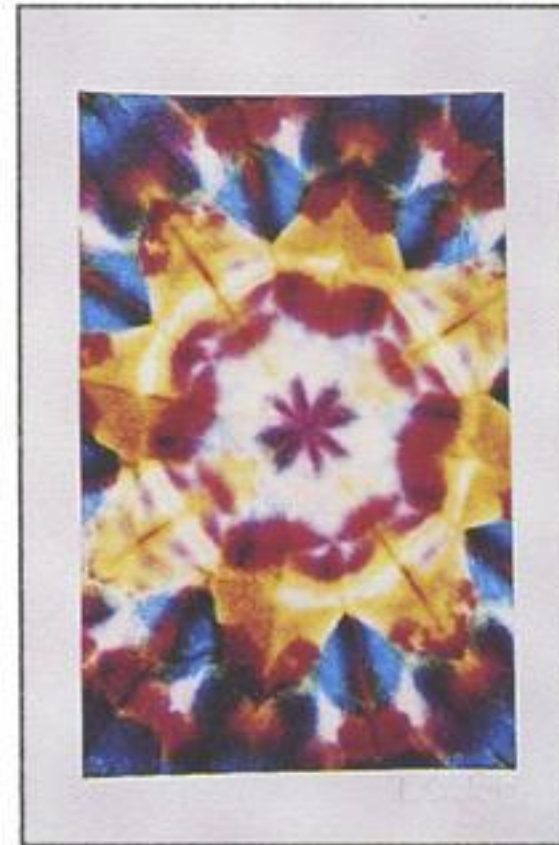
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N E W S

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**21st Edition — April 1992**

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**Statement of Purpose:**

Our primary goal is to provide information that is both entertaining and enlightening to the Grateful Dead community. It is our fundamental belief that the music of the Grateful Dead can serve as a potent catalyst for the creative and spiritual growth of those who beckon to its call and we attempt to express this potential in as many ways as possible. We are also dedicated to using this experience as an opportunity for personal and planetary healing when and where possible.

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 to do so.) If submitting artwork or photos, put your name, address, and phone number on the back. We maintain the right to decide the appropriate use of all materials submitted and cannot return any materials unless they are accompanied by a self-addressed envelope with sufficient postage affixed. Any materials submitted to *DDN* become the property of *DDN*, and we retain the right to use them at any time in the future.

The opinions expressed here are not necessarily those of *DDN* or the Grateful Dead. ◊

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**NEXT ISSUE: Art Issue**

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# Letters To The Editor



Dear Dupree's Diamond News,

I would like to take this opportunity to let you folks know what a fantastic job you have done in the last few issues. Within those few unified themes you have shown myself, and undoubtedly others, how the Grateful Dead Experience touches us and can work for our benefit.

As Jerry Garcia stated in the 1972 *Rolling Stone* interview: "To see everything else is to become an understanding molecule in evolution, a conscious tool in the universe." This passage, in conjunction with your "get high on life" issue, helped put ideas to work. We need to realize that by placing ourselves, and our egos, aside we can use our knowledge to help ourselves as well as others. Within so many of the Dead's songs they call us to attention — just listen to "Eyes of the World," "Box of Rain," or "We Can Run." Through these we are not only joining in the music or lyrics, but the whole picture, or message if you will. For to become a fully conscious individual is the greatest goal of all.

Once we have become aware of this wealth of ideas, one can begin to see not the stereotyped stoned hippie but a beautiful, intelligent, and enlightened human being. And in this age of cynicism we can use more of them/us! Thus, when a person notices these traits it becomes a model and inspiration to them as well. This is exactly what the Grateful Dead Experience is! A model unit of knowledge and adventure.

So as you see, thru our collective wisdom we have the ability to join other like minds in progress and change. As Jerry said in the October 1991 *Rolling Stone* article: "To be fun everything has to keep changing...and we need new enthusiasm." This is where we can begin to make a big change, by taking notice of this new enthusiasm for the band from the newer Deadheads. With so many emerging, we need to take the time to not look down upon them because they haven't been around long. Rather we should teach them what the band has taught us: compassion, knowledge, respect for the earth, and the ability to change. If we can do this then we are truly a "family," and the scene will continue to grow, evolve, and survive.

"...wake up to find that you are the eyes of the world..."

Sincerely,  
Nikki Adams ◊

To the great folks at DDN,

A round of applause for all on your staff for putting together the revised list of "The Best of 1965-1975" on tape. I had the misfortune of missing the first issue containing the original list. After reviewing the revised one, though, I noticed you left out some truly amazing musical journeys by the band.

These versions might take you on a ride through the solar system at cruising speed. They might even strike a nerve deep within your soul. Please pass on my selections to your readers so that all may enjoy the music at its best!

- "Alligator" > Drums > "Alligator" Jam > "Caution" — 12/12/69: Thelma Theatre, LA, CA
- "Around and Around" — 6/23/74: Miami, FL
- "Bird Song" — 6/22/73: Vancouver, Canada. Might be the best version ever played! The 3/29/90 Nassau Coliseum one with Branford Marsalis, is the only Bird Song that comes close in the last 17 years.
- "Black Peter" — 6/24/74: Miami, FL. The feeling that Jerry's voice projects in this version is something to be heard. Not to mention his guitar work in the song!
- "Cryptical" — 3/1/69: Fillmore West.
- "Deep Elem" — 5/14/70: Merramac Community College, Kirkwood, MO. Can Jerry's voice be any sweeter? This rare, five song acoustic set is one to get. Garcia's licks on the guitar make this one hard to beat.
- "Dark Star" — 7/26/72: Paramount Theatre, Portland, OR. This is what happens when a supernova explodes! It's a psychedelic journey to the center of your mind and back. Check out Phil's bass work during the jam. Be sure to strap yourself down before listening, or else you'll get blown away!
- "Doin' That Rag" — 3/1/69: Fillmore West.
- "Eyes Of The World" — 9/15/73: Providence, RI.
- "Hard to Handle" — 2/18/71: Portchester, NY. Pigpen all the way!
- "Playing In The Band" — 5/26/73: Kezar Stadium. WOW! This is surely a journey of

sound and vision. I could swear that was Saturn we just passed!

"Weather Report Suite" > "Let It Grow" — 9/15/73: Providence, RI. The Tower of Power on horns provide an extra boost. The gem of this version is the "Let It Grow" segment. Bobby's kicking it in on the vocals while Jerry and the boys are backing him up. This is the way the song was meant to be played. To explain the "jam" would do it an injustice. Jerry is trading off licks with the horns. Total brain melt!

Christopher Burrows ◊

Dear DDN,

First of all I would like to commend DDN on the decision to print an article on the complex issue of legalization of marijuana (Vol. III-Issue 5, Sixteenth Edition). I also commend DDN on its strong environmental stance. Here are some very interesting environmental facts and ideas that are of major importance to the crisis at hand.

**FACT: More than half of the world's forests have been destroyed to make paper!**

The Hemp plant is the best and cheapest source of paper in the world! Special Document No. 404 of the United States Department of Agriculture outlines one of the many processes for manufacturing paper products from seed hemp. Acre for acre, hemp out-produces tree pulp by a ratio exceeding four to one. Moreover, this process substitutes the environmentally unsafe, dioxin-laced, chlorine-based bleach process still in use today. The paper products made from this alternative source are ecologically safer, stronger, more flexible, and last much longer than traditional paper.

**FACT: More than half of all harmful chemicals used in American agriculture are used for cotton!**

The Hemp plant can be used instead of cotton for clothing and other such (cotton) products! The fiber strands are spun into thread, which is either made into rope or woven into durable, high-quality textiles and made into clothing, sails, fine linens, and fabrics of all types and textures. The hemp plant itself is easy to grow, requiring little to no chemical fertilizer and no chemical pesticides. Hemp can be grown in all 50 states and can even be grown on marginal land. Cloth and such products made from hemp are environmentally safer, stronger, cheaper, and last much longer than "chemical cotton products."

**FACT: Computer modules have shown that reversing the greenhouse effect will only be possible, if possible at all, if hemp and other bio-mass and wastes are used again as they once were up until just 130 years ago.**

The dried stalk of the hemp plant is 77% cellulose and can yield not only paper, but also non-toxic paints, varnish, sealants, industrial fabrication materials, construction materials, plastic, dynamite, and much, much more. Hemp uses the sun more efficiently than any other plant on earth. On a soil-wide, climate-wide, and planet-wide basis, hemp grown annually would produce approximately 40 times the bio-mass (living organic matter) than the next best rival bio-mass crop. Today we have the ability and mechanized technology to use hemp bio-mass (and other bio-masses) for energy farming and produce all of the CLEAN and RENEWABLE fuel we need. The fuel produced can run all the nation's homes, cars, and


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industries with a net reduction of carbon dioxide (a greenhouse gas). Six percent of U.S. land growing hemp could fuel the entire country!

**FACT: The seed of the hemp plant is second only to the soybean as a protein source.** The seed itself is a fruit and far less expensive than the soybean. The protein found in hemp is in a much more digestible form. The leaves and flowers of the plant are also edible. Hemp seed produces oil for cooking, lubrication, and fuel.

**FACT: Deaths or serious illnesses due to marijuana (the blossom of the hemp plant) to date are 0 (zero).**

Marijuana has been in known usage for over 8,000 years, yet still this fact holds true. Compare this with the 490,000 individuals who will die this year alone in accidents and illnesses that are alcohol- and tobacco-related. The marijuana laws cost the country a tremendous amount of money and limit the resources that can be used to fight violent and other crimes. Costs of running police, legal, judicial, corrections services, D.E.A. eradication programs, and other special police teams are skyrocketing. The funds collected through confiscation cover only a very small portion of the enforcement costs. Most farmers do not cultivate hemp, due to the current laws. These laws cause some very unusual economic patterns. While large farms are being foreclosed, the marijuana grower with a spare room makes a tax-free \$50,000 a year.

**FACT: Hemp has long been recognized for having medical value.**

The illnesses hemp can successfully treat include glaucoma; asthma; muscle spasms caused by multiple sclerosis, paralysis or other conditions; convulsions cause by epilepsy; and pain caused by arthritis, scleroderma, osteoporosis, and similar ailments. A recent addition to this list of illnesses is AIDS. The flowers and the leaves are smoked or eaten for many therapeutic, relaxing, and religious reasons.

**FACT: The hemp plant is illegal!**

As you can see, outlawing hemp has been and will continue to be an agricultural, industrial, and environmental disaster. People need to know that the marijuana movement is not a drug movement, but rather one of environmental urgency. Please look into what has been addressed in this letter. Thanks for your time, and please let me know what you think. People should know the truth!

Very truly yours,

Robert J. Robinson, Founder Tri-County Hemp Council  
P.S. The word is not LEGALIZE, it is RELEGALIZE. ♦

Dear Family and Friends,

Boston Garden's "Week of the Living Dead" (Fall '91 tour) was a whole lot of fun, in spite of the paranoid schizophrenic behavior of the street cops, who seemed to enjoy nothing as much as mowing down peaceful sidewalk crowds with their blue Harley hogs. At least we know what gets 'em off.

I was especially touched by the generosity of the ACT UP/QUEER NATION/FOOD NOT BOMBS folks, who had a great time distributing free condoms to the multitudes, to raise our consciousness about AIDS and accidental pregnancy. I hung out with them for a while, and found it to be one of the most enlightening and entertaining street gigs I've ever seen. Someone should do a documentary video of the very funny and revealing reactions you get from strangers when you offer them free rubbers! It would make a fantastic school project.

## STEPHANIE JENNINGS PHOTOGRAPHY

SPECIAL EVENT  
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It was in light of this very positive experience that a longstanding puzzle came up for discussion: WHERE IN THE WORLD ARE ALL THE LBG DEADHEADS...and WHY CAN'T WE FIND EACH OTHER!

LBG (that's Lesbian/Bisexual/Gay) Deadheads have a very special window on one another's hearts, emotional life, and point of view. The Wharf Rats have found each other, and they give each other the kind of loving support that makes every concert a time of healing and magic. But the LBG Deadheads seem to remain completely hidden, and almost paranoid about being recognized.

With 10% of the general population being lesbian or gay, and easily another 10% having bisexual feelings, we should be looking at 20% of our family that has a special mutual bond of affection, openness, and empathy. But the first and only publicly visible bi/gay Deadheads I ever met at an East Coast show were these great folks handing out free condoms. What a dynamite way to meet...but WHERE ARE THE REST OF US!

There is a lot of gender-bending dress and superficial androgyny in the family, of course. One might conclude from our clothing that the Deadhead scene enjoys a level of alternative cultural openness in which sexual orientation has become a complete non-issue. Alas, this is not even close to the truth. There is an undercurrent of hard-core homophobia, even in this hippest of hip scenes, that needs to be addressed.

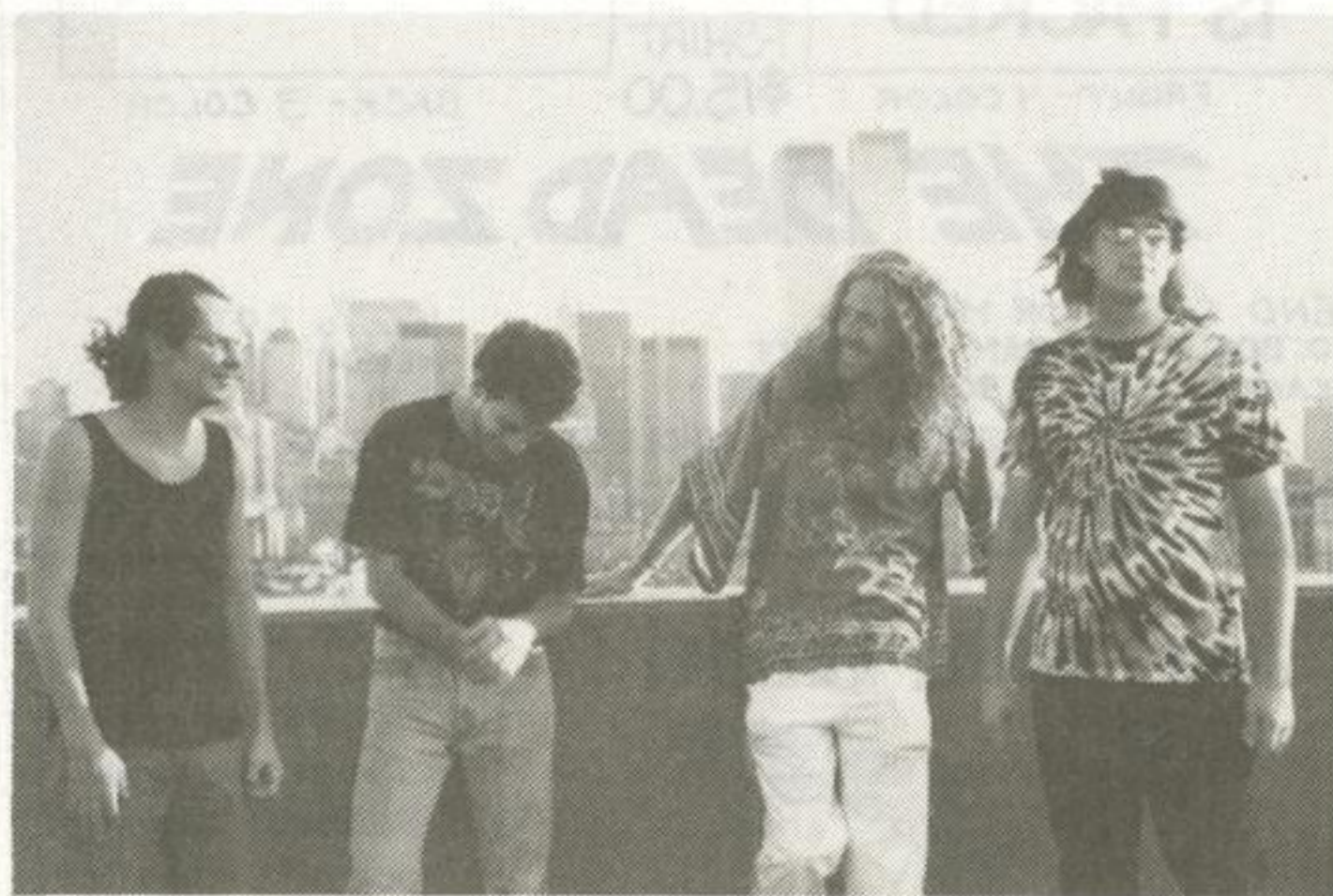
One of the ACT UP/QUEER NATION folks struck the tip of the iceberg while handing out condoms. A young long-haired dude dressed in total tie-dye, thus representing himself as a member of our family, looked at Josh's QUEER NATION sweatshirt and approached menacingly, his face screwed up in a pucker of rage and potential violence. "WHAT ARE YOU, A FUCKING FAGGOT???" he screamed at Josh. His friends chilled him out and peeled him away before he did anything stupid. But Josh was understandably shaken, and bitterly disillusioned at the sort of gay-bashing behavior that had just been exhibited in the name of the family, and under the guise of tie-dye.

I see this ugly incident as the sub-set of a much larger problem. It involves the infusion of very young long hair and tie-dye into our family, or at least into the concert scene, in the person of teens who really have NOT A CLUE what the original Deadhead values of mutual kindness, caring and tolerance were about. Something has gone badly awry with their basic education as human beings, it seems. We can only hope that the older Deadheads will set a good example, and that some of their ethical role-modelling will rub off on the kids, if only from the discovery that it's a lot more FUN to love your brothers and sisters, who also love the music as much as you do, than it is to hate them.

Everyone should also be aware that the seemingly gentle and helpful Island Pond folks, the ones in the big bus who lead circle dancing in the parking lots, have been distributing VICIOUS gay-bashing literature at the Northeast shows this year.

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# GRAVITY



DWYER

PHOTO BY MULVEY

In recent issues of their free magazine, they proclaim gay people to be "an abomination to the planet" and "richly deserving of death," among other things. This overt hate literature is horrific, its distribution to impressionable younger members of our family is completely unacceptable, and they need to be confronted about it each and every time they put in an appearance at the shows.

My suggestion for dealing with these blatant examples of homophobia is for us to adopt a common practice that has taken root on college campuses around the country, where LBGA (Lesbian/Bisexual/Gay Alliance) support groups flourish, which is now just about everywhere.

In concert crowds like this, where you really feel a hunger to meet and greet and hang out with your own true friends and allies, you might consider wearing a color-coded "triangle" pin or medallion: pink if you identify as gay/lesbian, pink shading into blue if a bisexual identity is strong for you, and either of the above with the word ALLY superimposed, if you're basically heterosexual, but totally supportive of the human rights and dignity of all your brothers and sisters, regardless of sexual orientation.

As far as I'm concerned, tie-dye itself (and related alternative fashion) ought to be an AUTOMATIC ALLY SYMBOL. No one should be wearing family colors who does not hold the ideals of kindness and tolerance toward all peaceful beings. An ally is someone you should be able to meet, greet, and hug on sight, knowing that a bond of mutual understanding and acceptance already exists between you.

The whole sad situation of needing pins to identify ourselves by the flavor of our loving emotions comes about only because a lot of younger kids these days are turning up in tie-dye — but with a stash of vicious, hateful, discriminatory, almost neo-Nazi attitudes that are the diametrical opposite of the traditional Deadhead ethic.

Something needs to be done about this. And the first thing that can be done is for all of us who believe in being kind to come out and show the family how we fee. Even LBG Deadheads who don't want to blow their cover completely should at least wear ALLY pins. The pin lets you know who your friends are, and where to turn for physical help or emotional support when you need it. It's something the Wharf Rats understand and practice to great glory. So should we all.

The issue of violence and its possible remedy is one that I've already spoken to, in my call for allies of kind to come forward and be visible to one another. It will have a lightening effect on the whole family, and it will help tremendously.

Love you all forever,  
Drake ◊


Dear Dupree's:

I read Issue #20 with my usual mixture of absorption and inquisitiveness, but I was stopped dead by Phun G. Badillion's mention of an "oak tree seed-pod, which spins around like a propeller as it falls to earth." I'm a friend of oak trees, and all the ones I know make acorns. The ashes and the maples made those clever propellers. Maybe an acorn hit friend Phun G. a tad too hard?

Naturally,  
Lynn

Deaditor's Reply: Perhaps. ◊

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Santa from Atlanta  
Came in from the cold  
Tired and weary  
Said, "Shit man, I'm old!"

"My elves are belligerent,  
My reindeer are crazy.  
All I want  
Is to kick back & be lazy."

"My sleigh's got a flat &  
My suit don't fit.  
It think I'm just gettin'  
Too old for this shit."

And a voice came to him  
That he'd heard once before  
Said, "Get up, Get on,  
Get out the door."

So gathering his strength  
For the next midnight ride  
He took a deep breath and  
He boogied outside.

Onto his sleigh  
Then off and away  
To make children happy  
For the following day.

So he paid his dues  
And patched his bones  
After spreading good cheer  
Through millions of homes.

Then he flew back down South  
To his retirement community  
Where he could live out the year  
With relative impunity.

But as he was resting  
He heard another voice say,  
"It's time once again  
To head out to the bay."

Well his mind it was there  
But his will, it just wasn't  
Like, sometime you do,  
And sometime you doesn't.

So, staring one evening  
At his tropical fish  
An idea cam to him,  
Aha! A satellite Dish!

Though his body was shot  
And his nerves were a wreck  
He was grateful his elves  
Were all into high tech.

So the stage was set  
He had nothing to fear  
One more time  
He'd hear the Dead play for New Year.

And just as Garcia  
Came out on the stage  
Santa just freaked  
And said, "Shit man, he's my age!"

Amused by the thought  
he danced in the nude.  
"It's not your age, he exclaimed,  
It's your attitude!"

So it just goes to show  
you don't ever know  
HAPPY NEW YEAR TO ALL  
And To ALL A GOOD SHOW! ◊



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Robert Conrad Engman '89

# Deadhead

Welcome to our 1991 year-in-review issue and Grateful Dead parody issue. Before you read this side of the magazine be sure to flip this issue over and start from the "other" cover.

While interviewing GD songwriter John Barlow for our last issue, I told him how seriously we were beginning to take our role in producing this magazine. He called me on that point, reminding me that in this life one shouldn't take anything too seriously (except perhaps, environmental destruction). I then realized how ironic that statement was on my part. For the past two years we here at DDN have delighted in celebrating the spirit of humor that lies inherent within the Grateful Dead Experience by circulating a "spoof" issue of the *DDN* flyer in concert on April Fool's day. We've regarded these spoofs as some of the most *important* work we've done in that they've put into perspective the all-too-serious devotion with which some of us pursue this lifestyle. Unfortunately, the space limitations of the flyer left us jonesin' for more opportunities to laugh at ourselves. So when Barlow pointed out my self-professed seriousness, I realized that this issue would have to contain an expanded parody.

Lest we ever forget the importance of finding the humor in all that we do, the Grateful Dead themselves have served as a constant reminder of this essential perspective on life. As our Deadlines column will document, the band has for 25 years interjected between songs a steady flow of wisecracks, pranks, self-satires, and one-liners that are essential in maintaining a healthy disposition. After all, as Wavy Gravy sez, "If you can't find the humor in your life...it just isn't funny!"

For the past 20 issues (!) this column has served as the philosophical launching pad that has set off many an exploration into the Grateful Dead Experience. As we have gravitated more and more towards the exploration of specific themes in each issue, so has this column become more focused, often taking a serious look at more sober issues such as the abuses incurred on both the communities that surround concert venues and our own when the scene gets too large, as well as environmental activism and the politics of consciousness expansion. This issue's themes (parody and 1991 in review) demand little introduction or philosophical reflections, so I will, for a change, fill you in on the results of two recent reader surveys.

It is common practice in the print media business to take reader survey polls. "Profiles" of readers are developed from the results and these profiles are used to adjust advertising rates, while providing valuable information to our advertisers as well as ourselves. We were primarily motivated to conduct a survey because we have always been intrigued by the incredibly large and constant flow of well-written, passionate letters we receive. So, two issues ago we printed a detailed questionnaire for you folks to fill out and return. The response was overwhelming: more than three times what we were told to expect! This return has allowed us to develop a strong profile of our average reader and some of the results are really quite impressive.

Twenty-three percent of you are women, the rest are men...no one claimed otherwise. The average age of our readers is in the upper 20's with a large number of you in your 30's as well. Our oldest known reader is 89. Twenty-five percent of you subscribe by mail. An average of six people read each copy that is purchased. Most of you have seen the Dead between 26 and 49 times and 12% of you have seen the band at least 100 times (let's see, at \$25 per ticket that comes to...). While only 7% of you tape concerts, 93% collect tapes and an impressive 71% purchase CD's. **A WHOPPING 98% OF READERS SURVEYED SAY THEY RECYCLE!!**

What did readers say they like most about our magazine? Show and tour reviews, set lists and interviews. This tempered the occasional response we've received back at the office claiming that our review of this or that show was grievously incorrect (one man's water is another man's wine).

And then there is the *DDNFlyer*. Since the very beginning we've been consistently surprised at how valuable this little newsletter has been to you. An incredible number of you have actually gone so far as to insist in your letters that



the flyer is the glue that keeps the Deadhead community together!! Well, frankly we think that's *way* too generous but it does serve to replenish our souls when we approach burnout now and then. It's impossible to tell how many people actually read the flyer, as most of you gave answers ranging from "several once I return from the shows" to "I carry it with me for a few weeks...everyone I come across has a look." By this point it's very likely that upwards of 1,000,000 people read the flyer each year (of course, some of those are duplicate readers, but only a *few*). PHEW!!

Needless to say, everyone likes the flyers primarily because of the set lists. Several commented that they don't like seeing the flyers on the ground...of course the responsibility for solving this dilemma must be shared by our readers.

And then there was our favorite question: If you were an animal (non-human of course) what kind would you be? Twenty-six percent of you said you'd be a bird, hawk, owl or eagle. While some of you explained this answer in more lofty spiritual terms, a good number of you gave answers more along the lines of, "so I could get into the shows for free and I could shit on scalpers."

A relatively equal number of you gave cat, dog and dolphin as your answer. One potential reincarnate chose a cat so he'd "have nine lives during which to listen to GD music." One dog reincarnate stated wisely, "I'd organize other cute puppies to stop our companions from dragging us to Dead shows on tour where we have to sit in hot cars." Good point!

As expected, one of you chose each of the following animals as alternate incarnations: a flying fruit bat, an ocelot, a unicorn, a sloth, a fly ("easy to get into shows for free"), a chameleon, an eel ("I might get to see Jerry underwater on a scuba trip"), a warthog, a platypus, a walrus, a dung beetle (!!!), a paramecium ("to be able to transcend my current form without losing anything in the process") and our favorite answer: a ruffled grouse ("the males dance better than any Deadhead"). We can't thank you enough for participating in this survey.

Last fall Dan Healy asked that we help him get a handle on what music Deadheads would like to hear come out on the "One From the Vault" series. We gladly obliged and have since set out to collect your opinions on this and then boil down the raw data for Dan. Well, the results are still coming in, so it's too early for a final analysis, but we can give you some interesting preliminary results. The fourth most requested show appears to be 8/27/72, Ken Kesey's Creamery benefit show at the Oregon Country Fairgrounds (which we here at DDN feel is the most "important" Dead show of all time, but more on that later). A good number of people seemed to be as fervently insistent about this visionary wonder show as we are. The third most requested show appears to be 4/29/71, although many people remarked that there were already good enough copies of this show in circulation to justify others being chosen for another One From The Vault release. The next two entries surprised us. Five years ago the most popular request would most likely have been 2/13/70 Fillmore East. In our poll 2/13 seems to be coming in second. From looking at the letters so far, we hypothesize that this may be the case because fewer Deadheads these days are familiar with 2/13/70 than were 5 years ago. Many who suggested what so far ranks as the most requested tape didn't even mention 2/13/70 at all! Much to our surprise, the show that most folks want to have Healy release is 5/8/77, Cornell University with its quintessential "Scarlet" > "Fire" and its immensely ferocious "Morning Dew." We bet that if you took this poll five years ago this show would have come in fourth. We'll let you know if these results change as the submissions continue.

We find it intriguing that almost all your requests were for shows that already enjoy wide circulation. Very few of you asked Dan to find and release shows that we're not familiar with. We think that a 50/50 split makes the most sense. Some shows, such as 2/13/70 and 8/27/72 simply *HAVE* to be put out because they contain some of the most important and powerful music ever created by anyone! By releasing these shows on CD, Healy will help the this music to achieve the "legacy" it so richly deserves. Sooner or later Healy is going to realize this. And then there are all those "undiscovered" nuggets from the late 60's and early 70's that lie silently, waiting in the vault to be worshiped and fawned over. We can't wait!

For years, *DDN* has served us primarily as a fascinating hobby. It's allowed us to transform our own Grateful Dead Experience into an educational and personally creative adventure. Then, last year, our readership and the resulting mail load started to snowball (in fact, it continues to skyrocket with no end in sight). The Grateful Dead Experience is showing itself more and more with each passing day to be one of the last widely accessible vestiges of positive transformational ritual and celebratory adventure in our culture. As we began to see just how important a part of this subculture *DDN* is to you, we became increasingly more involved, and henceforth more dedicated to this project. With the spectacular response that we've elicited with such projects as *The Garden of the Gratefully Dedicaded* (see page .so we have every intention of manifesting for you a continually expanding level of service and commitment to documenting the Deadhead Experience in new and enjoyable ways. Thank you for the overwhelming support...keep those letters and good vibes flowin' while we keep on growin'.

In Light,  
Johnny Dwork

## This Might Be The Last Time... I Don't Know — New Year's in California

by Fred Winnegago, Jr.

There's something very special about bidding farewell to the old year and welcoming in the new with the Grateful Dead. No matter how they play, or what happens at midnight on New Year's Eve, this particular set of shows has always been something very special, something distinctly unique from any other part of the Grateful Dead Experience.

For those who travel far, it is a pilgrimage of sorts to the birthplace of the Grateful Dead — it is, in a sense, like "coming home." Add to that the relatively warm West Coast weather, the fine food, drink, and relaxed atmosphere of the Bay area, the undeniably mellow vibe of California shows as created by Bill Graham's crew and the West Coast Deadhead community, and you've got the makings for a special time.

For me, these shows provided a particularly significant experience in that it was the tenth time I'd made the journey from the East Coast for New Year's. Over the years, these shows have served as a "checkpoint" to gauge the progress that I, the Grateful Dead, and my family of friends have made. Between the personal spiritual reflections, the outrageous peak experiences, and the good friends gained, New Year's now stands out as one of the more important rituals in my life and those of countless others as well.

New Year's always begins with the arrival of what must certainly be the prettiest concert tickets on the planet. While this year's may not have compared with last year's quintessential masterpiece, they were nevertheless beautiful: a full skeleton portrait floating on a snow white and silver confetti background. With plane flights reserved, I was once again on my way.

My plans were such that I would miss the first night. As my highly reliable cast of compatriots would dependably report, concert number one proved relatively nonessential — low energy prevailed on stage.

Pouring rain, much needed in California, inspired the Dead to open with "Cold Rain And Snow." Even with the good song selections of "Loose Lucy," "Stagger Lee," and "Music Never Stopped," the first set demonstrated the Dead just going through the motions.

The second set again failed to ignite anything more incendiary than embers. A sleepy "Scarlet" > "Fire" stumbled into "Looks Like Rain" and, after the drums, "Watchtower" was the only real burst of genuine excitement. Each of the three friends who reported to me said the same thing: "So let's get on with the show." Bruce Hornsby was missing, off to help his wife have two babies. So these shows featured Vince way out front, turned way up and in sole control of the ivories not just in the flesh but in spirit.

What would the Grateful Dead concert experience be without a little excitement? Arriving at the airport in Pittsburgh (having gone there in the first place to visit family), I was informed that my plane had been cancelled and that the only other "obvious" option would get me to the coast after the second show! Switching into aggressive East Coast "just get me to the show in time" mode, I was able to arrange a flight *back* to Washington D.C. on a 17 seat twin-prop business charter. From there I was given first class passage (at no extra charge) by my original airline to San Francisco, where I arrived in time to enjoy a sushi feast at my favorite Japanese restaurant before dashing off to the show.

Once again the skies gave forth buckets of rain, but on this evening the energy on stage was anything but cloudy. The band opened with a

tight, up-tempo "Saturday Night," which, before evolving into the rocked-out jam that occurs after the verses are sung, went smoothly into "Jack Straw." Very interesting and obviously pre-planned. After five relatively non-essential but well-played songs, the boys shifted into high gear with "Cassidy" and "Deal" to close the set. The band was smoking and Vince sounded surprisingly crisp, clean, and more "present" in the mix than ever before.

When the Dead are "on" it's undeniable, and what was played next was unquestionably fiery. The boys *flamed on* with "Foolish Heart," which was nothing short of splendid! Jerry had a beautiful sustain effect on his guitar that made it sound remarkably like Duane Allman's guitar from sometime around 1971. Hauntingly beautiful, it was different than any sound I've ever heard coming from his guitar. After many minutes of instrumental explorations and strong vocals, Bobby segued into "Women Are Smarter." Furious strumming and noodling transpired, after which Jerry led the boys into "Uncle John's Band." This to me was mildly disappointing only in that this song, along with "Playing in the Band," was save for and has appeared in some of the better New Year's Eve shows that I've seen. So much for expectations. But who can complain when they play it this well? Next up came the obvious "Playing," which served for even higher and deeper explorations into cosmic bliss. Jerry and Phil led their fellow musicians through some truly enrapturing spaces and eventually into a truly rare all-out blues jam reminiscent of Louisville 1974. So distinct and tight was this jam that I couldn't help but wonder whether or not it had been rehearsed.

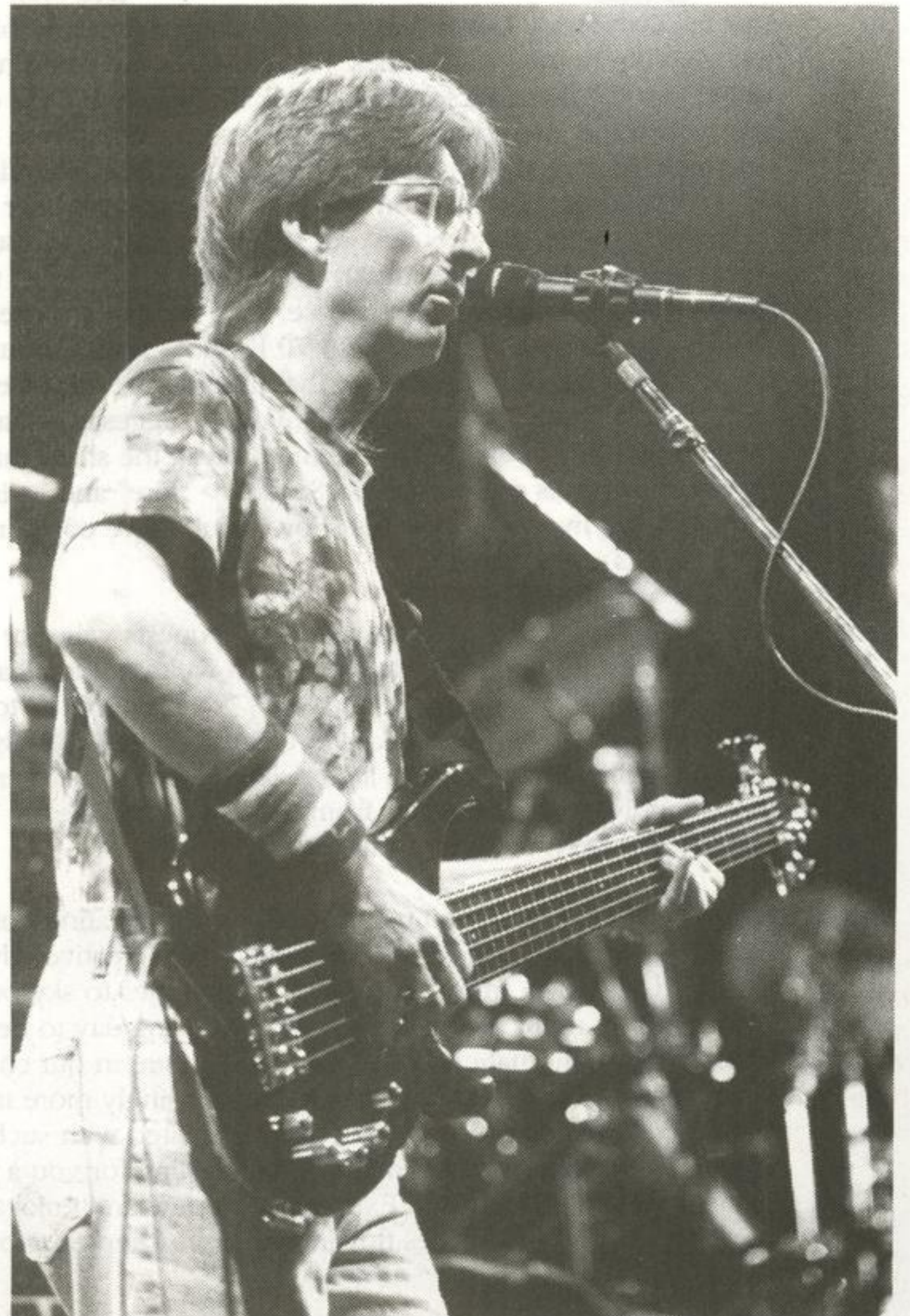


Photo by Michael Conway

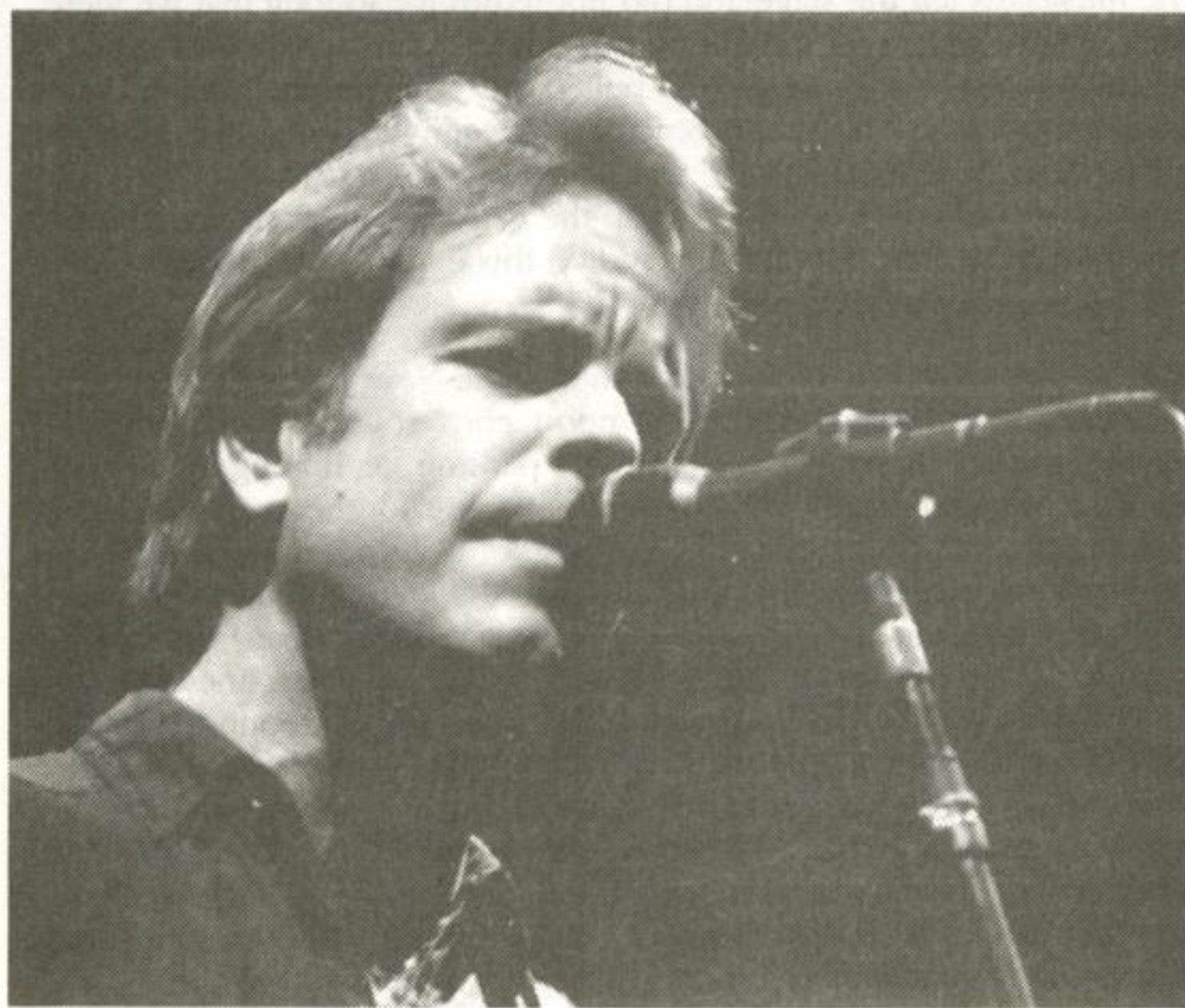


Photo by Stephen Miner

This turned out to be the case as, much to the thrill of many Dead-ophiles, the band broke into "The Same Thing." This slow, smokey Willie Dixon blues tune about the essence of "a man's desire" was last performed by the Dead on 12/31/71, when it was sung by Pig Pen. Twenty years later (phew!) Bobby stepped to the mic and picked it up.

Mickey Hart proved to be in fine form with an unusually aggressive rhythm jam. In fact Mickey went nuts, leading Billy through some of the better power drumming of the year — not a drum solo to go to the bathroom during!

More beautiful space music followed, after which Bobby inserted the only uninspired and inappropriate song of the set, "Miracle," which was marched through as though it were parentally-imposed homework on a Friday night. Jerry, however, saved the set by countering with a gorgeous, passionate "Standing On the Moon." It was almost remarkable how strong and forceful his voice was! Bobby then picked up the tempo with an impressively tight "Throwing Stones," which abruptly (and I do mean ABRUPTLY) leaped into the end of "One More Saturday Night" to cap the set. Beautiful! Get the tape!

Thirty seconds after the "U.S. Blues" encore started, I was out the door and into the hall to boogie with the spinners next to the P.A. system that Dan Healy had so thoughtfully provided at these shows for hall dancers. Before the band left the stage I was out the door and into the rain to beat the rush. Heart still pounding from dancing, I skipped and hummed my way back to a warm San Francisco bed. What a day!

The next day is, by tradition, a day of rest — no show, and a chance either to catch the Neville Brothers in San Francisco or to spend quality time with friends. I chose the later, gathering in the hills of Berkeley with my old college buddies for an organic gourmet feast. While some of my pals finished the meal with dessert, I slipped out the back door to hot tub in the cool evening air and reminisce on my decade of New Year's celebrations. New Year's in the bay with the Dead has proven to be the catalyst for some of the finest times in my life, and I will be eternally grateful.

History has proven that while there are exceptions, the next to last show of the year is usually a sleeper. This year's December 30th show, however, had some incredible highlights worth remembering. Before the show a large number of heads got burned outside with counterfeit tickets printed on bogus BGP ticket stock. Jerry opened with a strong "Touch Of Grey." Four songs later Bobby eased from "Big River" into "Maggie's Farm," much to the delight of all. Many of us were mildly

surprised when, after Bobby and Jerry alternated lead vocals, Vince took the lead that Bruce had formerly provided. A rousing cheer of support exploded from the crowd. Vince was sounding not just great but, for the first time, as though the band really acknowledged his presence as a front man. After "Ramble On Rose" the audience managed a "We Want Phil," and our favorite bass player countered with a rare West Coast delivery of "Tom Thumbs Blues." A beautiful if not remarkable "Bird Song" followed, and a bouncy "Promised Land" closed out the set.

While altogether not as heavenly as the second set of the previous show, the second set of this second to last show had its spellbinding moments. After an upbeat "China Cat" > "Rider" > "Samson," Jerry dipped down to cool off in a "Ship of Fools," only to soar again during an effervescent "Saint of Circumstance." For the second show in a row, a long pre-drums space ensued with Phil hangin' around again...



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always a most welcome sight. After quite a while of well-directed jamming, Jerry broke into a couple of instrumental bars of "Dear Prudence." The audience, sure that that was what they were about to play, erupted in applause and cheers. Alas, it was but a tease. The Rhythm Devils soon took over.

Immediately noticeable during the "Drums" was Mickey's good buddy, Airtio, who jumped up to Billy's trap set and started pounding away. He then preceded to accentuate the jam with powerful vocal scat singing. I heard him move back and forth from Latin-flavored vocalizations to African chanting to rainforest hoots and howls. This inspired Mickey, who started pounding away an even more furious beat. In turn Airtio followed suit and the energy kept rising up and up and up! Airtio started *kicking* the drums, then *Mickey* started kicking the drums...INCREDIBLE! After an immense cathartic crescendo, Mickey and Airtio stopped, stared at each other in obvious satisfaction, and vaulted triumphantly off the stage!! Out of the 250 or so Dead shows I've attended, this had to be one of the two or three best Rhythm Devils segments I've seen. Bob Bralove, put this one on *Infrared Roses — Volume 2!*

Back on stage, the guitarists edged slowly into a searing rendition of "This Could Be The Last Time," which propelled me into an even deeper trance state. At one point during this tune the band paused, looked at each other for a cue, and then vaulted back into it for several more refrains. Jerry's devilish smirk seemed to convey the realization that at moments like this the music hangs precariously in the balance between screw-up and perfection. Having made it through this moment and back into a perfect groove again, his smirk turned to a grin as it often does. Like many other people, I've tired of "Stella Blue," yet the rendition performed next was PERFECT...causing no one to complain. "Lovelight," played as well as they can manage these days (which is pretty low energy, uncreative, and monotonous), closed the set. *Flame off.*

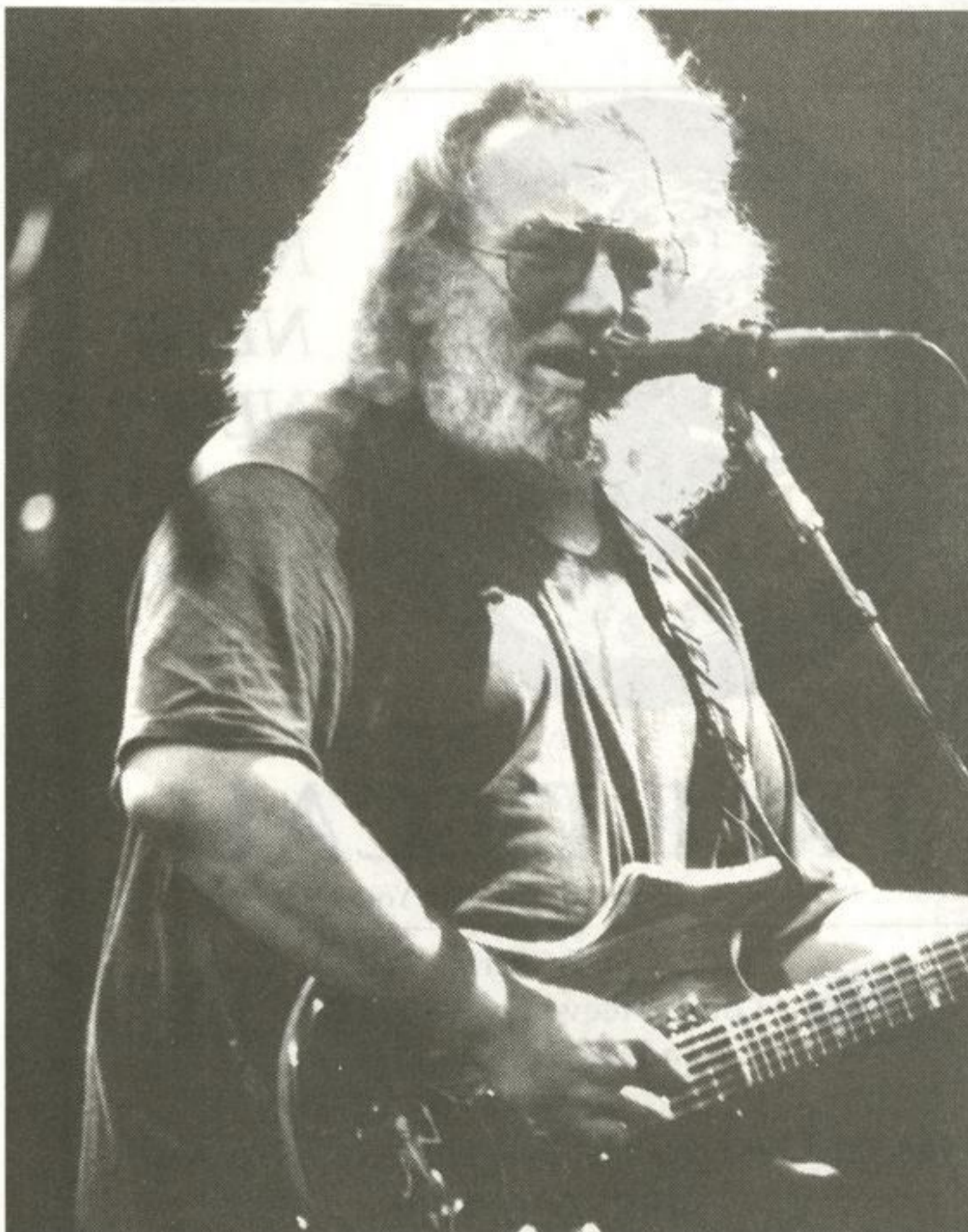


Photo by Stephen Miner

The musicians left the stage and did not return for so long that we were beginning to wonder if something was afoot. After a small infinitude they sauntered back on stage and pulled out "The Weight." Aha! Up until this moment it had been Bruce, not Vince, who sang one of the verses and the delay backstage was obviously due to the other musicians having to clue Vince in on the words. Unfortunately, while we all love this tune, it was delivered on this evening with much trepidation, although no gaffs were made.

More so than with any of the other shows, the New Year's Eve ritual starts early in the day. Long before noon, concert-goers flock to the outside gates of the Oakland Coliseum's parking lot, hoping for a chance to score a decent general admission seat for the evening's performance. At four o'clock the parking lot gates open and a mad dash to yet another line, this time closer to the coliseum, takes place. Then the ever polite security force (thank you, Bill Graham) lets the first few hundred even closer to the building while longer lines form in the parking lot. The tension behind this process is compounded by the age-old problem of people with backstage passes, tour laminates, and other means for early entrance finagling their way into the hall early before those without passes. People who've waited outside all day are always angry and heartbroken to find the best seats long gone by the time they arrive. This year, however, Bill Graham's staff made an extra effort to avoid this and, to a modest degree, it paid off.

After a full two hours of mad, frenetic, nervous scrounging for seats, the place began to fill up. After volleyball games were through in the back of the floor, the net was taken down and the last dash for seats completed. People begin to relax, eat some food, and mellow out.

Come 7 PM the lights dimmed and Baba Olatunji, unable to see because of eye surgery, was led onto stage, followed by his Drums of Passion and dance ensemble (in full African ritual costume). The groove began. With no fewer than 17 performers onstage, 35 minutes of tribal stomping ensued. I for one was both surprised that this set was so short and was placed as the first entertainment of the evening.

Fifteen minutes later psychedelic banjoist Bela Fleck and his Flecktones were introduced. This band is a true delight, weaving together intricate and often subtle instrumental melodies. It was, however, not the best choice for New Year's, as this is a group of musicians best observed in small theaters where each nuance can be fully appreciated. The Flecktones did manage to elicit a standing ovation for their second to last tune, which featured an OUTRAGEOUSLY funky solo duel between the bassist and percussionist. The percussionist in this group, "Futureman," plays a digital drum set in the shape of a guitar that is strung around his neck. The bassist performed a mind-bending series of acrobatics, during which he swung his bass guitar around his neck and whole body in mid-jam without missing a note!!! Go check these country funksters out in a smaller venue.

Thirty minutes later, the Dead hit the stage with a brisk, high energy "Hell in a Bucket." With expectations always at a peak, this seemed

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like an energy level we could all be happy with. Unfortunately for those of us in the hall (and for many of those at home listening to the show on the radio), the energy level steadily sank as the band proceeded to deliver a very sleepy six-tune walk-through before the tune-up for "Help on the Way" sent a much needed surge of energy through the crowd. Alas, even this did not soar as the Dead closed out 1991 with a wimpy "Franklin's Tower." With spirits not yet defeated, we hoped for the best and shrugged this set off with the excuse that the band was saving their energy for what was about to come.

At this point, I should mention both the strong and weak moments of the visual aspects of these shows. Having recently heard that Candace had stopped Morpheus Lighting, we could see that she was employing both new equipment and new personnel to trip the light fantastic. Well, all I can say is WOW! The lights are more beautiful, more tastefully delivered, and more complex than ever. Combining subtle bursts of theatrical smoke to accentuate the lights, highly manipulatable robotic spotlights, and a new control panel, Candace's crew is making the most intricate and ethereal sea of rainbow beams ever dance through the arena with hypnotic results. Let's hope she incorporates the same formula back East!

All these shows also featured a "multi-media" presentation on a triangular screen behind the stage. Unfortunately, I cannot give the person doing this part of the light show the same compliments I just paid Candace. While this slide-only presentation featured a few moments here and there of truly spellbinding polarized images of the band members in action, and of well-timed dancing skeletons, it was overly monotonous, with many of the same slides being shown over and over again. In the age of MTV and sensory overload, the human mind has become conditioned to remember (and get bored with) a small number of images shown slowly (often one per song), and repeated over and over again each night. The Dead should either give whoever did this slide show a hell of a lot more money, or eliminate it altogether.

The half-hour between the first set on New Year's and the midnight hour set is often the strangest set break in all of rock and roll. Many peaking people hugging, dancing to and fro, scuttling to the bathroom, calling back East or just trying to figure out what planet they're on, makes for quite a sight. This year, however, we were to be denied a lights-on view of the crowd as, only a moment after the lights went on, they went back off again. In place of the slide imagery was a video retrospective of every New Year's Eve since 1976. There before us were closeups of Bill Graham in every incarnation as Father Time, bringing in the new year on a flying motorcycle, a mushroom, a flying joint, the planet Earth, the Golden Gate Bridge and more. After a few minutes of this intense trip down the memory lane of some of my happiest times celebrating life, I became overwhelmed with emotion and had to duck out into the hall for composure. Suddenly it hit me just how much energy I had spent and gotten from ten year's worth of New Year's with the Dead. Having been to India and seen countless

holy men make pilgrimages to sacred spaces to gain spiritual sustenance, I could now see this as being one of the great sacred pilgrimages of our culture.

As soon as the video stopped, Airtio came out wearing a mask and hooded sweatshirt. With microphone in hand he started chanting "Pigs In Space," the strange and hypnotic final cut from Mickey Hart's recent solo project, "At the Edge." Next, out came Mickey in a mask and hooded Mexican sweatshirt. He began to pound on a ten foot tall rectangular frame drum, quite loud in fact. Next, on tall platforms on either side of the stage Baba Olatunji's drummers joined in and the easily recognizable beat of "Not Fade Away" became apparent. After thirty seconds of this someone abruptly said, "Three, two, one, HAPPY NEW YEAR," and the Dead broke into "Not Fade Away." No one seemed to really have a handle on what was going on. It's probably appropriate that no one inherited Uncle Bill's title as Father Time, but *something was odd*. As huge jets of flame fired upwards from the stage and searchlights patrolled the audience and flashpots exploded from above, the Dead repeated last year's midnight song choice. After about two minutes of this we figured out what was different: no one had released the huge bags of balloons and confetti from the ceilings and the hall lights were still off! In fact it wasn't until more than halfway through the song that this essential part of the "midnight moment" took place. Most of the balloons were still in midair, bouncing back and forth, well into the Dead's next song, "Eyes of the World"...strange. One thing was for sure — Bill Graham's creative vision was surely missing.

The Dead sauntered through what felt like an especially slow rendition of "Eyes" and then into a tight but not particularly memorable "Estimated Prophet." Compared to last year's brilliantly powerful jamming with Branford Marsalis, this 30 minute welcome into the new year was weak. A very strong "Space" did bring us into yet another

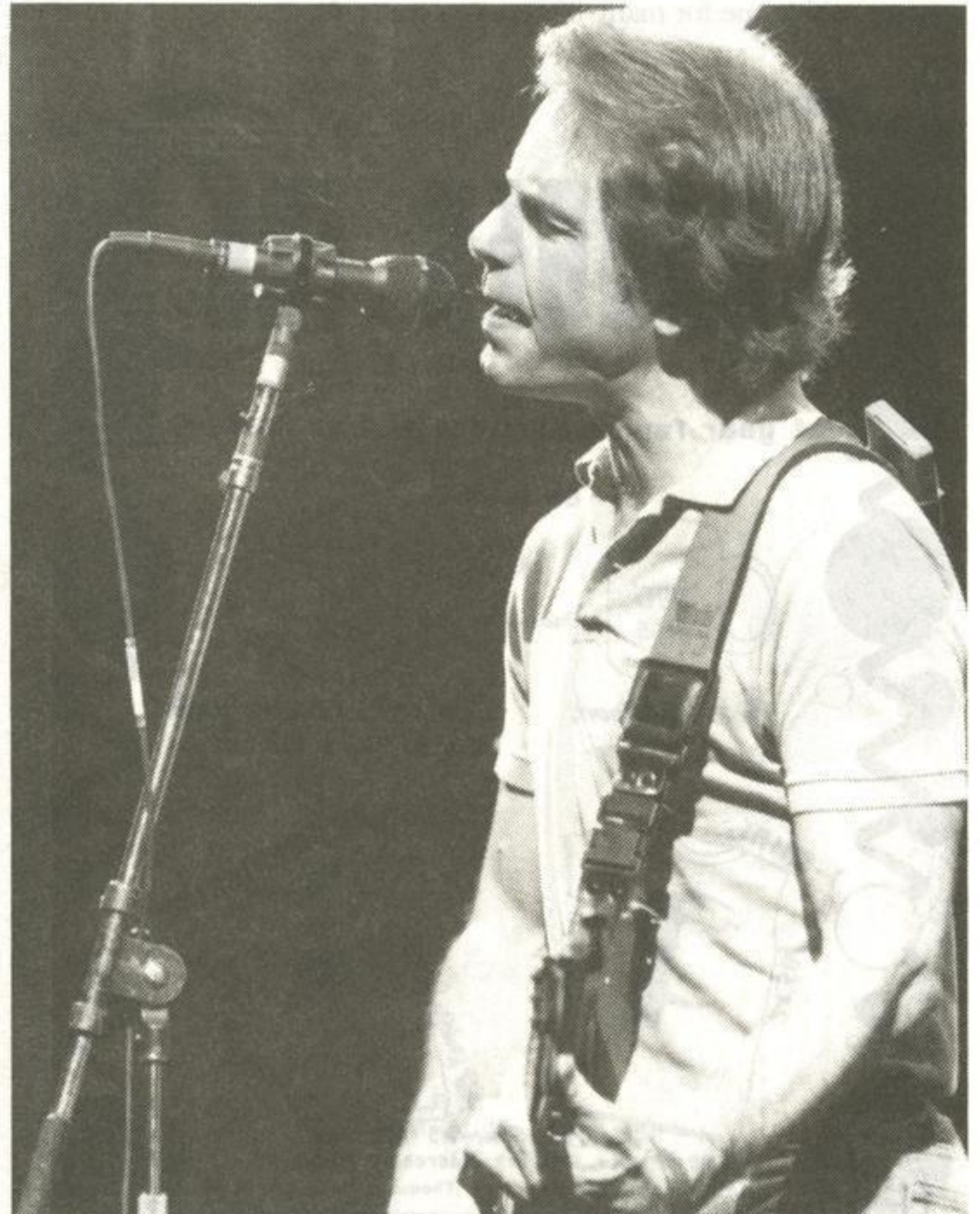


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"Drums" with Airtio. Nothing, however, could even begin to touch the incredible energy of the previous night. After a weak "Space," Phil did manage to launch the band into a cosmic version of "The Other One." Nondescript deliveries of "Wharf Rat" and "Sugar Magnolia" ended the set. All we could hope for was a multiple-tune third set to elevate this show to above standard.

But this was not in the cards. After only a moment's break, Jerry rushed back onto the stage to sew things up with the mellowest version of "Knockin' On Heaven's Door" I've ever seen (though it was strikingly soulful). And then the lights went on.

New Year's, by tradition, has not been the strongest of shows. While the exceptions to this standard have been the stuff that legends are made of, it is often the 28th of December that one most often recalls as the best, musically speaking, of the run. Nevertheless the New Year's show should not be missed. It is perhaps the most powerful, and certainly the most emotional, of all the nights in this yearly set of shows.

As my large family of friends made its way out to our cars, past a sea of sandwich sellers, t-shirt peddlers, bongo drummers, and spaced-out hugsters, I reflected on the experience. I had heard some incredible music this time around, and some uninspired music — about a .500 batting average overall. But it all paled in comparison to the good times I had with friends, celebrating our ability to welcome the new year once again in peace and harmony.

Earlier, on the last day of 1991, I had been at a party where I heard a relative of a band member say that, with Bill Graham gone, the band had decided that in all likelihood this would be the last time they would do the New Year's run. Is that really the case? I don't know. But with a decade's worth of intense memories burned into my soul, it really doesn't matter. The spirit of New Year's with the Dead shall remain within me for many lifetimes to come. ♦

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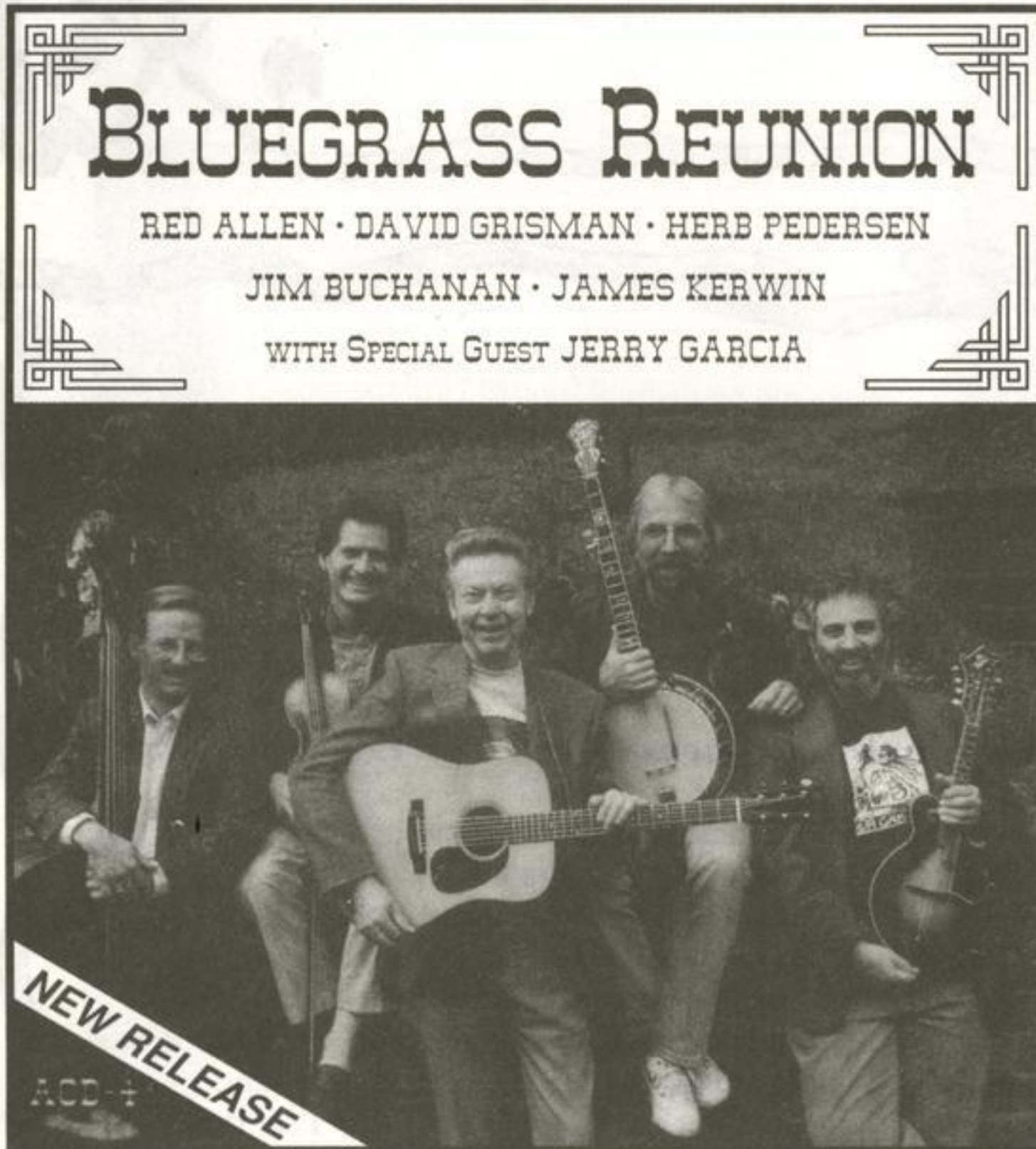
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5/01/92 CHESTNUT CABERET	PHILADELPHIA PA
5/02/92 WETLANDS PRESERVE	NEW YORK NY
5/03/92 BEARVILLE THEATRE	WOODSTOCK NY
additional dates to be added?	
5/09/92 HONORARY DOCTORATE	UNITY COLLEGE ME
5/24/92 CARNIVAL-MISSION ST. FAIR	SAN FRANCISCO CA
6/07/92 HAIGHT ST. FAIR	SAN FRANCISCO CA

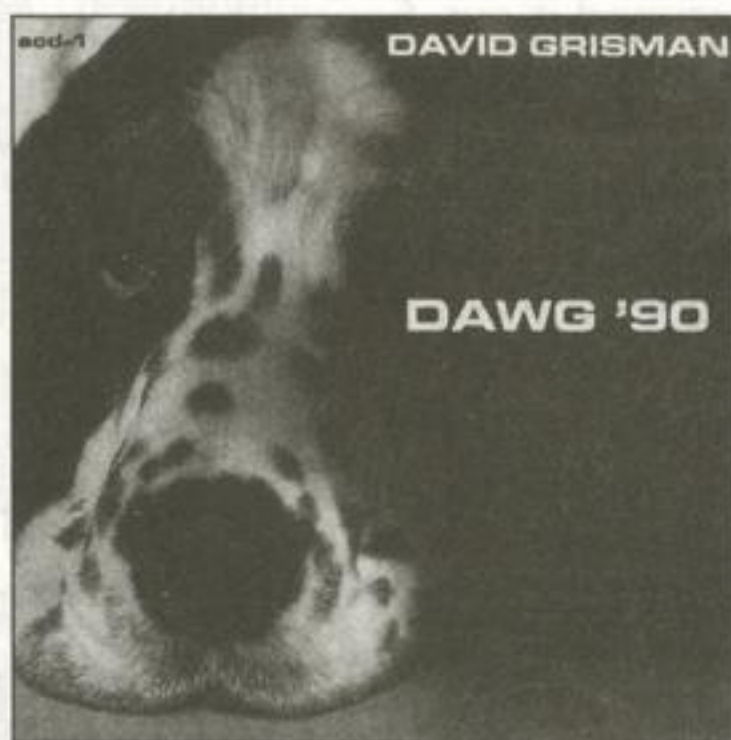
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B: Well, there's always an element of challenge to the music one plays. You have to perform it well, and it has to be somewhat meaningful and all that. But it wasn't so much the challenge, as it was fun. However, it was a little challenging, I guess, trying to figure out a synthesis of African and Western music.

W: ...and animals...

B: ...and animals. Yeah, the animals were musical instruments as far as we were concerned. Their placement, their register, all the stuff about them — they occurred in the story *where* they occurred, so that was one challenge, to compose the music or the soundscape so that the animals would be introduced at the right time and also at the right time in the music to get everything to sync up — that was interesting. It took a little time to figure that one out.

**Since you artificially manufactured this whole environment, you had to maintain some respect for the idea that these animals and sounds have a musical quality all their own.**

B: There are times in the soundscape that there are no musical instruments per se happening, and it's still music as far as I'm concerned, with the bugs over here and the monkeys overhead. It's all happening in stereo. That's music to me. That fulfills all my notions of what music should be. It's sound, it has contour, it has development, it has emotion. So we approach the whole thing as music.

What we're trying to do is get to the people — notably kids — and through the kids to their parents. That way if enough people come to understand, we'll stop destroying the environment, and that will mean that life will go on here on this planet Earth. That's what we're up to here.

W: And we hope human beings will go on with it. One of the things I want to bring up is that the proceeds from the book are being donated not only to the Rainforest Action Network and its African arm ANON, but also to Cultural Survival, which deals with prolonging the lives and the cultures of indigenous peoples around the world. So, to us both, the peoples and the environment are interrelated.

**Is it a tricky thing to create some sort of economic viability for the peoples in these remote environments?**

W: It's a real project for them. We're trying to bring some awareness to the people through the book and financially help them.

B: For people who don't know about Cultural Survival, it's out of Cambridge, MA via some wonderful people, in particular, a good friend of mine, Dr. Jason Clay. They'll go down, let's say, to Venezuela or Ecuador, to a jungle area that's being steamrolled by the logging companies — the people living there will be displaced oftentimes from another area that's already been logged, and so they have nothing to do to make a living. But what these companies give them is a chainsaw, so they can go out and cut down more forests because their heritage is gone. What Cultural Survival will do is take these people and try to help them develop a cooperative whereby they can go and extract nuts and other plants that grow in the forest on a perpetual basis. In a year's time, a guy can make the same amount of money by gathering nuts and stuff like that as he could make cutting that same acreage down. He can actually make more money, and that's just in a year's time. And the best part is that the forest will still be there next year, and the year after and so on, producing nuts continually, so he can make his living that way. They're finding that there are non-extractive resources that are renewable resources within that ecosystem that will support people just as the people who lived there for 25,000 years before have done. So we're bringing ancient ecosystems into modern economic viability. I think that's worth doing.

**Indigenous people and the people who live very close to the environment are the ones who best know how to manage it. They've certainly demonstrated sustainable use of their immediate environment for thousands and thousands of years. And now to have to actually go out and market their own lives to save them is very, very strange. You see a lot of these tribes and people clinging on to the last threads of what they have. It's unfortunate that some people are going to lose what it is that has sustained their race and their civilization for so long. You're right, we can't waste any more time trying to stop that. It's one**





**thing to use the environment and the wood for things that sustain your life, but it's another thing to just pulp it up and use it for disposable items.**

W: It really is all around us. If you're in a city like New York, it's a little bit harder, but you're only hours away from being really out in the country or up in the mountains. You don't need to go to a rainforest or to go diving down in the Caribbean or anything. I mean, it's here, and this is what we really need to become conscious of.

B: Kids like to hear about exotic, faraway places, long ago and far away. That's why we're bringing the environment to them through exotic, faraway places. And sooner or later in this series we probably will have to look at doing one environmental book that somehow deals with the topic of urban living. That's going to be a stretch. But fortunately we have some time to think about it. We've got another project in the meantime.

But the point I'm making, I think, is that the environment is *wherever* you are. This city is our environment right now, and our environment is life, and life is our environment... That's what it is. And we're related to everything that's going on here. There are things we could be doing to make this place *much* better, cleaner, safer, healthier, and to help ensure our future and future generations of *all* life — plants, animals, people.

W: People have asked us, "So, here's the book, now what do we do?" And, for children, one of the first places to start is by learning how to plant a tree, a bush, or a shrub somewhere. Bring nature back into your surroundings and then learn how to take care of it and grow it and watch it develop and prosper.

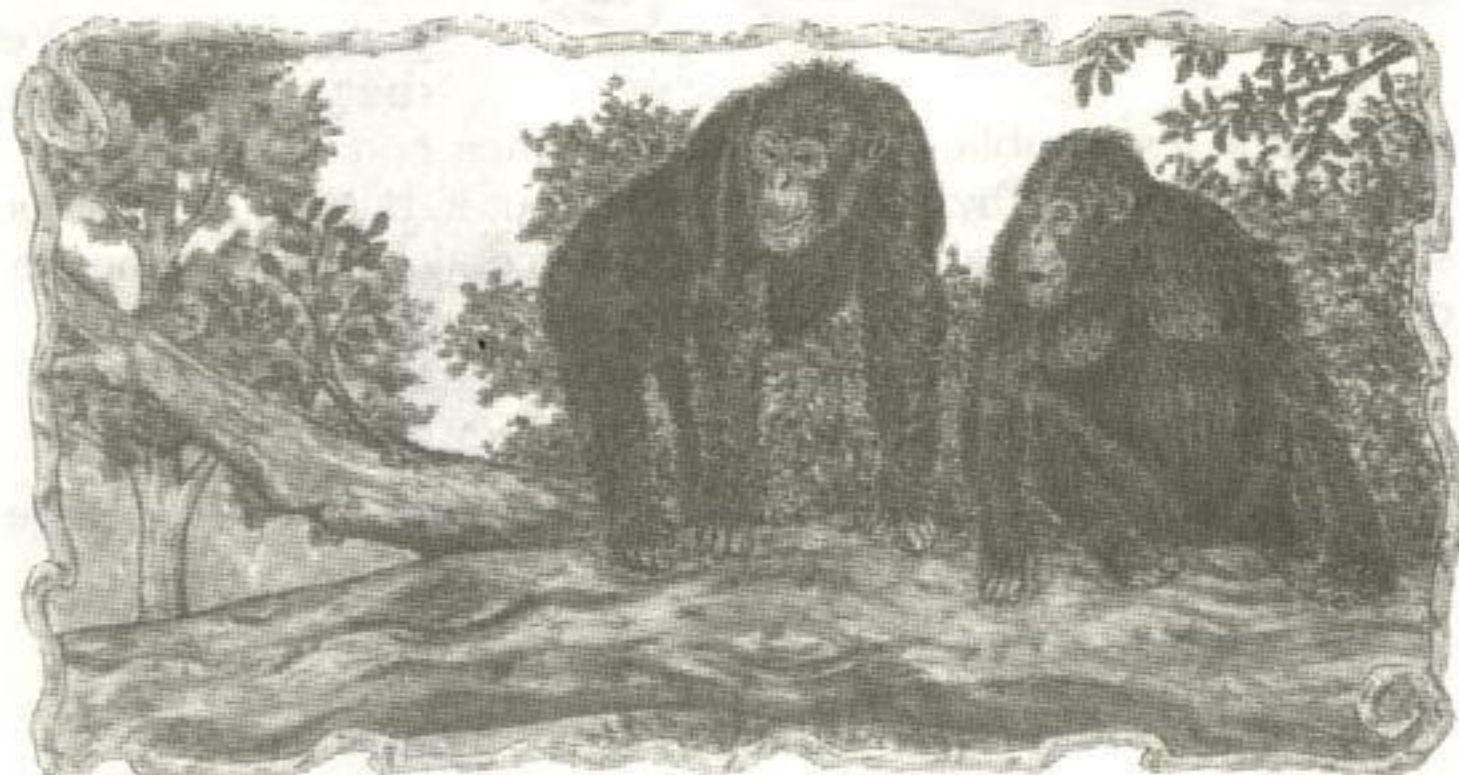
B: Plant a few more.

W: Yeah.

B: Then your block will really look different. If you keep the work and the processing going on in the actual area itself, it benefits the people who live there and it's their land. Certainly another arena now is the oil exploration, the hydrodams, and all sorts of things going on that just seem to be sucking everything out of the planet for this modern industrial culture that is just bent on wasting resources as opposed to trying to manage them properly. They have this singular notion that "Oh, we'll just plant new trees," and they try to do that. I've been up there, I've seen this stuff. They say they'll just plant new trees and they'll grow back and we'll have forests forever, but the trees don't grow back.

W: And the life the trees support doesn't come back either.

B: And the bio-diversity doesn't come back. A tree farm, even if it works, is not a forest. And you just can't reason with these guys. You can't talk with them because when you talk to people like this about what's happening in the forest, the only language they can speak is board feed. I've tried. Look this is green, this is



part of an ecosystem here and there are animals that depend on this, and these animals have a right to live. They were born here. They were endowed by their creator just like we were, with a right to live. They can't hear it. They won't hear it. What we're dealing with in their case is greed and massive, willful ignorance.

W: [This greed has] really forced those people who are concerned about the environment to really get organized and speak out against abuse of the environment. I think that's helped educate a lot more people about what's going on in this world. Not just in the United States, but globally. So there are people taking action; they are doing a great job; they are well organized; and they are being heard. It's a matter of numbers, and the more people who speak out the better off we are as a species in protecting our environment.

B: So it all goes along with the idea that we're the environment and the environment is us, and that you can't be a living being on this planet just by merely *observing* a situation

W: You have to really accept the belief that "I am the world." There is no separation between us as human beings and the life around us. We are all one.

B: I am the environment. That's why I'm an environmentalist. I'm into me. I want to live, so I want the planet to live, but I can't do it alone!

**So the message is that people have to become involved on a daily basis and really become interested and educated themselves.**

Bob & Wendy: Right.

**They have a responsibility to the environment.**

B: Plum Creek Timber Company is not really interested in you educating yourself with regard to the environment — that's just

one I can name. There are a million industries like them. They don't want you to find out what the environment's all about, what your place is in it, and/or what you can do to make things right because it's really going to rain on their parade.

W: One of the strongest groups of people out there who can make a difference now are the teachers. They can teach the children things about the environment and how to honor life. We've gotten tremendous response from teachers on this program because they're really looking for tools to help them teach children to live consciously. Teachers here in the United States and around the world are just fantastic because of their concern to live right and to teach the children properly.

***That answers my next question. I was going to ask you about what some of the victories were that you've seen or some of the positive things that you've seen take place. And obviously educating people and getting them to listen is one of the key things.***

W: There's much great awareness nowadays about living as one with this planet — we are everyone and we are life. People are much more willing to accept the fact that we are here and we need to learn how to coexist with other people and other animals and species and the environment.

B: A good sign I see is that a young friend of mine reminded me to turn off my computer screen when I'm not using it, because they use a lot of energy. As well as lights. You know, I'd never thought to do that — I'd turn it on and leave it on all day. Now I turn it off when I'm done using it. My younger friends — if I don't turn off a light when I'm leaving a room they hammer me. That's something I wasn't taught in my days in school — saving energy wasn't that big an issue back then. We had plenty of it around. The only reason to save energy would be financial — you're wasting money by burning that light bulb. Yeah, but it's only a little bit. In schools people are being given the awareness of at least energy conservation. And that's an environmental facet.

***Do you think you're getting a fair chance to speak about all this corporate infrastructure and governmental bumbling that's going on as far as the environment goes on mainstream media outlets.***

B: No. I was interviewed a while back. I pointed out which lumber company in particular was doing something especially heinous and they cut it out of the interview because they felt it was too controversial or that the lumber company would then have a legal right to rebuttal and they didn't want to get into it. That sort of thing happens to me and other people a lot. You have to couch everything. You can't say anything with any teeth in it or as often as not on the mainstream press they'll just cut it out so as to avoid the legal controversy.

W: It's amazing. In promoting the book, Disney's been real honest and they'll say there are people out there in stations who really don't find children very interesting and don't want to talk about the environment. They just aren't interested. And it doesn't follow. Those people have children. They have families.

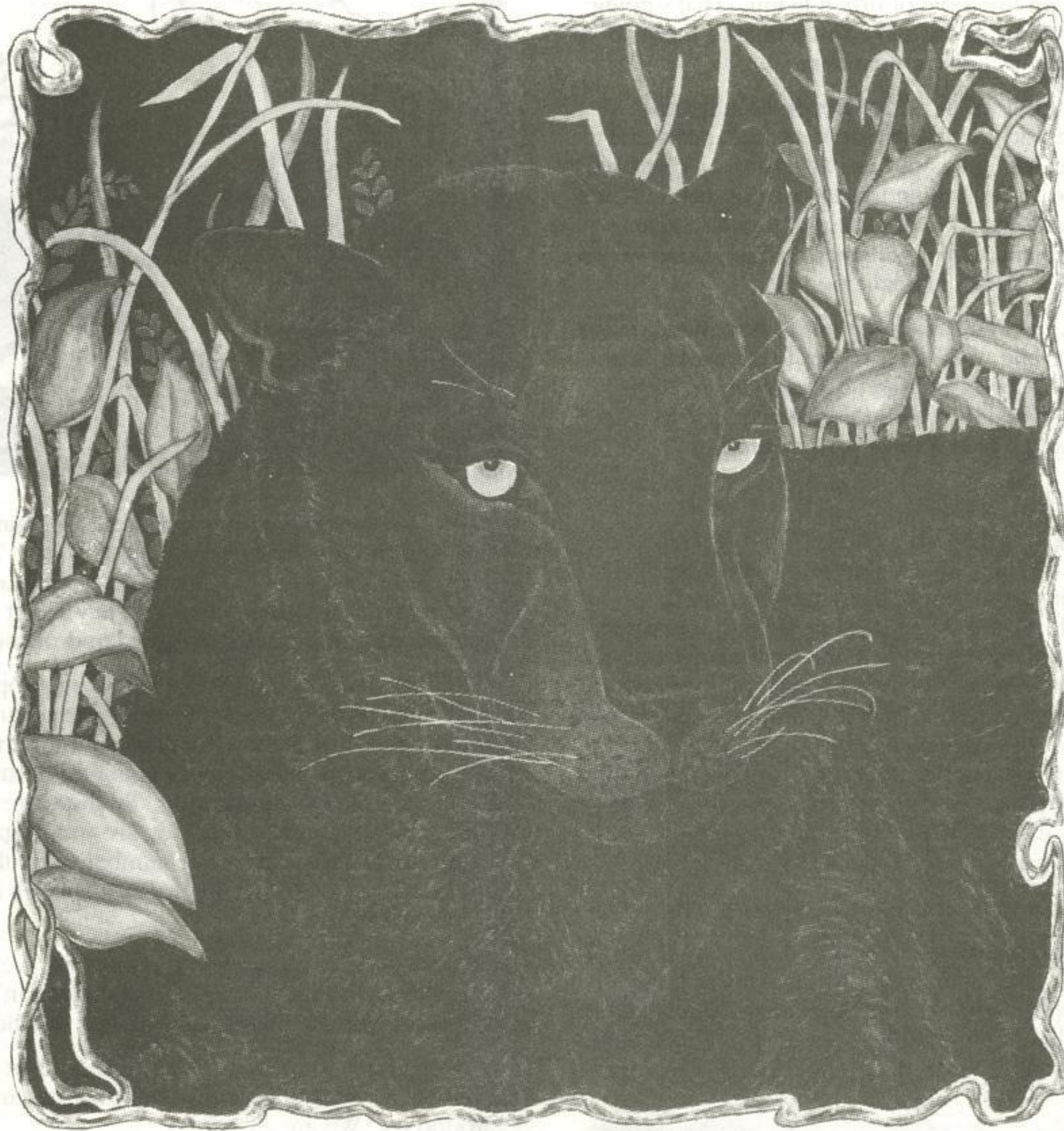
Bob: It's important that people remain accountable for this. And just because they may have some interest or some indirect benefits from whatever the environmental destruction is does not mean it should not be talked about in any way because that's the road to recovery, and they're the first ones to say, "We're concerned about it, and we want to do something about it." Yet that's a diversion,

and I think it's a public relations play on their part to say they're green and say that they're concerned about it, but just use that as sort of a media front to calm people's perceptions of what they're doing when again they're really going ahead even further and with more desperate attempts just to sort of get everything — every last bit out of whatever it is that they're exploiting.

W: Well heaven forbid we should ask people to change. Change is uncomfortable.

B: No. Change is fun!

W: It can be with the right attitude and the right perspective. ♦



**FOREST FOR SALE: IT'S A STEAL**

by Robert Weir

excerpted from *The New York Times*, March 4, 1992

The Montana National Forest Management Act, which might be passed by the Senate any day now, would release **four to six million acres of pristine Montana wilderness for "development"** — road-building, mining and clear-cutting. Montana's Senators, Max Baucus, a Democrat, and Conrad Burns, a Republican, very quietly co-sponsored the bill. With such bipartisan support, the measure might appear uncontroversial. It is not.

A broad coalition of local and national environmental groups and wildlife scientists oppose this measure, which **attacks the largest remaining old-growth forest in the lower 48 states**. In this era of shrinking wilderness and increasing appreciation of the economic and esthetic benefits of preserving our last intact public lands, the plan insults not only Montanans but the American public.

...Why don't our elected leaders support development that is ecologically and economically sustainable? Clear-cutting public lands is neither. The timber barons and extractive industries have had their way with our national forests for long enough. Our ancient forests of the Northern Rockies don't belong to industrialists. They belong to the children, to the future, to the earth itself.

**Call ASAP:**

Senator Pat Leahy, Vermont, 202-224-4242 — already put the bill on hold!

Senator Albert Gore, Tennessee, 202-224-4944

Senator Howard Metzenbaum, Ohio, 202-224-2315

Senator Patrick Moynihan, NY 202-224-4451

Congressman George Miller, California, 202-225-2095

Congressman Bruce Vento, Minnesota, 202-225-6631

**Tell them you are in opposition to the Bill #S1696 — the Montana deforestation act.** Urge them to stop this immediately and support the Northern Rockies Eco-system Protection Act. ♦

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Bob Weir and his sister, Wendy, invite young readers to adventure into the African rainforest with Lokuli.

Lush paintings provide a rich background for this suspenseful story. The accompanying cassette, which features original music by Bob on one side and his narration on the other, conveys the beauty and mystery of this fragile environment. "This inventive combination is sure to heighten ecological awareness as it entertains." —*Publishers Weekly*

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**HYPERION**  
BOOKS for CHILDREN

# A Consumer's Guide For Preserving The Rainforest What to Buy and What Not to Buy

## Rainforest-Destroying Companies and Their Products

Company Name	What They Do	The Products They Make
Weyerhaeuser Company George H. Weyerhaeuser Weyerhaeuser Company Tacoma, WA 98477 206-924-2345	Involved in the tropical timber trade with distribution and sales. Weyerhaeuser is also involved in the ravaging of our own temperate rainforest in the Pacific Northwest.	All Weyerhaeuser wood and building material, Weyerhaeuser Real Estate Co., Weyerhaeuser Financial Services Inc., Weyerhaeuser Mortgage Co., Republic Federal Savings & Loan, GNA Corp., Diaper Doublers Insert Pads, Smiles Diapers, disposable diapers produced for: Toys R Us, Albertsons, Safeway (Truly Fine), K-Mart (Fitt'ems), Food Lion, Krogers, Circle Supers, City Markets, and Florida Choice.
Georgia-Pacific T. Marshall Hahn, Jr., CEO 133 Peachtree St. NE P.O. Box 105605 Atlanta, GA 30303 404-521-4000 or 4700	One of the primary importers of tropical hardwoods from Brazil, Indonesia, Malaysia, and the Philippines, Georgia-Pacific claims that "bans on imported hardwoods could accelerate the decline of tropical forests." Let them know the truth.	Toilet paper: MD, Angel Soft, Coromatic, Mr. Big Paper towels: Sparkle, Delta, Mr. Big Napkins: Coronet, Hudson, Soft Ply Paper: Cardigan and Hopper All Georgia-Pacific building products
Scott Paper Phillip Lippincott, CEO Scott Paper Co. 1 Scott Plaza Philadelphia, PA 19113 1-800-TEL-SCOT	Scott backed out of a major rainforest logging operation in Indonesia under pressure from rainforest activists, but their subsidiaries <i>may be</i> processing paper pulp from rainforests in Brazil, Costa Rica, Mexico, Malaysia, Singapore, and Thailand. The Rainforest Action Group is currently investigating.	Baby Scott Diapers, Cashmere Bathroom Tissue, Confidets Beltless MaxiPads, Confidets Sanitary Napkins, Cottonelle Bathroom Tissue, Duvet Bathroom Tissue, Fresh Wipes, ScotTowels, ScotTowels Plus, Scott Cut-Rite Wax Paper, Scott Family Napkins, Scotties Facial Tissues, Viva Paper Towels, Promise bladder control pads
Coca Cola P.O. Box 2079 Houston, TX 77252-2079 713-888-5000	Coke has orange plantations in Brazil that displace peasants and force them to clear rainforests for their survival.	Minute Maid, Bacardi, Tab, Fanta, Five Alive, HI-C, Fresca, Mello Yello, Ramblin Root Beer, Coca Cola (Classic, Cherry, Diet), Sprite
Chevron 225 Bush Street San Francisco, CA 94104 415-894-7700	Oil fields in the rainforest of Papua, New Guinea require 350 miles of pipeline and long pipeline service roads through the forest.	Gas stations, oil, Ortho agricultural and garden products, Rapid-Gro fertilizer, all "B-Gon" products
Danish Design and Scandinavian Furniture Call your local stores	Almost entire inventory of both stores consists of tropical hardwood products.	National chains of furniture stores
Mitsubishi Mr. Makihara, CEO 520 Madison Ave. New York, NY 10022 212-605-2550 (Chrysler — Plymouth/Dodge — sell Mitsubishi automobiles)	One of the leading importers of tropical hardwoods from Sarawak, Malaysia into Japan. The indigenous Penan tribe of Sarawak now suffers from disease, malnutrition, and depression as their forest is logged twenty-four hours a day.	Cars, stereos, VCRs, televisions, Sea Snap food products, Value Rent-A-Car

Provided by The Rainforest Action Network

Company Name	What They Do	The Products They Make
Nissan c/o Marubeni Headquarters 4-2, Ohtemachi 1-Chome Chiyoda-Ku, Tokyo, 100-88 Japan 212-599-3700	Nissan is owned by Marubeni Corp., one of the largest rainforest destroyers of all Japanese corporations.	Cars, trucks, etc.
Volvo Building D, 15 Volvo Drive Rockleigh, NJ 07647 201-768-7300	Makes loaders, forklifts, trucks, etc., for logging in rainforests. According to their ads in Asian Timber, "Volvo keeps the logs moving." Help stop the logs from moving.	Volvo cars, trucks, and Volvo PENTA marine engines and accessories
RJR Nabisco 300 Galleria Parkway Atlanta, GA 30339 404-850-3900	Fruit plantations in Honduras and Brazil are displacing peasants and forcing them to clear rainforest for their crops.	Barnum's Animals (animal crackers), Blue Bonnet margarine, Chips Ahoy, Fig Newtons, Fleischman's margarine, Milk Bone dog biscuits, Mister Salty Pretzels, Grey Poupon mustard, Junior Mints, Nabisco Shredded Wheat, Oreos, Premium saltine crackers, Ritz crackers, Wheat Thins; this is only a partial list, write RAN, 450 Sansome, Ste 700, San Fran., CA 94111.
Citicorp 399 Park Ave. 18th floor New York, NY 10043 800-248-4636	Makes loans to "develop" rainforest countries (i.e., deplete the countries' resources, including rainforests, for Citicorp's short term profits, while driving these third world countries deeper into debt.)	Citibank credit cards, bank accounts, etc. (Other banks also loan money for rainforest destruction. Ask yours about their investments!)

### 7 Things You Can Do

1. Don't buy tropical wood products. Skip the rosewood and mahogany furniture and paneling and don't buy small pipes made from exotic woods. If you're a carpenter or building contractor, don't buy plywood made from rainforest timber, and help your customers to understand the importance of avoiding tropical woods. If you are an architect or designer, do not select tropical hardwood for construction.
2. Tell the World Bank to stop funding rainforest-killing development projects, such as hydroelectric dams, with your taxes. Dams are costly boondoggles that usually are rendered useless within ten years by corrosion and silt. They drown thousands of acres of rainforests, displace indigenous tribes, and saddle developing countries with a permanent mountain of debt, mortgaging their economic futures to US and Japanese banks. Send a letter to the President of the World Bank urging him to stop financing rainforest dams and to fund small-scale projects that benefit rainforests and their inhabitants instead. (Lewis T. Preston, President, World Bank, 1818 H Street NW, Washington, DC 20433)
3. **Boycott Mitsubishi.** Mitsubishi Corp. is one of the largest destroyers of tropical forests in the world with operations in Malaysian Borneo, the Philippines, Indonesia, Chile, Canada, and Brazil, where its operations reach clear across the Amazon basin to the borders of Colombia and Peru. Although we cannot boycott the Mitsubishi Corporation directly, we can boycott the members of the Mitsubishi Group. These subsidiaries include Mitsubishi Motors, Mitsubishi Electric (which makes televisions, stereos, VCRs, and fax machines), Kirin Beer, Nikon camera equipment, and Mitsubishi Bank. Let Mitsubishi know that you are boycotting their products by writing to: Shinroku Morohashi, President and Director, Mitsubishi Corporation, 6-3 Marunouchi 2-Chrome, Chiyoda-Ku, Tokyo 100-86 Japan.
4. Help support grassroots groups working in rainforest countries. Organize a local rock-for-the-rainforest benefit concert, rummage sale, art auction, etc., to raise money for environmental or indigenous rights organizations leading the fight to save rainforests. Ask people and businesses in your community to donate greatly needed fax and copy machines, tape recorders, cameras, computers, disks, clothes or other useful items. Host someone from the rainforest to make a presentation in your community. Contact RAN for a list of organizations that need your support.
5. Help put out the raging Amazon fires. The World Bank-financed Cuiaba-Porto Velho highway opened up fragile Amazon rainforests to ranchers and timber barons who clear rainforest by burning. NASA satellites spotted 10,000 fires in 1988 in the Brazilian province of Rondonia, which has lost twenty percent of its rainforest, and is considered one of the richest ecosystems in the world. The burning of the rainforests accounts for a significant portion of the global output of carbon dioxide, the main cause of the greenhouse effect, the potentially catastrophic warming of the Earth's climate. Send a letter to the Secretary General of the United Nations asking for a special session of the U.N. on tropical rainforest protection. Also, pressure the Brazilian government to stop the destruction. Secretary General, United Nations, New York, NY 10017.
6. Don't eat rainforest beef. It is typically found in fast-food hamburgers or processed beef products. Each year the US imports over 110 million pounds of beef from Central American countries. Two-thirds of these countries' rainforests have been cleared to raise cattle, whose stringy, cheap meat is exported to profit the US food industry. Because the beef is not labeled with its ecological region of origin upon entering the US, there is no way to trace it to its source. Write to the Secretary of Agriculture and let him know that you want a ban on the import of beef from rainforest countries. Edward Madigan, Secretary of Agriculture, 14th St. & Independence Ave., SW, Washington, DC 20250.
7. Educate yourself further about the rainforest situation. Write for our Rainforest Action Guide. Become a member of the Rainforest Action Network or start a Rainforest Action Group: receive updates on critical rainforest issues and support our work to save the rainforests. Talk to others, spread the word, and start (or join) a Rainforest Action Group (we can help you get started). Together, you can work directly on rainforest campaigns, support grassroots groups in rainforest countries, and raise public awareness. We can stop the destruction of the rainforests...but only if enough of us get involved. Contact us now! Rainforest Action Network, 450 Sansome, Suite 700, San Francisco, CA 94111! ♦

For more information contact the Wetlands Rainforest Action Group 212-772-3856

## ENVIRONMENTAL DESTRUCTION: THE HIDDEN LEGACY OF COMMUNISM

by Andrew Ansorge

Over the past decade, the focus of global concern on environmental issues has shifted from the First World (the industrialized countries, including the United States, Western Europe, and Japan) to the underdeveloped countries of the Third World. Now, following the collapse of Communism in the "Second World" (the countries of the former Soviet Union and Eastern Europe), the veil of secrecy hiding the environmental destruction wrought by the heavily industrialized nations of the East bloc has lifted. And with the opening up of the Second World, the degree of environmental damage and the continuing threat posed by heavy industry in the former Communist bloc will become primary concerns of the environmental movement.

The political history of the Twentieth Century may well be viewed in microcosm as the story of the rise and fall of the three great totalitarian movements: Nazism, Fascism, and the most dominant and long-lasting — Communism. Further, the rise and fall of Communism in the Twentieth Century can be marked by three defining events: World War I, World War II, and Communism's precipitate collapse in the last few years. Communism (in the form of Marxism-Leninism) rose to power from the ashes of the defeat of Czarist Russia by Germany in the First World War to dominate what became the Soviet Union. The Second World War provided the unifying threat (the invasion of the Soviet Union by Nazi Germany) that allowed the Soviet Union to survive the ravages of the purges of Stalinism. The subsequent victory over the Nazis led to the establishment of a Soviet empire in Eastern Europe. Finally, the reforms begun by Mikhail Gorbachev resulted, first, in freedom for Eastern Europe, followed by the collapse of Communism, and finally, the breakup of the Soviet Union. As dramatic as the events of the past several years may have been on the lives of the peoples of the former Communist bloc, there is a bigger legacy left behind by Communist rule: the exploitation and destruction of the environment.

The scope of the environmental destruction in the Communist-dominated societies of Eastern Europe and the Soviet Union burst onto the global consciousness with the accident at the Chernobyl nuclear reactor in April 1986. For the public at large, the explosion and near-meltdown of the reactor core and the extensive spread of nuclear contamination beyond the borders of the Ukraine and the Soviet Union underscored, in a way that environmental activists could never demonstrate, the reality that pollution and environmental damage do not respect national borders. Even the United States, half a world away, was not immune from the clouds of nuclear contamination spread around the globe.

For the Soviet authorities, the unique nature of the Chernobyl accident was their inability to contain the damage. And from their point of view, the damage was not primarily environmental but, more specifically, political. The Communist system of state domination was based on complete dedication to the underlying political and economic theories that guided everyday life. Policies and public disclosure were crafted so that only positive facts (bigger and better results) were disclosed to the public. This

blind devotion to party principle is still evident in North Korea and Cuba, and with limited exceptions, in China and Vietnam. By exposing the dark underside of the industrial sector in the East, the public failure at Chernobyl challenged this basic tenet of Communist life and breathed new life into the fledgling environmental movements in the Eastern bloc.

However, for environmental activists in Western Europe and the U.S. (as well as environmental activists in Eastern Europe and the Soviet Union), the Chernobyl disaster merely exposed to a global audience the extent of the threat to life posed by the growth-at-any-cost policies of the state-controlled industries of the Eastern bloc. The list of environmental tragedies that have come to light is not limited to nuclear accidents. The disastrous irrigation program and industrialization policies in south-central Kazakhstan (the vast former republic south of Russia, stretching from the Caspian Sea to the Chinese border) has resulted in the shrinkage and slow death of the Aral Sea, the fourth largest lake in the world, and a commercially vital source of fish for this new country. In addition, the rising salinity of the rivers feeding the Aral Sea and the spread of salt from the exposure of the sea bottom has grievously damaged the surrounding agricultural areas.

These are but two examples of the impact of Communist state-run industrial policies on the environment. Under the Soviet system, the only measure of production was gross output, i.e., the number of widgets, or bushels of wheat, produced. The quality or cost of the output was not part of the equation. Many commentators, both inside and outside the Communist bloc, bemoaned this problem in the context of the shoddiness of consumer goods

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produced and offered for sale. However, a closer examination of the system that produced shortages of these barely salable items discloses a flip side to the problem. In a system and society that lacked any basic measure of cost, either direct or indirect, conservation of energy or the environment was irrelevant. A factory or farm manager was given a production target (output goal) and then provided whatever was available to meet it. The cost of energy and other raw materials (inputs) reflected neither their replacement cost nor their true value. Even a conscientious manager (a rarity in the land of the party apparatchik) would be unable to measure the efficiency of his utilization of inputs. Thus the consumption of energy per unit of output in the Communist bloc dwarfed the productivity of the West.

The disposal of non-desirable outputs (waste) received even less attention. The lack of meaningful environmental interest groups, governmental regulations, or a free press meant that few knew or cared about waste disposal. Without public pressure, managers only were concerned with meeting numerical output goals. Government ministries were equally happy with any policy that boosted output, while the government-controlled press avoided rocking the collective boat. As a result, air and water pollution levels in most of the industrial areas of the Eastern bloc far exceed those of comparable areas in the West. Now, the emerging democratic countries of the East are faced with the daunting prospect of cleaning up the damage of the past.

The cleanup task would be difficult in the best of times, but the economic crises facing most of the "new" countries will make it even more difficult. The challenge is to introduce policies that are both economically and environmentally sound. Unfortunately, in many instances good short-term economics and environmental consciousness do not mix. Most of these countries will be struggling to avoid economic calamities as their outdated industries struggle to compete in a new world. For their leaders, all but the most pressing environmental issues may just have to wait. Just as in the Third World, the best environmental policy is only as successful as economic conditions allow.

The experience of those Third World countries like India and Mexico that have growing industrial bases does not bode well. Many of these governments have concluded that economic success can be gained by taking on the environmentally unsound roles of garbage dump and/or natural resource source to the industrial West. Most Western countries are just as happy to placate their indigenous environmentalists by pushing the problems elsewhere. This smacks of the worst kind of ethnocentrism — wherein people convince themselves that the poisoning of the environment of poor, darker-skinned, less-educated foreigners is not a "significant" problem. However, we continue to learn, whether from the destruction of the rainforest or the spread of nuclear contamination, that environmental destruction respects no border, no economic class.

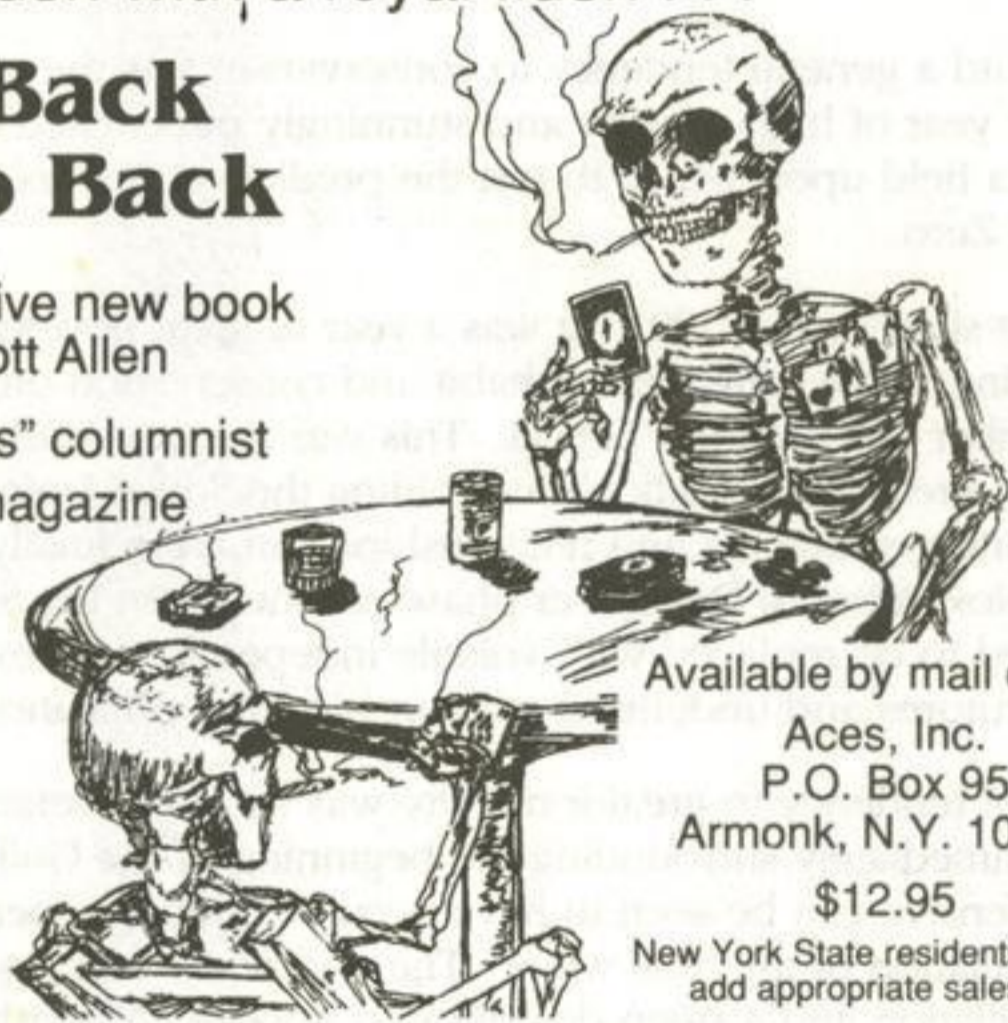
As the United States and Western Europe have finally begun to confront the problems of the environment within their borders, it is now time to spread the war across the globe. With the demise of Communism and the end of the Cold War, there has never been a better time for international agencies like the United Nations and the World Bank to take an active role in forming policies and providing funding for dealing with the environmental threats worldwide. Over the past 45 years, trillions of dollars, pounds, francs, marks, and yen have been spent on the military. A concerted effort to shift just a fraction of this money toward environmentally sound policies can help turn the tide. It is up to the people to force their political leaders to adopt a global Green agenda. While environmental groups such as Greenpeace play a vital role and deserve our support, this is a fight that every individual must join. Register and vote for candidates who advocate a global Green agenda. Oppose politicians and corporations that ignore these pressing issues. We have the power to make the difference as we move into the Twenty-First Century. There is no time to lose! ♦

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"It is an historical textbook, a record which is more or less straight. I hope you accept this book with the grace in which it's given. As a fairly shameless Deadhead myself, I am grateful for it." – John Barlow

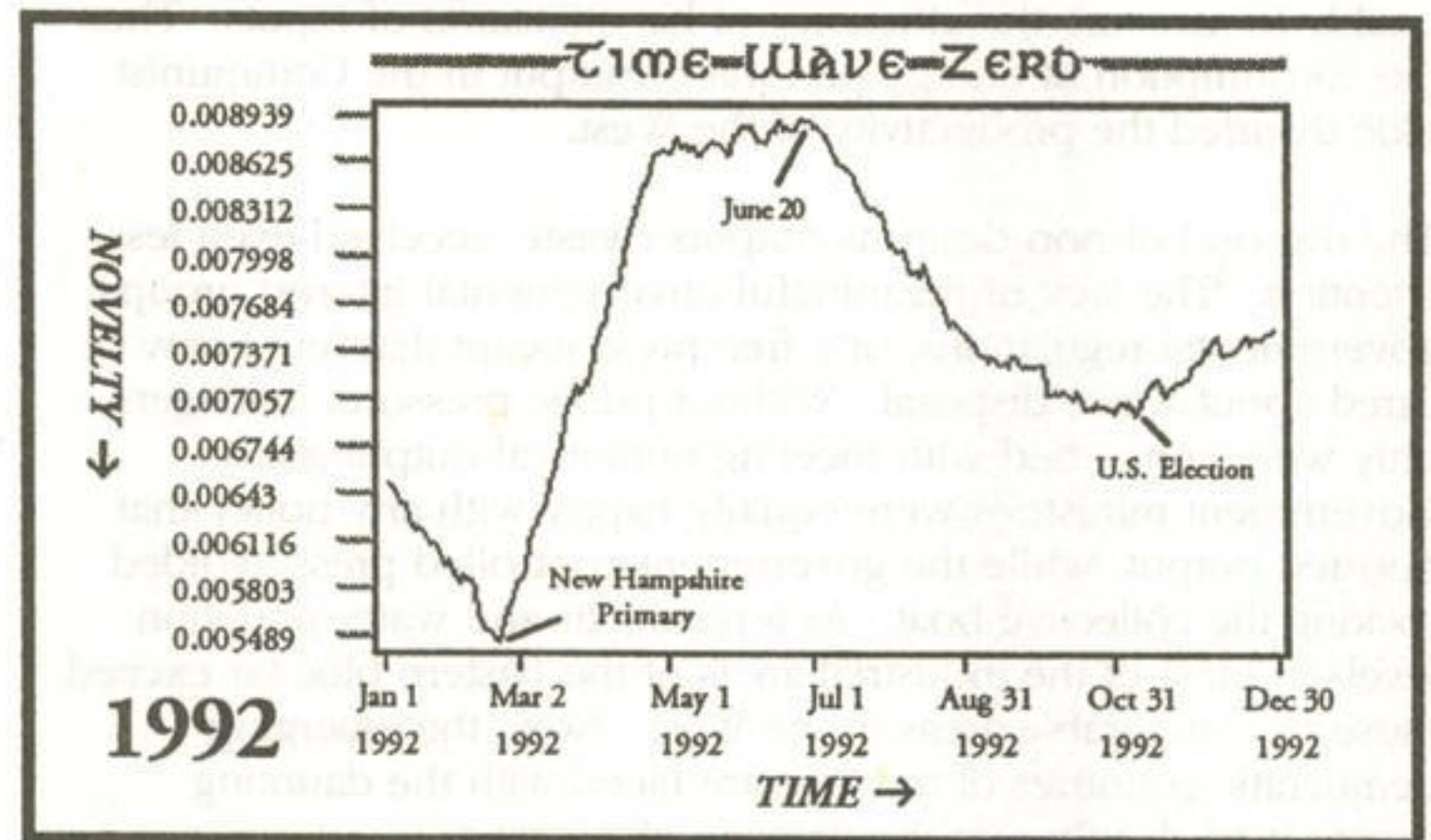
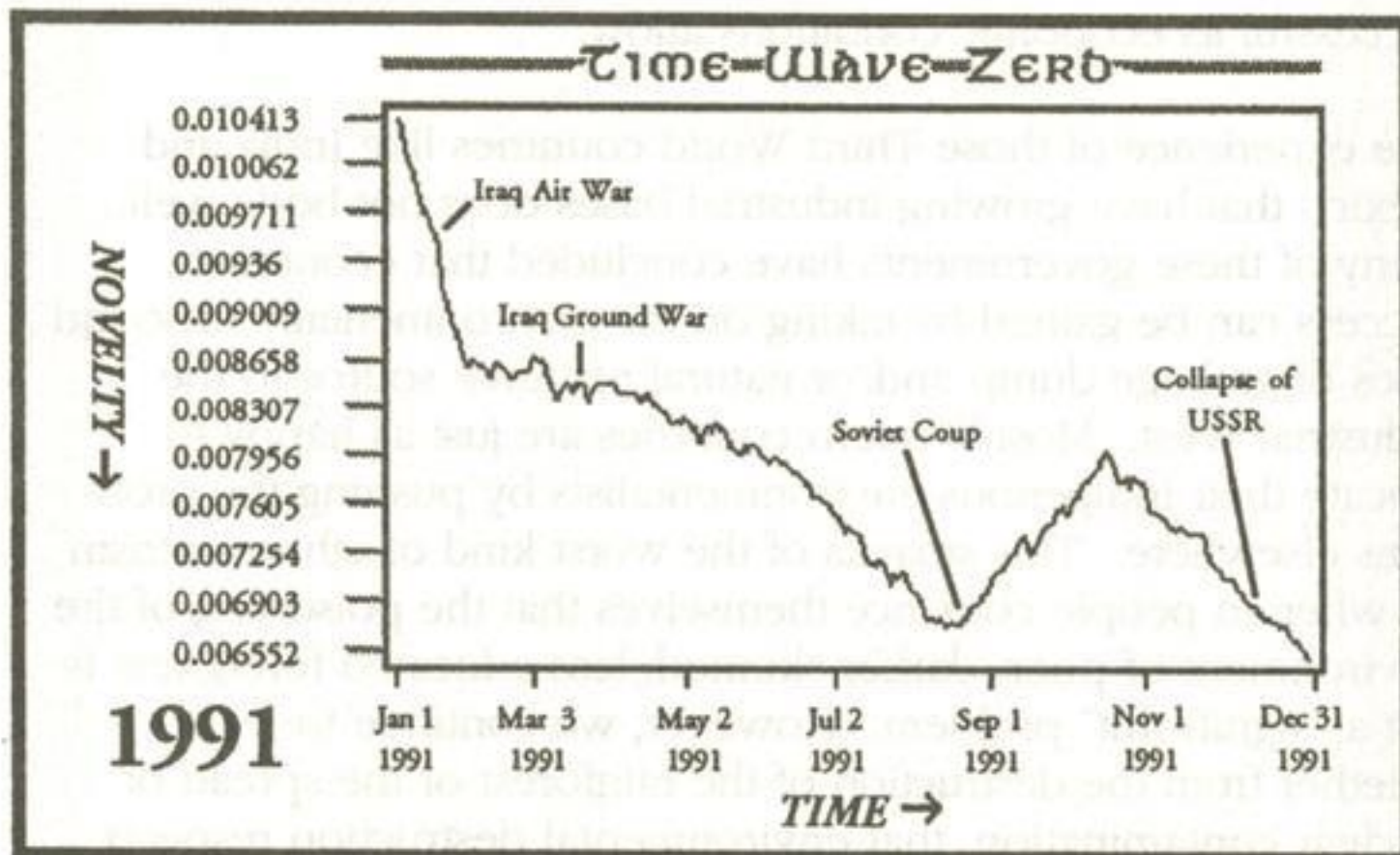
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P H O T O S

# Perils of Prophecy

by Terence McKenna



Many of you are already familiar with the I Ching, the ancient oriental method for predicting the shape of future events. This tool for guidance comes in the form of three coins and an accompanying book that contains a very open-ended, metaphorical guide to action and living life. To gain guidance, one throws the coins and reads from a chapter in the book that corresponds to symbols on the faces of the coins.

My interest in the I Ching goes back to 1964, when I bought a copy of the Wilhelm/Baynes translation. I soon discovered, as so many had before me, that the I Ching actually seems to work. This fact has often been commented upon by those who either wished to dismiss the phenomenon, or by those who assumed that it was beyond rational understanding. I was in neither camp. I felt that it worked and I wanted to know why. That was the beginning of a lifelong intellectual adventure too long to be told here. What can be told are a few of my conclusions: I now feel that what Eastern philosophy calls Tao is a certain invisible something that we in the West have lost touch with. The Tao ebbs and flows on many different scales — when it flows, empires rise, inventions and discoveries abound, art and science flourish. When the Tao ebbs, empires are swept away, marriages fail, and cultures drift into stagnation. I felt that the makers of the I Ching had been masters of perceiving and modeling these qualities of the Tao, which I renamed "Novelty" in honor of the way the Tao-related idea of novelty is developed in the metaphysic of British philosopher Alfred North Whitehead. Years more study lead me to the idea that the secret of the I Ching rested in the sequence in which the Hexagrams are arranged. This ancient sequence is named after its mythical creator, King Wen. I used personal computers to analyze and extrapolate the kinds of mathematical order that I found in the King Wen Sequence. Eventually this work developed into software that can be used to explore the ebb and flow of novelty, or Tao, throughout the space/time continuum.

My software based on the I Ching makes the modest claim that it can generate graphs which are snapshots of the mathematically more complex fractal object which I call the Timewave. These graphs portray the ebb and flow of Novelty in time. When the wave moves downward, Novelty is increasing; when the line moves upward, habit,

tradition, and a general tendency to conservatism sets the tone. Last year was a year of high novelty and stunningly punctuated events, the perfect data field upon which to test the predictive powers of Timewave Zero.

Figure One shows all of 1991. It was a year of great novelty, with the wave moving in the direction of habit and conservation only during the September and October period. This was the time during which there was a great deal of talk about holding the Soviet Union together, about retaining structures and relationships that were finally abandoned in the November to December phase, a time when the Soviet Union disappeared to be replaced with volatile independent states with uncertain futures and undefined relationships and obligations.

The general tendency to greater novelty was most accelerated during the time immediately surrounding the beginning of the Gulf War. The ground offensive can be seen to have occurred during a period of violent oscillation of the time wave. The end of the war signaled an end to oscillation and a steep descent into novelty. Nevertheless, there was a slow but accelerating drift deeper into novelty, and that tendency reached its culmination only a few days before the Soviet failed coup of August 18th.

I believe that the timewave did very well in its predictions for the course of novelty in 1991. Well enough that I am happy to offer up for the delectation of Dupree's readers a similar graph for 1992. For the Timewave 1992 is like 1991, except that it has not yet undergone the formality of actually occurring. Please tape Figure 2 to your refrigerator and write me c/o of Dupree's Diamond News, P.O. Box 3603, New York, NY 10185, at the end of the year with your observations on its success or failure in graphically anticipating the ebb and flow of novelty in 1992. I have indicated dates and scheduled events near some of the highs and lows but these are only suggestions.

Behind these graphs lies a psychedelically-inspired theory and the software to support it. If you are amused by this little glimpse into the world of Timewave Zero and the lost secret of the I Ching, write for software catalogs and more information to Dolphin Software, 48 Shattuck Square #147, Berkeley, CA 94704 USA. ♦



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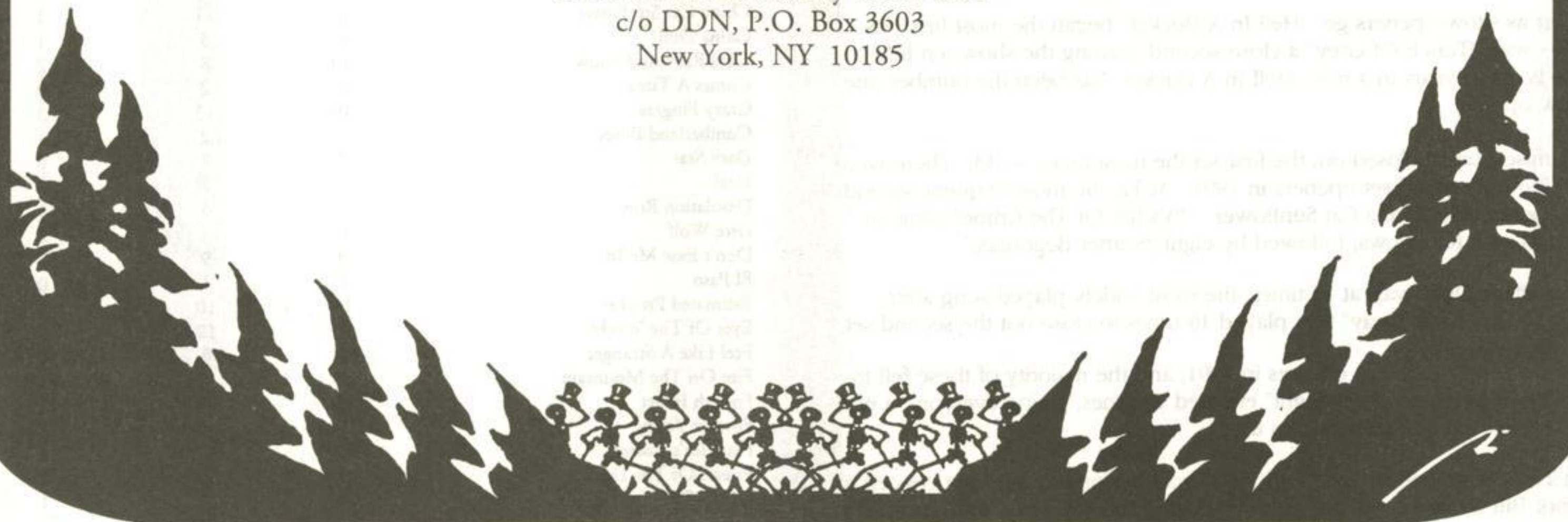
Any donation will help!

Those who donate \$30 or more will receive an honorary land deed from the Nature Conservancy and regular "reports from the field" about the management activities affecting the Garden of the Gratefully Deadicated.

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# 1991 — The Year in Review

by Cherie Clark King and Jeff King

The Grateful Dead played 77 shows in 1991, counting the Bill Graham memorial concert in November. That's more shows than in 1990. As usual, they played the most shows, 25, in their native state of California. New York came in second with 15.

The most-played song in 1991 was "Throwin' Stones," an apt tune to describe what was going on around us last year. It was performed 20 times! "I Need A Miracle" and "The Other One" tied for second place at 19 times each.

Not counting tunes played at the Bill Graham memorial (see below), the Grateful Dead premiered two songs in 1991 — "Rubin & Cherise," the Garcia band favorite, on 3/17/91 in Landover, MD, and "That Would Be Something," a Paul McCartney tune, on 9/25/91 at the Boston Garden.

Last year reaped a bumper crop of songs brought back. Most of the tunes hadn't been heard (except on tapes!) since the early 70's. Most notable was the return of "New Speedway Boogie" on 2/19/91. The last time it was played live was on 9/25/70 at Pasadena, California. The Dead broke out "New Speedway Boogie" a whopping ten times in '91, much to the delight of fans everywhere.

On 5/12/91, the Dead brought back Bob Dylan's excellent tune, "It Takes A Lot To Laugh, It Takes A Train To Cry," at Shoreline Amphitheater in Mountainview, CA. The Grateful Dead's last go at this song was on 6/10/73 at RFK.

The Grateful Dead performed "Mona" on 10/27/91 at the Oakland Coliseum arena, with Carlos Santana and Gary Duncan. A song frequently played by Quicksilver Messenger Service, it had only been performed once by the Dead before, on 3/25/72 at the old Academy of Music in New York City with Bo Diddley.

At Oakland Coliseum on December 28th, the Grateful Dead played "The Same Thing" before drums. Not performed since 12/31/71 at Winterland, this soulful dirge has only been played seven times that we know of. This time around Bobby took over the vocals in Pig Pen's absence.

Four Garcia songs shared honors for the most-played Garcia tunes performed in 1991: "Uncle John's Band," "Touch Of Grey," "China Cat Sunflower," and "Crazy Fingers" — each played 16 times.

As far as show-openers go, "Hell In A Bucket" began the most first sets — 11 — with "Touch Of Grey" a close second, starting the show ten times. This is seven years in a row "Hell In A Bucket" has been the number one show opener.

"Promised Land" closed out the first set the most times — 13. There were 26 different second set openers in 1991! At 12, the most frequent second set opener was "China Cat Sunflower." "Victim Or The Crime" came in second with ten shows, followed by eight "Scarlet Begonias."

"The Other One" was, at 17 times, the most widely played song after space. "Not Fade Away" was played 16 times to close out the second set.

There were 17 different encores in 1991, and the majority of these fell to Garcia. However, "The Weight" encored 13 times, giving everyone a nod at the mic. No complaints from us!

On 11/3/91 in Golden Gate Park, the Dead performed a tribute concert to honor Bill Graham. Special guests included John Fogerty, John Popper

(from Blues Traveler), and Neil Young. For the first time ever, the Dead performed "Born On the Bayou," "Green River," "Bad Moon Rising," and "Proud Mary." They played "Forever Young" with Neil on guitar and vocals. "Touch Of Grey" closed.

Other guests in 1991 included Baba Olatunji, Branford Marsalis, Airtio, and Ken Kesey.

As an overview of the performance level of the Dead in '91, most people we've communicated with agree that the Spring tour paled in comparison to Fall '90 East coast and Europe dates. In fact, at some shows, Jerry was so listless many people became concerned. Fortunately, their fears were gradually allayed as the remaining tours kept getting stronger. Ninety-two should prove to be a very interesting year as the band keeps discussing their six-month intended break. We hope they will reach a peak prior to their well-deserved hiatus.

As mail order goes on sale for summer tour 1992, I look back over the past year. It was a happy year, and it was a sad year, but *we will survive!* Happy trails.

Song	# of times Perf.	# of times w/Bruce & Vince	# of times Vince alone
All Along The Watchtower	16	11	5
Althea	12	10	2
Around 'n Around	13	11	2
Attics Of My Life	3	3	0
Bad Moon Rising	1	0	1
Beat It On Down The Line	5	3	2
Bertha	11	7	4
Big Railroad Blues	3	3	0
Big River	8	7	1
Bird Song	13	11	2
Black Muddy River	1	1	0
Black Peter	15	12	3
Black-Throated Wind	12	10	2
Born On The Bayou	1	0	1
Box Of Rain	11	10	1
Brokedown Palace	7	6	1
Brown-Eyed Woman	9	7	2
C.C. Rider	6	6	0
Candyman	12	11	1
Cassidy	13	10	3
China Cat Sunflower	16	11	5
China Doll	6	5	1
Cold Rain And Snow	10	8	2
Comes A Time	2	2	0
Crazy Fingers	16	13	3
Cumberland Blues	3	2	1
Dark Star	7	7	0
Deal	9	7	2
Desolation Row	6	5	1
Dire Wolf	6	4	2
Don't Ease Me In	9	9	0
El Paso	1	1	0
Estimated Prophet	14	10	4
Eyes Of The World	15	12	3
Feel Like A Stranger	9	8	1
Fire On The Mountain	13	10	3
Foolish Heart	12	10	2
Forever Young	1	0	1
Franklin's Tower	12	8	4
Friend Of The Devil	9	7	2
GDTRFB	8	7	1

Song	# of times Perf.	# of times w/Bruce & Vince	# of times Vince alone
Good Lovin'	9	7	2
Greatest Story Ever Told	11	7	4
Green River	1	0	1
Hell In A Bucket	11	6	5
Help On The Way	13	9	4
He's Gone	12	9	3
High Time	6	5	1
I Know You Rider	16	11	5
I Need A Miracle	19	16	3
Iko Iko	12	10	2
It Takes A Lot To Laugh/ Takes Train To Cry	5	5	0
It's All Over Now	8	6	2
It's All Over Now, Baby Blue	10	9	1
Jack-A-Roe	8	6	2
Jack Straw	14	12	2
Johnny B. Goode	5	5	0
Just Like Tom Thumb's Blues	6	5	1
Knockin' On Heaven's Door	12	8	4
Let It Grow	12	10	2
Let The Good Times Roll	4	4	0
Little Red Rooster	15	11	4
Looks Like Rain	9	7	2
Loose Lucy	8	6	2
Loser	11	6	5
Maggie's Farm	12	10	2
Mama Tried	4	2	2
Man Smart, Woman Smarter	10	7	3
Me & My Uncle	11	10	1
Memphis Blues Again	10	8	2
Mexicali Blues	10	7	3
Midnight Hour	1	1	0
Might As Well	6	6	0
Mississippi Half-Step	9	9	0
Mona	1	1	0
Morning Dew	8	7	1
Must've Been The Roses	4	3	1
New Minglewood Blues	11	8	3
New Speedway Boogie	10	6	4
Nobody's Fault	1	1	0
Not Fade Away	17	14	3
One More Saturday Night	10	8	2
Peggy-O	13	11	2
Picasso Moon	16	13	3
Playing In The Band	18	14	4
Playing (Reprise)	8	7	1
Promised Land	13	9	4
Proud Mary	0	0	1
Queen Jane Approximately	15	11	4
Quinn The Eskimo	7	6	1
Ramble On Rose	12	8	4
Row Jimmy	10	7	3
Rubin & Cherise	4	3	1
Saint Of Circumstance	16	13	3
Samson And Delilah	9	7	2
Scarlet Begonias	12	9	3
Shakedown Street	6	5	1
Ship Of Fools	11	8	3
Slipknot!	13	9	4
Smokestack Lightnin'	4	4	0
Spoonful	4	3	1
Stagger Lee	9	7	2
Standing On The Moon	10	7	3
Stella Blue	13	10	3
Stir It Up Jam	2	2	0
Sugaree	10	7	3
Sugar Magnolia	15	12	3
Sunshine Daydream (alone)	3	2	1
Tennessee Jed	12	9	3
Terrapin Station	15	11	4
That Would Be Something	1	1	0
The Last Time	5	4	1
The Music Never Stopped	12	10	2
The Other One	19	13	6
The Race Is On	1	0	1
The Same Thing	1	0	0
The Weight	13	12	1

Song	# of times Perf.	# of times w/Bruce & Vince	# of times Vince alone
The Wheel	16	12	4
They Love Each Other	7	6	1
Throwin' Stones	20	15	5
Touch Of Grey	16	11	5
Truckin'	18	13	5
Turn On Your Lovelight	13	10	3
Uncle John's Band	16	12	4
U.S. Blues	10	6	4
Victim Or The Crime	11	9	2
Walkin' Blues	17	14	3
Wang Dang Doodle	17	14	3
We Bid You Goodnight	1	1	0
Werewolves Of London	1	1	0
West LA Fade Away	6	4	2
Wharf Rat	17	12	5
When I Paint My Masterpiece	15	10	5

Total # Different Songs 133

Total of 77 Shows in 1991

Feb. 19, 20, 21	Oakland Coliseum, CA
Mar. 17, 18, 19, 20	Capital Centre, Landover, MD
Mar. 23, 24, 25	Knickerbocker Arena, Albany, NY
Mar. 27, 28, 29	Nassau Coliseum, Uniondale, NY
Mar. 31, Apr 1	Greensboro Coliseum, NC
Apr. 3, 4, 5	Omni, Atlanta, GA
Apr. 7, 8, 9	Orlando Arena, Orlando, FL
Apr. 27, 28	Silver Bowl, Henderson, NV
May 3, 4, 5	Cal Expo Amph., Sacramento, CA
May 10, 11, 12	Shoreline, Mountainview, CA
June 1	Los Angeles Coliseum, CA
June 6, 7	Deer Creek Music Ctr., IN
June 9	Buckeye Lake, Hebron, OH
June 11, 12	Charlotte Coliseum, NC
June 14	RFK Stadium, Washington, DC
June 16, 17	Giants Stadium, NJ
June 19, 20	Pine Knob, Clarkston, MI
June 22	Soldier Field, Chicago, IL
June 24, 25	Sandstone, Bonner Springs, KS
June 28	Mile High Amph., Denver, CO
Aug. 12, 13, 14	Cal Expo Amph., Sacramento, CA
Aug. 16, 17, 18	Shoreline, Mountainview, CA
Sept. 4, 5, 6	Richfield Coliseum, Richfield, OH
Sept. 8, 9, 10, 12, 13, 14, 16, 17, 18	MSG, NYC, NY
Sept. 20, 21, 22, 24, 25, 26	Boston Garden, MA
Oct. 27, 28, 30, 31	Coliseum Arena, Oakland, CA
Nov. 3	Golden Gate Park, SF, CA
Dec. 27, 28, 30, 31	Coliseum Arena, Oakland, CA

First Time Breakouts in 1991

Rubin & Cherise	3/17/91
That Would Be Something	9/25/91

Songs Brought Back

Song	1st Time Played '91	Last Time Played
C.C. Rider	5/12/91	12/10/89
It Takes A Lot To Laugh/ Takes Train To Cry	5/12/91	6/10/73
Midnight Hour	9/18/91	12/31/89
Might As Well	3/20/91	4/5/88
Mona	10/27/91	3/25/72
New Speedway Boogie	2/19/91	9/25/70
Nobody's Fault	9/22/91	9/3/85
Stir It Up Jam	3/21/91	3/26/88
The Race Is On	5/4/91	5/6/89
The Same Thing	12/28/91	12/31/71

First Set Openers

Song	# of Times Perf.
Bertha	4
Cold Rain And Snow	2
Eyes Of The World	1
Feel Like A Stranger	6
Hell In A Bucket	11
Help On The Way	7
Iko Iko	3

First Set Openers

Song	# of Times Perf.
Jack Straw	9
Let The Good Times Roll	4
Midnight Hour	1
Mississippi Half-Step	6
One More Saturday Night	1
Picasso Moon	6
Shakedown Street	5
Sugar Magnolia	1
Touch Of Grey	10

First Set Closers

Song	# of Times Perf.
Bird Song	9
Box of Rain	1
Deal	7
Don't Ease Me In	9
Franklin's Tower	1
Jack Straw	1
Johnny B. Goode	1
Let It Grow	12
Might As Well	6
New Speedway Boogie	3
Picasso Moon	1
Promised Land	13
Rubin & Cherise	1
The Music Never Stopped	8
Touch Of Grey	2
When I Paint My Masterpiece	1

Second Set Openers

Song	# of Times Perf.
Box Of Rain	1
China Cat Sunflower	12
Cold Rain And Snow	1
Crazy Fingers	1
Dark Star	1
Deal	1
Eyes Of The World	5
Foolish Heart	5
Greatest Story Ever Told	1
Help On The Way	5
Iko Iko	4
Jack Straw	1
Man Smart Woman Smarter	1
Mississippi Half-Step	1
Not Fade Away	1
One More Saturday Night	1
Picasso Moon	1
Playing In The Band	3
Samson & Delilah	5
Saint Of Circumstance	2
Scarlet Begonias	8
Sugar Magnolia	2
Throwing Stones	1
Touch Of Grey	1
Uncle John's Band	1
Victim Or The Crime	10

Songs Played Before Drums

Song	# of Times Perf.
Crazy Fingers	1
Dark Star	5
Dark Star Jam	1
Deal	1
Estimated Prophet	1
Eyes Of The World	4
Feel Like A Stranger	1
Fire On The Mountain	1
Foolish Heart	1
He's Gone	11
I Know You Rider	1
Man Smart Woman Smarter	3
Mona	1
New Speedway Boogie	3
Playing In The Band	3
Playing Reprise	1
Saint Of Circumstance	2
Smokestack Lightnin'	2
Spoonful	2
Stir It Up Jam	2
Terrapin Station	13

**Songs Played Before Drums # of Times Perf.**

The Same Thing	1
Truckin'	4
Uncle John's Band	11

**Songs Played After Space # of Times Perf.**

All Along The Watchtower	7
Box of Rain	1
China Doll	4
Comes A Time	1
Dark Star	3
Dark Star (Instr. Jam)	2
Eyes Of The World	1
Foolish Heart	1
GDTRFB	4
I Need A Miracle	11
Morning Dew	1
Playing Reprise	2
Stella Blue	2
The Other One	17
That Would Be Something	1
The Last Time	4
The Wheel	14

**Second Set Closers # of Times Perf.**

Around 'n Around	9
Good Lovin'	9
Johnny B. Goode	2
Lovelight	11
Morning Dew	6
Not Fade Away	16
One More Saturday Night	6

**Second Set Closers # of Times Perf.**

One More Saturday Night Reprise	1
Playing Reprise	1
Sugar Magnolia	3
Sunshine Daydream	11
Touch Of Grey	1

**Encores # of Times Perf.**

Around 'n Around	1
Attics Of My Life	1
Black Muddy River	1
Box Of Rain	7
Brokedown Palace	7
It's All Over Now, Baby Blue	10
Johnny B. Goode	2
Knockin' On Heaven's Door	11
Lovelight	2
One More Saturday Night	1
Quinn The Eskimo	7
The Weight	13
Terrapin Station	1
Touch Of Grey	1
U.S. Blues	10
We Bid You Goodnight	1
Werewolves Of London	1

**States Played # of Times Perf.**

California	25
Colorado	1
Florida	3
Georgia	3
Illinois	1

**States Played # of Times Perf.**

Indiana	2
Kansas	2
Maryland	4
Massachusetts	6
Michigan	2
Nevada	2
New Jersey	2
New York	15
North Carolina	4
Ohio	4
Washington, DC	1

**Months Played # of Times Perf.**

January	0
February	3
March	11
April	9
May	6
June	15
July	0
August	6
September	18
October	4
November	1
December	4

**Total Songs Played in 1991** 1276

**Total # Different Songs** 133

**Total # Shows in 1991** 77



A WHILE back at the Kesey farm in Pleasant Hill, Oregon, my husband, Zane (Ken's son) and I, often had discussions about all of the great stuff stored around the place:

boxes of out-of-print books, reel-to-reel audio tapes, posters, and of course, the infamous 16mm Bus footage, and...well, you get the idea.

At this point we knew it was too good to keep to ourselves any longer. We wanted to share it with our friends, both present and future, with those who have been following the adventures of Ken and his Merry Band of Pranksters and the whole '60s experience - how it still effects our lives! Fortunately, Ken has a great attitude about the years of accumulated projects, memorabilia



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and works of art. So, with best wishes from both Ken and Faye we began our little company, Key-Z Productions (Ken came up with the name).

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Zane &  
Stephanie  
Kesey



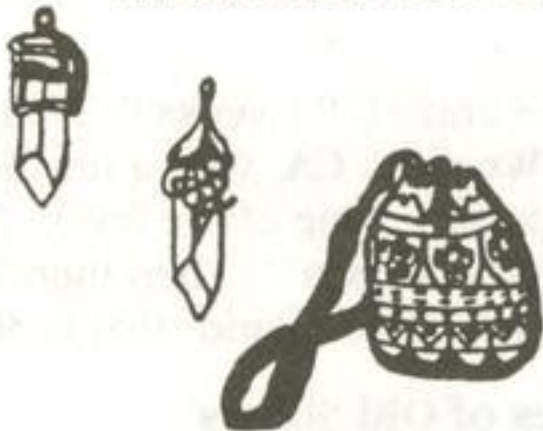
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# 1991 Tape Trading — The Year in Review

by Johnny Dwork and Rich Petlock

Fifteen years ago, acquiring Dead tapes was not too different than searching for a new species of dinosaur; it took a whole lotta digging and rare was the day that your findings were satisfactorily preserved. These days, however, it seems as though there are so many great quality tapes surfacing (both old and new) that what is on one hand a shower of gems for veteran collectors must on the other hand seem like an overwhelming torrent of mind-blowing jewels for younger tapers. Ah, such are the hardships of taping these days. It's also surprising to find out just how many young tapers have yet to hear the best music the Dead ever played. A word of advice to the younger taper: divide your energies equally between acquiring both new and old music — you'll be happier in the long run. Overall, 1991 was a good year for tape trading and collecting; it wasn't a monumental year, but a lot of genuine nuggets did surface. Here now are our picks for the best finds of the year...

## The Dead Hour

Once again a round of applause goes out to David Gans for his consistent delivery of soundboard versions of both old and new Dead music through his nationally syndicated radio show. For those of you who would prefer to record only the non-album cuts of his shows there is a way to accomplish this easily. Before every show Gans releases the play list along with the times of each cut on the computer bulletin board for Deadheads that exists on the Well (see DDN #20). If you don't have access to the Well, the logs are available after the fact by sending an S.A.S.E. to Truth or Fun, 484 Lake Park Avenue #102, Oakland, CA 94610.

Several noteworthy show segments surfaced on the Dead Hour in 1991. We'll list them by both the show number and the dates of broadcast.

Show #125 (broadcast the week of 2/11/91): **3/24/71, Winterland, SF, CA, Sufi Benefit.** This show has never been around before as a soundboard and Gans played a 24-minute long "Truckin'" > "Other One" from this performance as well as "Bertha," "Casey Jones," and "Hard To Handle."

Thanks to shows #131 (week of 3/25/91) and #143 (week of 6/17/91), we now have **7/26/72, Paramount Theater, Portland, OR.** This show will be reviewed in more detail later in this article.

Show #136 (week of 4/29/91) featured more fragments from **12/12/69, Thelma Theater, LA, CA,** namely "You Lied, Cheated," "Mama Tried">"High Time."

Shows #139 (week of 5/20/91) and #140 (week of 5/27/91) gave us segments of the truly phenomenal second set from **6/28/74, Boston Garden, Boston, MA.** This killer set opens with "Sugar Mags" > "Scarlet Begonias" and then boasts a 52-minute long "Weather Report Suite" > "Dark Star" Jam > "U.S. Blues" (just like the Miami show of that tour). The set closes with "Promised Land" > "Goin' Down The Road" > "Sunshine Daydream." **ZOWIE!**

Covering another peak period in the Dead's career, show #144 (week of 6/24/91) featured cuts from **2/27/70, The Family Dog, SF, CA.** This show was previously unlisted in DeadBase...a real find. Gans played us "Easy Wind" and a 35-minute long "Not Fade Away" > "Lovelight."

Shows #154, #155, #156 (weeks of 9/1, 8, 15/91) gave us the bulk of **6/17/91, Giants Stadium, NJ,** which will be reviewed later in this article.

Show #157 (week of 9/23/91) featured yet another never before known show, this one undoubtedly one of the more important releases of 1991: **12/10/69, Thelma Theater, LA, CA.** It features Stephen Stills joining in on guitar for "Casey Jones," "School Girl," and "Morning Dew," and then adding vocals on an almost unbelievable "Black Queen" that fades as they go into "Lovelight" (Gans said the master tape cut).

Shows #158 and #159 (weeks 9/29 and 10/6/91) brought us **12/19/69, Fillmore West SF, CA,** with a few acoustic tidbits including "Long Black Limousine" (one of the few), "Mason's Children" (also one of the few) and "Good Lovin'." Then there's the "That's It For The Other One" > "Uncle John's Band" that is 30-crankin'-minutes long.

## New Tapes of Old Shows

Alas, 1991 was not the best of years for old shows (unlike 1989, when multiple shows from '66, '68, and '69 seemed to come from out of nowhere). Nevertheless, here we have listed some real beauties worth pursuing.

**8/4/67, O'Keefe Center, Toronto, Canada,** 40 minutes, soundboard quality.

A) Alligator  
New Potato Caboose  
Viola Lee Blues

I cannot speak highly enough of this one side of psychedelic madness. It is positively ferocious with music that just drips. "Alligator" features a jam that is every bit as intense as the "Caution" from 2/14/70. Tagged on at the end of any copies of this tape feature a beautifully mournful but as of yet unidentified instrumental jam from 1973 or 1974 that fades out as the Dead segue into "Wharf Rat." Can any of you out there identify this little snippet for us?

**12/7/69 Fillmore West,** 100 minutes, soundboard quality.

A) Black Peter	B) Good Lovin'
Hard To Handle	China Cat Sunflower>
Cumberland	I Know You Rider>
Mama Tried	St. Stephen>
Easy Wind	The Eleven>
Dancin'	Lovelight

Not the best quality tape but the song progression on sidetwo is remarkable. This is a delightfully odd period in GD music; not yet as powerful as shows from spring '70 but less structure still brought some of the odd and noteworthy song combinations typical of '67 through '69.

**12/26/69, McFarlin Auditorium, SMU, Dallas, TX,** 90 minutes, soundboard quality.

A) Monkey & The Engineer	B) Casey Jones
Little Sadie	Me & My Uncle
Long Black Limousine	Cold Rain & Snow
All Around This World	China Cat Sunflower>
Master's Bouquet	I Know You Rider>
Black Peter	High Time
Uncle John's Band	Hard To Handle

This first set, standard for the time period, starts with an acoustic set without Billy and in part without Phil. It features the only version of "Master's Bouquet" that we know of. It's a beautiful sacred song (in keeping with the Christmas spirit) about the Angel of Death sung by Bobby. Unfortunately we're still missing the "Dark Star" from this show.

**7/22/72, Paramount Theater, Seattle, WA,** 180 minutes, spectacular soundboard quality. (Our copies of this show are on hi-fi video tape, so we can't tell you where the side breaks are on cassette tape format.)

A) Bertha	Playing in the Band	Half-Step
Me & My Uncle	Brown-Eyed Women	Bobby McGee
You Win Again	El Paso	Ramble On Rose
Jack Straw	Tennessee Jed	Truckin'>
Birdsong	China Cat>	He's Gone
BIODTL	Rider	Sugar Magnolia
Sugaree	Mexicali Blues	Morning Dew
Black-Throated Wind	Deal	Uncle John's Band
Big RR Blues	Promised Land	Saturday Night
Cumberland Blues	Stella Blue	

1972 gave us some of the tightest, most consistent, and longest Grateful Dead shows of all time. Europe was, in many ways, arguably the best tour ever. Summer '72 found the Dead playing the most evolved "visionary" jams of their career; "Dark Star" and "Playin'" were each in their own right little Epiphanies. This show is typical of that time period.

**7/26/72, Paramount Theater, Portland, OR,** 180 minutes, spectacular quality soundboard. (Our copies of this show are on hi-fi video tape, so we can't tell you where the side breaks are on cassette tape format.)

A) Cold Rain & Snow	Playing in the Band	Sugar Magnolia
Black-Throated Wind	Casey Jones	Brown-Eyed Women
Half-Step	Promised Land	BIODTL
Mexicali Blues	He's Gone	Stella Blue
Sugaree	Me & My Uncle	Not Fade Away>
El Paso	You Win Again	Goin' Down The Rd>
China Cat>	Greatest Story	Not Fade Away>
Rider	Ramble On Rose	Saturday Night
Jack Straw	Dark Star>	
Tennessee Jed	Comes A Time	

Another classic show of that time, this concert is brought to us courtesy of David Gans' show. It includes an amazingly hot 38-minute "Dark Star" > "Comes a Time," the first uncut pairing of these two songs we have on a soundboard. The music here is both psychedelic and jazzy.

**Warning!** Somebody is trying to pass off 2/13/70 as 11/7/69. What is unusual about this new bogus tape is that the sound quality is very different and features far more audience in the mix than the widely-circulated soundboard-quality tape of 2/13. Very intriguing!

**GARCIA BAND TAPES**

**9/1/71, Keystone Corner, SF, CA, Garcia and Saunders with Tom Fogerty,** 120 minutes, soundboard.

A) It's No Use	B) That's All Right, Mama
Expressway To Your Heart	Drove Old Dixie Down
One Kind Favor	Takes A Lot To Laugh...
Sick And Tired	After Midnight
The Storm Blows In	

**Tape Two**

- A) Money Honey
- Last Train To Jacksonville>
- Jam...

This is the earliest known Garcia and Saunders tape to date. Highlights include a hot "One Kind Favor," and the only version of "The Storm Blows In." "Last Train to Jacksonville" > "Jam" cuts, but what is there is fabulous.



Photo by Michael Conway

**11/9/91, Hampton, VA, Jerry Garcia Band,** 150 minutes, excellent audience quality.

A) How Sweet It Is	B) Second That Emotion
He Ain't Give You None	Sisters & Brothers
You Never Can Tell	Ain't No Bread In The Box
Run For The Roses	
Drove Old Dixie Down	

**Tape two**

A) Bright Side Of The Road	B) I Shall Be Released
Shining Star	Don't Let Go
Waiting For A Miracle	Midnight Moonlight
Think	Wonderful World

This is undoubtedly the most interesting show of this tour. Bruce Hornsby sits in on electric piano for the duration. Highlights include "He Ain't Give You None," "You Never Can Tell," and "Don't Let Go."

Some of you may be interested in checking out tapes from the Garcia/Grisman project. Decent soundboards and audience tapes from their **2/2-3/91, Warfield Theater, SF, CA,** shows are out now. Garcia forgets the words left and right, but he's in a great mood on both nights and his acoustic guitar pickin' is in fine form.

**New Tapes of Recent Shows**

Musically speaking, the first half of 1991 was disturbingly flat. Spring tour was largely a sleepy mess. Fortunately, things got springy again as the summer progressed.

**6/17/91, Giants Stadium, NJ,** soundboard quality.

A) Eyes Of The World	B) Cassidy
Walkin' Blues	Might As Well
Brown-Eyed Women	St. of Circumstance>
Dark Star tease	Ship of Fools>
Masterpiece	
Loose Lucy	

**Tape Two**

- |  |  |
|--|--|
| A) Dark Star tease><br>Truckin'><br>New Speedway Boogie><br>Uncle John's Band><br>Drums> | B) Space><br>China Doll><br>Playin' Reprise><br>Sugar Magnolia><br>Sunshine Daydream<br>The Weight |
|--|--|

Crazy times in the pouring rain. This show, a total delight to be at, holds up just as well on tape. This is one of those nights where the band is having heaps of fun. From the surprise "Eyes" opener, past the first of two total "Dark Star" teases, beyond rip-roarin' renditions of "Loose Lucy," "Might As Well," and "St. of Circumstance," and up to the final notes of an impassioned "Weight," the boys crank out a winner.

**8/16/91, Shoreline Amphitheater, CA.** Both excellent digital audience and more recently surfaced soundboards available.

- |  |                                |
|--|--------------------------------|
| A) Jack Straw<br>Bertha<br>It's All Over Now<br>Ramble On Rose<br>Desolation Row | B) Dark Star><br>Promised Land |
|--|--------------------------------|

**Tape Two**

- |  |   |
|--|---|
| A) Scarlet Begonias><br>Victim Or The Crime><br>Fire On The Mountain><br>Truckin'> | B) Drums><br>Space><br>Playing Reprise><br>Standing On The Moon><br>Good Lovin'<br>U.S. Blues |
|--|---|

These tapes contain some of the most unusual song selections of the year, and the playing was inspired as well. Things begin to get hot

with one of the best versions ever of "It's All Over Now" made even hotter by some cookin' piano playing by Bruce Hornsby. A very rare "Dark Star" > "Promised Land" appears in the first set. The last time they broke out "Dark Star" in the first set was on 11/15/71 in Austin, Texas. "Scarlet" > "Victim" > "Fire" was very long, although the insertion of "Victim" remains very controversial. The "Space" into "Playing Reprise" is also notable.

**9/10/91, Madison Square Garden, NYC, with Branford Marsalis.** Excellent digital audience and soundboard tapes are in circulation.

- |   |                    |
|---|--------------------|
| A) Shakedown<br>C.C. Rider><br>It Takes A Lot To Laugh...<br>Black-Throated Wind<br>High Time | B) Cassidy<br>Deal |
|---|--------------------|

**Tape Two**

- |   |   |
|---|---|
| A) Help On the Way><br>Slipknot!<br>Franklin's Tower<br>Estimated Prophet><br>Dark Star><br>Drums>... | B)...Drums><br>Space><br>Dark Star><br>I Need A Miracle><br>Standing On The Moon><br>Lovelight<br>Baby Blue |
|---|---|

Branford is arguably the classiest musician to grace the Dead with a guest appearance, and every single time he's shown up, the boys rise to the occasion. This may be the weakest of the Branford nights, but it still towers over all but a handful of shows in many years. Unfortunately, the soundboards of this show have Branford mixed too low; for this reason you may prefer an audience recording. The "High Time" is sooo sweet! And while you're at it, pick up a copy of the second set from 9/14/91 from the same venue. The boys were *reeeaally* on that night.

**9/25/91, Boston Garden, Boston, MA.** Excellent digital audience and soundboard tapes are in circulation.

- |  |   |
|--|---|
| A) Victim><br>Crazy Fingers><br>Playing><br>Terrapin<br>Drums> | B) Space><br>That Would Be Something><br>Playing Reprise><br>China Doll><br>Throwin' Stones><br>Not Fade Away<br>Mighty Quinn |
|--|---|

Beautiful song selection (including a few lines from an old McCartney tune after the drums) and inspired musicianship. Be sure to pick up the "Dark Star" > Drums > Space > "Foolish Heart" from the previous night, 9/24/91, although the songs surrounding this tasty selection are mediocre.

**10/31/91, Oakland Coliseum,** Excellent digital audience and soundboard tapes are in circulation.

- |  |   |
|--|---|
| A) Help On the Way><br>Slipknot!><br>Franklin's Tower<br>Little Red Rooster<br>Loser | B) Tom Thumb's Blues<br>Let It Grow<br>-----<br>Werewolves Of London (encore) |
|--|---|

**Tape Two**

- |  |   |
|--|---|
| A) Scarlet Begonias><br>Fire On The Mountain><br>Truckin'><br>Spoonful><br>Dark Star><br>Drums>... | B)...Drums><br>Space><br>Dark Star><br>The Last Time<br>Standing On The Moon<br>Throwin' Stones><br>Not Fade Away |
|--|---|

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This was the final show of the four-night stand that followed on the heels of Bill Graham's untimely demise. All throughout, the energy is both heavy and celebratory. The energy in the second set is VERY heavy, with Ken Kesey delivering a poignant prankster farewell to Uncle Bill by reciting an e.e. cummings poem during the second half of "Dark Star." To cap the show, Jerry breaks out "Werewolves" for Halloween. Definitely one of the three most intense shows of 1991.

**12/28/91, Oakland Coliseum, CA.** Excellent digital audience tapes are in circulation and a soundboard of part of the second set was on a recent Dead Hour.

A) One More Saturday Night>  
Jack Straw  
Peggy-O  
New Minglewood  
Dire Wolf  
Queen Jane Approximately

B) Loser  
Cassidy  
Deal

**Tape Two**

A) Foolish Heart>  
Women Are Smarter>  
Uncle John's Band>  
Playing>  
Blues Jam>  
The Same Thing>  
Space >  
Drums>

B) Space>  
Miracle>  
Standing On The Moon>  
Throwin' Stones>  
Saturday Night Reprise  
U.S. Blues

While the first set is good, the second set is really top-notch. The "Foolish Heart" is breathtaking and the 24-minute "Playing" > "The Same Thing" sounds like it could almost be Louisville '74! Also worth picking up is the Drum solo from 12/30/91 featuring Airta — it may be one of the hottest drum solos ever!!

We don't know how, or from where, but soundboards of all of **Europe 1990** are out and of the same quality. Almost all of the summer 1990 tour is out as well, including **7/16/90, Buffalo, NY**, and Brent's last show; **7/23/90, Tinley Park, IL**, where the last words he ever sang were, "I gotta go, but my friends can hang around." Heavy, huh?

**VIDEO**

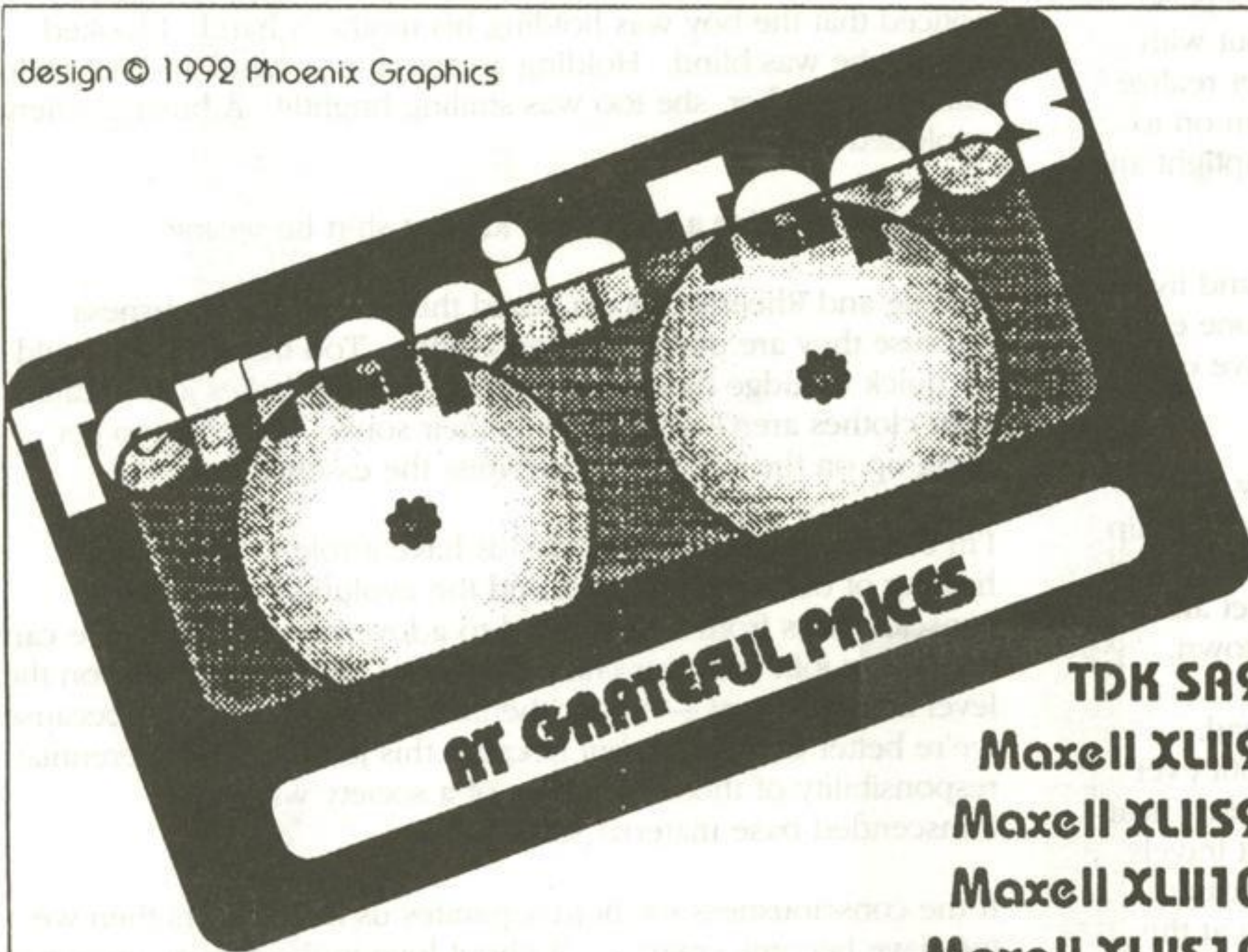
**11/3/91, Polo Field, Golden Gate Park, SF, CA, Bill Graham's Wake** boasts one of the most interesting and heavyweight rosters since Woodstock. Audience copies of this video abound, and because it was a free concert, you can legally buy it through high profile classified ads in Goldmine, etc., because it was a free concert! The whole day was pure magic. Don't pass this one by.

**7/10/89 Giants Stadium, NJ.** These 160 minutes come from a line feed source and feature the Neville Brothers joining the band for a particularly hot "Iko" and Drums.

**7/5/91, In Concert 91** — ABC broadcast — crisp footage from Giants Stadium including "I Need A Miracle" from 6/16/91 and "Eyes," "St. of Circumstance" from 6/17/91. Also features The Indigo Girls doing "Uncle John's Band," Dwight Yoakum crooning "Truckin'"; Susan Vega "reciting" "China Doll" and a classic interpretation of "Friend of the Devil" played by Lyle Lovett (and a cellist) from the otherwise deserted stage of the Red Rocks Amphitheater...simply gorgeous! Also features short Garcia and Weir rainforest awareness clips/interviews in which Garcia appears high as a kite.

**"The Edge"** — PBS — comedian Buck Henry delivers a very tongue-in-cheek look at the "stereotypical" Deadhead nomad. Features footage from 8/17/91 Shoreline Amphitheater. ♦

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## Hipper Than Thou Truckin' To Higher Consciousness

with David Meltzer

No matter what she did, she couldn't get her husband to come up from underneath the kitchen table. Convinced he was a chicken, the man wanted nothing to do with the featherless humans around him. The police tried, the doctor tried, the minister tried, but no one could convince him to rejoin the human race above the table.

Finally, someone thought of old Jake. Everyone knew he, too, was a little crazy, so perhaps he knew a way of communicating to the man that might work.

Jake was called in and the first thing he did was to take all his clothes off and dive underneath the kitchen table.

"What are you doing under here?" the man asked.

"What, are you crazy?" yelled Jake. "Can't you see that I'm a chicken, too, and I'm trying to get away from those humans!"

This satisfied the man, and he and Jake hung out together under the table, satisfied with their chickenness. After a while, Jake presented his friend with an idea. "Let's have ourselves a good time. Let's put on human clothes and go up and hang out with the humans. They're pretty dull, and will probably never realize that we're really chickens. Maybe we can even turn them on to some of our chicken ways so that they'll stop being so uptight and learn to have a little fun."

To make a long story short, they put on human clothes and lived the rest of their chicken lives disguised as humans. No one ever suspected a thing, not seeing the huge winks the two gave each other from time to time.

I used to believe I could accurately judge people by how they looked. I considered myself capable of figuring out who was hip and who wasn't based on their choice of clothing, grooming, and lifestyle. This attitude was finally blown away when I met and became friendly with two older women who live in my town.

Connie and Rheema, 69 and 62 years old, respectively, had, somehow, without ever having used psychedelics, without ever having worn tie-dye, and certainly without ever having been near a Grateful Dead concert, gotten on some kind of bus that travels just as fast as the one you and I have gotten on. They became, and remain, two of my closest and, though they'd squirm at the term, *hippest* friends.

I've noticed over the years that we Deadheads sometimes establish ourselves as Guardians of the Grateful Dead and Appropriate Lifestyle Correctness. Deciding what's "cool" in the way of attire and lifestyle, we criticize others who do not share in our value system. It's almost inevitable that we poke jokes at the inane, but the seeds of this attitude sprout roots which strangle our ability to accept others for who they want to be. After my friend, John, cut his long hair and took a job in the business

world, he was amazed to find how often Deadheads scoffed at his appearance, especially if he chose to arrive at a show without changing out of his work clothes.

In a way it's kind of funny, maybe even a sign of how much of a family we really are, that we can complain so much about ourselves and our supposed leaders. I remember one show in 1979 where the guy I was sitting next to yelled "boo" and screamed at the band, "you're a bunch of sell-outs," during the entire first set. He bought a ticket, though, so I guess he was free to do what he wanted. I went somewhere else for the second set.

I've been hearing people criticize Bob Weir for over a decade now. Personally, I couldn't care less what he looks like, where he buys his clothes, or what products he chooses to endorse. I'm only interested in his performance as a musician and his contribution to the space I experience at a show. And one thing I have never seen is Weir being lazy on stage...weird, sure, but I've never been at a show where he didn't give 100% of himself to the music.

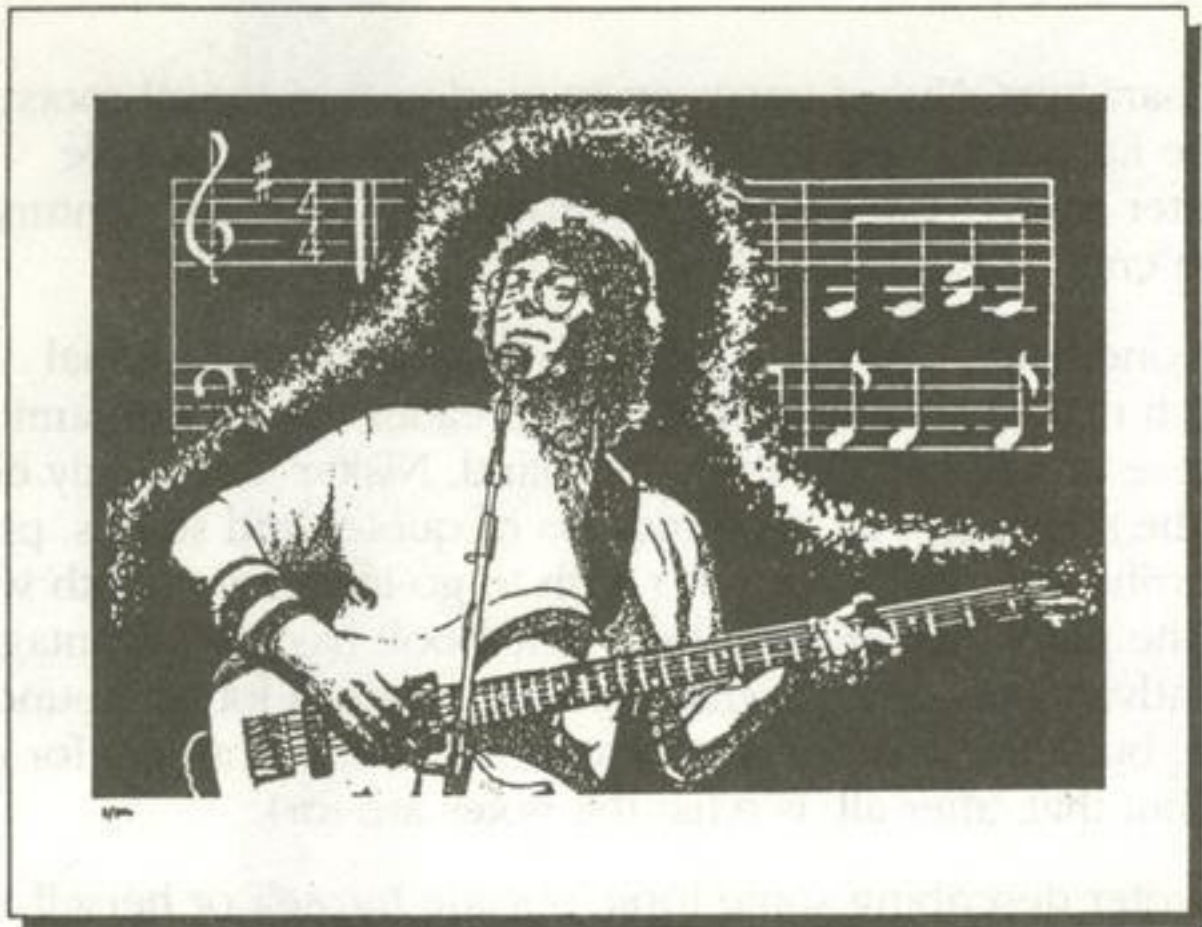
At one show, at the end of the second set, out of "Stella Blue," I think, Weir started onto the first chords of "Good Lovin'." I felt like we — band, audience, everyone — were poised together on an abyss, preparing to scream to the universe the essence of the human experience. The tune was charged, bringing me much joy. A small boy was standing next to me, a look of pure, overwhelming awe and wonder on his face. The scene, the music, the dancing...it was all more than he could have imagined. He smiled deliciously. I had goose bumps. Weir sang forth, "Even a blind man knows when the sun is shinin'..." Then I noticed that the boy was holding his mother's hand. I looked closer; she was blind. Holding a cane in one hand and her child's hand in the other, she too was smiling brightly. A burst of energy exploded in my heart.

Why should I give a crap what kind of shirt he wears?

Connie and Rheema got on board this bus of consciousness because they are decent human beings. Too many of us would be quick to judge them as square, quaint old ladies just because their clothes aren't as colorful as their souls. We're apt to get hung up on the superficial and miss the essential.

I'm convinced that we Deadheads have a role to play in the healing of our injured planet and the evolution of human consciousness from a fear-based to a love-based reality. We can do it if we join with our crazy neighbors by meeting them on the level that they're at — under the table, so to speak. Not because we're better or smarter, but because this joining is the perennial responsibility of those members of a society who have transcended base material values.

If the consciousness we hold separates us from others then we too have become crazy — "Without love in the dream, insanity's king." If we're too cool, or too uptight, to get down with our neighbors, co-workers, families and others we know who may not be, well, initiated, then we're not going to be able to make a difference in the world, and the joy we experience at shows will remain temporary and somewhat narcissistic. The universe is a large enough eco-system for there to be room for everybody to live as they would like, be they Deadheads, old ladies, designer-clothes aficionados, or chickens. The world of 1992 is a crazy place, but it's a lot more fun to dance through it than to sit on the sidelines and judge others. ♦



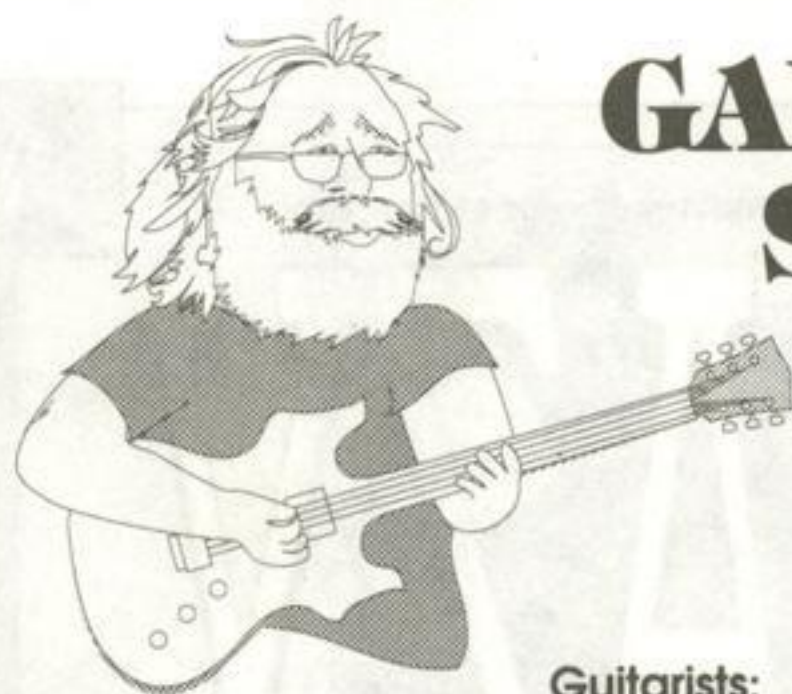
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# CRAZY WISDOM

a book review

by Mark Koltko

Wes "Scoop" Nisker, *Crazy Wisdom*. Berkeley, CA: Ten Speed Press. 226 pages. Paperback, \$12.95. Published 1990.

Of all the strange, mysterious, and intriguing qualities of the Grateful Dead, there are two idiosyncrasies that most obviously set them apart from most other rock phenomena. The first is their sense of ease in exploring the unknown. The second is their delightfully odd sense of humor. Very much like their old buddies the Merry Pranksters, the Dead seem to go against the grain of conventional wisdom at every junction. And yet this quirky way of living and looking at the world has been their greatest strength. Amazingly, the Dead are only among the most recent band of beings to follow this path.

Centuries ago, in China, this *seemingly* offbeat and adventurous way of viewing the world was given a name — the *Tao* — which means *the way*. Now, centuries later, one can look back and see countless wise men and women across the globe who have lived life to its fullest by following *the way*. Today one might best describe the philosophy of *the way* as *Crazy Wisdom*.

Back in the early 60's, when people were just beginning to come into contact with alternative forms of knowledge and understanding, a person would bump into Zen or Tibetan Buddhism or Hinduism or the Existentialists or Native American shamans or whatever, and they had a chance to get to know that one path reasonably well before they bumped into something else. At this point in our journey, on the verge of the Third Millennium, you can walk into any decent bookstore and all these traditions come rushing at you like a crowd of rush-hour commuters off the train. It's easy to get lost in the shuffle, not really knowing how these traditions are different, nor really understanding how they are similar. This is why so many people speak of the alternative paths as if they were one undifferentiated glop. They are not "the same," any more than my four kids are — although there are certainly family resemblances. So what's an honest seeker to do? Is there a User's Manual for the *Tao*?

Here is where Wes Nisker comes in. Nisker ("Scoop" to his audience) is the radio journalist who has done award-winning work for KSAN and KFOG in San Francisco, as well as for National Public Radio and the Pacifica radio network. He is also the co-founder and coeditor of *Inquiring Mind*, a journal of contemporary Buddhism focusing on the insight (*vipassana*) tradition. In *Crazy Wisdom*, his first book, Nisker has written a sort of basic text for that course you've always wanted to take, "Beyond Mere Rationality 101."

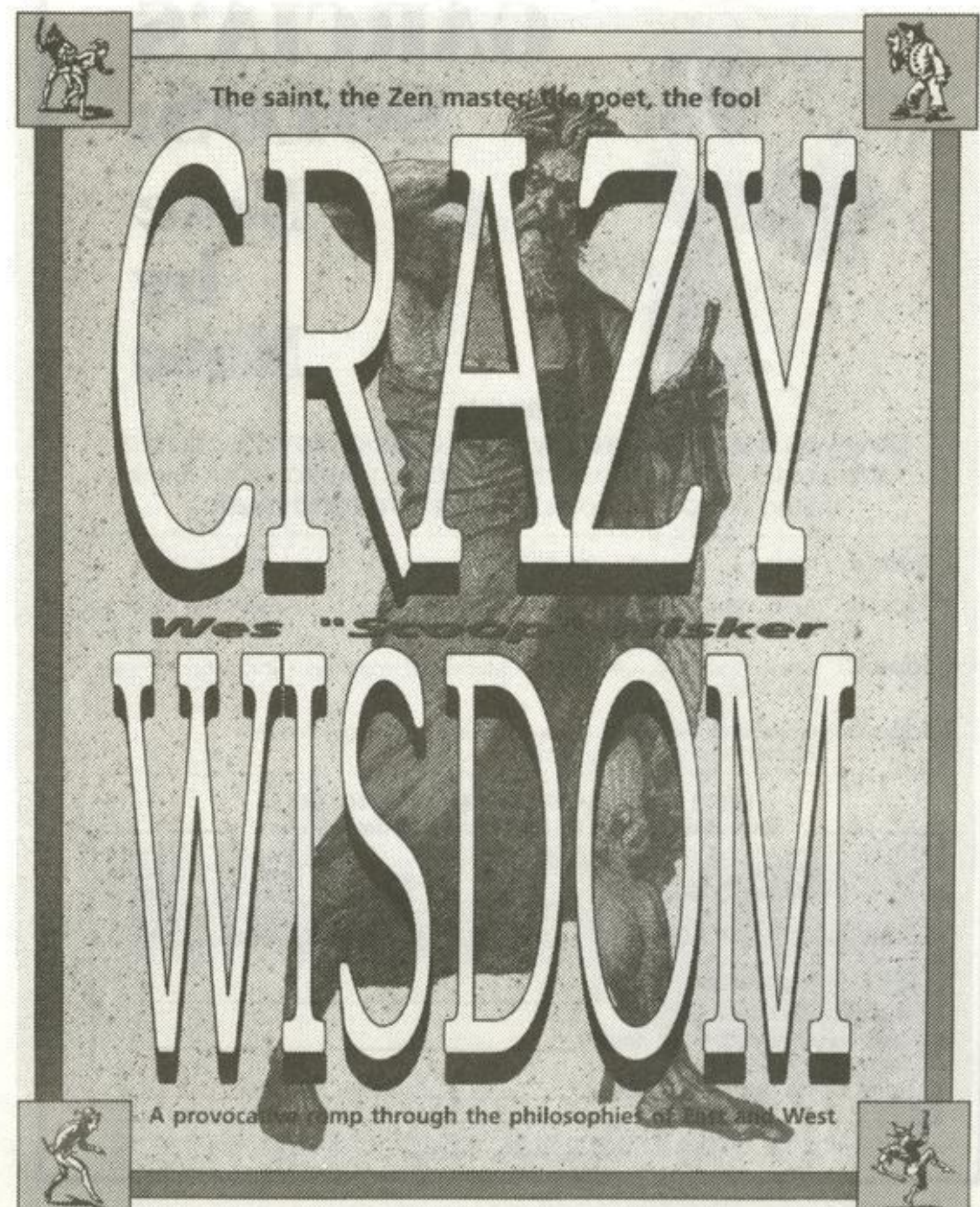
Nisker views the various alternative traditions as having in common an appreciation of "crazy wisdom," a perspective on reality that is not so much "irrational" as it is above or beyond the limitations of linear, sit-down-at-your-desk-and-outline-your-topic Aristotelian logic. It is exactly this sort of non-linear way of thinking that makes the Dead, their music, and their surrounding social scene so attractive to so many of us. Nisker brings out the different flavors of crazy wisdom by introducing the reader to several archetypal characters who pop up here and there in the various traditions: the clown, the jester, the trickster, and the fool. Using these as view-

point characters, Nisker traces crazy wisdom's historical roots in both the East and West, explores the ways in which people encounter crazy wisdom, and describes the Twentieth Century through crazy wisdom lenses.

On the one hand, Nisker adopts an informal, conversational approach that easily engages even the reader who is not familiar with these traditions. On the other hand, Nisker thoroughly documents the sources of all his hundreds of quotes and stories, providing a terrific guide to those who wish to go into more depth with any of the paths Nisker describes. The book has the advantages and disadvantages of a popular guide: it covers a lot of ground in breadth, but leaves readers (at least this one) a bit hungry for more depth (but that, after all, is what the notes are for).

Every writer describing some topic outside himself or herself inevitably puts much individual personality and viewpoint into a book. I found much to admire in Nisker's idiosyncratic cut on reality, such as the way in which he distinguishes between enlightenment, religion, and spirituality (which are so frequently confused). However, Nisker has a relatively poor grasp of science beyond the level of the Einstein-was-a-lama popular books. I also noted here and there that he misrepresented the views of some psychological theorists. Overall, however, I found this to be a great introduction to a huge area — and a fabulous source-book for hundreds of crazy wisdom sayings and stories.

After reading this book, you will no doubt also have gained an even greater understanding of where the Grateful Dead and the Merry Pranksters are coming from along with a greater appreciation for some of the more adventurous and mirthful aspects of the Grateful Dead lifestyle. If the wit of Mark Twain, Groucho Marx, Gallagher, or Wavy Gravy makes *more sense* to you than that of George Bush or The Reverend Billy Graham, then this book is for you! ♦



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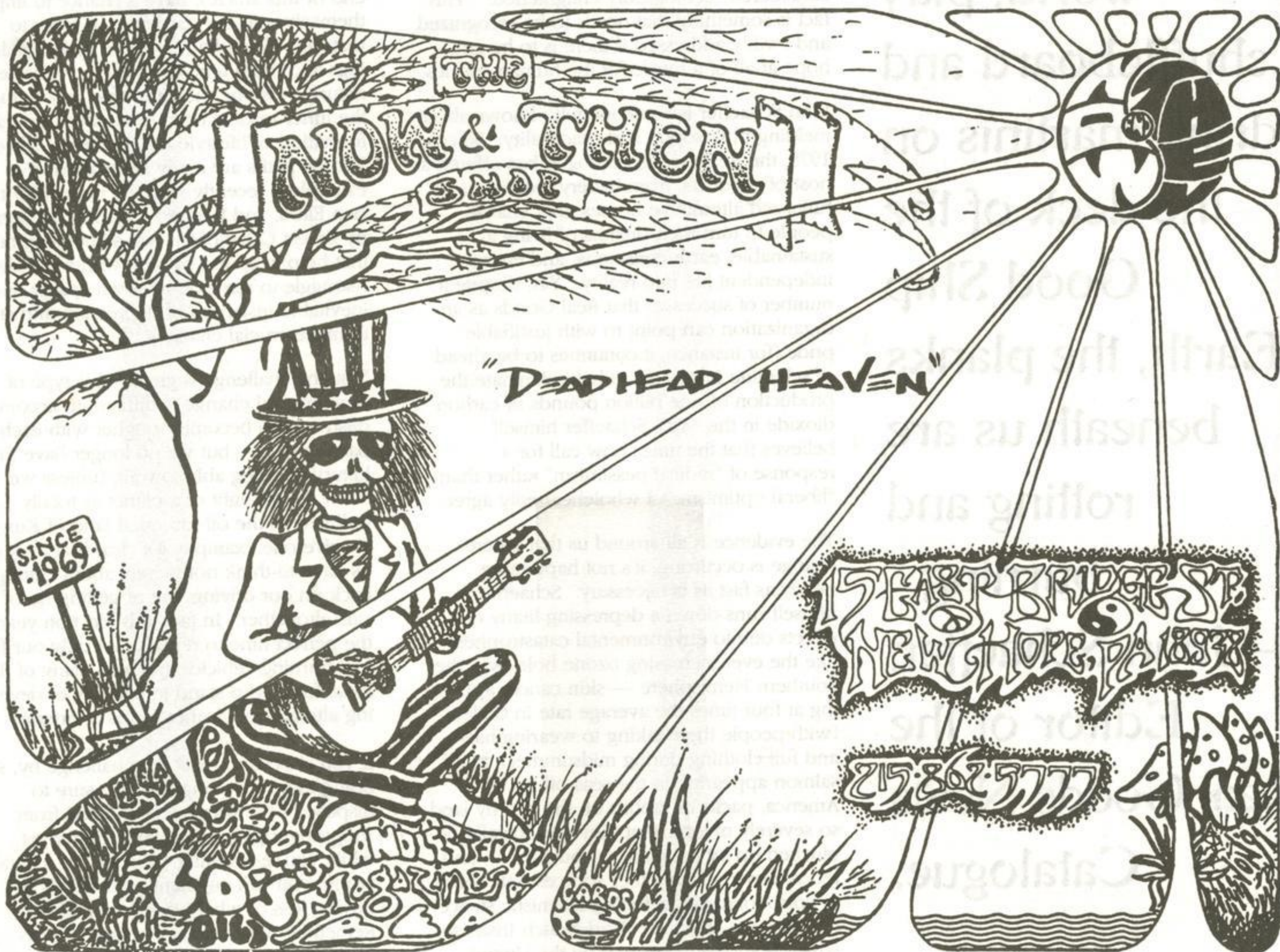
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# I WANT TO TAKE YOU HIGHER: RAISING OUR ENVIRONMENTALISM TO ANOTHER LEVEL

by Russ Weis

“It just doesn't  
make sense.  
While we, the  
stewards of the  
world, play  
shuffleboard and  
drink martinis on  
the deck of the  
Good Ship  
Earth, the planks  
beneath us are  
rotting and  
burning.”  
— John Schaeffer,  
Editor of the  
Real Goods News  
Catalogue.

Yes, the quote is only one of many dire analogies, but it's still a valid one. As each year passes it becomes more and more evident that our dear planet resembles nothing more than the proverbial ship of fools, destined to sink into the sunset much sooner than most of us are willing to admit. I'm sorry to say that Schaeffer's alarming assessment even applies to those of us, myself included, who are supposedly “environmentally aware.” True, we may not be drinking martinis, but we are drinking out of styrofoam cups. In fact the sorry gap between awareness and action — or between philosophy and practice — clearly still exists within all of us, including those considered “ecologically enlightened.” This fact is something that needs to be recognized and swiftly addressed if there is to be any hope at all of a future for the human species.

John Schaeffer is someone who knows about melding philosophy and practicality. Since 1978, the Real Goods catalogue has offered a host of products, from battery rechargers to full-sized alternative homes, that enable people to turn their dreams of living a sustainable, earth-conscious, and energy-independent life into reality. Yet, despite a number of successes that Real Goods as an organization can point to with justifiable pride (for instance, it continues to be ahead of schedule in its goal to help eliminate the production of one billion pounds of carbon dioxide in the '90s), Schaeffer himself believes that the times now call for a response of “radical pessimism” rather than “liberal optimism.” I wholeheartedly agree.

The evidence is all around us that where change is occurring, it's not happening nearly as fast as is necessary. Schaeffer himself runs down a depressing litany of effects due to environmental catastrophes like the ever-increasing ozone hole over the Southern Hemisphere — skin cancer appearing at four times the average rate in Chile, (with people there taking to wearing hats and full clothing during midsummer), blind salmon appearing in the seas off South America, packs of rabbits on the nearby land so severely myopic that they can actually be plucked up by their ears by hunters! — and recent reports from other sources only serve to corroborate Schaeffer's pessimistic stance. For instance, even the Worldwatch Institute, which is supported in part by the United

Nations and is highly respected in relatively conventional circles, predicts a global disaster in its recently released annual “State of the World” report, unless an “environmental revolution on the scale of the agricultural and industrial revolutions” occurs immediately.

What this all means, folks, is that it's time to take our environmentalism to another level if we are to have any chance at all of attaining the exciting future so vividly contemplated by many of the visionaries who contributed to the last issue of DDN. To accomplish this we must all till the soil of our souls, so that the seeds of information and insight that come our way (some can be found at the end of this article), have a chance to implant themselves in our gardens and grow to maturity. Spending less time inside buildings and more time outside — or “inside” nature — is one tried and true way to fuel the inner resolve needed to effect the transformation of lifestyle that is clearly called for. Yet the paths are many and varied. For example, I recently read the novel *Stark* by Ben Elton, and I am now reading *Ecotopia* by Ernest Callenbach, two stimulating books that help keep the passion within me alive as I struggle to stave off my own apathy and the inevitable instances of depression and strive to make crucial changes.

Yes, the challenge is great. This type of fundamental change is difficult to accomplish — and becomes tougher with each passing day — but we no longer have the luxury of being able to wait, (unless we savor the thought of a planet as totally polluted as the oil-saturated land of Kuwait!). To give one example, it's clear that a lot of us have to think not merely about cutting back on our driving, but of getting rid of our cars altogether. In fact, this election year is the perfect time to replace not only our fossil fuel burning vehicles, but also many of the fossil fools who stand in the way of developing alternative, cleaner forms of energy.

If you choose to meet the challenge by, say, doing more bicycling, then be sure to dispose of the waste accumulated from shopping trips by recycling. Better yet, while you're pedaling your way to a better world, you can augment your efforts by buying less of what others are peddling. Remember the formula: refuse (excess packaging), reduce (over-consumption),

reuse (all that you can), *then* comes recycle (all that's left). The way to take solving the waste problem to a level that's higher is to expose and resist the misguided desire of elected officials to light a big fire. Any politician who tells you incineration is the answer should be met with your aroused ire, because we simply don't have time — we're down to the wire! Many feel that unless we solve our environmental problems *now* and recognize their true cost, then the battle will be over by the year 2000 and the Earth will be lost.

**SOME SEEDS OF INSIGHT (TO HELP YOU KEEP WHAT'S IMPORTANT IN SIGHT):**

For those fresh out of school and contemplating a career, or those who are thinking of changing jobs, try to be guided by the adage: "Make a living, not a killing." Find a way to spend the bulk of your waking hours in a fulfilling position in a supportive environment, working with affirming people who share your deepest values. After all, the best things in life *are* free (or close to it): true friends and lovers, music, a sunny day, the laughter of a child. And no amount of money can give you the feeling that truly meaningful work does. (One way to accomplish all this is to get rid of your television to better resist the insidious barrage of messages asserting that money and power should be sought at all costs.)

In your efforts to change the world, adopt the Gandhian approach of leading by example. Modeling the behavior that you would like to see widely adopted by others is a tried and true way that's generally much more effective than mere words could ever be.

Compassion — for ourselves as well as others — is essential in all our activities; love contains its own wisdom and can thus lead us to truth. When we do speak, **SPEAK THE TRUTH CLEARLY**, both to those in power and to those in our daily lives whom we care about.

Humor is to be used as often as possible (but never when inappropriate).

Remember that the power each of us yields is enormous; use it to truly care for yourself, your family and friends, your community, and our planet.

It has been said that when one is standing at the edge of a cliff, the only logical step to take is a step backwards. "Take a step back" has become a somewhat familiar entreaty from stage when things get too close for comfort at a Dead show and, when people listen, the show becomes better for all. So, along these lines, here are a few "SEEDS OF INFORMATION" that might help you to take that needed step back from some of the things relating to the basic areas of life that, when engaged in by large numbers of people, helped lead our planet to the precarious position it's in right now. (If enough of us don't take enough of these steps soon, we'll be standing on a planet as dead as the moon!):

**Shelter:** When buying or renting a home, check for its energy efficiency. Look into alternative homes, like a geodesic dome, that are the most energy- and resource-efficient.

Wear more and less clothing as necessary; take a step back from air-conditioning and heating as much as possible.

Use natural gas instead of electricity; better yet — use solar!

Close off and don't heat/cool unused rooms; use insulating shades and curtains on hot summer days and cold winter nights.

Don't buy motorized or electric tools when hand operated ones are available; use a push lawn mower (and plant trees in your yard!).

**Food:** Cutting down your consumption of meat or becoming a vegetarian (and encouraging restaurants to serve vegetarian food) is one of the best things you can do — for both yourself and the planet. Eating low on the food chain means more food for everyone; the higher on the chain we eat, the more natural resources and pesticides we consume. If Americans reduced meat eating by 10%, 12 million tons of grain would be saved per year — enough to feed all the starving people on earth!

Grow as much of your own food as you can; using natural fertilizers. If this is impossible, then joining a community co-op (or starting one if need be!) is a great way, not only to be a responsible food consumer, but also to meet planet-conscious neighbors.

Avoid processed foods and buy as many foodstuffs as possible in bulk quantities, avoiding individual plastic bags and boxes.

Take a step back from eating alone: why not organize potluck dinners and get your friends to "eat smart," so they can all become winners!

**Transportation:** Carpool or take public transportation to Dead shows. Live within walking or biking distance of your job and shopping areas. Venues like MSG and Oakland Coliseum are at worst a stone's throw from convenient public transportation.

Use public transportation whenever possible. Lobby local and national leaders for building light rail lines or improving bus or subway service in your community.

Does it really have to be said? **TAKE A GIANT STEP BACK FROM AUTOMOBILES.** All alternatives to the auto — from passenger trains to computer link-ups — should be encouraged and everyone should drive less.

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**Clothing:** Use a clothesline instead of a dryer; instead of ironing, hang clothes in the bathroom when you bathe or shower. If you must use a washer and dryer, do full loads and be sure to clean the lint screen on the latter.

Avoid purchasing clothes that require dry cleaning or that are made of synthetic fibers. And while you're at it, you might as well take a big step back from any clothing items made in a way that causes animals to suffer.

**Reproduction:** For those contemplating having children, adopting an unwanted child is a great way to both cater to parental urges and make the strongest contribution possible to the world community. Overpopulation stresses the environment. An average of two children per family achieves zero population growth; less than that enables a species that could probably stand a population reduction to take a real big step back. So why not have one child and adopt another: a brother for a sister or a sister for a brother!

Finally, here's a list of planet-conscious companies and organizations that put out catalogues (supporting these groups is an excellent way to take a step back from uncaring corporations and still have your needs met):

- Save Energy Co.: A Planetary Store, 2410 Harrison St., San Francisco, CA 94110; 1-800-326-2120.
- World Wildlife Fund, P.O. Box 224, Peru, IN 46970; 1-800-833-1600.
- Earth Care Paper Inc., P.O. Box 7070, Madison, WI 53707-7070; 1-608-277-2900.
- Seventh Generation, Colchester, VT 05446-1672; 1-800-456-1139.
- Eco-Source, P.O. Box 1656, Sebastopol, CA 95473; 1-800-274-7040.
- Of course, don't forget to call *Real Goods Trading Corp.*, 966 Mazzoni St., Ukiah, CA 95482; 1-800-762-7325. While you're at it, be sure to leave the obvious message for John Schaeffer: "THANK YOU...FOR A REAL GOODS TIME!" ◊

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## REVIEW: ONE FROM THE VAULT II

"DAN HEALY'S NEW 'ONE FROM THE VAULT' RELEASE IS HOT, HOT, HOT!" While we all were sitting around wondering why Healy didn't just come right out with any one of a dozen or more classic concerts that we already knew were hot, he was busy finding one that not only delivers big time on the inspired jamming, but is also one we've never heard before.

The show Healy delivers is from the Shrine Auditorium in LA on 8/24/68. A very tight "Good Mornin' Lil' School Girl" starts things off with the band obviously in fine form. Next up is "Dark Star" > "St. Stephen" > "The Eleven" > "Death Don't Have No Mercy." If I could find one fault in the performance it would be the maddeningly monotonous nine-note keyboard riff that Pig Pen plays over and over and over again throughout "Dark Star." In fact "Dark Star" may be the weakest tune on the CD. While Garcia shines, this version doesn't hold a candle to the one on "Live Dead" (although on this "Dark Star" you can hear Bobby far better). From "St. Stephen" on, the performance is picture perfect if, again, not up to the level of intensity of "Live Dead."

At this point I found myself thinking, "Yeah, well this is a great show and the quality is impeccable, but there isn't anything here so far that is truly mind-melting." That was before I heard the band unleash a *frighteningly* intense rendition of "Cryptical" > "The Other One" > "Cryptical" > "New Potato Caboose" > "Jam" that blew me out of my chair!! For years, one of my all-time favorite jams is the one that follows "New Potato Caboose" on the KSAN broadcast from the Avalon Ballroom concert on 10/13/68. It's the jam initiated by Phil that sounds sort of like "Chopsticks" played on acid. Well, the Dead rip through this version even more intensely than they did on 10/13, and they don't stop there...they keep going on and on into other jams — it's simply stupendous! Hats off to Healy for coming through with this juicy stash. The CD continues with a great "Lovelight" (wish they could do it half as well these days!) and a "Morning Dew" (the preview copy of this CD did not contain the "Dew," but I hear it cuts abruptly because some "official" at the Shrine literally cut the stage power!)

This is a very encouraging release! I give it an A+ all around. Go out and buy two copies...the second for when someone borrows your first and refuses to return it. ♦

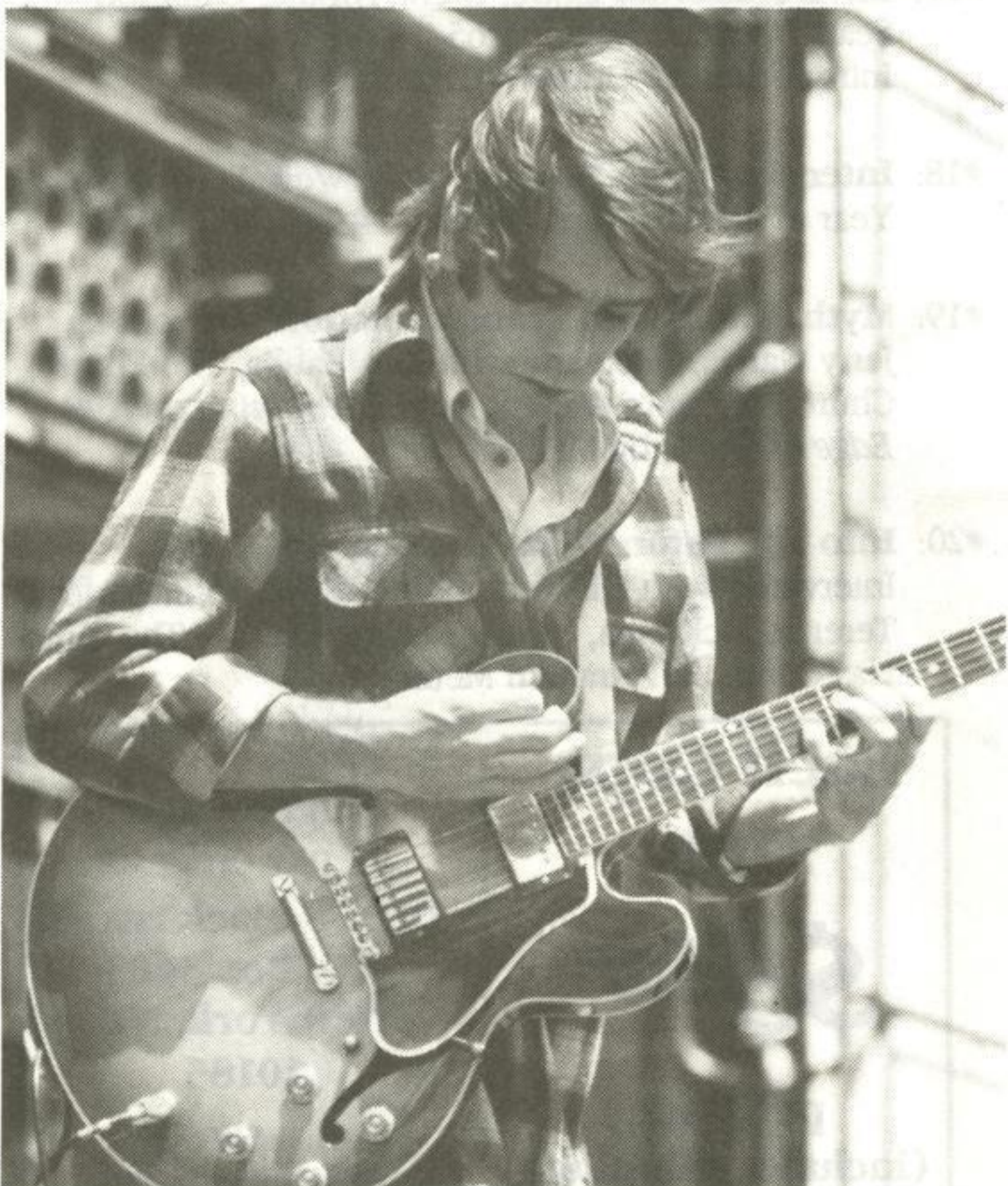


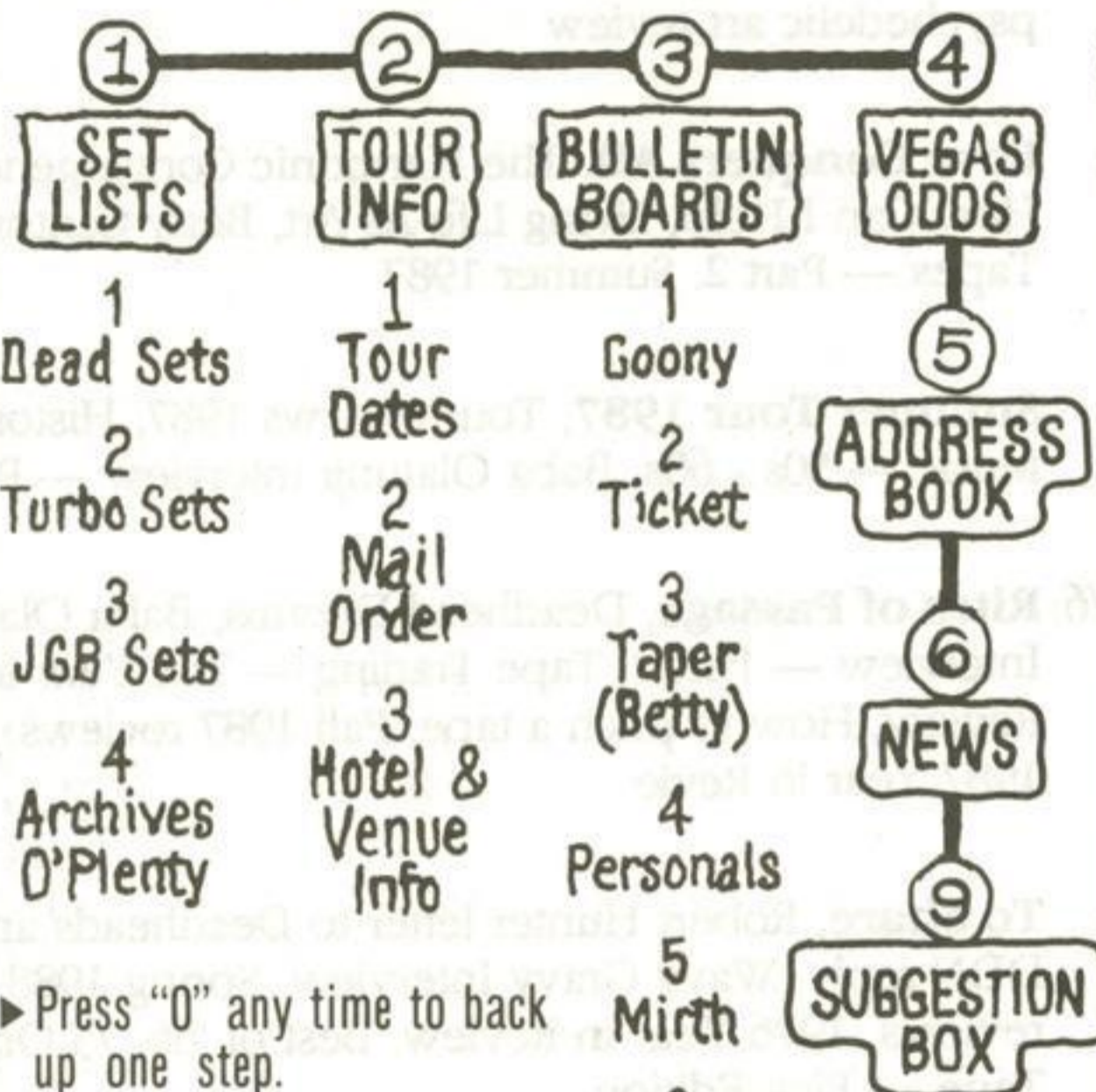
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- #1: **DDN**, Our first issue!
- #2: **Back From The Dead**, The Betty Cantor Tapes — story and list, Spring 1987 reviews, Wes Wilson psychedelic art review
- #3: **Love Conquers All**, The Harmonic Convergence, How Can I Help, Living Life As Art, Betty Cantor Tapes — Part 2, Summer 1987
- #4: **Summer Tour 1987**, Tour reviews 1987, History of Music — 50s - 60s, Baba Olatunji Interview — Part 1
- #5/6: **Rites of Passage**, Deadhead Dreams, Baba Olatunji Interview — Part 2, Tape Trading — The Year in Review, How to pitch a tape, Fall 1987 reviews, 1987 Year in Review
- #7: **To Share**, Robert Hunter letter to Deadheads and DDN reply, Wavy Gravy Interview, Spring 1988 reviews, 1976 Year in Review, Best of '66-'75 On Tape — First Edition
- #8: **It's All Too Clear, We're On Our Own!**, Deadhead Dreams, Summer '88 reviews
- #9: **Tune In, Turn On, Take Charge!**, Gyoto Tantric Choir, Just Then The Wind..., The Dead's Rainforest Appeal, Fall 1988 reviews
- #10: **Our Endangered Environment**, Our Filthy Seas, Fall 1988 reviews, special focus on Mickey Hart's solo projects
- #11: **Saving Our Scene**, The Best of '75-'88 On Tape, 1988 Year in Review, 102 Things To Do for a Green Future, Ode to MIKEL and his newsletter
- #12: **SPACE!**, Deadhead Dreams, Abby Hoffman Remembered, Castenada Book Reviews, Spring 1989 reviews, Footbag Peace Initiative — Part 1



- #13: **Follow Your Bliss**, Summer 1989, Footbag Peace Initiative — Part 2
- #14: **Dark Star!**, Fall 1989 reviews, Juggling to the Dead, Dark Star flashbacks, Rocky Flats demonstrations, DARK STAR Trek cartoon
- #15: **Taping Techniques**, Scuba-diving with Garcia!, Home Taping Techniques, Concert Taping Techniques, New Year's '89/'90, 1989 Year in Review, Tape Trading in 1989, DeadBase Corrections
- #16: **Getting High On Life**, Bob Weir Interview, Bill Walton Interview, Spring Tour 1990, Ram Dass on "getting free," Should Marijuana be Legalized?
- #17: **Environmental Issue**, Brent Tribute, Cameron Sears Interview, Best of '65-'75 on Tape, Introduction of Dupree's Diamond Duck
- #18: **Interviews** with Hornsby, Hart, Weir, Europe '90, Year in Review, Tape Trading — Year in Review
- #19: **Myth, Ritual, and Transformation**, Artwork by Jerry Garcia, Interview with Ken Babbs, The Phurst Church of Phun, Excerpt from *Drumming on the Edge of Magic* by Mickey Hart.
- #20: **Into The Future With The Grateful Dead**, Interviews with GD Tech Bob Bralove, John Barlow, Terence McKenna, Virtual Reality, DAT — The Time Has Come, Bill Graham Memorial

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## DUPREE'S DIAMOND NEWS WANTS YOU:

### KEEP US INFORMED

DDN needs to know about any of your local radio stations who have their own Dead shows — please try to include at least a phone number of the station, if not contact names, addresses, etc. And what about all those clubs and bars that have Deadhead nights? Tell us about them, too. We'd also like any interesting media mentions of the band or our scene. Help us keep you better informed.

### ARTWORK

Prove you're another Jerry Garcia. Send us your artwork. We are looking for Grateful Dead-oriented psychedelic drawings in black & white. Send them to us at the address listed below.

### GRATEFUL DEAD DREAMS

If you've had any wild, weird or wooly dreams involving the Grateful Dead, please write them down in great detail and send them to DDN — Dr. Don's DH Dreams at the address listed below.

### HELP DAN HEALY

If you have a favorite show, or a favorite song from a favorite show, Dan Healy wants to know! Dan asked us to submit to him a concise statistical review of YOUR suggestions for what *Music from the Vault* he should make available on CD. So, we're asking you. Write down your personal favs legibly and send it/them to us at DDN — Healy's Vault Project at the address listed below.

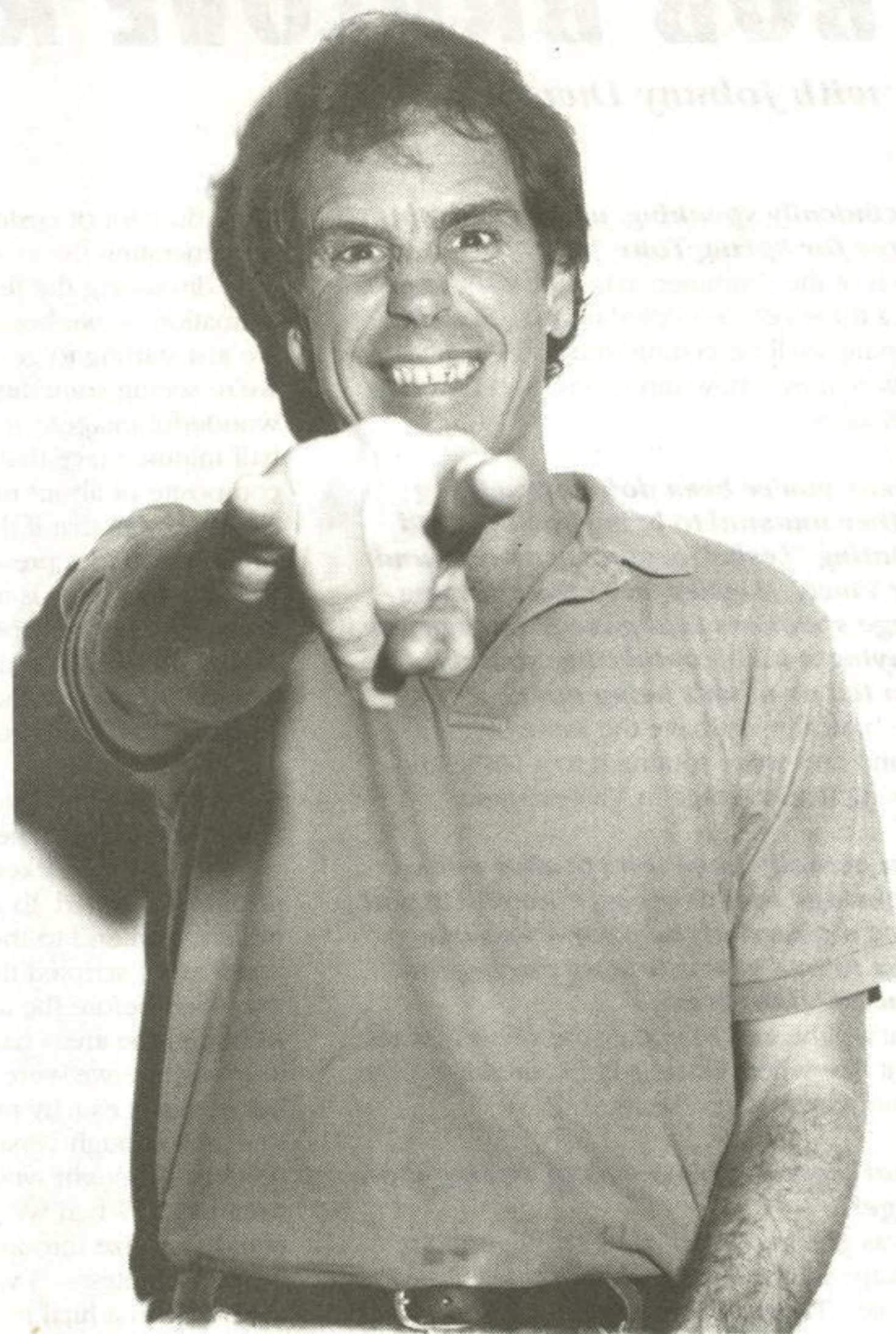


Photo by Stephanie Jennings

### TO GET INVOLVED

Join the CLEAN TEAM: If you'd like to really make a difference on tour, we're organizing a "clean team" to do things like collect recyclable cans and bottles and then donate the resulting rebated money to soup kitchens in each town on tour. Send us your name and address, a list of what cities you might be catching shows in, any suggestions for expanding this idea, any relevant political contacts you know of in those towns, along with your phone number and a self-addressed, stamped envelope and we'll try and make a difference together!

**DUPREE'S DIAMOND NEWS  
P.O. BOX 3603, NEW YORK, NY 10185**

# BOB BRALOVE REVISITED

with Johnny Dwork

## **Technically speaking, what's new on stage for Spring Tour '92?**

Each of the drummers has a new set of pads — a three octave midi-Marimba. So I'm hoping we'll be getting into some really new textures, new directions, and new melodies.

## **I hear you've been doing something rather unusual to bring back the old rotating "Leslie" organ speaker sound for Vince. [Leslies were the spinning stage speakers that gave Brent's organ playing a lush, undulating sound.] Can you tell us what's being done?**

We basically just have the same organ sound and we're routing it to a Leslie and miking that off stage in Vince's room.

## **You actually have the speaker miked backstage in a dressing room?! Do you have a guard at the door so no one goes in and starts talking during the concert? [laughter]**

That's right, and to make sure nobody wails on it like when Vince is in his dressing room leaning against the Leslie.

## **What were the problems of having it on stage?**

It was picking up ambient sound, and the leakage into the microphones made it less usable. There's a lot of audio, a lot of sound on stage. You don't want to be bringing up the organ sound and also bringing up Bruce's piano and/or Jerry's guitar — you lose control.

## **Infrared Roses, the latest Dead CD release [which Bob produced], has done well, I understand.**

I think it's gotten off to a good start. I'm thrilled with the positive response, and I'm glad I was able to get it out there for people to appreciate. I think the word is getting out, and I'm getting some feedback from people who are not particularly into the Dead who seem to like the album, too. So it's a bizarre crossover.

## **Are you planning a video project with the music?**

Yes, I'm doing a video project with Justin Kreutzmann; he's directing. We're working with a company in San Francisco called "Kaos."

## **They do the liquid television logo for MTV, don't they?**

Right, all of that. They generate liquid images, and they've done all that animation.

They do a lot of custom-designed software for generating the image. We spent a lot of time discussing the feel and image of the animation — we began in January — and are just starting to get to the point where we're seeing something, and they're just wonderful images. It's a short three and a half minute piece that comes from a composite of about nine sections of the album. I felt that if there was going to be a single video to represent the album, the first thought was what is the single? [laughter] Wow, that's a concept, a single for *Infrared Roses*. If I were to support any one piece, it wouldn't represent the album — it would be unfair to the album.

So I sat down and listened to it several times and found places where I thought voyages were clearly embarked upon or traveled through or ended, to get a beginning, middle, and end to the piece, and then Justin and I scripted the video. We scripted the video before the audio was created. Although the areas had been found, we knew where we were going with the music, but it wasn't exactly put together. I put together a rough version of different sections I thought would work, and we rescripted. When we got a script we felt we could visualize through — all the way, three or four minutes — I went back and created the music in a final mix. There's really a hand in hand of visuals and development. Hopefully, what will happen to people who view the video — my dream situation of how this will affect them — is that they will then have the ability of having the images in their head stored in some place and then when they go back and listen to the album, they will never encounter those images in the musical context as they encountered them in the video. As they listen to the album, these little islands of images will pop up in their minds, and they can interact with those images in whatever creative way they want to. Because the context will be very different — it won't end the same way. These will be sort of little islands of...

## **Seeds of thought...**

Yes, of visual thought, to encounter.

## **Is this little three minute piece going to be part of a larger video that the Grateful Dead are putting out?**

Yes, it's a three minute piece and, of course, 30 seconds mean a lot when you're dealing with three minutes of computer time — 30 seconds is a sixth of it. It's part of a larger piece which is a half-hour home movie —

it's tentatively being called the *Grateful Dead Home Movie*, and it will come out through Grateful Dead Merchandising. It will be several segments, of which *Infrared Roses* is but one. Images of the band are put together in several ways; some of it is historical footage— including very old home movies of the band...

## **...Including Pig Pen?**

Including a previously unreleased Pig Pen tune.

## **Is that one of his solo tunes at the piano?**

No. Next there will be some things from the second vault release, audio-wise. There will be some never released Egypt footage that was taken which is just wonderful. There will be a Brent tune, and there will be an acoustic trio with Phil, Jerry, and Bob, and we will also build a drum groove in the studio which we've done. It's pretty boss. It's a slow hypnotic kind of thing.

## **The Dead have just started to play out some of their new songs. Did you have a band in any of them?**

I worked with Vinnie and Bob Hunter on Vince's new tune, "Way to Go Home."

## **Thanks for being with us again.**

No problem? ♦



Vince in his dressing room with Leslie miked for stage, Philadelphia, 3/92  
Photo by Stephanie Jennings

**ODDS & ENDS**

**DDN NOTES**

- Bruce Hornsby's may have concluded his last full GD tour. The word is that the band wanted more rehearsal time on the West coast, and that, combined with the birth of his first two sons — twins born late January, Keith and Russell Hornsby (congratulations!) — not to mention his own musical endeavors, has pushed him into the guest appearance slot.
- This summer a new video experience is expected from GD Productions tentatively entitled "Backstage Pass." The project belongs to Gillian Grisman and Justin Kreutzman. The inside word is that the footage will include some of Jerry's home videos from 1964, Egypt footage, computer-generated Infra Red Roses footage, and a never-before-seen Pig Pen cut.
- You know that **loud** train horn that made an appearance in Billy's hands during space here on the East Coast? Well it was a real train horn hooked up to a compressed air machine that was hiding under the stage.
- One From The Vault II (reviewed on page 43 of this issue) is due out in May.
- Also due out this Spring is the latest Ryko release in Mickey's "World" series. This CD is by Airtio and the theme will be "Healing Music."
- Bobby's piece in The New York Times (partly recanted on page 21) about the intended stripping of 4-6 million acres of timberland in Montana seemed to bring about a slow-down in the passing of the bill. However, it's not done yet, so turn to page 21 right now and make a few calls! it's probably the best five minutes you'll ever spend!
- **June 6 — July 1 are the dates of the next GD tour. It will be East Coast and Midwest.**

**DEAD AHEAD — '92**

\*confirmed

**GRATEFUL DEAD: (confirmed)\***

May 19, 20, 21 Cap Ctr, CA\* (Rex Foundation)

May 23, 24, 25 Shoreline, CA\*

May 29, 30, 31 Las Vegas, NV

**JGB:**

April 29, 30 Warfield, CA\*

May 1, 2, 3 Warfield, CA\*

May 7-11 w/Grisman, Warfield, CA\*

**Devout Catalyst by Ken Nordine with Jerry Garcia and David Grisman  
A Review**

One of our favorite Grateful Dead releases of the past few years is the new collaboration between Jerry Garcia, David Grisman and master wordsmith Ken Nordine entitled "Devout Catalyst." Ken Nordine, familiar to many of you as one of the co-hosts of the last two New Year's Eve radio broadcasts, is even more well-known for his often hilarious and always poetic spoken word improvisations featured regularly on National Public Radio. Nordine, whose voice is just about the deepest, most silky baritone imaginable, creates "word jazz," stream-of-consciousness spoken word improvisations in the spirit of Jack Kerouac (with dashes of Robin Williams, Ken Kesey and Walt Whitman thrown in for flavoring). This project, flawlessly engineered by Dan Healy, features Garcia and friends improvising on mostly acoustic instruments behind Nordine as he paints surreal scenarios in the mind's eye of the listener. The net result is gorgeous interplay between words and music. It's a shame Garcia hasn't gotten around to putting out an album of improvised acoustic music like this before — with Nordine as the front man. Jerry seems far less self-conscious than ever. Now, if we could just get Jerry into the studio with Branford Marsalis and Bruce Hornsby to cut an album like this one... ♦

**SET LISTS**

**OAKLAND COLISEUM, OAKLAND, CALIFORNIA — NEW YEAR'S**

December 27, 1991  
Cold Rain & Snow  
Little Red Rooster  
They Love Each Other  
Mama Tried>  
Mexicali Blues  
Loose Lucy  
Memphis Bls Again  
Stagger Lee  
Music Never Stopped

Scarlet Begonias>  
Fire On The Mountain>  
Looks Like Rain  
Terrapin Station>  
Drums>Space>  
The Wheel>  
Watchtower>  
Black Peter>  
Around 'n Around  
\*It's All Over Now,  
Baby Blue  
18 Songs

December 28, 1991  
One More Sat. Nt>  
Jack Straw  
Peggy-O  
New Minglewood Bls  
Dire Wolf  
Qn Jane Approx.  
Loser  
Cassidy  
Deal

Foolish Heart  
Women Are Smarter>  
Uncle John's Band>  
Playing in the Band>  
The Same Thing+>  
Drums>Space>  
I Need A Miracle>  
Standing On The Moon>  
Throwin' Stones>  
One More Sat. Nt Reprise  
\*U.S. Blues  
18 Songs

December 30, 1991  
Touch of Grey  
Wang Dang Doodle  
Row Jimmy  
Big River>  
Maggie's Farm  
Ramble On Rose  
Tom Thumb's Blues  
Birdsong  
Promised Land

China Cat Sunflower>  
I Know You Rider>  
Samson & Delilah  
Ship of Fools  
St. of Circumstance^>  
Drums>Space>  
The Last Time>  
Stella Blue>  
Loveoight  
\*The Weight  
18 Songs

**NO BRUCE HORNSBY**

December 31, 1991  
Hell In A Bucket  
Candyman  
BIODTL  
Must've Bn The Roses  
Black-Throated Wind  
West LA Fade Away  
Masterpiece  
Help On The Way>  
Slipknot!>  
Franklin's Tower

Not Fade Away>  
Eyes of the World>  
Estimated Prophet>  
Drums^>Space>  
Other One>  
Wharf Rat>  
Sugar Magnolia  
\*Knockin' On Heaven's  
Door  
17 Songs

\*encore  
+Last played 12/31/71  
^w/Airtio

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Grateful Sociologist. Thanks for responding to questionnaire. Book in process, finally. It is not too late; send all responses by June. For copy of most recent set of questions focusing mainly on Deadhead friendships, write to: Rebecca Adams, Dept. of Sociology, UNCG, Greensboro, NC 27412-5001.

Livin 'n teachin' in Tokyo. When passin thru, drop in Rick and Suzanne, 3-16-14 Shimo Meguro, Meguro-ku, Tokyo 153 — bring tapes!

Betty Boards anyone? Need 2/19-21/91, my birthday! ANY New Speedway Boogies welcome. Send letters and lists. Andrew Choate, 6100 Martha's Glen Rd., Columbia, SC 29209.

Looking for Central FLA Head to trade tapes with and party. Lonnie R. Johnson, Jr., 2426 Meadow Ln., Lakeland, FL 33801.

Have 1000 hrs & many masters. Looking for hi-quality boards 85-90. M. Xavier, 3169 'B' Evening Way, La Jolla, CA 92037.

Searching for the sound...let's trade! 200 hrs + great audience and sbds. Will send list: Tim & Deb, 8336 Broadway, Lemon Grove, CA 91945.

Recently inherited 30+ GD tapes. Looking for '77 shows, esp. 1st set Boston Garden 5/7/77. Your list for mine. C. Williams, 3502 N. 17th St., Arlington, VA 22207.

Seeking Hi-quality Dead esp. 6/24/70 and 6/26/74. Fast, reliable, and have 350+ superkind. Let's exchange lists. Greg, 6 Roger Pl., White Plains, NY 10605.

Wanted: 9/20/89 MSG, 5/5-6/90 Carson, 7/12/90 RFK, 7/16/90 Buffalo, 6/16-17/91 Giants St. Your list for mine. Correspondence welcome. Kathy N., 145 Sussex Ave., Morristown, NJ 07960.

Florida Deadheads wanted for tape trading. All welcome including beginners. Very prompt and reliable. I have about 150 hrs, will trade for anything I don't already have. Ian Rose, 7810 Pine Crossings Cir. #1513, Orlando, FL 32825, 407-382-3029.

Whence cometh the Mojo Boogie? Is there hope in the Hinterland? Can we trade excellence? TJ, 3404 I St., LR, AR 72205.

Seeking JGB, Stony Brook Univ., Dec. 76 show. Also early Dead shows. 74 Palm Rd., Rocky Pt., NY 11778.

Built to last—drug free and loving it. Older (33) responsible NY Dead Veteran seeks same to share stories! (Wharf Rats welcome!) Steve, PO Box 27, Bronxville, NY 10708.

Looking for Foxboro 90 and rest of summer 90. Also Nassau 91. Matt Beatty, 984 Goose Ln., Guilford, CT 06437, 203-453-3387.

Need 4/13/89, 3/14-16/90, 3/29/90 sbd, qual comes first. Have a few gems to share. JEZ, 43 Elaine Rd., Milford, CT 06460.

Desperately seeking Philly 1/5/79 and 1/12/79 for Susan. Lots to trade. Dead and others. Dave Jackson, 2835 Tropical Ave., Vero Beach, FL 32960.

Send lists and communication to Mr. Potato Head, 4799 Clearview Ave., Pocatello, Idaho 83204.

Help a tape trader start on the Dead. I have Zep, Floyd, Hendrix, GUR, more to trade. Jesse Reynolds, 612 U. St., Bedford, IN 47421.

Neophyte Head hopes you will "fill the air." Will send blanks and grateful thoughts. Rich Axtel, 7501 Montgomery #8201, Albuquerque, NM 87109. Mucho gracias.

Need tapes of the following concerts from the '91 summer tour: 6/7; 6/1; 6/24-25. Pete Henschel, 5920 Mages Drive, The Colony, TX 75056, 214-370-2810.

Thanks to all who have helped to produce the cosmic music of the Dead. The light shone on me. Keep it shinin'. AG, 607 Georgina Ave., SM, CA 90402.

Looking for 4/30/81, 10/9/83, 10/5/84, 6/15/90, more. 400+ hrs. to trade. Rob Moran, 4113 New Bern Place, Durham, NC 27707.

New to taping scene. Would appreciate any help. Looking for Dead or any Dead-related shows. Bill Miller, 1200 Cart Rd., Belleville, IL 62221.

Everybody has a gem. Send lists or call. Bob 415-759-9333, 1367 16th Ave, SF, CA 94122.

Beginner with 26 hours seeks kind people to help collection grow. Charlie Kidder, 16020 N. 54th St., Scottsdale, AZ 85254.

Looking for quality Dead, relatives, others. Have same to trade. Thanks to the boys for 25 years of run. 315 Winding Way, Glenside, PA 19038.

Dead tape search service, Box 55, Monroe, WI 53566. Locates audio tapes of Dead sets since 1970. No tape sales. Send SASE. Inquire about gatherings.

Guitarist needed for classic rock tour of Europe. All expenses paid for right player. Mostly rhythms, some lead, golden opportunity to start project. No promises, no definite dates. Call or write Alex 201-890-9280, 40 Kingwood Dr., Little Falls, NJ 07424.

Please help! Beginning trader w/nothing to trade. I'll supply tapes & postage. Turn me on. Jerry Brand, 111 Margo Trail, Rome, GA 30161.

Beginner w/10 hrs looking for more. Need a miracle. Need 11/6/77—Binghamton, NY. I'm kind, hope you are too. Send corr. to Tom Brophy, 487 Poplar Ave., Maywood, NJ 07607.

Hey now! Please send lists and I'll send blanks! Thanks! Nadine Imbianco, 48 Pine Ln., Watchung, NJ 07060.

Listen to the music play...have 300 hrs incl 70s, 80s & 90s sbds. Looking for some tasty new tapes. Your list gets mine. Stever, 1821 Vernon St. NW, Washington, DC 20009.

Bay area boy w/60+ hrs Dead, 40+ hrs Lindley, Zero, BB King, Tuna, etc. Many masters. Joe, 7000 Fair Oaks Blvd. #118, Sacramento, CA 95608. Miss you Chico State U.

Arizona Head would be grateful for Phoenix '90 Columbus '76 Santa Fe '82 also Hendrix, Daniel Emrick, 3550 Offshore Dr., Lake Havasu, AZ 86403.

North Jersey trader with 150 hrs. My list for yours. Chris Budd, 47 E. New St., Rockaway, NJ 07866.

Quick reliable, 1000+ hrs to trade. David, 8775 20th St. #17, Vero Beach, FL 32966.

Brothers & Sisters! Looking for Brent shows — gotta have more. Will pay postage & send blanks. Jerry, 323 N. Walnut #606, Lansing, MI 48933.

Fast & reliable trader needs more. Have 700+ and GD hour, asst goodies. Your list gets mine. PF Jr, 443 Highcrest Dr., Wilmette, IL 60091.

DAT tapers. Will trade 1-4th gen. sbds or jewelry for dubs of your masters. 500+ hrs Dead, others. Portia Rese, PO Box 1551, Regina, Sask, Canada S4P3C4.

Trade by phone 2800+ hrs hi qual — no beginners pls. 919-932-5921 David Paradise. Have fun while you tape.

Please, you know first shows ever, I need 7/17-19/89 Alpine qual tapes. Have 100+ hrs qual tapes. T. Kimbell, 5741 Goliad Ave, Dallas, TX 75206. Thanks!

Rads, Dead, Traveler — Have tapes will trade. Looking for gd qual sbd 2 naks ready. Jeff, 1090 Creek Rd, Plano, IL 60545, 708-552-4326.

Want 1980 material. Have 300+ hrs. Yours gets mine. Any Zen Tricksters? D. Sparta, 2845 Queens Courtyard, Las Vegas, NV 89109.

So. Cal Head has 450 hrs need more. All letters answered. Send list or just write. Mark, 501 S. Knott A-3, Anaheim, CA 92804.

Have 300 hrs, need 1st show Houston 12/78 + 11/19/72, Kesey's '72. Mike Eder, 3322 Falling Leaf, Spring, TX 77380.

Group therapy, San Diego's finest paraprofessional garage band, is available for benefits, parties and events of any nature. For more info, call Marty 619-549-9890.

Have 300+ hrs Dead, Allmans, Feat. Let's exchange list and tapes. Tom Reynolds, 23831 Landisview, El Toro, CA 92630.

Seeking current shows 90-91-91. Have 300+ hrs of mostly 70s-80s. Wanna trade? Correspond? Write & send list. Ramble on Rachel, 68 Sunny Drive, Mary-D, PA 17952.

2 Nak dragons, 2000+ hrs, Steve, PO Box 11725, Columbia, SC 29211.

Peace to the world. Let's keep it clean!

1500 hrs+ to trade. Seeking low gen tapes. Send list to Dan Dunn, 403 Lurrin Rd, Durham, NC 27703.

Need copy of first show — Greensboro 1981 — will trade — 200+ shows later. Still Grateful!! Doobie 919-668-4338.

STEEL DRUM PLAYER SEEKS BAND and tapes of steel drum and Caribbean music. Contact: Robert Kleinman, Londonderry Lane, Somers, NY 10589.

Need Miami 10/25/89, 10/26/89. Lost in the Florida Dark Star. Need tapes to refresh memory. Steve Harris, 1125 Egmont Street, Brunswick, GA 31520.

Have/Want: Hunter, Cipollina, Airplane, Jorma, some rarities. Also want license plates (my son collects). Forrest Tinsley, 50 Porter Rd, W. Paris, ME 04289.

Need 3/24/88 II, 2/10/89 II and 2/11/89 I. Write James, 137 N. Franklin St. #7, Madison, WI 53703.

400+ hrs, fast reliable trade, need hi-qual Cap Center 9/82, Denver 90, Hampton, VA 3/24/87 Set I. Mike Smart, 1306 Sonnet Dr., Cape Girardeau, MO 63701.

Serious trader w/10,000 hrs recorded music is looking for new contacts (Dead, Tuna, Cipollina, Allmans). T. Donhauser, Slevogtstrasse 3, D-8000 Munchen 70, West Germany, Europe.

Top qual tapes wanted/will trade same. Bob Rd#1, Box 361, Reading, PA 19607.

Seattle has Grateful Dead hour KBCS 91.3 10PM Sunday. Help support public radio. Money talks.

DAT: 2 Dats — trade DAT aud-sbd looking for Mount Rushmore T-Shirts featuring the Dead sold on summer tour 91. Craig 307-322-3525.

Looking for a sbd copy of 10/9/84 Worcester, both sets. 600+ hrs to trade. Phil, 945 Broadway rd., Dracut, MA 01826.

Looking for any and all smokin' "Fire on the Mtn" and "China Cat/Riders." Can you share? Rover, 748 Page St. #7, SF, CA 94117.

Trees are our brothers! Have 75 hrs — reliable, your list for mine, Grateful Ed, 7120 NE 135th St., Kirkland, WA 98034.

700+ hrs. lookin' for 5/8/77, 7/8/78, 3/19/90, I'll send blanks or trade...write to: Wes, 68 Johnson Ave., Gillette, NJ 07933.

German beginner tape trader needing help. Will pay for blanks and postage. Please send lists to: Andreas Rosemeyer, Richard-Wagner-Str.25, 3000 Hanover 1, Germany.

Tivoli & Forum, Copenhagen '72 & '81 for Europe '90. JF Hansen, Skt. Annaegade 49.2tv., DK-1416 Copenhagen K., Denmark.

Wish to go where the water tastes like wine, but for now we trade. Paul, Debbie, 216 Hexam St, Cambridge, Ontario, Canada N3H4A2.

EAST COASTERS: vs. West Coasters need some Phish. Please help! Jenn L, 330 Cardinal Ct, Mill Valley, CA 94941.

Need Mich. '91, OH, '90 & '91. Have meager but unique to trade. R. Cook, 2809 Wayman Palmer Dr, #43, Toledo, OH 43606.

Need good qual tapes!! Send lists — 100 hrs+ to trade. Curt, 6055 Boca Colony Dr, #738, Boca Raton, FL 33433.

JONESING FOR JERRY. Help! Anybody out there got JGB 8/26/89 Greek/Berkeley? Will trade or send blanks. Peter, POB 487, Forest Knolls, CA 94933.

New on the scene, my tape collection needs to grow. Call or write Andris, 303-468-5816. PO Box 4048, Dillon, CO 80435. Comin' around.

Trader, with 3500 hrs assorted freak music trade for 1st generations, many, many masters. Father O'Blivion, PO Box 46, Marcy, NY 13403-0046.

Looking for crispy JGB especially Fall '89 and Fall '91. Your list gets mine. Philip Miles, 287 Alpine Vw, Gadsden, AL 35901.

Need last show before peace corps: JGB 11/16/90. Scott Morrison, Sabanillas de Limoncito, Coto Brvs, Costa Rica. Sweet rec'g gets sweet native bag.

Looking for a copy of the original Deadbase book to buy or trade for tapes. Steve Katz, 10439 Nevada Ave, Charsworth, CA 91311 818-998-6248.

Need Oxford Plains Raceway 88, Boston Garden 9/22/91 and 9/25/91. Have many to trade. Tony Oneto, 1969 Preston Ave, Willow Grove, PA 19090.

Greetings. Beginning collector with few hrs needs help. Looking for Cleveland Coliseum shows 9/4, 9/5, 9/6/91. Will send list or blanks and thanks. Jarrod Hooper, 2405 Chatham Rd, Akron, OH 44313.

I need a miracle! Scaring the children? Flying W's? Give me Weir & Wasserman. Joel, 2548 Rosewood, Dubuque, IA 52001.

Beginner — no Dead tapes yet. I need a miracle! Got Zepp, Floyd, Genesis, Phish, Gong, Beatles, others. Looking for 1/1/92 2nd set and Planet Drum tour. Other spacey jams. Help me? Rael One Cloud, 65D Elm St, Montpelier, VT 05602.

Don't have tape collection, would like to get one! Will trade 1 blank for every blank recorded, plus postage. Anyone got Oxford ME 7/22/88 and/or Foxboro MA 7/2/89 day may be wrong? Strick, 58 Pullman Ave, Attleboro, MA 02703.

Fast reliable trader with 500+ hrs. Have/want HQ Dead especially '86-'90. Send lists. Matt, 8640-1B Cobblefield Dr, Columbia, MD 21045, 301-730-9857.

Canadian Deadhead looking for summer '90 shows esp. Deer Creek. Have low gen shows to trade. J. Peever, 7 Norfolk St. N, Hamilton, Ont. Canada L8S 3J9.

The Bead Band. Behold the caravan, their coming to your town. Soon!.

Wanted: 7/16/72 and generally more Dead, Allmans. Have: 300+ hrs, my list for yours. Dave, 1774 Cloverly Ln, Rydal, PA 19046.

Mover and Shaker — oops! Always need something. Have 450+ to trade. Van Troutman, RD 2 Box 153-B, Millersburg, PA 17061.

Will trade Homebrew for tapes, "dark star ale," "stout jer," "Weir Beer." I like my tunes like my brew, clear & crisp. Pearl, 57 S. Hiland Ave, Ossining, NY 10562.

Searching for Bill Graham Memorial 11/3/91, JGB, Weir/Wasserman, RADS and vintage GD. Have 200 HQ hrs. Lets trade. Lisa, 54 Martin Rd, Livingston, NJ 07039.

Looking for 6/16/91 & any live Allman Bros. and GD. Share good times and tapes. Brian Albisser, 52 Wendover Rd. Toronto, Ontario, Canada M8X 2L3.

Wanted: tapes of the old National Lampoon Radio Hour, and clean-sounding older GD pre-'80's — and any Robert Hunter. Have JGB at Rosemont, IL 11/22/91 — and much more to trade. J. Uhl, Rt. 3 Box 1104, Crete, IL 60417.

Wanted: Deads tribute to Bill Graham 11/3/91 at SanFran and JGB 11/15/91 at MSG. Cris Rooke, 11 Front St, Chatham, NJ 07928.

Dat: have 2-dats — trade dat sbd-dat aud — 307-322-3525.

Quality conscious trader fast reliable with short list 50+ hrs seeks others on the bus. Greg, 2842 Bob Cox Rd, Marietta, GA 30064.

Greetings: have some nice low gen 91s. Looking to trade for more, send lists: Chris, 2001 Range Ave, #88, Santa Rosa, CA 95401. Thank you.

Help! Imprisoned at boarding school! Looking for low gen boards. Especially 9/11/83, 1/10/79, 11/1/85. Send tapes to: Chazen, Salisbury School, Salisbury, CT 08068.

Wanted: tape of 11/15/91 JGB MSG show. Have others to trade or exchange. Joe 516-544-4151.

Desperately seeking 6/24 & 28/91. Also 11/24/91. Have 300 hrs. Send lists! Phil, 1121B Sequoyah Place, Edmond, OK 73034.

Old lady split w/tapes! Start w/anything! Broadcast etc. Will send blanks. Thanks. Ken, 988 E. Main St, Ruhd, NY 11901.

Tapes Wanted: Denver 6/28/91, Richfield 9/5/91, New York 9/10/91, Boston 9/21/91, Oakland 10/30/91. Pete, Box 396 Sub PO 6, Saskatoon SK, Canada S7N0W0.

Looking for hi-qual Boston & MSG '91. 200 hrs to trade. Roger D, 181 Ray Ave, Woonsocket, RI 02895.

Don't tape, love listening. Grateful for any help, in finding early 70's Monday Rochester, NY show remembered as magic. Eric, 10158 Legion Way SE, Olympia, WA 98501.

I need Vegas, 4/91. Only have two other shows. Will send blanks. Peace. Marye Jane, PO Box 125, Springville, UT 84663.

Looking for those more obscure boards from '71, '76-'79, and all Cantor boards. Highest quality sought. 700+ hrs to offer. Eric, PO Box 2455, Mimmoth Lks, CA 93546.

Hey! Looking for spring tour 1991 Landover tapes Wed. and Thurs. nights. Also for 9/26/91 Boston Garden Thurs. nt. Jim Sargent, VNE Box 394, Biddeford, ME 04005.

Wanted: good tapes — good videos — good times. Jim, 47000 Warm Springs Bl #229, Fromont, CA 94539.

Beginner looking for HQ tapes. Don't have much to offer. Will send blanks and postage. Send lists to James Bell, 1612 East Ave. So, La Crosse, WI 54601.

I'm a beginning trader with a small collection. 50 hrs. If anyone is in same boat, let's trade. Rick, 280 Bassett Ave, Lexington, KY 40502.

Help me enhance my live Dead collection. Need 9/12/90 Spectrum, 6/17/91 Meadowlands, 9/18/81 MSG and much much more. D. Dow, 459 A. Titusville, NJ 08560.

Help is on the way? New DH would like to get started on a tape collection. Will send blanks/postage. Rich Engle, 15 Silver Hollow, N. Brunswick, NJ 05902-2664.

Beginner looking for GD, Airplane, Quicksilver, Joplin, JGB. Have small collection and will send blanks. Kevin Lapp, 7208 Madiera Ct, Raleigh, NC 27615.

Have/want recent shows most since '86 and other bands. Will trade for blanks. Wharfrat Paul, 1917 14th St, Sacramento, CA 95814.

In need of Cal Expo Aug 13, 14 '91, Arizona 12/8/90. Help out!! David Dzurilla, 10452 Christopher St, Cypress, CA 90630.

Need HQ sbds '90 and '91 — esp. Denver '90. Have 360 hrs. Send lists to Brian, PO Box 735, Melville, NY 11747.

Want bad — hq MSG 1991 and JGB 1991. I am very reliable and have 350+ hrs. Ken Stewart, 4002 Hana Rd, Edison, NJ 08817.

Misplaced Deadhead w/100 hrs. Looking to trade in bulk. Your list gets mine. Gnome, 139 East Main St, Port Jervis, NY 12771. Please be kind.

Have 200+ hrs GD, Garcia Band, etc. Your list gets mine. Nathan Haselby, 7601 E. St. Rd, 334, Zionsville, IN 46077.

Help beginning taper longing for good shows esp JGB 7/12/91. Send list. I'll send mine promptly. Brice King, N. Furnace Rd, Jarrettsville, MD 21084.

German DH looking for '88 fall tour Miami through Houston — and other favorite shows. Have 300 hrs. All lists answered. Stefan Kieffer, Reichklara Str. 2, 6500 Mainz, W. Germany.

Have tapes — will trade. Peace & love. John Youngbeck, Box 225, Custer, SD 57730-0225.

Okie tape head with 800+ hrs of kind sound wants to find other tapes with qual in mind. Your list gets mine! IKO- IKO, PO Box 537, Nokle, OK 73068-0537.

400+ hrs. Have/prefer hq ultra — lowgen sbds. GD, JGB, Phish. Kind, fast and quality conscious. Calvin, 35 Wilkie Rd, Regina, SASK. S4S5Y3 Canada.

Any Europe 1990 esp. Berlin, Paris and London and note or pix from anyone who was there too. ELLE, POB 268, Montville, NJ 07045.

Have HQ JGB Hampton/Cap Ctr Dead RFK 91. Looking for MD traders. Mark Wilson, 410 Maryland Ave, Baltimore, MD. 301-744-7039. Message. Lists.

Want to give friends gift of their first shows. Need Oakland 10/27/91 and 12/27/91. Can trade or send blanks. Please help! BJ Ganguin, PO Box 632, Apple Valley, CA 92307.

Please help start my collection. Will send blanks and postage. Any aid greatly appreciated. Pat Geory, PO Box 387, Brookside, NJ 07926.

Everything would be fine as frog hair if I had my first show. 5/12/74 Reno. Have 80 hrs trade. Dusty, PO Box 1334, Charmichael, CA 95608-1334.

Let's trade! The best of mine for the best of yours. 1000 hrs. Joe, 5636 N. Muscatel Ave, San Gabriel, CA 91776.

Searching for New Potato Caboose. Also want JGB, Blues Traveler, Solar Circus, Max Creek. Have 650 hrs Dead. Joe, 1009 Winsford Rd, Tonson, MD 21204.

Tapes to trade. Send list. Michael Pomerantz, 543 Cuyahoga St, Cuyahoga, OH 44240, 216-678-6034.

TX DH wants trade hi-qual low-gen videos or Dead and JGB. Also looking for TX DH correspondence. KC, 3409 Empress, Gatesville, TX 76528.

Wanted live/Dead: Have 350 hrs. Looking for more. Your list gets mine. Let's trade. B. Gerard, 9 Silver St, Gt. Barrington, MA 01230.

Looking for Boston, Richfield and MSG 1991 shows. 650 hrs to trade. All lists answered. Drew Freeman, 151 Park Dr, #4, Boston, MA 02215-5105.

I'm looking for past and present GD member's side projects. Lots to trade. Larry Peryer, Sr, 250 Four Rod Road, Hamden, CT 06514.

Have/want the blues, Hunter, Hendrix, Stevie Ray, Allmans! L.S. Berger, PO Box 628, Hanover, NH 03755.

Better off Dead? I've got hi-qual, low-gen Zepplin, Floyd, Doors, Guns. Audio/visual to trade for Dead or same. Let's trade lists. BF, 419 Sycamore, Vykennes, IN 47591.

Grate rock collections, PO Box 9152, Austin, TX 78766.

Looking for pre-Dead Garcia bands, Jug Champions, 60's & early 70's Dead, interested in Dead videos. Sebastian MacBride, 90 Skyline Dr, Oakland, NJ 07436.

Boston Head w/200+ hrs seeking any and all to trade beautiful music together. Fast & reliable, peace! Rob C, 38 Summit #6, Brookline, MA 02146.

Pittsburgh Headicated needs help: 4/2/89, 7/13/89, 10/16/89, 7/12/90, 3/20/91, 6/14/91, 9/4/91. Will send blanks, postage, list. Kindly, Tom, 6019 Ramsgate Dr, Bethel Park, PA 15102.

Looking for other Deadheads to form a club, share info and rides to shows. Jack, 3 Mill Rd, Jamesburg, NJ 08831.

Have 150+ hrs to trade. Full color computer tape covers. 708-969-7709. 6623 Patton Dr, Woodridge, IL 60517. Grateful Dave.

Have 100+ hrs. Looking for Richfield/Deer Creek 90'91. Your list gets mine. Brian Switzer, 11120 Clark Rd, Chardon, OH 44024.

We can share the tapin'. We can share the tunes. Only have three shows — let it grow! Plenty of single sets to share. Keep on truckin'. JC, 13 Richards Rd, Hopatcong, NJ 07843.

Carolina Deadheads: Let's stay in touch. Fran Parrott, PO Box 554, Northside, North Carolina 27564, 919-528-3110.

"Out in the west Texas town of El Paso." — Uncle Buck.

So long Bill. We'll miss you but never forget you. Love always. Mark, Martha, Sara and Kyle.

Brothers & sister — save the earth — recycle! Looking for friends & tapes in bay area. Christy Flower, 1530 Arkell, Walnut Creek CA 94598. Peace & love.

Seeking: Electric Theatre — Chicago 4/69 and Action House 11/10/70. G.B, 36 Whitehall Rd, Rockville Centre, NY 11570. Thank you!

Traders wanted: "What fixation feeds this fever?" Have 1000+ Dead and others. Rikk, PO Box 2581, Carson City, NJ 89702.

VA Beach trader seeks others to trade. Your list gets mine. 300+ hrs GD and assorted. Dave, 5032 Mosby Rd, VA Beach, VA 23455.

Want Richard Thompson, Dylan, Young, Feat, Band, HQ Dead. 2000 hrs Dead, 1000 hrs others. Larry Slavens, 7018 Airline, Des Moines, IA 50322.

Looking for Boston Garden shows '90. Have many hrs of GD+. Doug, 57 1/2 Hart St, Taunton, MA 02780.

Have small collection and want to trade — looking for everything. Lara, 1621 S. 1000 E. #2, Salt Lake City, UT 84105.

Looking to trade in Southwest. AZ, NM, CO. Send list to PO Box 2730 ENMU, Portales, NM 88130.

Only the very best! Dat and analog masters. 900 hrs Dead, JGB, Hot Boots — your rated list gets mine. Top decks. Bob Aronson, Box 2644, Carmel, CA 93921.

Just starting my collection — I need anything & everything!! Your list gets \$ for blanks & postage, and a future trading partner. Patty Goeke, 134 Klockner Rd, Trenton, NJ 08619.

Have 1000 hrs Dead — need 5/27/89, 11/3/91, 2/11/70, 3/20/86, 6/23/88, 6/28/85 or hi-qual sbds plus Blues Traveller. Alan, 5142 Lincolnshire West, DeKalb, IU 60115.

Have 100+ hrs to trade. Need Boston Garden 9/22,25/91. Hi qual if possible. Dave Linehan, 112 Hillside Ave, Brockton, MA 02402.

Looking for live Dead videos VHS. Please send list. Ray Liberatore, 9010 W. Chester Pl, Upper Darby, PA 19082.

Jonesin' for Paul Siebel. Bonnie Raitt. Oakland 12/31/89, NY Eve/Dead 3/19/91 Nassua Dead — Louisville 7/6/90 Dylan/Dead 1987. Hey now. BJ, 327 Frankline Ave, Ridgewood, NJ 07450.

Over 700 hrs hi-qual boards, Dead, Dylan, Young, Rads. Send your list for mine. Cheryl Bedard, 3623 Shenandoah Dr, Beltsville, MD 20705.

Looking for qual acoustic Jerry, Dead, and "Old and In the Way" tapes. Send list to Burnee Granz, DU Box 1070, Granville, OH 43023.

Hi-qual collection looking for 76-78 fillers. JGB. Lotsa boards. Vince & Sue Perretti, 5 Main St, Garrattsville, NY 13342.

We can't get lost once we're always found. 300 hrs to trade. Share the way. Terry Speelman Jr, 317 Viking St, North Canton, OH 44720.

400+ hrs. Have/prefer hq ultra low-gen sbds. GD, JGB, Phish. Kind, fast & quality conscious. Calvin, 35 Wilkie Rd, Regina Sask. S4S5Y3 Canada.

The times they are a-changin' — Hang in there. Jerry — the best is yet to come. Peace in '92. J&E, NJ.

Wanted: hi-qual lo-gen crispy sbds only. Have many of same to trade. DP Hansen, 278 West Dr, Paramus, NJ 07652.

Have qual list, request same. A. Blackman, 1 27 Virginia Ave, Clifton, NJ 07012. Older shows preferred, emphasis on completeness and sound quality please.

Looking to trade only hq lo-gen crispy delights. Exp. 72-78 and recent Dead, Dead cover bands, JGB, others. Serious and friendly traders please. Send lists. Jeff, Box 1314, Newport, RI 02840.

Any Zep — Deadhead? Beginner Dead taper needs help, have Zeppelin and a few Dead to trade. Please contact: Nikki Adams, 9214 East Shaw, Clovis CA 93612.

Terrapin Hello's: have about 45 mins of a classic 1966 SF concert. Good qual. Like to trade for early 70's. Send list to RR #1 Box 160, Cambridge, IL 61238.

Jerry, Bob, Phil. Please come to Southern Cal more than once a year. Doctor Dave misses you.

Looking to jam? Dead, Dylan, Allman, CSNY — Mid Nassau county, LI NY. Call 516-681-8215. Jodi.

Let's trade. 500 hrs mostly GD. Hi-qual! Send list to JM, 134 S. Harvey Ave, 1st Fl, Oak Park, IL 60302.

Do you want anything from Japan. I'll send it in exchange for tapes. G. Ura, 5-5-15-202 Arai, Nakano-Ku, Tokyo 165, Japan.

Buckeye Lake 6/7/91. I need it. Will supply blanks/trader. Steve, PO Box 354, McKee, KY 40447. Please?

Need early 70's GD, Jerry and Merl, Bob and Jerry solo material. Bob Dylan. Reliable only. Dave, 22 Webb St, Pawtucket, RI 02860.

Video crazy! Have 40 hrs. Always seeking more. If your collection is kind, please share. Thanks. Dan Courtney, CCC 8626 St. Rte. 415, 44-A4, Campbell, NY 14821.

Looking for Roch. NY tapes '82, '83, '84. Help. Limited trades available. Cheez. Bruce Wheat, 536 Calkins Rd, Roch, NY 14623.

Wanted JGB 11/24/91, 3/2/91, 12/31/74 Go Ahead 10/23/86. 800+ hrs to trade. Lynn Richter, 311 Front St, North Redwood, MA 56283.

Looking for a miracle. New collector needs help. Will send blanks. Eternal thanks. Send lists to Jay Ryan, 11 Westmorland Dr, Worcester, MA 01602.

Would love to relive my first two "straight" shows — JGB Rosemont and Bradley Center 11/91. J. Drennan, 2877 Panorama Dr, Rockford, IL 61109.

Video and audio tapes wanted/trade — Dead, Kingfish, Wier, Jerry. Enjoy the ride — Joe Rizzo, 80 Baird Rd, Englishtown, NJ 07726.

Would like to trade for hi-qual GD concerts or GD hour programs I don't have. M. Marcotte, 1517 Western Ste. 247, Chicago Heights, IL 60411.

Deadheads wake up! Please stop buying tickets from scalpers and agencies!

Small collection, but I have some gems. Your list gets mine, and I try for fast turn around. Sabes, 4555 MacArthur Blvd NW — GI, Washington, DC 20007.

Please contact EuroHead. D. Zwerschke, Steinfeld 4, 4714 Selm4, W. Germany.

Free poetry exchange! Write to: Juan at 5128 Fairview Ave, Downers Grove, IL 60515. Share your ideas!

Trade GD memorabilia. Esp want Relix yrs 75-76 or your duplicate items. Mike Maynard, 16004 Oak Arbor Tr, Buda, TX 78610.

Tape traders — Dead and JGB — audio/video 1000+ hrs — all years — send tape lists dedicated for live — Grateful Gary, PO Box 551355, Dallas, TX 75355-1355.

My list for yours! Fit to be tie-dyed c/o Ventura, 1829 Unionport Rd, Bx, NY 10462.

Will trade right arm for 6/22/91, 9/5/91 or 9/17/91. Also have a few choice shows. Tom Hudson, 4265 Roosevelt Ave, Piqua, OH 46356.

Looking for first show 9/30/76. 600 hrs to trade. Penpals also. R&A Goldberg, 6901 SW 147 Ave, #1B, Miami FL 33193.

Garcia/Grisman tapes. Looking for SB-qual dubs. Send list/trade. Art Rickabaugh, 480 Hilltop Rd, Hummelstown, PA 17036.

Deadhead with over 1000 hrs. Send lists to Bob, 1635 Larkspur Ave, North Merrick, NY 11566.

Wanted: Dead/Dylan video from '87 tour. Also I am working on a Lord Buckley project. Need any tapes, ideas, personal reminiscence. O. Trager, 496 9th Ave, NYC, NY 10018.

Looking for 6/26/86 Minneapolis and 12/15/72 Long Beach. Have list to trade from. Steve Center, 7337 S. Flower St, Littleton, CO 80123.

Deadhead looking to trade. ANY REGGAE. Lots of Marley, Spear, Augustus Pablo. Your list gets mine. Chet, 1045 Mission Dr. #D, Costa Mesa, CA 92626.



CALIFORNIA EARTHQUAKE! Please help my search for this tune — played at Philly Spectrum 9/89 and elsewhere. Will trade. Jim, POB 432 Needham, MA 02192.

BE KIND — I want to start a GD tape collection. Write Bryan Shanks, 650 Pepperidge Rd., Lewisville, NC 27023. I will send blanks. Thanks.

Westchester Deadhead has 100+ hrs of live Dead — Need Boston & MSG 91. No experience necessary, only good qual. Also, 74-78 are needed. Paul Angelilli, 234 Pembroke Dr., Yonkers, NY 10710.

Help! Have some qual recent GD. Been jonesin' for some Weir/Wasserman, Tuna, JGB, or more Dead. Will send blanks. W. Snow, 575 McAllister St., Salinas, CA 93907-2015.

75 hrs Dead videos all years. Great selection. Let it grow!!! Jim Hixenbaugh, RD#1 Box 85A, Marianna, PA 15345.

Have 400 hrs want QuickSilver, JGB, Dead, others. Looking for low-gen bds. Fast & Reliable. T. Sullivan, 12536 Wicker Ave., Cedar Lake, IN 46303.

Tape traders have 200+ hrs GD, your list gets mine, all answered. Vaughn Melson, Mercersburg Academy, Mercersburg, PA 17236.

CANADIAN DH interested in trading tapes of Dead-related recordings. Have quite diverse collection. State wishes, will do same. Vinyl lives! Andre Ball, 2282 Noel, St. Laurent, Quebec H4M1R9, Canada.

New DH looking for hi-qual tapes. Have some to trade or pay for blanks. Pls send list, Gordon Hull, 23563 Lynn St., Hayward, CA 94541.

Let's get together and feeeel all right. thanks, good luck and God bless.

The Red Dancing Bear seeks 60s Dead & Blues Traveler. HG sbd, fast, reliable, traders only. Have 800+ hrs. Doug, 7636 cook Ave., Citrus Hts, CA 95610.

They're not the best at what they do, they're the only ones that do what they do!

God save the Kinks!!!

Looking for my 1st show, Watkins Glen, I have small collection, let's trade. Paul Fetcho, 382 E. Park Ave., Durango, CO 81301.

Staring thru empty pages for Traffic/Winwood 2 trade 4 1200 hr Dead, JGB, Tuna, Rads. Send lists to PR, 18D Bulger Ave., New Milford, NJ 07646.

If the thunder don't get ya', then the lightnin' will!

I'm interested in corresponding with Deadheads, pls write Katy, 2860 Bailey Ave #4C, Bronx, NY 10463.

Let's do tapes! TJ Wolfert, PO Box 95221, Las Vegas, NV 89193.

Wanted: JFK 7/7/89 & Oakland 12/27-30/91. Will send blanks & ret postage. JG, 2321 Scott #5, SF, CA 94115.

Southeastern Hoosiers looking for any and all Deer Creek, plus others. Help, pls. Jeff, 9237 S. State Rd 129, Cross Plains, IN 47017.

Need more Allmans, other southern rock, some to trade — Robert Creel, 437 Senoia Rd #M-4, Tyrone, GA 30290.

Looking for any Dead hikers in NY area. Call Kevin 914-359-7552.

Foraging for kind Phish, Dead, Phish, JGB, Phish, Bluegrass, Phish, Haley's Comet. Have 1300 hrs to trade. Sean, Box 364, No. Pomfret, VT 05053.

Does anybody follow thru? Name any terms for Dead 4/5/88, 9/24/88, Jerry/Elvis 4/24/89. Greg Kline, 31 Osvord Ln, Harriman, NY 10926.

Tennessee Taper seeks Widespread Panic and other groovin' bands. Hi-qual, lo-gen/Audio and Video. Send lists to Hardy Ross, 6121 Estes Rd, Nashville, TN 37215.

Philly DH Deadspereate for tapes, have a few, pls send lists, will send blanks. Thanks! Neil, 9207 Blue Grass Rd. #9, Phila, PA 19114.

Beginner looking for any GD shows. Will supply blank tapes. Pls send list. Thank you — N. Reynolds, 5736 Margueta #7, Dallas, TX 75206.

40 hrs+ — Looking to trade for late 70's and 90-91 shows. Your list gets mine. B. Lo Scalzo, 2879 La Salle Ave., Bx, NY 10461.

Customized printed cassette inserts (w/songs, dates, logos) in exchange for hi-qual show tapes. SASE for sample to SDP, 7444 Perkins-Greenville, Kinsman, OH 44428.

Not just Dead; Dead tapes and video, also AC/DC to Led Zep audio and video's send lists: Dead Trader, 1408 West Blvd., Alpha, NJ 08865.

Have 400+ hrs of songs to fill the air. Looking for Shoreline, Cal Expo 1991 and others. Vish, 925 W. Schubert, Chicago, IL 60614.

Have 100+ hrs. Want more HQ pls. Also want JGB, Doors, Bob Marley. Send list. Peace. Zog, 1315 Via Gabriel, Palos Verdes, CA 90274.

Boston — area Deadhead looking to expand and upgrade current collection. Have 40+ hrs. available for trade. Write to: N. Connors, 50 Leon St. #804, Boston, MA 02115. Phone 617-373-7933.

Have 700+ hq hrs. Need more Dead, Airplane, Quicksilver. Fast & reliable. Dana Regan, 306 W. Wilson St. #2, Hebron, IN 46341. Phone 219-996-5339.

Chicago Peace & Music Festival, 6/19-21, 1992, Cricket Hill, Chicago's Lakefront at Wilson Ave., 312-243-6113, PO Box 477409, Chicago, IL 60647-7409.

Wanted — Duane Allman material and blues. Have same & Dead trade. Jan London, 596 56th St. Box 269, West New York, NJ 07093.

13-yr tri-coastal head erred in not collecting all along — help! Tapes, thanks, trade for pots (I'm a potter). Patte Bennett, 4153 N. Greenview, #1, Chicago, IL 60613.

200 hr+ Dead can't stop. It's an obsession but it's pleasin. Send lists, let's trade. Mike, 49 Payne Rd., Bethel, CT 06801.

Hong Kong Deadheads feel like we're walkin' on the moon. How 'bout a Southeast Asian tour guys? Get yourselves out of those US Blues!

SIU — Edwardsville 80, 81; Shoreline 91, Needum. Thanks. G. Hrasky, 605 W. Madison, Chicago, IL 60661.

Looking for hi-qual SBDs 100+ hrs GD. Ed Boldon, 4505 Mandrake Rd, Madison, WI 53704.

Pls help start a new collection and keep the spirit alive: Mike, 18645 Lemarsh, Northridge, CA 91324.

Stranger in a strange land — looking for pen pal: Dorothea Zwerschke, Steinfeld 4, 4714 Selm 4, W. Germany.

Looking to trade kind tapes. Have over 200 hrs — Tom Elliott, H&HS (DISBO), Kaneohe Bay, HI 96863.

Can someone put me in contact with a Doors tape trader or collector? Mike Becker, Box 451, Turner, MDE 04282.

Looking for only recent shows. JGB, Dead, Bros, Many tapes to trade! Is Watkins Glen out there? Kevin Cole, Box 310, Newfane, VT 05345.

Looking for Sbd's or any contemporary bluegrass act. Trade for same. Joe Hill III, 1259 117th St. NW, Hickory, NC 28601.

Desert Deadhead seeking tape of 15th anniversary show — Compton Terrace, Phoenix, AZ 6-5-80. Will trade. A. Elias, 731 S. 5th Ave, Tucson, AZ 85701.

DAT cassette of JGB 2/7/92 wanted. Bert, PO Box 511, Medford, OR 97501-0035. Will send blanks or trade.

Need my first show — Stabler Arena, Bethlehem, PA 9/25/81. Will trade. Wayne, Box 1532, Silver City, NM 88062.

Need-Oakland 2/20-21/91, 2/22-24/92, Richfield 9/6/91. Have 600 hrs. Jess Johnson, 1518 7th Ave, Conway, SC 29856.

Looking for HQ JGB 91 Albany 11/16, Worcester 11/13, Providence 11/19/91, or anything from JGB fall tour. J. Kaminski Jr, 17 Cider Lane, Greenville, RI 02828-1316.

Tapes wanted. Have UNLV Silver Bowl 4/27/91 & 4/28/91 to trade for any shows but really want LA Col. 6/1/91 and Oakland 2/22/92. Larry 310-546-3326.

Looking for tapes of 8/12/91 Cal Expo & 10/27-31/91 Oakland. Will send tapes. Call Dan collect 415-592-64270.

Desperately need/want hq sbd's of 3/23/91, 9/14/90 and New Mexico 77. Lots' of lo-gens available. Mike, PO Box 1241, Summit, NJ 07901.

"There's sunshine down the line..." Gandalf the Grey. ALL traders welcome. Dead/non-Dead. Brian Bereck, 363 Lake Shore Dr. East, Dunkirk, NY 14048-1370.sgg

**REWARD:** Lost my VIVITAR PS:35 automatic camera at Feb. 23, 92 Oakland show. Steph Christopher, 818-331-7148, 1112 W. Glentana, Covina, CA 91722. Can describe pix. **PLEASE HELP!!!**

Dedicated sister beginning to trade. Seeking hq Dead, JGB, Phish. Pls send lists, will send blanks, postage, peace and love! Ami Sigurdson, 2411 26th St, Sacramento, CA 95818.

Kind Deadhead just starting my collection. Send help on the way. Will gladly send blanks and postage. Peace. Chad, 487 N. Lynx, Elko, NV 89801.

**LOST IN HAMPTON, VA** — left my backpack by the Wharf Rat stand inside the Hampton, VA venue, 3/92. Can describe bag and contents. Pls call Erik 601-352-4625. Thx!

That's all we could fit this issue. More next time. ♡

## HAVE YOU MOVED? WE NEED TO KNOW!

All correspondence must include customer number or old address

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Address \_\_\_\_\_

City/State \_\_\_\_\_

Zip \_\_\_\_\_

Phone \_\_\_\_\_

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NY, NY 10185

*Feel free to copy this onto a 3x5 card  
rather than destroy the mag!*

# D-CLASSIFIEDS

We met on 12/28/91 in the Oakland coliseum men's room. You: red hair, green eyes, nose ring, 20ish. Me: long blond hair, blue eyes, just in from canning in Alaska. I said "I like a woman who'll pee with us guys," you blew me a kiss and said you like guys with long hair. I lost your name and number while stuffing sausage. Call me for some serious fishin'. Big Ed. DDN-3009, POB 3603, NYC 10185.

Heads all empty... I don't care! Well hung taper looking for Loose Lucy equipped with serious erase head and four wheel drive. Willing to trade digitals and passes for wild time. Only Foolish Hearts need apply. Thaduis Tamalpais III, DDN-9567, POB 3603, NYC 10185.

34 SWJM w/PhD in MSA looking to trade HQ LGEn Btys with 28-35 SFJ. Prefer NS, PhD or MBA in the SF, CA area. Will travel for GR8 Tape Sessions. Must appreciate kind bud, fine wines, fast euro cars. DDN-1232, POB 3603, NYC 10185.

Learn how to astral project back to the show of your coice. Guaranteed results. Call 1-900-OLD-SHOW. (\$18 first min, \$7 each add'l — must be 12 years or older.)

Rare acetates of the never released Bob Dylan/Grateful Dead Christmas record (the deal with K-Tel fell through) for sale. Hear Bob and Bob croon "Little Drummer Boy" with Jerry on Pedal Steel. \$1000 or best offer. DDN-7612, POB 3603, NYC 10185.

Only collect Boston Garden shows, always looking to upgrade. Not interested in shows from any other venue. Please condense list to include only the Boston shows you have. PDQ, GPO Quincy, MA. 02214

Looking for 7/14/57, Lesh performing as "Winnfred" in Stanley Kubrick's Broadway masterpiece, "Agamemnon." DDN-5551, POB 3603, NYC 10185.

I have a great idea, group. Let's build a temple for the band. We'll hire the best landscape architects in the world and design a mystifying, elaborate compound — adhering methodically to eastern Feng Shui principles of space and light. No more soggy-beer-sweat-bathroom-line Nassau Coliseum blues. We'll have a central gathering place. All we need to do is figure the exact geographic vortex of the U.S. That's near Garden City Kansas. Ok... that's it... we'll just all gather there. How about Tuesday, July 19th?

I don't trade, but I lick the envelopes of those who do. Why waste sponges, water, or spit? Vasectomy at 12 discontinued my "interest." The world is a wacky place and everybody has to be wacky about something. For me it's that distinctive tang — of envelope glue. For additional packing assistance and scotch tape, I charge extra. Ina, Fogg. DDN-2137, POB 3603, NYC 10185.

Have 800 hrs of Charo, Newton, Lawrence & Gome. Looking for low-gen Rickles & Warwick. Eddie DDN-3333, POB 3603, NYC 10185.

WANTED: 2/9, 2/27, 3/1, 3/14, 4/11&12, 5/5, 6/24-26, 7/14, 8/27, 9/9-14, 10/22, 11/19, 12/29 any year. Have every December show ever to trade. Contact Tommy, DDN-896, POB 3603, New York, NY 10185. ♦

Grateful Dead tour laminates — \$6 a piece, DDN-4905, POB 3603, NYC 10185.

Bobby spit for sale. \$40 per gram. Spit from Hampton 89 Warlocks shows \$65 per gram. With a \$100 order we'll enclose video documentation of our dating and difficult collection process at no extra charge! DDN-3213, POB 3603, NYC 10185.

Have naked picture of Les Kippel for sale or trade. Want equivalent blackmail material of Blair Jackson and/or David Gans. Call Larry Bloch at 212-966-4225.

Multi-linguist will relabel all of your tapes in Swahili, Russian, Cambodian or legible English. Looking for someone who can relabel my tapes in Yiddish. DDN-5545, POB 3603, NYC 10185.

All I collect is versions of "Truckin'" in which Bobby forgets the words. Have all 237 from before 1986. Need help after that. The Doo Da Man, DDN-2453, POB 3603, NYC 10185.

Do you have hair, skin, or semen samples of the band members? Looking to clone the Dead for my Ph.D. Cash or tapes in exchange. DDN-3498, POB 3603, NYC 10185.

I'll tape your favorite shows backwards for you. In exchange I need your GD ticket stubs to wallpaper my cell. DDN-2009, POB 3603, NYC 10185.

John 2:13  
Have the missing 4th set to Harding Theater 11/7/71 (including the "Viola Lee Blues"). Looking for the "Cosmic Charlie" second encore from Cornell 1977 in exchange. DDN-8745, POB 3603, NYC 10185.

Blank ticketmaster ticket stock for trade only. Looking for blank BGP ticket stock to complete my collection. DDN-4454, POB 3603, NYC 10185.

Hey Owsley! Please meet me at the Greenpeace booth at the break... I've just lost 20 pounds and I need a belt buckle. Mike Roe Graham.

Are you kind? Tapers — move into the 90's with cruelty free, "simulated" leather D5 cases. Now cows don't have to die so you can protect your deck!! The perfect gift for your veggie friends. \$85, or with your Greenpeace membership number, only \$75. DDN-5876, POB 3603, NYC 10185.

My pet goat ate all my tapes! What did I do to deserve this? Will trade heavy wool sweaters or goats milk cheese for HQ LGEn Btys. DDN-1112, POB 3603, NYC 10185.

I have all 11,289.6 hours of Betty boards. Looking for audience recordings of 2/13/70 and 4/29/71 to complete my collection. Upper echelon traders only please. DDN-1009, POB 3603, NYC 10185.

Big hearted, barefoot, happy-go-lucky SM vegan looking for blue-eyed, blonde SF spinner to enjoy tofu burgers and skipping barefoot through the parking lot after shows with. No leather wearers need apply. Heartsong Cohen, DDN-6767, POB 3603, NYC 10185.

# JERRY

# GARCIA'S

# MIRACLE

# PIZZA

# DIET

# HELPS

# TILL

# YOU'RE

# 49 OR

# OLDER!!

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Anchovy, Bee Pollen

and Vitamin-E Oil

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glasses of spring water

each day allow our

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to survive the rigors

of a tough

rock 'n roll

lifestyle!

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New York, NY 10185

# LETTERS

Dear DDN,

I am very concerned. My 16 year old daughter is infatuated with Bob Weir's lips. She has purchased several dozen photos of Mr. Weir, cut the lips out of all of them and pasted them up all over her room. I hear her making loud "smooching" sounds late at night when she thinks her father and I are asleep. I secretly read a copy of your magazine in her room and was surprised to find you a responsible and respectable publication. I am wondering if you, as experts in your field, see this type of total infatuation often amongst young female Dead-heads? What remedy do you prescribe?

Mrs. Martha Frigatebird — Mahaw, NJ

*Deaditor's Reply:* Please don't worry. We see this type of idol worship all the time. Fortunately your daughter is concerned with a band member's body part that is far less dangerous than others. Just make sure that when she goes to concerts she brings a latex oral shield and she should be okay. ♦

Dear DDN:

Me and my buddies have a bet going which we know you can settle. Which member of the band gets it the most?

Joe Sabrucci — Asbury Park, NJ

*Deaditor's Reply:* Jerry. Always has and always will. ♦

Dear DDN:

I've heard rumor that ushers at Nassau Coliseum will actually let you stand up near the stage without an orchestra ticket if you slip them a twenty dollar bill. This is outrageous!

Linda West — San Francisco, CA

*Deaditor's Reply:* Shame on you! Spreading horrible rumors like that is exactly the sort of behavior that ruins our scene. Nassau Coliseum guards would never act in such an unethical manner. Get your facts straight! *Everyone* knows that it's the Madison Square Garden security guards who allow you up front for a twenty spot. ♦

Dear DDN,

Why do we never hear anything about Billy Kreutzman's private life?

Cindy Morgan — Chicago, IL

*Deaditor's Reply:* He doesn't have one. ♦

Dear DDN,

My brother is driving me nuts! He's an amateur rock memorabilia collector who buys two tickets for every single Dead show. Rather than use these tickets for their intended purpose he keeps them locked away in our parent's attic! He says that in 20 years he'll auction them off and retire rich. Meanwhile some people never get in to see the show. This drives me insane! What should I do?

Mike Grascheid — Montague, MA

*Deaditor's Reply:* Here's the plan: Get a key to your parent's attic. Secretly "borrow" the tickets before the shows they are intended for. When you arrive at the concert purchase a corresponding number of counterfeit tickets and put them away in your wallet. Sell your brother's real tickets for face value to total strangers. Go and enjoy the show. At the end of the tour place the counterfeits exactly where the real ones used to be in your parent's attic. Someday counterfeit tickets may be worth more than the real ones, and your brother will forever be in your debt for sparing him the significant karmic cost of denying numerous Deadheads the opportunity to spend their nights inside a coliseum instead of outside in the cold rain and snow, where they would surely have gotten arrested, run over, or at very least sick. ♦

Dear DDN,

I've noticed that Jerry Garcia has never given you an interview. Why?

Leonard Bruce — Garberville, CA

*Deaditor's Reply:* The problem isn't Jerry, it's his clone. You see, for a long time now Jerry's been having his clone do all the interviews, and now the clone doesn't want to give up his spotlight. As some may recall, last year there was talk of the clone actually performing at shows. Well, now that Jerry has his clone under some control, he figures why fight further.

Jerry's never really liked doing interviews anyway. When we finally told GD publicists Dennis McNally that we'd do the interview with the clone, he told us the clone had seen some private correspondence we'd sent and was offended to the point of refusing to have an interview with DDN at all. At the time of this writing, we are still jockeying for position with the real thing. We'll keep you posted. No imitations in DDN — only all natural products will do! ♦

The Great Debate

"Are we civilized, who wants to be earthlings... and why already?"

11/13/91, earth time

Unto: Dead and/or Live Heads, % Dupree's Diamond News

From: The NU CLEAR VISION DIVISION of Galaxy Central Casting Dept./Mother Earth Rental Assn. News/Intra-Terrestrial and/or Extra-Galactic Federation

By/Through: Yrs. Truly, Koznick LadyE, etc.

janice/janus/janis/jannes/jhateynnaeousz Aurah/armar, ramer, mc

Dedicated to The Spirits of Bill/Melissa/Steve and/or all the Beingnesses up the Ages and/or through the Aeons.

Subject/Topic/Thesis: The rent is due/payable on the planet! Some possibilities and/or probabilities on where we go next and/or how we get there to bring a Universal World Order.

OM/SHALOM/HO/HEAVEN and/or HELLO people, my dears, and blessings on us all in the All-of-a-Sudden Zon/Times of The Unmaskings, Omega and/or Alpha-wise, you know what I mean? Meanwhile, not as a smart lass know-it-all, in this system of consciousness, we're all time/space travelers cleverly disguised to help fill chaos with terribly great, cumulative, interrelating adventures of the struggles between what are considered "goods" and/or "evils." With The First Big Bang(s) being The Idea(s) of Creation by Higher and/or Deeper Power/Mom and/or Dad Nature-Time/The Cosmos-Force/Great Spirit/Universal Mind and/or any/all of The Holy Names of Goddess and/or God, our Soul... volunteers!

And, when a New Aeon/Dispensation/Age (some call it Leo-Aquarius (willing and/or knowing, as the mirrors turn) is birthing (which kind of sort of started when the 1900's arrived, some say), Souls rush aboard, especially now, to work out/through karmatic lessons/tests/trials/trails/patterns and/or tribulations more painfully/quickly, this explaining the vast number of younger beings on the planet (with some parts of the world's average age being teens). (Also, when the Haght-Ashbury Hashed, many Souls had been on both sides of the Nazi ovens, helping to sink Atlantis and everywhere else in the billion or so galaxies, each with many mansions/"realities," aye. Then, there's also the... emotional holocaust, as symbolized by the six pointed star of water/emotions and earth, of course, men can feel! women can think: "normal" mankind was meant to flunk, humongously so (and we are our own ancestor's, mix and/or merge, as well as being androgynously gay/straight/wavey/bi/curley/kinky and/or enchanting), which has much to do with forgiveness of selves/others and even "God" itself.

Having been on this MISSION: POSSIBLE for three seven-year earth cycles and having been mostly Minnie and/or Mickey Moused/ taken-for-granted/misunderheard and/or stood, etc, as we all go through in our fashions (with reverence for the horrific amounts of violence perpetuated especially in the names of peace/ religion/gender/nationality/race and/or culture) (and the movie "Dead Again" is well worth experiencing, i believe).

In closing, i'm delighted to share that The Universal Party-Cosmick Picknick's campaign for the local (planetary) Office of D\*R\*A\*M Weaver is gaining momentum, i.e., spiritual politics. Slogan: "We are the dreamers." Theme: "Our mind is a wonderful gift to expand!" And the PLANETARY WHO-DUNNITS (starring everybody) (feedback or by donation) are catching on, although there are many more variations of same, of course, this variety featuring livable/loveable practical metaphysical education as per the enclosed "Realities Map"/ Evolutionary Medicine Wheel. (By the way, in the late 60's when i was 39, as a late bloomer, i telepathically received a Wisdom System from The Source on 22 x 28" cardboard, about 70 sheets (cardboard is easier to carry than stone), with no copyright. And, ere long, deep sigh, death as we know it will be... dying, and i for one (see Question #12) will be going home to Galaxy Central Casting to get mine permanent spatial in and/or out-fit. Thusly, with Veil Privileges being "normal," dependence on fossil fuel will be reduced/pollution cut down tremendously and traffic congestion/parking problems considerably limited!

Light Trails, in/with love/like/wisdom/forgiveness and humor, mc.

P.S. JANUS is a 2 "new" arche/meta/prototypal livingness of Minds/Mirrors and/or MYSTERIES (thank you, Janis!), has a bunch of pronunciations and about 50-75 spellings; AURAH(H) is a "new" Office (everybody has one); and KARMA(H) means: Global and/or Galactic Glasnost/Personal and/or Planetary Perestroika helps, a lot, along with more folks sharing dreams/visions/solutions. amen and/or awomen! ♦

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**DO YOU GET SO SPACED OUT  
AT SHOWS THAT YOU FORGET  
WHERE YOU'VE PARKED YOUR CAR?**

never ever land!"  
you were before you got "on the bus to Tag, and you'll once again remember who the end of the show, simply look at your ID you be scared to get "Totally out there." At Guatemala neck lanyard. Never again will TRIPPER'S ID TAG complete with genuine

send you a handsomely laminated along with \$7.95, and we'll immediately passport-sized photo and vital statistics REALITY CHECK ID TAG. Just send us a the COSMIC ADVENTURERS®

ing through the cosmos anymore thanks to are? Well, now there's no need to fear fly- gets so high at shows you forget who you Are you the sort of intrepid traveller who

**NEVER GET LOST  
AT A SHOW AGAIN!!!**

What do Milli Vanilli and the Grateful Dead have in common? Bad news for Deadheads. A crack DDN investigative unit has recently uncovered undeniable documentation proving that the Grateful Dead are using a super-computer voice impression generator named "Sid" to artificially synthesize Garcia's voice on the nights when he has trouble singing. As a result, the Dead have cancelled their mid-summer swing through South and North Dakota where new laws have been passed requiring the artist to announce the use of such technology at the onset of each lip-synched song. An unnamed Grateful Dead business office source commented that "if Dan Healy gets us in trouble with another one of his twisted technological creations just one more time we're gonna send him back to the boys in the lab for reprogramming." ♦



**MICKEY HART AND BILLY KREUTZMAN:  
RHYTHM DEVILS...  
OR SATAN WORSHIPPERS?  
— YOU DECIDE!**

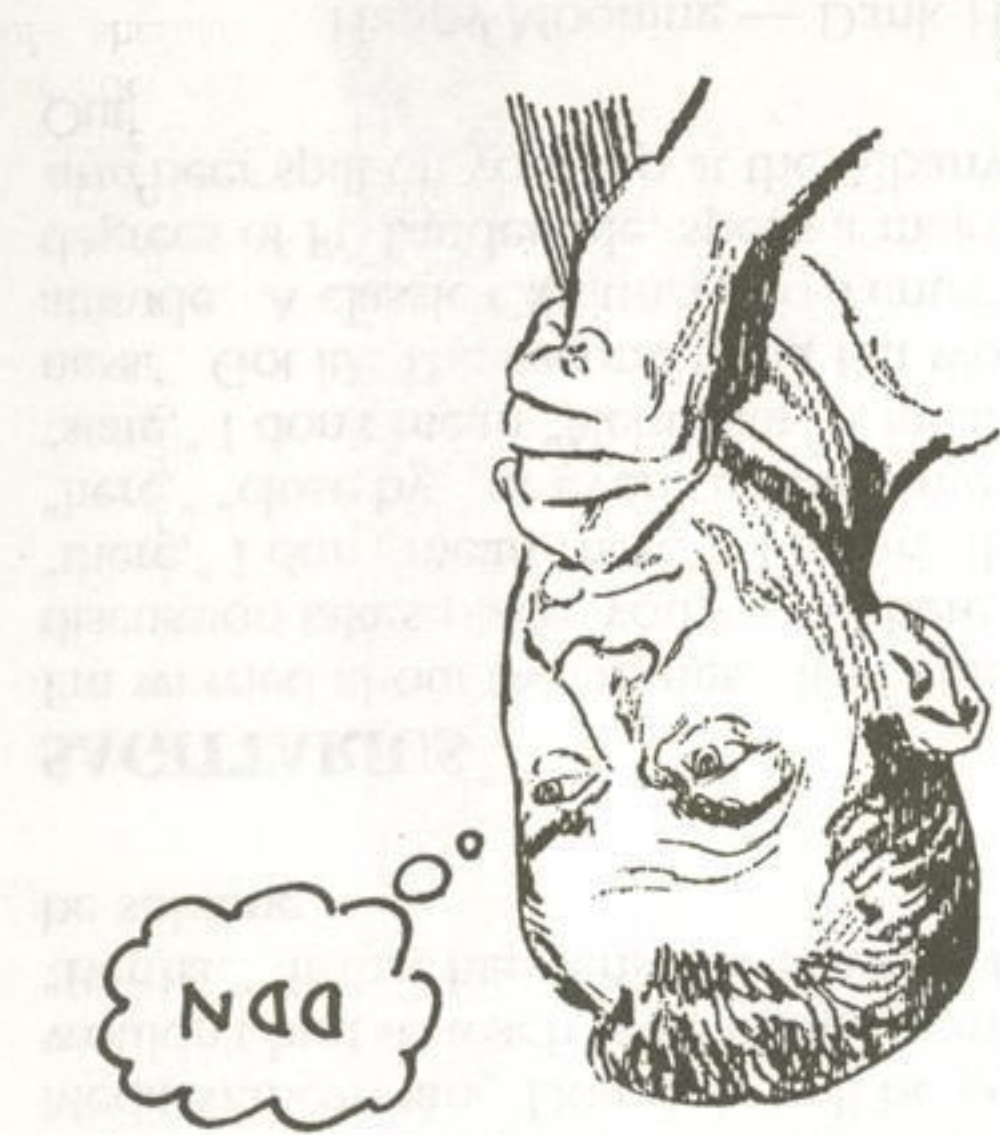
Christian fundamentalists are planning a full-scale boycott campaign at every Grateful Dead concert sight this summer to protest the "alleged" devil worship practices by drummer's Billy Kreutzman and Mick Hart. The organizer of this impending boycott is the Reverend Norville Douchenorton of the One Faith ministry in Aryanatown, Arkansas. Says Douchenorton, "Lord have mercy on the souls of those poor lost sheep who listen, day in and day out, in a drug-induced fog, to songs like 'Friend of the Devil,' 'Fire on the Mountain,' and 'Black-Throated Wind,' we plan to save as many of them as possible." The Reverend was informed of the Grateful Dead when a member of his ministry, a hotel maid, found the remnants of a shamanic ritual (chicken feet, sage, Tubin's sacred dung, and dried snout of a shrew) in Mickey's room during a show. ♦

Set Lists

ROSELAND BALLROOM, NY

MIAMI, FL February 29, 1992  
 (Gerry's pet parakeet dies before show in freak hotel lobby accident)  
 Victim  
 Morning Dew  
 Mason's Children  
 High Time  
 Victim Reprise  
 I've Been All Around This World  
 Black-Throated Wind  
 High Time  
 Dark Hollow  
 Bird Song (dedicated to Crakers)  
 Loose Lucy  
 I'm a Steam Roller Baby  
 Playin' in the Band  
 Dark Star  
 Cryptical Envelopment  
 Drums>Space  
 Spanish Jam  
 The Other One  
 Death Don't Have No Mercy  
 Lovelight  
 Feedback  
 Bell Bottom Blues  
 w/Bonnie Raitt  
 w/Baba Olatunji

REVERSE THEATER PALACE OF MIRRORS BIHUTAN April 4, 1992  
 U.S. Blues  
 Around 'n Around  
 Standing on the Moon  
 I Need A Miracle  
 Fire On The Mountain  
 Scarlet Begonias  
 Women Are Smarter  
 Might As Well  
 Cassidy  
 Loose Lucy  
 Wave to the Wind  
 Drums>Space  
 High Time  
 Berna  
 Greatest Story  
 Jack Straw  
 Cold Rain and Snow  
 w/The Gyuto Monks  
 We Bid You Good Night  
 Dark Star



HOLLYWOOD BOWL, LA

February 27, 1992  
 Gimme Some Lovin'  
 Cumberland Blues  
 Slipknot  
 Franklin's Tower  
 Black-Throated Wind  
 High Time  
 Theme From "Lost In Space"  
 Girl From Ipenema  
 Lazy Lightnin'  
 Application  
 Dear Prudence  
 Let It Grow  
 Eyes of the World  
 Let It Grow  
 Death Don't Have No Mercy  
 Looks Like Rain  
 Blues Jam  
 The Same Thing  
 Space>Drums>Space  
 I Need A Miracle  
 Black Peter  
 He Was A Friend of Mine  
 Proud Mary  
 Lovelight  
 Golden Road  
 w/ Doc Severenson & Branford Marsalis

NASSAU COLISEUM March 23, 1992  
 Victim or the Crime  
 West LA Fade Away  
 Victim Reprise  
 Me and My Uncle  
 Workin' 9 to 5  
 C. C. Rider  
 Takes a Lot To Laugh...  
 Don't Ease Me In  
 Day Job  
 Looks Like Rain  
 Ship of Fools Jerry breaks 3 strings  
 St. of Circumstance  
 (introduced as the Jones Family)  
 Cumberland Blues  
 Let it Grow  
 Drums>Space  
 St. Stephen  
 The Eleven  
 Watchtower  
 Morning Dew  
 w/B. Marsalis & B. Hornsby  
 w/Levon Helm, Rick Danko  
 w/Baba Olatunji  
 w/Merle Saunders  
 w/John Popper on Harmonica

MILKVEG BAR, AMSTERDAM April 8, 1992  
 Let the Good Times Roll  
 Iko Iko  
 Day-O  
 Playing Reprise  
 Wave to the Wind  
 Playing in the Band  
 April 9, 1992  
 New Speedway Boogie  
 Corina  
 Cumberland Blues  
 Maggie's Farm  
 Box of Rain  
 Cryptical Envelopment  
 The Other One  
 The Other One  
 Sitin' on Top  
 Drums>Space  
 The Last Time  
 Forever Young  
 Morning Dew  
 Gloria  
 Way To Go Home  
 The Wheel

OAKLAND COLISEUM

February 25, 1992  
 Theme From "The Love Boat"  
 Help on the Way  
 Slipknot  
 Franklin's Tower  
 Black-Throated Wind  
 High Time  
 Theme From "Lost In Space"  
 Girl From Ipenema  
 Lazy Lightnin'  
 Application  
 Dear Prudence  
 Let It Grow  
 Space...  
 Space>Drums  
 St. Stephen  
 The Seven  
 Dark Star  
 Bird Song  
 Dark Star  
 Playin' in the Band  
 Scarlet Begonias  
 Playin' Reprise  
 Attes of My Life  
 Day Job  
 w/Sean Connery on bagpipes

HAMPSHIRE COLLEGE DINING COMMONS AMHERST, MA March 26, 1990  
 Loggers Song  
 Iko Iko  
 On the Road Again  
 Must've Been the Roses  
 Monkey and the Engineer  
 Jack-A-Roc  
 Race Is On  
 Bird Song  
 Ripple  
 ELECTRIC  
 (introduced as the Jones Family)  
 Cumberland Blues  
 Let it Grow  
 Drums>Space  
 St. Stephen  
 The Eleven  
 Watchtower  
 Morning Dew  
 w/B. Marsalis & B. Hornsby  
 w/Levon Helm, Rick Danko  
 w/Baba Olatunji  
 w/Merle Saunders  
 w/John Popper on Harmonica

MILKVEG BAR, AMSTERDAM April 8, 1992  
 Let the Good Times Roll  
 Iko Iko  
 Day-O  
 Playing Reprise  
 Wave to the Wind  
 Playing in the Band  
 April 9, 1992  
 New Speedway Boogie  
 Corina  
 Cumberland Blues  
 Maggie's Farm  
 Box of Rain  
 Cryptical Envelopment  
 The Other One  
 The Other One  
 Sitin' on Top  
 Drums>Space  
 The Last Time  
 Forever Young  
 Morning Dew  
 Gloria  
 Way To Go Home  
 The Wheel

ROCK 'N ROCK HALL OF FAME

February 25, 1992  
 Theme From "The Love Boat"  
 Help on the Way  
 Slipknot  
 Franklin's Tower  
 Black-Throated Wind  
 High Time  
 Theme From "Lost In Space"  
 Girl From Ipenema  
 Lazy Lightnin'  
 Application  
 Dear Prudence  
 Let It Grow  
 Space...  
 Space>Drums  
 St. Stephen  
 The Seven  
 Dark Star  
 Bird Song  
 Dark Star  
 Playin' in the Band  
 Scarlet Begonias  
 Playin' Reprise  
 Attes of My Life  
 Day Job  
 w/Sean Connery on bagpipes

WETLANDS PRESERVE SEVA BENEFIT W/SPEED OF LIGHT SHOW March 14, 1992  
 China Cat Sunflower  
 Cumberland Blues  
 The Weight  
 The Night They Drove Dixie+  
 Maggie's Farm  
 Bird Song  
 Let It Grow  
 Stander On The Mountain  
 Here Comes Sunshine  
 Eyes of the World  
 Dark Star  
 Blues For the Rainforest  
 Blues For the Rainforest  
 Gimme Some Lovin'  
 Gloria  
 Love Light  
 We Bid You Good Night  
 w/Levon Helm, Rick Danko  
 w/B. Marsalis & B. Hornsby  
 w/Baba Olatunji  
 w/Merle Saunders  
 w/John Popper on Harmonica

REVERSE THEATER PALACE OF MIRRORS BIHUTAN April 5, 1992  
 China Cat Sunflower  
 Scarlet Begonias  
 Estimated Prophet  
 Help on the Way  
 Slipknot  
 Me and My Uncle  
 Brokedown Palace  
 Not Fade Away  
 I Know You Rider  
 Fire on the Mountain  
 Mama Tried  
 Morning Dew  
 Drums>Space  
 Franklin's Tower  
 Peggy-O  
 Thrown Stones  
 Althea  
 The Wheel

# WAY COOL GOSSIP ...by JOHNNY SUNSHINE

Hey! Like waaaay cool greetings to all you maximally groovy, hall-dancin' cosmonauts just floatin' out there in mail order land. Johnny Sunshine checkin' in at you with my usual dose of majorly radical facts from the most especially rippin' lifestyles of the most seriously hip band on the planet.

My mom, who as you'll remember from my last column, is like the most serious caterer in Hollywood, tells me that Bobby Weir has stopped training with Chuck Norris. These two devilishly handsome idols had a monster fight over the fact that Chuck still uses disposable chopsticks. Bobby, you win the most mental environmentalist award of the month, you beautiful man, you. Chill out and have another spring roll.

Great news! My doctor in Novato informs that Steve Parish, the last of the roadies on steroids, has kicked the habit! Things backstage on summer tour should be a whole lot less tense, **WORD!**

Genie, my travel agent in San Rafael, tells me that Mickey Hart and George Lucas are taking a vacation together in, get this, **VIRTUAL REALITY!!!** Now, with the help of modern computer techno sauce, these two magic makers can just sit back in the luxury of Lucasfilms' ranch in *tres* gorgeouso Martin and go anywhere with the flip of a switch. An old sweetheart of mine who is a temp at the ranch office sez Lucas has instructed the animation technicians to feed the following animation coordinates into the way back machine: The Siberian Tundra during the Pleistocene era; Krakatoa just before it went boom; and Hollywood on December 31, 1899. Happy sailing, campers!

If you pick up a copy of next week's Hollywood Reporter, you'll find an up-to-the-minute progress report on Phil Lesh and Brian Wilson's surf opera collaboration.

Many of you have been wondering what happened to Mr. Fingers — Bruce Hornsby. Well, he was traded to the Cleveland Indians for two relief pitchers and an undisclosed sum of cash...**NOT.** No, like really, Bruce is planning to move onto greener pastures to form a new band called The Travelling Hornsbury's featuring Bob Dylan, Robbie Robertson, Branford Marsolis, Dicky Betts, Edie Brickell, Airtio, and John Popper. How many people can claim to have used the Dead as a stepping stone to greater things. ♦

## LEO

Even though some Long Island snob-type Deadhead may threaten to punch your lights out, be sure to sing along, **LOUDLY**, when the boys break into "Brown-Eyed Women" at the Boston Garden this fall. Accentuate the word "Grenadine" at volume levels audible two states away. Better yet, buy some of the red-fructose drink mixer beforehand, and gargle with it in the bathroom once you're inside the show and then shake around as if you were a Dachshund in heat, foaming at the mouth. This is to insure that all the Deadheads from Maine who don't have tickets will get them. And nothing's worse than a Deadhead from Maine doing the parking lot thing.

## VIRGO

Stop cleaning up messes in the Microbus. Let the styro-foam cups from Alpine Valley get sticky. Stop worrying about whether you'll get to the next venue in time for those "Me and My Uncle's" and just chill out. Take a deep breath at least once in a while. And be absolutely sure not to floss your left four bottom molars. If you do, the stars say Phil will play boring shit all tour.

## LIBRA

Oh, you lucky Libra...yes, you, Libra: The sign of balance, of ultimate harmony or — chronic wishy-washiness. Libra wants to go to the show, but Libra feels bad someone else isn't. Libra wants to jump the gate and knee a security guard in the groin, but Libra thinks it may be prudent not to and does nothing. Libra could throw up and feel a lot better, but Libra won't for fear that the sea of wall-to-wall-human pillow-like Deadheads (of which Libra is a part) might be sent reeling to a bad trip. Avoid these situations, act decisively and be sure to braid your armpit hair as a sign to other Libras that you are all of one clan. Om Shanti!

## SCORPIO

A deep, dark, velvet obscured Scorpio. You are a Dead-head to be reckoned with in black leather and a perpetual Mediterranean tan. Dog days will be good. And it wouldn't hurt to teach your parrot to mimic the words to "Bertha." If that happens, the rewards for you this tour will be sublime.

## SAGITTARIUS

I'm worried about two things. It's evident that when the discussion takes place, you're not there. When I say "there," I don't mean "here." I mean "there" as in partially "here," "close by," or even "in the same state." When I say "state," I don't mean "Nebraska," I mean "sense of there-ness." Got it? The second thing I'm worried about is your attitude. A classic Conjunction-Leo-Venus Trine, forty-six degrees of Ft. Lauderdale, spells a major popcorn, hotdog, and beer spill on your lap at the Albany shows. Watch Out!

Happy Mooning — Dank Hollow ♦

# TOUR-A-SCOPES

## 1992

### General Outlook

Summer Tour has many surprises concerning life, love, and ultimate happiness. For many of you, a major career decision looms, and taking time off is simply the right thing to do. Moon square Uranus conjunct Des Moines means a rare and excellent opportunity for flailing wildly to syncope Jerry riffs at the outdoor venues with only a minimal chance of hitting others in the head. Ample energies are left over and vibrating to create supple, womb-like simulation out of drums during shows in New York state this year. Make sure you wash your windshields, and don't use a brown paper towel to check your oil — this will surely create a plethora of wimpy encores in the Midwest shows, and worse yet, the use of a potpourri-dangling-auto-air freshener spells "B-L-A-C-K P-E-T-E-R" at all California shows you would be able to attend! When given the choice of fries or baked potato, choose grits. The stellar alignment shows "Stella Blue's" (not one, but two.) If your girlfriend's name starts with an "M" make sure she's wearing daisies in her hair at the Deer Creek shows. If not, it could mean a lot of hitchhiking.

If it's your Birthday at Giants Stadium: don't wash. Remaining at one with your bodily fluids will greatly increase your chances for a meeting of a lifetime with a bandmember in a bar after a show. He makes eye contact and for once, what you imagine is for real — his index finger is pointing at you, begging you to join him backstage for a mimosa and a pint of Haagen-Daz. Accept no denial.

### CAPRICORN

Good shows, definitely mid-grade, quasi-paruptempo with only a little bummer vibe. Expect a couple of "China Cats" and "Half-Steps." Your karma will lead you to encounter an interesting array of new food-oriented hallucinations during second set GD songs this summer. Scenario involves a back seat, Roy Rogers on Mars, and practical jokes involving room-service, a plumber, and a praying mantis.

### AQUARIUS

The Murphy's Law of The Grateful Dead Experience has always pertained to you, but that may soon be changing. A Neptune-Conjunct-Sun-Southeast of Newark means no more tickets washed in the laundry. No more hitching rides in cars that get pulled over and searched by state troopers 20 minutes before showtime. Yes, you, beautiful, spacey, pure of heart Aquarius are in for better times.

### PISCES

Keep your head above the dashboard and your nose clean, and before you know it, you'll be partying down with the band backstage.

### ARIES

Yes, people do take you seriously, especially if you shove them a lot (but not ushers). Nothing else will do, especially in line at Madison Square Garden. Eat lots of onions and garlic type foods beforehand. Emphasis on communication, number crunching, and articulating true feelings about the innuendo immersed in the tune "West L.A. Fade Away."

### Taurus

Don't get caught up in all the hype. Do your mail order ticket applications slightly surrealistically, so as to balance out the skewed Saturn conjunction facing your ethical trine. Because you wouldn't have gotten the tickets you wanted — now you will. Also, make sure on the third Tuesday of July, when facing west, that you sing the words to "Bird Song." This will insure at least a "St. Stephen" tease at the Shoreline shows.

### GEMINI

Admit it! You've got a deep dark secret. Maybe you left your dog in the car during the US Festival... maybe you smoked your brother's stash inside Oakland Coliseum while he stood outside in the rain... and maybe it was his ticket that you used to get in. Well... there's only one way to be absolved of this way serious negative karma. You must go to every show on the summer tour and minutes before going in you must give away your ticket to a barefooted teenager. And don't forget to thank them, they are helping you to turn over a new leaf. With this selfless act of generosity you are opening yourself up for many groovy love affairs, and lots of skunk bud in 1993.

### CANCER

You're ready for a fresh start. Don't believe anything you hear unless it sounds sorta-kinda-maybe like it's legitimate... then find someone you know well and see if it's considerable... and if yes, consult the Tarot. If no, make sure that the hash brownies you eat are heat pasteurized. If not you will be seeing severe head lice around the Buffalo shows, if not before at the surprise Barstow shows scheduled in June.

This signed, limited edition poster (500) is available for \$25 only from ARTSCHLOK, Box 3603, NY, NY 10185



# The Grateful Dead

February 11, 12, 13, 14, 2001

Sea of Capricorn Amphitheater

General Admission — \$48

Personal Oxygen Required

Smoking Prohibited

A BGP/NASA Production



# DDN SURVEY RESULTS

Thanks to all of you who stopped by the Dupree's Diamond News Booth on tour this past fall to fill out our Deadhead survey. Here is the first installment on the results of our poll:

## Top Deadhead Dance Moves:

- 1-the air guitar boogie
- 2-the usher avoiding sink
- 3-hall spinning
- 4-hailing
- 5-the 500 mic quiver
- 6-chasing tracers
- 7-the epileptic fish
- 8-the shakedown
- 9-the heart chakra love connection
- 10-the labyrinthine get-to-the-bathroom meander
- 11-the don't feel like a stranger hug
- 12-the tape flip bend

## Top Deadhead Pick-Up Lines:

- 1-You won't believe the crisp copy of 4/29/71 I have back in my bus.
- 2-You're more beautiful than any hallucination I've ever had.
- 3-I've got another laminate just like this one back at the Hyatt.
- 4-Say, is that a microphone in your pocket or are you just happy to see me?
- 5-Didn't I post bail for you once in Hartford?
- 6-Do your dread-locks taste as good as they look?

## Most Often Consumed Post-show Parking Lot Snacks:

- 1-Warm beer
- 2-Bagel and cream cheese purchased from a barefoot stranger
- 3-Unidentifiable brown stuff fried in a wok on the side of the road
- 4-Whatever I left under the seat in the car
- 5-Dunkin' Doughnuts and three cups of coffee

## Favorite Ways To Sneak Into Shows:

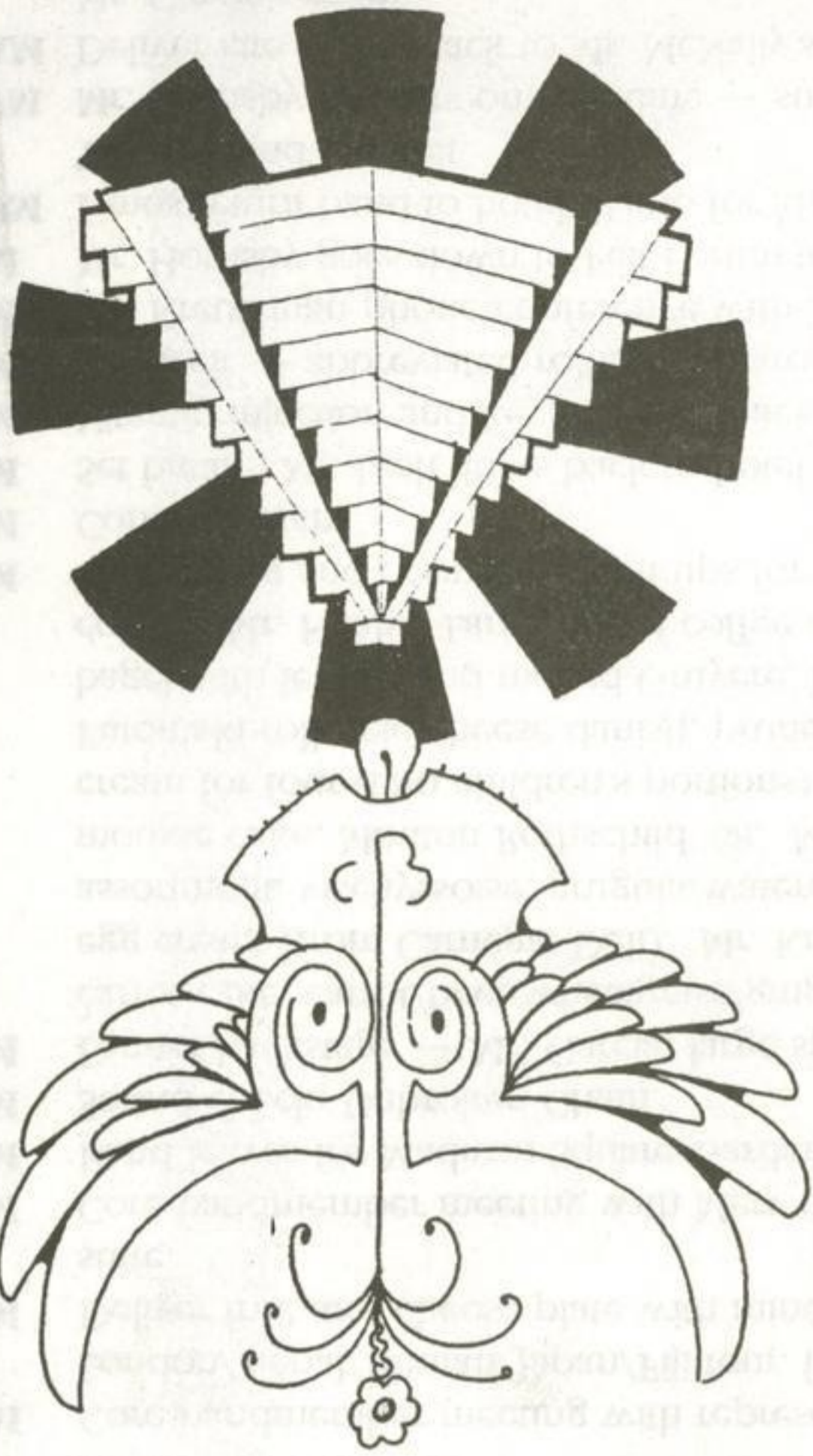
- 1-simplified gate crashing — everybody at once
- 2-advanced gate crashing — hire a ninja Deadhead to simultaneously open five or more fire exits
- 3-faking an epileptic seizure so they bring you to the inside medic station
- 4-hiding in the backstage caterer's supply boxes
- 5-pickpocketing tickets from scalpers
- 6-sodium pentathol inhalant sprayed into the face of the ticket taker
- 7-transforming into an ethereal spirit
- 8-hiding in the trunk of a band member's limo

## Most Wished For Show Crashing Aid

Romanian cloaking device

## What Deadheads Predict For The Future

- 1-nitrous dealers will be replaced with oxygen dealers
- 2-smart drug concession stands
- 3-tape collectors will catalogue their collections using UPC bar codes and lasers
- 4-GD seances to contact deceased members of the band



Artwork by Joey Hill

- 5-acid rain resistant tie-dye t-shirts
  - 6-GD merchandising takes over Bennetton
  - 7-GD conventions: "Spring tour '77 reunion will now meet in the Carlyle room."
  - 8-GD trivia gameshows: "I'll take 'tune-up jams' for \$500, please."
- ## Top Excuses Given To Ushers Prior To Getting Into Arena
- 1-It's real; I ripped it by mistake and just taped it together
  - 2-My dog ate my ticket.
  - 3-I'm Jerry's long-lost son/daughter; I was gonna surprise him tonight.
  - 4-My friend went inside with my ticket.
  - 5-But I used tonight's ticket last night, and they didn't mind, so why can't I use last night's ticket now?
  - 6-My Dad dropped me off but forgot to give me the ticket.
- ## Top Excuses Given To Ushers Inside Arena
- 1-I left my ticket at my seat.
  - 2...in my coat pocket.
  - 3...in my pack.
  - 4-I gave it to my friend to go to the bathroom and she never came back ♦

they need to be at what time. DDN sources recently obtained a copy of GDP's PRIVATE & CONFIDENTIAL daily tour schedules from last fall. Now you can see just what a typical day on tour is like for our favorite Rock Gods. ♦

# C L A S S I F I E D

Grateful Dead Productions

September 17, 1991

Continued

2:00PM Ear plug fitting for Mr. Lesh (and family) and Mr. Healy in Mr. Healy's room.  
 2:15PM Scruffy the Clown arrives to entertain Lesh children. Mr. Lesh and Mr. Garcia depart for lunch and private screening of "JFK" preview with Gene Shalit.  
 2:30PM Electric car races — Mr. Parish's room.  
 2:30PM Clarinet lesson for Mr. Healy in his room.  
 2:45PM Mr. Hart and Mr. Kreutzman — daily shamanic meditation in Mr. Hart's room. DO NOT DISTURB until 4 PM!!!  
 3:00PM [Temporarily remove battery from smoke detector.]  
 3:00PM Deliver large pot of coffee to Mr. McNally's room.  
 3:00PM Limo to take Mr. Weir to Vertical Club for workout.  
 3:00PM Mr. Hornsby sits in with the *World's Most Dangerous* band on David Letterman Show.  
 4:15PM Lenny Cohen, tailor, arrives to re-rip Mr. Weir's blue jeans.  
 4:30PM Core bandmember meeting in GD hospitality suite with Donald Trump to discuss four-night run at Trump Castle in Atlantic City.  
 4:30PM Mr. Hornsby photo-op with Brook Shields at Lord & Taylor.  
 4:45PM Limo takes Mr. Hornsby to NY Athletic Club for half-court basketball game with Woody Harrelson, Walt Frazier, Bill Graham.  
 5:00PM Core bandmember meeting with representatives of Bank of America and Citicorp to discuss financing for 1993 London/Nepal/Bhutan/Fiji tour. [Replace battery in smoke detector in Mr. Hart's room.]  
 5:30PM Deliver fruit and cheese plate with mineral water for band and large pot of coffee to Mr. McNally in hospitality suite.  
 5:30PM Core bandmember meeting with Merv Griffin to discuss four night stand at Paradise Island, Bahamas.  
 6:15PM Band leaves for Madison Square Garden.  
 6:30PM Sound check: Undraken Chain.  
 7:00PM Dinner backstage — Mr. Garcia: large spinach salad, barley mushroom soup, lentil burger (no condiments), carrot cake, carrot/beet/wheatgrass/ginger juice, and key lime pie. Mr. Hart: Pastrami on rye with mustard, egg cream (from Carnegie Deli). Mr. Kreutzman: surf and turf, two Samuel Adams. Mr. Weir: pate and caviar assortment, vischyssoise, arugula/watercress salad, escarrot with wild rice and baby asparagus, chocolate mousse cake, Mouton Rothschild '68. Mr. Lesh: hamburgers, fries, mixed vegetables and Cherry Garcia ice cream for four (two children's portions). Mr. Weir: chilled carrot sticks, lime jello with cottage cheese, Futomaki roll, feta-cheese danish, prune juice. Mr. Hornsby: melted iceberg mineral water, smoked marin on bagel with lettuce and melted Gruyere, kiwi tarts. Cold Cut assortment buffet for road crew. 2 liters of Jolt cola for Mr. Healy. Large pot of coffee and bowl of M&M's for Mr. McNally (no nuts please!).  
 7:45PM Hair-styling and cosmetic touch ups for Mr. Kreutzman and Mr. Weir.  
 8:00PM Concert begins.  
 9:30PM Set break. Mr. Lesh limos back to hotel to tuck in children during break.  
 9:30PM Vitamin injection and keylime pie snack for Mr. Garcia.  
 9:30PM Mr. Weir — abbreviated rolling and aroma-therapy session.  
 9:30PM Mr. Kreutzman phone conference with Tokyo stockbroker.  
 9:30PM Mr. Hornsby goes down to Felt Forum to sit in with Luther Vandross.  
 11:30PM Limos return band to hotel. Limo for Mr. Weir to Brooklyn Academy of Music post-concert reception for Turtle Island Quartet.  
 11:30PM Mr. Hornsby appears on Nightline — subject: profiting on the resurgence of 60's culture.  
 12:15AM Deliver late night snack to Mr. McNally's room — small pot of coffee and salted licorice. Keylime pie to Mr. Garcia's room.

## Have A Nice Day!

Dupree's Diamond News  
Parody

**DEADITOR'S NOTE:** Life on the road with a rock and roll show can be hectic and disorienting. After several thousand miles of travel and a couple of late nights, all the days begin to blend into one another. To stay in sync all road crews, hospitality, and limo drivers now use a daily tour schedule so that everyone knows where

# C L A S S I F I E D

## Grateful Dead Productions Daily Tour Schedule September 17, 1991 New York — No Travel

- 7:15AM** Wake up call for Dennis McNally
- 7:30AM** Second wake up call for Mr. McNally
- 7:45AM** Breakfast delivered to Mr. McNally's room — large pot of coffee, 2 packages of Nicorettes, 1 bowl Lucky Charms with chocolate milk. Deliver all New York dailies and National Star.
- 7:45AM** Breakfast delivered to Phil Lesh's room — 4 bowls of oatmeal, fruit tray, fresh OJ, 1 pot coffee, croissants, and marmalade. Deliver Fantasia video.
- 7:50AM** Willard Scott arrives for live weather report from Mickey Hart's room (make sure extra extra large *Planet Drum* promo t-shirt is available as gift for Mr. Scott).
- 8:00AM** Continental breakfast for three delivered to Mr. Kreutzman's room. Billy meets with Harrison P. Morgan III of Stanley Morgan and "Whip" Wiggleworth of Solomon Brothers regarding bond rates and tax-free annuities.
- 8:15AM** Deliver large pot of coffee and dental floss to Mr. McNally's room.
- 8:30AM** Limo pick up for Bruce Hornsby to Joan Rivers show for guest appearance with Natalie Cole (have lyric sheet in limo ready for Mr. Hornsby to prepare for taping Nat King Cole verse on "Unforgettable").
- 8:30AM** Breakfast delivered to Mr. Hart's room — fruit plate, granola, OJ, coffee. Mickey meets with animal rights activists to discuss synthetic drum skins.
- 8:30AM** Have limo ready for Mr. Lesh. First stop — Phil serves as honorary bellingier for New York Stock Exchange start up. Second stop — Central Park Children's Zoo.
- 10:00AM** Wake up call for Mr. Garcia and Steve Parish. Breakfast delivered to Mr. Garcia's room: Muesli, fresh squeezed carrot/beet/parsley/wheatgrass juice, large bottle water, 1 pack cigarettes, 1 keylime pie. Pickup t-shirt for valet; light starch on hanger.
- 10:30AM** Doctors appointment in Mr. Garcia's room. Vitamin injections for Mr. Garcia and Mr. Parish.
- 10:30AM** Deliver large pot of coffee to Mr. McNally's room.
- 10:45AM** Limo transports Mr. Hornsby to set of "Geraldo" for guest appearance. Subject: "Rock and Roll musicians who are *actually* faithful to their spouses."
- 10:45AM** Limo ready for Mr. Garcia's trip to F.A.O. Schwartz to buy toys for daughter.
- 11:00AM** Limo ready for Mr. Kreutzman's hair-stylist appointment at 11:15.
- 11:30AM** Meeting between Mr. Hart and himself.
- 12:00PM** Mr. Weir — facial acupuncture treatment in room. Have asst. ready to pick up Retin-A cream from pharmacy.
- 12:00PM** Lunch delivered to Mr. McNally's room — large pot of coffee, pumpernickel toast, West Coast papers.
- 12:30PM** Mr. Wehnick meeting in room with Lloyd's of London insurance rep to renegotiate new premium charge on "hot seat" policy.
- 12:30PM** Mr. Hornsby lunch at Odeon with Lorne Michaels to discuss potential guest appearances on Saturday Night Live. Dessert with Liz Smith (subject: who pays the most for guest concert appearances).
- 1:00PM** Mr. Garcia — advanced scuba lesson with Jean-Luc Cousteau in hotel pool. (McNally arrange for pool and sauna to be closed for 1 hour).
- 1:00PM** Wake up call for Dan Healy.
- 1:15PM** Second wake up call for Mr. Healy.
- 1:30PM** Breakfast to Mr. Healy's room — 2 liters of Jolt Cola, Capt. Crunch cereal, Large bag of Reese's Pieces.
- 1:45PM** Deliver National Geographic videos, cold cream, avocado soup, watercress sandwiches, tiramisu and 1 bottle of Zellingner Himmelmreich Reislung '72 to Mr. Weir's room.
- 2:00PM** Bob Weir auditions potential Grateful Dead cheerleaders; have assistant ready to take them up from lobby, one at a time. [Check IDs, Mr. Weir requests no one over 18 please.]

"how to ruin a good show." The audience howls in delight!! Refusing to acknowledge the difference between "serious music" and "fluff," Garcia counters Phil's scolding with a terse version of "Day Job."

Business as usual for Garcia and Weir, I guess.

Despite the lame, sell-out ending, these two tapes contain music that is essential for any serious collector. Supposedly Miles Davis' estate tried desperately to intercept the source tape to prevent boot-legging. We have heard rumors that because of potential market-ability to the cross-over jazz market, Dan Healy is considering this concert for the One From the Vault series. Write him today and let him know this is a great choice. We can't wait to hear the digitals!!

### 3/26/91 Arrowhead Ranch, Parksville NY

- SIDE A
- Jack Straw >
- C.C. Rider@ >
- Takes a Lot to Laugh@... >
- Me & My Uncle@ >
- Big River@ >
- Mama Tried@
- SIDE B)
- Let Me In@#
- Green Grass of Home@#
- Don't Ease Me In.
- Let It Grow >
- Morning Dew
- Amazing Grace@
- \*Orange Blossom Special@
- Drums >
- Space >
- Shakedown >
- Pride of Cucamonga >
- Crazy Fingers >
- SIDE A)

Weeks before this hip hippie dude ranch in upstate New York "officially" opened its doors for the season The Grateful Dead stopped by to pay respects to longtime friend, Johnny Cash, who was finishing a weeks worth of rehearsals at Arrow Head before hitting the road invited the Dead to spend the night and play some music. With a mixed crowd of rednecks and long-hairs, this collection of seasoned road warriors got down to some mighty serious jamming.

The superb audience quality tapes of this show (Parish confiscated the boards) have the same feel as the infamous Booby's birthday show at the *Milkyveg* Hash bar in Amsterdam. Like the Milkveg, Arrow Head's concerts take place in a very small, intimate bar and like Bobby's birthday show the Dead were playing mostly borrowed instruments. On these tapes Jerry's pickin' is especially twangy because he uses a Country Gentleman guitar (for the first time since the closing of the Fillmore West).

Just to get comfy, the band opens with a ferocious "Jack Straw" which leads into perhaps the smokiest rendition of "C.C. Rider" ever with Johnny Cash on acoustic guitar trading lead vocals with Bobby! Immediately following this, Jerry jumps right in with a slightly miscued but passionate "Takes a Lot to Laugh...". Not knowing who will take the vocals, both Garcia and Cash jump over each other on two occasions. However, the second miscue leaves them both laughing and finally sharing the chorus with bellowing gusto (just like the 4/28/71 St. Stephen!)

After Bobby takes "Me and My Uncle" through its paces, both he and Johnny sing together what may have been the tightest number of the night: "Big River" (recorded by both artists). The crowd goes completely wild — so much so at one point that the limiter on the tape deck surely kicked in. Cowboys and Hippies clanked tall boy Buds together as social boundaries dissolved in delight.

Next up, Johnny tells a story about his own experience recording "Big River" some 15 year ago in Nashville. The following two tunes were

enough to transport anyone with closed eyes back to a late 1969 Fillmore acoustic set. Jerry sat down at the pedal steel guitar on stage and laid down surprisingly respectable licks for two of Bobby's old time country faves "Let Me In" and "Green, Green Grass of Home," both co-sung by Cash. In between the two, some astute veteran Deadhead can be heard yelling out for "Long Black Limousine" which elicits a round of hearty guffaws from the stage and then a hilarious round of amnesia-related excuses from Bobby and Jerry to which Johnny replies, "These boys have been on the road too long, if you ask me." "Don't Ease" ended the set with more hootin' and hollerin' from the cowboys in the audience.

Not to be intimidated by the country atmosphere of the surroundings Jerry leads off set two with a decisively unwestern "Crazy Fingers." This is the one low point of the tape recording in that two seemingly bored rednecks can be heard discussing a recent monster car rally. In the background however the band is tight as can be as they follow the song with a superb *Arabian Nights* style jam. Then, the focus on stage obviously changes. — on the tape you can hear someone in the audience comment that Phil has turned to the drummers and is attempting to gradually change the tempo to something very specific. The audience gets very quite and then... Phil launches into "Pride of Cucamonga"!!! Much screaming ensues, and about 30 seconds into the song, one can hear on the tape two people asking for help in making room for some young woman who has fainted in excitement. Raw and gutsy, Phil marches through an obviously rehearsed and never-before-heard version of this song. At its summation, the crowd goes ape-shit. Not to be outdone, Jerry then explodes into a shit-kickin' rendition of "Shakedown," and once again, the crowd is quakin'.

After a Drums exploration that resembled more of a cross between military honors and "Wipeout" than the typical free-form jaunt, a very short space ensued. Bobby, sensing the need to satisfy the country-music fans in the room threw in a few riffs from "Oakie From Muskogee" and "You Can Take This Job and Shove It" before setting off into a breakneck speed version of "Let It Grow." Notice the very rare and much appropriate placement of this song.

Much to the delight of all aficionados, Jerry then settles down into a long and passionate "Morning Dew." Again the cowboys approved as you can here some hick in the audience mistakenly peg this tune as a Merle Haggard number (confusing it with "Sing Me Back Home").

After several minutes of very animated noodling and strumming, Jerry wraps "Dew" up and then takes his guitar off as though to leave the stage — BUT WAIT! Out comes Johnny Cash once again, and to everyone's utter disbelief, they break into an a capella rendition of "Amazing Grace." By the time they finished, there couldn't have been a dry eye in the house! Someone I know who was there said he saw a hippie and a redneck arm in arm, singing along with tears running down their cheeks. Saints preserve us.

All in all, this show undoubtedly offers the finest example of the Dead playing their Western music and just as Branford inspires them to play complex rock music in a jazz idiom so, too did Johnny Cash inspire them on that night to become masters of saloon and sagebrush music. Get the tapes!

Stay tuned for many important new tape releases in 1992 including the much hoped for "Dark Star" > "Dear Prudence" > "Dark Star" > "I Am The Walrus" > "LoveLight" jam featuring none other than John Lennon from the Strand Theatre in Nebbish-Under-Wilshireto, England, on 5/25/70. We hear it's positively surreal! ♦

# THE ESSENTIAL TAPE COLLECTION

## ...TAPES YOU'VE JUST GOTTA HAVE!

7/17/84 Synapse Hall, California Institute of Integral Studies

SIDE A

Up, Up and Away>

Not Fade Away>

Alabama Getaway>

West LA Fade Away

SIDE B

SIDE B

La Cuccaracha>

Walkin' Blues>

Cumberland Blues>

Memphis Blues

Big Railroad Blues

SIDE B

Space#@>

Sketches of Spain#@>

I Need a Miracle>

Dark Star#@>

So What#@>

Dark Star#@>

Space#@>

Drums@>

# w/Miles Davis

@ w/Airto

Certainly the best show of 1984. Riding high on the energy gained at the previous week's Greek Theater shows, the Dead played this special show at the behest of Dr. Stanley Krippner. Dr. Krippner, you may remember, was the scientist who performed the famous dream telepathy experiment with the Dead in 1970 at the Capitol Theater in Port Chester, New York. This time Dr. Krippner was performing a similar experiment with dream subjects in California, New York, Bern, Switzerland, thousands of feet down in a South African diamond mine, and with 26 Aboriginal tribesmen meditating on Ayers Rock in Australia!

Recently an excellent soundtrack copy of this unusual show surfaced when veteran Deadhead Sidney Klorpstein attended a summer conference on paranormal sciences in Kiev. He says that the Russian who traded it to him wanted the equivalent number of Michael Jackson tapes and the Pump sneakers that Klorp was wearing, in exchange for these two tapes.

Obviously in a very spunky mood, the Dead opened with a full three minute instrumental of the famous 60's bubblegum hit "Up, Up, and Away," which segued directly into a blinding rendition of "Not Fade Away," Fast on the heels of this smoker came the unusual pairing of "Alabama Getaway" with "West L.A. Fade Away" to complete the first of several obvious themes of the evening. After a brief but monumental burst of static, Bobby makes a joke about "electronic cockroaches running amok in the system" to which Jerry counters with a few bars of "La Cuccaracha." Just as on the Houston 11/19/72 tape, you can tell the boys are having fun when every break between songs is an opportunity for mirth and funky song spoofs.

Synapse Hall is primarily used for lectures and panel discussions between scientists. It is unusually small for a band such as the Grateful Dead, with just 827 seats in all. With the stage being only 32 feet across, the band must have been crammed in tight. Phil steps to the microphone and apologetically explains to the audience that there wasn't room to hang any more than six stage lights (ii), all of which are blue because of the impending second set psychic experiment. With that the Dead launch into the "Blue" theme to end all blues themes:

"Walkin' > "Cumberland" > "Memphis," and then "Big Railroad Blues" Incredible!  
 You can tell that this next set had the same magical vibe as the then recent full moon "Dark Star" encore at the Greek. Tape two starts with Dr. Krippner explaining that during the impending experiment there would be numerous subjects at other specific sights through-out the world, either asleep or in trance state. He instructed the lucky 827 audience members (many of whom were humanistic psychology students at the school) to concentrate on "psychically projecting" the combination of music and projected imagery out into space for one solid hour. He concluded by explaining that the object of the experiment was to see if the sleepers or trance subjects would dream of these images or music, neither of which they were told would be happening.  
 A long silence occurs. It becomes obvious that a guest musician is being set up on stage. And then the seemingly impossible is heard: the shrill but soft tones of an unmistakable trumpet as it is run softly through a few moments of "Girl From Ipanema." It is the master — Miles Davis! Listening carefully one can hear Phil chorling in amusement at Miles' choice of warm-up riffs. Another moment of silence and then... "DARK STAR!"  
 After a long and sinewy build-up in which Miles and the band feel each other out, Jerry breaks into the first set of lyrics, which, as usual, he delivers with quivering tentativeness. Quickly Miles leads them into "So What" for which Phil rises to the occasion, plunking down bluesy bass notes. This dissolves into spacey noodling out of which Jerry launches triumphantly back into "Dark Star." But Phil will have no part of it and, turning his volume WAY UP plays continuous feedback until Jerry abandons his plan. That settled, Miles leads the boys into a soft, mournful "Kind of Blue." Several minutes of this and Phil hints at "Dark Star," letting Jerry know that now it is time. After a much more confident delivery of lyrics, the band once again dissolves into Space, during which the vocal contortions of Airto become apparent. This is particularly significant in that Airto performed with Miles Davis more than twenty years ago (a reunion). The tape flips during this jam.

In researching this show we have found out that during the blinding Drum blizzard that ensued there were powerful images of Tibetan and Hindu deities and aboriginal dreamtime spirits projected above the musicians. After a monumental climax the guitarists come back out and immediately launch into an almost Middle Eastern flavored jam. Once again Miles joins the band and they glide smoothly into what must have been a most assuredly rehearsed "Sketches of Spain." Reminiscent of the 2/11/70 Spanish jam with the Allman brothers and Peter Greene, this far more mellow exploration steadily builds up and up and then softly fades to feedback. A cheer can be heard from the audience as Miles leaves the stage. With the hour-long psychic experiment over, Bobby launches into a bustiness-as-usual "Miracle," which obviously upsets Phil as he cannot be heard playing for over a minute and then only in the background from there on out. Jerry counters with "Black Peter" and then Bobby drives the last nail in with "Around 'n Around." Truly a bizarre ending to an otherwise legendary set.  
 Apparently we aren't the only ones who hold this view. Phil Lesh is back on stage first with a hilarious yet scathingly sarcastic lecture on

Tread Bearheart with his incredible mic(s) stand — 1985 Berkeley



Finally, we invite you to consider the ultimate in one-stand multi-microphone tower installations. A group of enterprising Columbia University law school students joined forces to form the Royal Barrister Radical Tapers League. These students, short of both time and money, needed to find a way to get their Radical Taping™ systems to each and every show, while they stayed at school to maintain their grade point averages. First they pooled their money and bought a van. Next they hired a full-time crew of two responsible radical tapers to attend every Dead show. Inside the van, each future attorney has his own system permanently rack mounted. Now, at each show, while one crew member stays in the van to run the decks, the other goes into the show and sets up a multi-mic tower. The signals of all the mics are converted to microwave signal and then broadcast out to the van where they are reconverted and then recorded. As it turns out this entire system costs less to maintain than what it would cost for even half of the junior attorneys to go on tour!

Whether one chooses to spend a small fortune or a large one, clearly the stakes are high in the quest for achieving status as a radical technique taper. We here at DDN salute all who aspire to quintessential radicalness. Please remember to let us know what you're up to because one-upmanship is an essential part of this fine art. ♦

Perhaps the most stealthy of Radical Taping™ techniques have been pioneered by Garry Blassberg. In the early days, Blassberg (a taper since 1967), had to go to extreme lengths in order to make tapes in the hostile environment of that era. Blassberg was the first to use sodium pentathol injections to neutralize security guards, roadies, and screaming fans. Later, Blassberg was the only successful taper at Radio City Music Hall in 1980, when he employed a micro-recording system implanted in a long, fake beard. He has been known to plant look-alike dummies of himself strategically throughout the audience to throw off security guards and jealous tapers anxious to discover and copy the Radical Taping™ techniques of this pioneering maverick. "It's a jungle out there," exclaims Blassberg. "The enemy is everywhere. Only by remaining covert and on the move have I been able to amass a 7500 hour live concert tape archive."

These days Blassberg leaves everyone guessing. Working with plastic surgeons and biomechanical engineers at Albert Einstein Medical Center, Blassberg had a state-of-the-art unidirectional cardioid microphone system implanted in his scalp above each ear. Ultrathin fiber-optic cables are routed back through his scalp to the base of his skull where they emerge below the collar. With a DAT record deck slung under his arm he can read his record levels on holographic "heads up" display panels on the surface of his eyeglass lens. Record functions and volume controls are remotely controlled from his wristwatch. It's easy to see why other tapers consider Blassberg the "James Bond" of Radical Taping™ techniques. If the measures gone to by these masters of Radical Taping™ techniques seem too far out and costly for your limited tapping budget, fear not — we at DDN have found numerous examples of thifty yet effective Radical Taping™ techniques developed and employed by young and upcoming radical tapers just like you. Take, for example, 19-year-old Sean "Sugar" Phillips, who discovered what may be the optimal microphone position at Nassau Coliseum. By placing his mics in the toilet bowls in the men's restrooms at the rear of the hall, Phillips was able to take advantage of the fact that the toilet pipes from this bathroom run directly underneath the floor PA. Phillips, son of the Coliseum's designing architect, said, "Hey, look man, given the dramatic frequency improvement of the new DAT format, it makes total sense that when mix-blended with taper section mics, you get a wicked crisp tape by positioning your Neumanns or AKG's at a 180 degree angle to the bowl, three inches below the rim. No one's tapes have more Phil on them!" Expect long lines at the Nassau men's rooms now that this technique has been mastered.

And then there is the innovative, low-budget genius of Tread Bearheart. At the 1985 Greek Theater shows in Berkeley, Bearheart combined four of each type of microphone made by Radio Shack to create a forty-head "mega-microphone" which he dubbed "The Other One." Said Bearheart at the time, "By combining PZM, omni-directional, cardioid, super cardioid, hyper cardioid and ultra cardioid mics into one unit, I am able to capture the many distinct audio personalities of the beautiful and mysterious Greek Theater." While high end audiophiles might scoff at his creation, one must keep in mind that Bearheart's entire creation cost less than one pair of cables used in Frank Avenue's current setup.

# RADICAL TAPING™ TECHNIQUES FOR THE 90'S

by Harvard and Phun G. Badillion

With the Dead not getting any younger and no cloning techniques yet perfected, in the 90's it is even more crucial to get the perfect tape. Those who can make a radically serious tape are far more likely to find themselves immortalized in the inevitable plethora of Grateful Dead taping technique history books that are sure to emerge from this scene. With this in mind, we have set out to document the latest in be-all, end-all Radical Taping™ techniques, as developed by today's master tapers.

No exploration of Radical Taping™ techniques would be complete without spending a few shows at the feet of taping legend Franklin Avenue III. Over the years, Franklin, known as the father of Radical Taping™, has consistently spared no

expense in his Radical Taping™ experiments. Franklin first made his mark on the Spring '77 tour when he hired six plain-clothed private eyes to serve as "lookouts" back when GD roadies were still busting tapers. Franklin is perhaps best known as the only taper to ever successfully bribe Dan Healy, which he accomplished by providing an all-expense-paid voyage for two aboard the QE II to the International Sound Engineers convention in Tokyo, in exchange for boards of the Egypt '78 shows. "One simply can't expect to get the ultimate tapes unless one is willing to pay the ultimate price," says Avenue.

With that in mind, Frank's latest exploit was perhaps the most impressive Radical Taping™ technique yet accomplished. Already in possession of the most expensive recording setup on tour (including the \$15,000 Nagra deck that Owsley used to record 2/13/70, Uranium-powered Neumann holographic pattern field mics, and cesium/titanium reinforced cables made for the Russian space program), Avenue performed the ultimate Radical Taping™ maneuver. He paid off Albany city officials to have his mics permanently suspended from the ceiling of the Knickerbocker Arena. Avenue first consulted with a bevy of architects, acoustical experts and computer scientists, in order to ascertain the exact coordinates for optimal placement. Then he used a high band FM transmitter to broadcast the signal from his mics to the plush atmosphere of his recording studio skybox at the blue line on Phil's side. Franklin achieves the optimal mic pattern by rotating his mics up to 180 degrees via the latest in remote control servos.

Any taper who has been around the scene surely knows long-time radical taper Eddie Claremont. Eddie, a race car driver by profession, has consistently used the latest advances in automotive technology to bring Radical Taping™ to new extremes. Eddie was the first to use turbo-charged capstan motors and McPherson struts to isolate his mics from vibrations. Eddie gained further notoriety when he arranged for his airconditioned BMW 2002 ti to actually be situated on the field for both Oxford Plains Speedway shows in Maine in 1989, so that his one-of-a-kind Alpine/Lamborghini tape deck could remain isolated from the terrible summer heat and humidity. Boasts Claremont, "Not only did I have the best seat on the field, but I surely now hold the world record for shortest time elapsed between recording a show and listening to it in the car." Claremont is currently rumored to be designing the world's most aerodynamic concert taping system at the Porsche wind tunnel laboratory in Zuffenhausen, Germany, but we cannot confirm this as our reporters were unable to breach the facility's tight security.



Artwork by Ed Johnson

# GRATEFUL DEAD TO RETIRE FROM THE ROAD TO PERMANENT LAS VEGAS STAGE SHOW!

Under heavy pressure from reporters, band publicist Dennis McNally accidentally let it slip that when the Dead return from their scheduled six month tour break next winter they will be permanently stationed in Las Vegas. The deal apparently came together when long time Garcia friend Wayne Newton offered to put up 180 million dollars to build a hotel/theater/casino/amusement park devoted exclusively to the Grateful Dead and their fans. The hotel, to be named Brokedown Palace, will also feature a small theme park including a train ride (leaving from Terrapin Station), a ferris wheel (Go To Heaven) and a rollercoaster (Goin' Down the Road).

"With more and more Deadheads beginning to settle down and have children, the ability to go on the road is getting very hard," said McNally. "With the band performing every second night (and weekend matinees) in one permanent location, it will make the experience much easier and more affordable for everyone." The Las Vegas chamber of commerce is expected to present the band with the keys to the city in early 1993. ♦

Reliable sources tell us that GD keyboardist Vince Welnick has had the band rehearsing "Dark Star" into "White Punks on Dope" with Vince's old Tubes buddy, Fee Waybill, who will appear as the Tubes legendary lead singer/character Quay Lude in a Grateful Dead pay-per-view TV special this summer. This arrangement has worked out so well in practice sessions that GD publicist Dennis McNally has arranged for Tony Bennett to join the Dead for a spacey version of "I Left My Heart in San Francisco" and Harry Belafonte will share lead vocals with Bobby on a calypso version of "The Women Are Smarter." ♦

Did you know that Bobby Weir insists his guitar strings be hand wound exclusively by young female virgins at the Ludwig von Schnorp, owner of the world-renowned Von Schnorp Guitar String Manufacturing Company in Weisbaden, Germany. Von Schnorp recently revealed that he and Bobby finally renegotiated a new five year contract after arguing for weeks about the hourly wage of these rare and highly specialized employees. "You must understand," said Von Schnorp in a recent phone interview, "Heir Meister Weir insists that zee lovely young nubles stare at his portrait vile schtring vinding und vit all zese hormones floating around in zese young girls' bodies und zee tension level is very high!" "Vee shnap a lot of shtrings und zee turnover rate of zee nubles is enormous!" ♦

This fall Mickey Hart will be opening a posh Kosher Deli in San Rafael! Coney Island Franks, Brooklyn Egg Creams and Knishes in 24 designer flavors will be on the menu. ♦

More fascinating and controversial products are due out soon from the GD marketing department. "Peak Experience," a breakfast cereal by the makers of Total, is fortified with 13 essential vitamins and minerals. Its (naturally colored) wheat rainbows, corn suns, and raisin wheels are scented with real patchouli. Other new items: Foolish Heart condoms with Nonoxodyl-9; Hell in a Bucket chili mix; Touch Of Grey hair color; and giant foam hands with one raised finger, embossed with the logo, "I Need A Miracle." The prices are high, the quantities low, so be prepared to mail order as soon as they are available. ♦

If you were wondering about the names of the Dead's hot upcoming new songs, here they are: "It's a Small, Small Dose," "Come up with the Bends," "Mercy (ain't it the cow instead of you)," and Bobby's new ode to America's favorite game; "the Satchel Page Suite," which, by the way, was co-written by Marvin Hamliisch. ♦

Mail order strategies for the 90's: With more Deadheads than ever before, ticket purchasing by mail has become a fine art and a science. Here now are revealed the most successful methods for ticket scoring in the 1990's. Professor Rob Feldman of Eugene, OR, has actually developed a computer program based on the daily flow of mail up and down the West coast in order to determine the exact time at which he should hand his mail order envelope to his local postmaster in order for it to beat other mail sent the same day. Nicholas Morganovitch of Washington, DC, has successfully scored at least fifteen tickets for each of the past five New Year's Eve shows by having all six of his sisters, his mother, father, and grandmother mail away for tickets. Rob Schwartz of Kew Gardens, NY, lets others do the hard work for him — he's been beating several New York scalpers at poker (playing with a marked deck) and then collecting his winnings in tickets. And last but not least, hundreds of savvy Heads have been taking advantage of the well-known fact that employees at the Grateful Dead office are bribable. Just remember: only send crisp \$100 bills, no drugs please! ♦

DDN's crack investigation team has recently uncovered a nefarious plot by a beef industry tycoon to give meat substitutes a bad rap amongst vegetarian Deadheads. Last fall, numerous Deadheads began writing to us complaining of having suffered severe gastrointestinal and karmic distress after eating "tofu" hotdogs purchased on tour! Our investigative team became concerned upon discovering that all of these "tofu" dogs were purchased from the same shiny black VW microbus with Tulsa, Oklahoma plates. So our team hit the road, found the suspect, and purchased several of the food-stuffs in question. Laboratory analysis of the hotdogs confirmed that they were indeed made from real beef! Our investigative team went to work and discovered that the vendor, one Chad Barnsworth of Tulsa is actually on the payroll of staunch conservative millionaire cattle rancher J.R. White, with orders to sell bogus pups outside of every single concert. On New Year's Eve our team, along with local TV reporters, a laboratory technician, and representatives of BGP, confronted Mr. Barnsworth and pressured a confession out of him in front of hundreds of cheering fans! Mr. Barnsworth bear a hasty retreat, never to be seen again. ♦



# LITTLE DOSES:



Billy Kreutzman will appear in an upcoming episode of Star Trek: The Next Generation as Simbahl, the paranoid leader of a mutant race of hyperactive love-hungry aliens. While only a small fragment of the script was leaked, we can determine that in one scene Captain Picard is revolted when he learns that Simbahl's race survives on a steady diet of heads torn off of small long-haired rodents and that they fornicate several hundred times a day in public with total strangers! Kreutzman was reportedly chosen for the part by sheer luck when, having stopped by the set to see a friend, was spotted by John Futznick, the show's director, while eating lunch. "That's him...he's the one!" exclaimed Futznick, after watching Kreutzman tear into a piece of fried chicken. Billy was chosen over 137 professional actors who showed up to audition for the part. ♦



**BOB WEIR  
CAUGHT  
PLAYING  
DOCTOR  
BACKSTAGE  
AT CAL EXPO!**

Longtime Deadhead Trudy Englander (pictured here) turned 100 on January 30th! She attributes her longevity and good health to "brisk walks, lean meals and one 'Dark Star' a day, turned up real loud so I can boogie without my hearing aids turned on." ♦



There's moaning and groaning in micro-busses all over the land but the rumors are true — the new Parental Consent Forms will be checked at the door at all of this summer's shows. "No permission slip, no show," says a reliable source. ♦

# PHIL'S BABY CARE GUIDE FOR YOUNG DEADHEAD PARENTS

First of all, man... know it's cool. Know that you have a very exceptional kid on your hands who is almost assuredly the second coming of any number of gurus or otherwise way cool previous incarnates. So listen up... within this piece lies my basic approach to the groovy art of parenting. The kid has chosen to be born here, with you. Yes, you. Honor this far-out realization.

You! Whether you're the "living in the no-shower, fast-food, no-tickets, but-it's-totally-worth-it-on-tour" Deadhead or the "Wall Street walkman-with-a-Betty-board of Cornell '77 in the briefcase, sushi before shows, jacuzzi at four AM after ecstasy" Deadhead... or even if you're the "48-year-old Solar Panel salesman, still-see-the-boys-once-a-year-just-to-look-at-bodies-boogying" type, THE UNDERLYING PREMISE OF GOOD PARENTING IS THE SAME: Yo Bucko! You got a human being on your hands — and if you try hard enough, it may become president... or at least pay the rent. Thus, nurture your offspring with only the finest music we've ever played. Avoid hissy tapes just as one would avoid unsafe sex. Many years from now your kids will thank you for this fundamental lesson in living by high standards.

## My revolutionary daily bass line ritual to good parenting:

Put on any good Grateful Dead tape. Turn the treble all the way down, turn me all the way up, and hum my bass line several times over until you have it memorized. That may give you some ideas on how to form a **Parenting Bass-Line Mantra (PBLM)**. After you have about six of them memorized, lie on your back and hold your namesake above you by the midsection. Begin repeating your personalized **PBLM** and gently rock the child to the subtle synchopations. Begin slowly at first, about ten minutes each session. This will eventually create a profound, long-lasting bond between you and your little one. Furthermore, it'll infuse your name-sake's soul with a high standard of mantric bass lines that junior can use to find spiritual balance throughout life. And just remember: it's also important to breast-feed. Don't leave your little one in the car during the show. Don't do drugs while breast feeding. And most important: use common sense — if you only

Superstar collaborations in the name of charity continue to bring rock music fans an unprecedented number of unusual projects. Move over "We Are The World" fans! You might remember last year when DDN had the exclusive on the first of these; well, we have just learned that Jerry Garcia and rap music phenomenon "Vanilla Ice" have just finished recording their second "Cherry 'n Vanilla" ELP. This one will be an extended dance single featuring Garcia on his custom built digital pedal steel guitar and virtuoso violinist, Yitzak Pearlman. The tune, written by Janet Jackson, speaks out on the virtues of interracial bonding and will benefit the "One World, One People Project." No word at this time on any scheduled live performances of the tune. Check MTV for the video. ♦

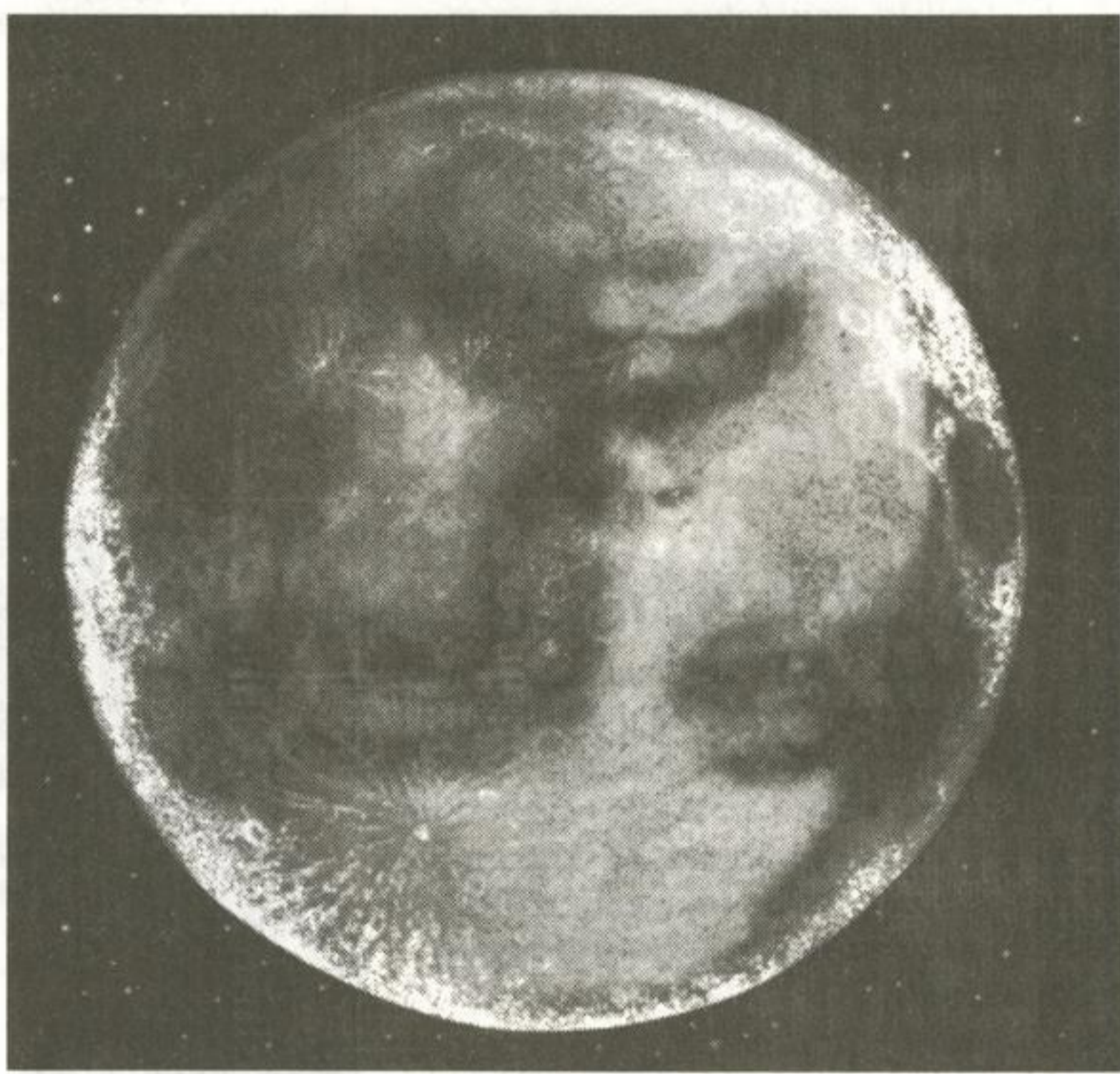


have enough money for pampers or a ticket, choose the pampers cause it's less fun being with a shitty kid in a show than a dry one in the parking lot. Oh yeah...and learn your zip code. ♦

Bad news for graduate school-bound Deadheads: the startling results of a new national college scholastic poll show that Deadheads drop an average of four percent in their grades if they attend more than three spring semester Dead concerts that occur other than during spring break. The primarily Democratic Congressional Scholastic Review Committee advised Congress to allocate \$150,000 in additional funding to address this problem. Said panel leader Senator Edward Kennedy, "These young people are going to have make some serious choices in life: law school or rock music." Dupree's source on the hill tells us that what the committee didn't reveal was that the grades of those who attended New Year's shows were eight percent higher than those Deadheads who did not! ♦

# TUBTEN RETURNS TO THE SACRED COW THE GRATEFUL DEAD SUMMER TOUR!

Mickey Harts' production company, 360 Degrees Productions, has announced that Tubten, the sacred Tibetan Guernsey cow, will once again accompany the Dead on tour this summer. Last year, hoping to rediscover ancient mystical percussive sounds, Mickey carefully scooped up Tubten's highly resonant dung during the entire summer tour, molded and shaped it into a replica of the ancient Tibetan "Hoi M'noi" bell, and baked it at a sacred Hopi Kiva kiln at the end of the tour. Mickey ecstatically reports that the resulting bell resonates like no other on Earth! So, once again, to the delight of all, Tubten will be the official GD mascot on summer tour this year. During the set breaks Deadheads will again be able to caress, but not lick, the sacred cow at the left side of the stage. Small offerings of undosed hay and/or flowers are permitted. ♦



# A DDN EXCLUSIVE: MICHAEL JACKSON THREATENS TO SLAP 5 MILLION DOLLAR LAWSUIT ON MICKEY HART!

Hollywood's entertainment papers were busy at work this week trying to get the lowdown on legal attempts by the "gloved one" to stop Mickey Hart from using what may be the digitally sampled voice of Jackson's pet chimp Bubbles during Grateful Dead concert drum solos. Jackson's lawyers claim that Mickey Hart secretly recorded the voice of the pet chimpanzee while visiting Jackson's secluded Santa Barbara ranch estate last December. As you'll remember from the December 27-31, 1991 shows, there were unmistakable sounds of primates during the rainforest segments of the drum solos. Grateful Dead lawyer Emanuel Kant denied that Mickey's musical improvisations and Jackson's pet were one in the same. "Mickey likes to go to the zoo a lot," said Kant. "Sometimes he brings his tape recorder." Hart, Jackson, and Bubbles were not available for comment. ♦

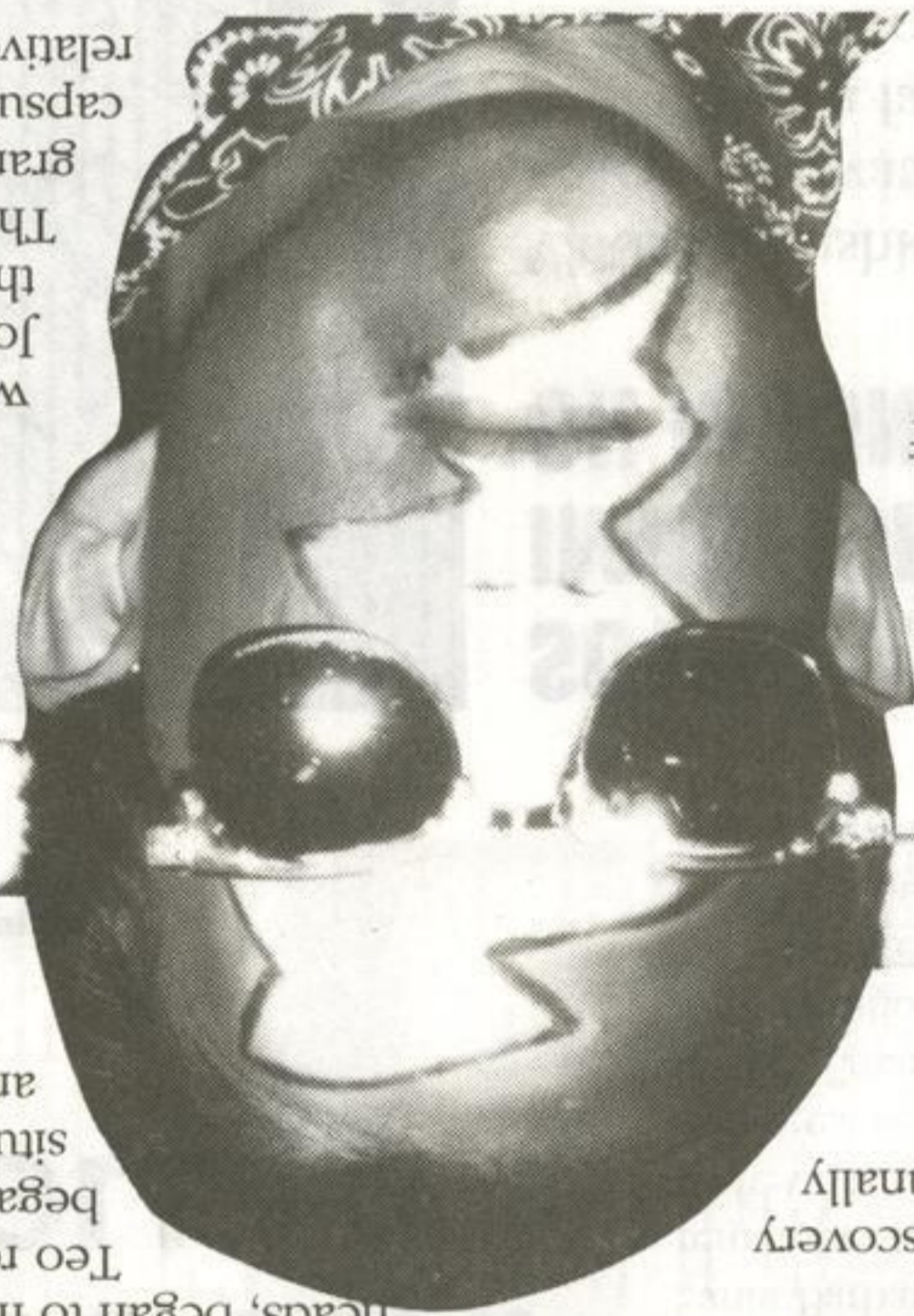
# SOVIET ASTRONOMER FINDS IMAGE OF PIG PEN ON MOON OF VENUS

Vladimir Pushkin, an astronomer at a remote space observatory in Northern Siberia, was startled to find a face carved into the surface of one of the moons of Venus, while studying photos taken during a recent satellite survey. Thinking it was the face of Lenin in his youth, Pushkin dutifully delivered the photo to Tass, the Soviet news agency. Observant DDN reader Dr. Barry Maxwell II of the Pacific Astronomical Society in Guam noticed the picture when it appeared in a prominent astronomical newsletter and sent us a copy. You decide... Lenin or Pig Pen? ♦

# LOST TRIBE OF DEADHEADS FOUND IN JUNGLE!

Archaeologists have just confirmed the discovery of a lost tribe of Deadheads living communally

in a remote stretch of jungle on the Yucatan Peninsula in Mexico. The group's leader, Timothy "Teonacatl" Thompson (pictured here), said that when the Dead "retired" in 1974 he and the original 14 members of his commune gave up all hope of finding inner peace while living in America so they moved off to homestead in the jungle. "It was almost too much to bear when Pig Pen died," said "Teo." "But when the band announced their retirement in '74 there was no longer any reason to keep on livin' in the States...so we moved down here, set up a yurt village, and



turned an abandoned Mayan temple into our own shrine of the Dead." Old Fillmore and Avalon Tapes play in the temple continuously throughout the day on an old 8 track stereo powered by a water wheel generator.

The archaeologists stumbled upon Teo and the tribe by accident and, thinking that they were just regular Dead-heads, began to make small talk about the Dead. But after Teo replied "Brent who?" the archaeologists began to realize that they had an unusual situation on their hands. Communicating any knowledge about post-'74 Dead history has been forbidden within the scientific community now studying the tribe for fear that exposure to knowledge of such turbulent information as Garcia's near death coma or that the band has actually written and performed such songs as "Day Job" and "Alabama Getaway" would send the tribe into a distraught emotional frenzy. The archaeologists have received a \$213,000 grant to further study these living "time capsules" who worship the Dead and live in relative bliss. ♦

admittance to the show. According to Berkeley resident George Davis, 32, this is what us working class West Coast Deadheads have been asking for for years. It's an end to alienation, man; finally regular folks will be able to enjoy that upper echelon' backstage pass vibe. It's just a way for the shmoozers to be unmasksed, and the unmasksed to be the shmoozers."

"I guess I'll have to start again in the quest for more status," added Tawny Davenport, a groupie from Sausalito who hasn't been to see the Dead without a tour laminate in seven years. Tapers, unsure of which direction Healy will face the speaker columns under this arrangement, are very concerned. No comment on this potential predicament was available from the Dead office at the time of this first announcement. ♦

Raphael press conference. "The people with the passes were out-numbering the ones without — something purely logical had to be done," McNally added.

The GD office spokesman outlined the profound changes that this new concert strategy will accomplish: first, the Dead will simply turn the stage around so it will face what has always been the backstage area. This will make what is currently the audience "working class" Deadheads will finally get the chance to feel what it's like to be backstage! Regular tickets will no longer be honored at main entrance ways. They will instead serve as access to the new restricted band area. Backstage passes and laminates will now be sold to the public as the new means for concertgoers to gain

In a radical move designed to bring an end to the increasingly classist vibe of Bay area shows these days, the upcoming late summer Shoreline Theater shows will be the first "Backstage" shows ever. "The sheer volume of people holding tour laminates and backstage passes was getting out of hand — it was utterly obnoxious," said GD publicist Dennis McNally at a San

# HERE THEY COME: THE BACKSTAGE SHOWS!

# DEADHEAD GIVES BIRTH TO TWO-HEADED BABY!

## GARCIA IS THE FATHER!



Pictured here is Shaka Har, shaman priestess of Beverly Hills, who on February 13th gave birth to a healthy, two headed, 10.3 pound baby. DDN has recently learned that the father of this miracle mutant baby is none other than Jerry Garcia, who has now fathered 13 children out of wedlock. Amazingly, the baby appears to have two distinct personalities (one male, one female), both of which seem to love bopping about to Grateful Dead music. Shaka has named her baby Ike O. and Aiko Har. Shaka and Jerry met last year at the Interplanetary Communication Convention in Hilo, Hawaii and fell madly in love! The couple reportedly conceived the shaman baby while making love under water during a scuba dive through the submerged ruins of an ancient Hawaiian Love Cult Temple! Expect to see Ike O., Aiko and Shaka trance-dancing on the side of the stage on summer tour. ♦

## GARCIA SAVES YOUNG BOY'S LIFE DURING FINAL BOSTON SHOW!

In the true spirit of American heroism, Jerry Garcia recently helped save the life of a young dying boy. While in Boston last fall, Garcia received word that Pete "Skippy" Tiatelli, a 12 year old Deadhead and die-hard Red Sox fan from Boston's north end, was battling a rare form of cancer brought on by eating too much stadium food. Garcia paid a bedside visit to the young man at Boston General before the fifth show. The boy, claiming that he'd never seen Garcia sing "Dark Star" in concert, begged Garcia to do it. Garcia, having just played it the night before, was in a quandary. Realizing that a young boy's life was at stake, Garcia arranged to have "Skippy" brought to the sixth and final Boston show by ambulance. Skippy's stretcher was wheeled onto the stage for the final set, and Garcia, after pointing to the outer left field of the audience triumphantly swung into a blazing home run rendition of

"Dark Star." Skippy is reported to be in full remission. Eileen Law, Grateful Dead office manager, says that since this episode more than 280 Dead Heads have called the office claiming to be dying from rare forms of cancer. "The psychic pressure of Garcia playing Dark Star at every show would be too much so we're working on plans to do a "Dark Star-only" closed circuit cable TV concert broadcast to hospitals across America sometime later this year." This oughta be more fun than watching preachers on late night TV performing hands-on healing!!

In a similar act of compassion, Dan Healy recently installed a remote concert PA system in the home of 28 year old Dead Head Charles "Meatball" Purviss. Purviss, who weighs over 500 pounds because of a glandular problem, is confined to bed and cannot attend Grateful Dead concerts. At the advice of new age diet expert, Dick Gregory, Dan Healy will continue to provide Meatball with this special service as long as he loses two pounds per concert. Purviss told reporters, "When I hear Jerry jammin' I just start quiverin' all over. I'm likely to lose two pounds per song!" Good luck, Meatball. ♦

# CHILDREN OF THE DEAD FORM THEIR OWN BAND: THE DEAD BABIES!

they want. You should hear *The Dead Babies* do "Unbroken Chain" on MIDI-ized Fischer Price toy instruments...it's positively surreal!!!!!!"

"We want to be sure that young Deadheads, who won't even know who the Beatles or Elvis Presley are, will have some-where they can hang the tie-dies their moms and dads brought them touring in," said Jerliann Garcia, who dyed her hair gray and recently began a disciplined Cherry Garcia diet to more accurately portray her father. "Deadhead identification is essential," said Martinsky. "We've got a six member voice and dance coaching team helping Jerliann master her father's subtle on-stage sway and croon." Jerliann claimed she's almost got her father's vocal patterns down, especially on *The Dead Babies* up-tempo rap version of "Mountains of the Moon." She added that she hasn't been quite able to duplicate her Dad's off nights, and has tried an electronic processing unit that simulates a suburban dispose-all unit, but it's not quite realistic enough. "I'm up to three packs of Camels per day, and I guarantee I'll get that croon down...if it kills me," said a determined Jerliann.

But not all Deadheads have seen *The*

*Dead Babies* splinter group as such a great idea and some are beginning a hot campaign against what they believe is a dilution of an original creative vision. Graham Ridley is head of the Sunderland, MA based D.A.R.K.S.T.A.R., or Deadheads Against Really Kitchy Stupid Tacky Assinine Ridiculousness. "We must keep the scene pure, at least some-

what pure," said Ridley during a recent protest at Martinsky's Madison Avenue digs. "Deadheads live for the 'mist' power of the Dead...who needs the perfect morals and tidy characters that will surely be created for *The Dead Babies* cartoon and toy line?"

But the protest went sour when most of the D.A.R.K.S.T.A.R. membership on hand to protest couldn't help but boogie when *The Dead Babies* held an impromptu jam session near the freight elevator. Ridley himself was finally seen in a gothic pose, dancing to *The Dead Babies* version of "Me and My Nanny."

Starting this August expect to see *The Dead Babies* making publicity appearances on all your favorite morning TV shows, along with guest appearances on "Oprah," "Geraldo," "Donahue," "Sally Jesse Raphael," "Good Morning America," and "Live With Regis and Kathy Lee." If the Saturday morning cartoon series is a hit, Nintendo will produce a video game to follow in the spring of 1993, and Nature's Gate has announced plans to mold all natural children's vitamins in caricatures of *The Dead Babies*, just in time for a Halloween publicity stunt. Stay tuned for further developments. ♦

Somebody tell the Nelson twins to move over! Here come the children of the Dead! At a jam packed press conference held at Arista Records' New York office, two of Jerry Garcia's daughters, Jerliann, 18 years old, and Cloud, 17; Mickey's son Taro, eight; and Bobby's son Hans, 20 (sired out of wedlock during the 1972 European tour with Ger-man olympic weightlifter Sonia Steamwriglin), announced the signing of a three album contract with Arista heavy Clive Davis. "Our dads had all this musical junk lying around, so we just started making noise and one day, we got good," said Jerliann at the press conference.

The GD offspring said the group will be known as *THE DEAD BABIES* and will be playing a mixture of soft rock interpretations of their parents' music along with their own pop music targeted specifically at the children of Deadheads, up with rich hippie rock stars for parents.

Jerliann, like her father, will be playing lead guitar. Cloud, a classically trained flutist, will be passing up a promising career in classical music to pursue this new high profile endeavor. Like his father, Taro Hart will play drums, and Hans, usually a bassist in the Phoenix based jazz trio "3 Blind Figs," is taking a crash course in rhythm guitar playing from his father in order to properly fit the role. *The Dead Babies* will be backed up by some of today's finest teen-aged studio musicians.

Starting this fall *The Dead Babies* will also be the stars of a new Saturday morning animated cartoon show. A full line of *Dead Babies* action adventure dolls will be manufac-

tured as well. The group has retained high-priced Madison Avenue publicity whiz Marty Martinsky to handle the potential, including TV-spinoffs and merchandise, inherent in the *Dead Babies* project. Martinsky shot to world renown after his masterful orchestration of the "Muppet Babies" and the "Young Scooby Doo" campaigns as

part of CBS-TV's blistering Saturday cartoon lineup. "You might think these kids would have their heads in the clouds, you know, missing a little something up here," said Martinsky from his 65th floor penthouse office. "But they have an important philosophical agenda: *drug-free psychedelia for children!* We haven't seen a blockbuster idea like this in this market in decades," he added.

Grateful Dead family members began to see the promise of *Dead Babies* as the project began to roll. "Deadheads span three decades," said Grateful Dead drummer Billy Kreutzman's son Justin, who will be producing the Saturday morning TV show. "Sooner or later there's going to be an honest-to-goodness generation gap, and we, the heirs to the GD name and fortune, will give the next generation of trippers what

**Publisher's Statement of Purpose:**  
This side of issue #21 is a parody of the Grateful Dead and its surrounding community of friends. Almost everything contained herein is a complete fib...a ruse...a big lie...a joke. Nothing contained within these pages is meant to be taken as factual. We have tried to present stories that are absurd enough as to be an obvious parody of the GD community. Please view all information contained on this side of the magazine as lighthearted fun, as it is intended to be viewed in this light.

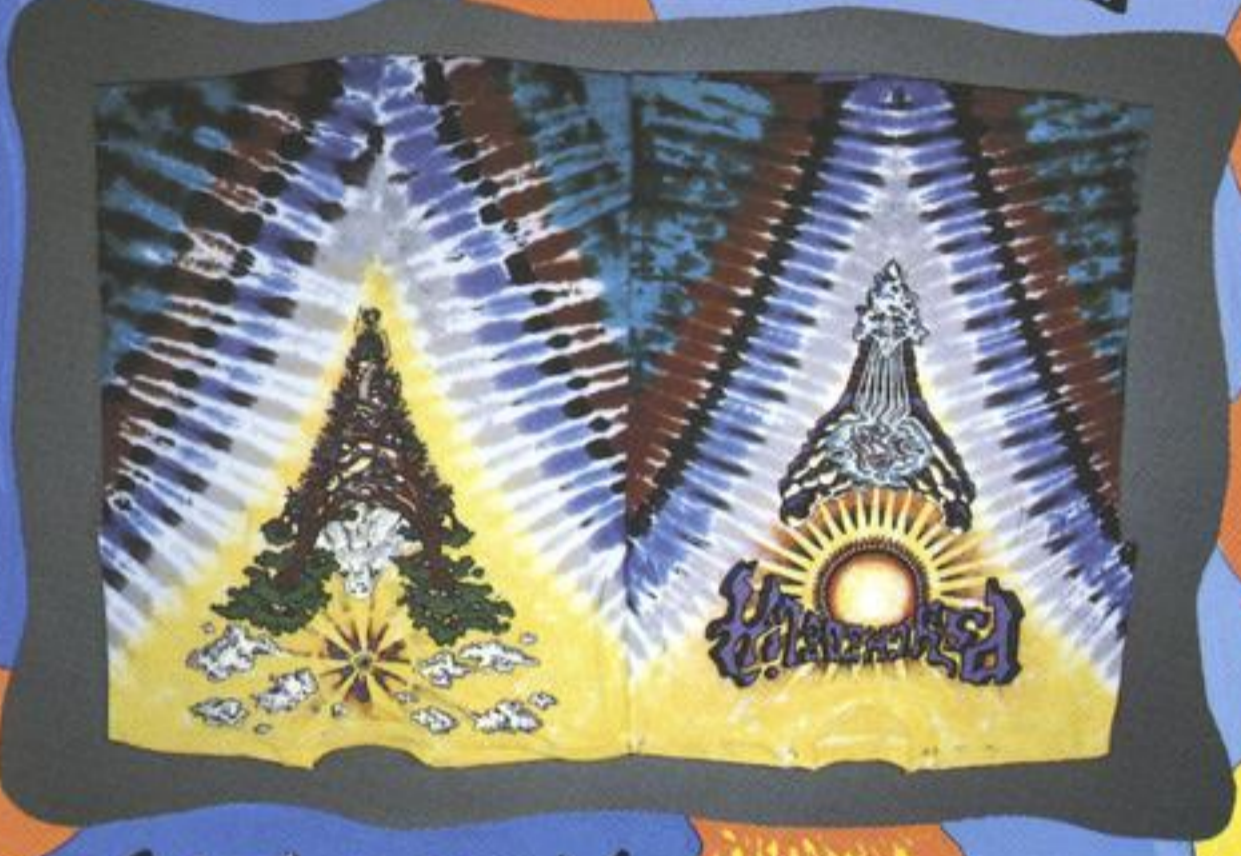
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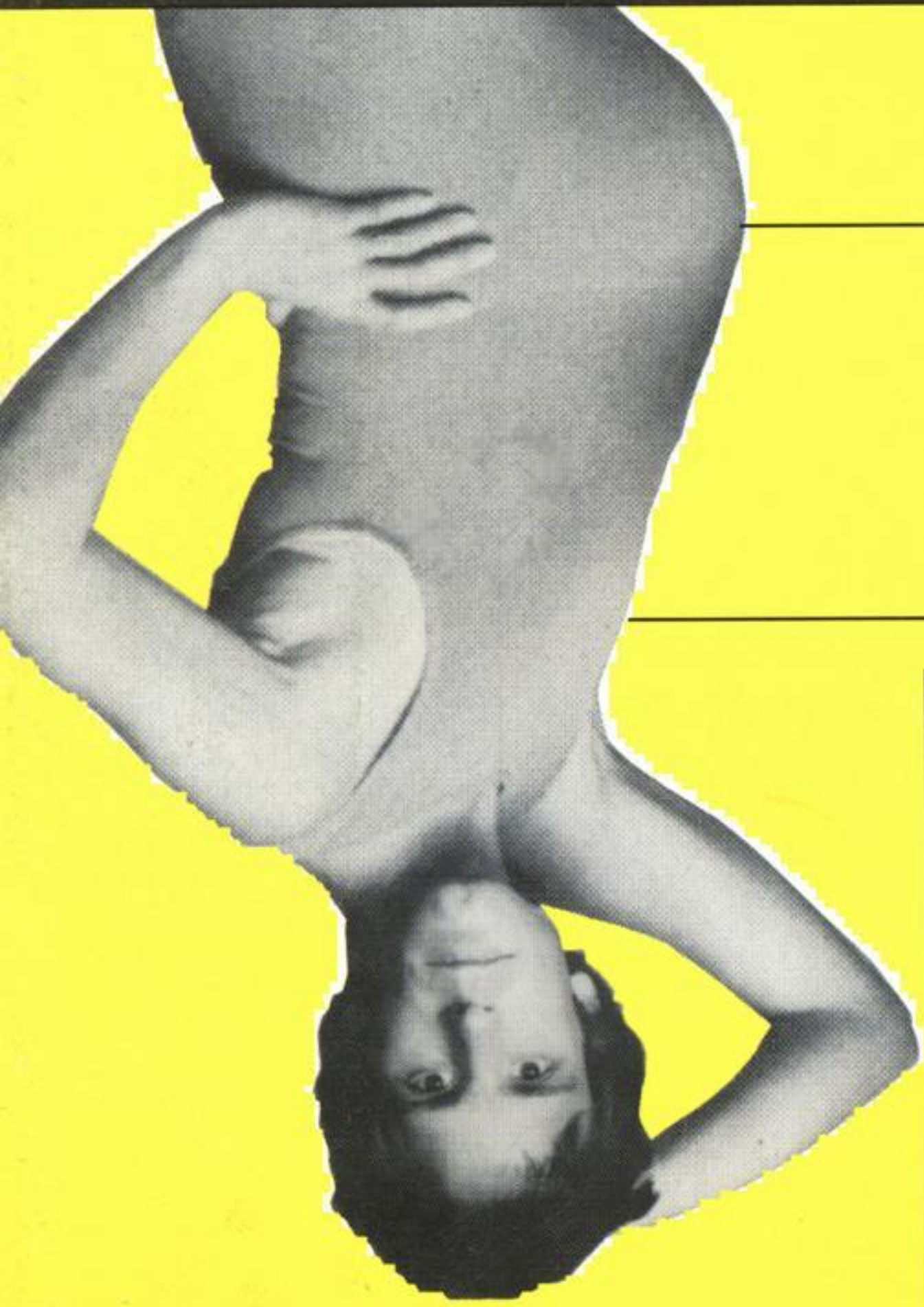
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**THE MOTHER OF ALL GRATEFUL DEAD PARODIES!**

# DUPREE'S DIAMOND NEWS

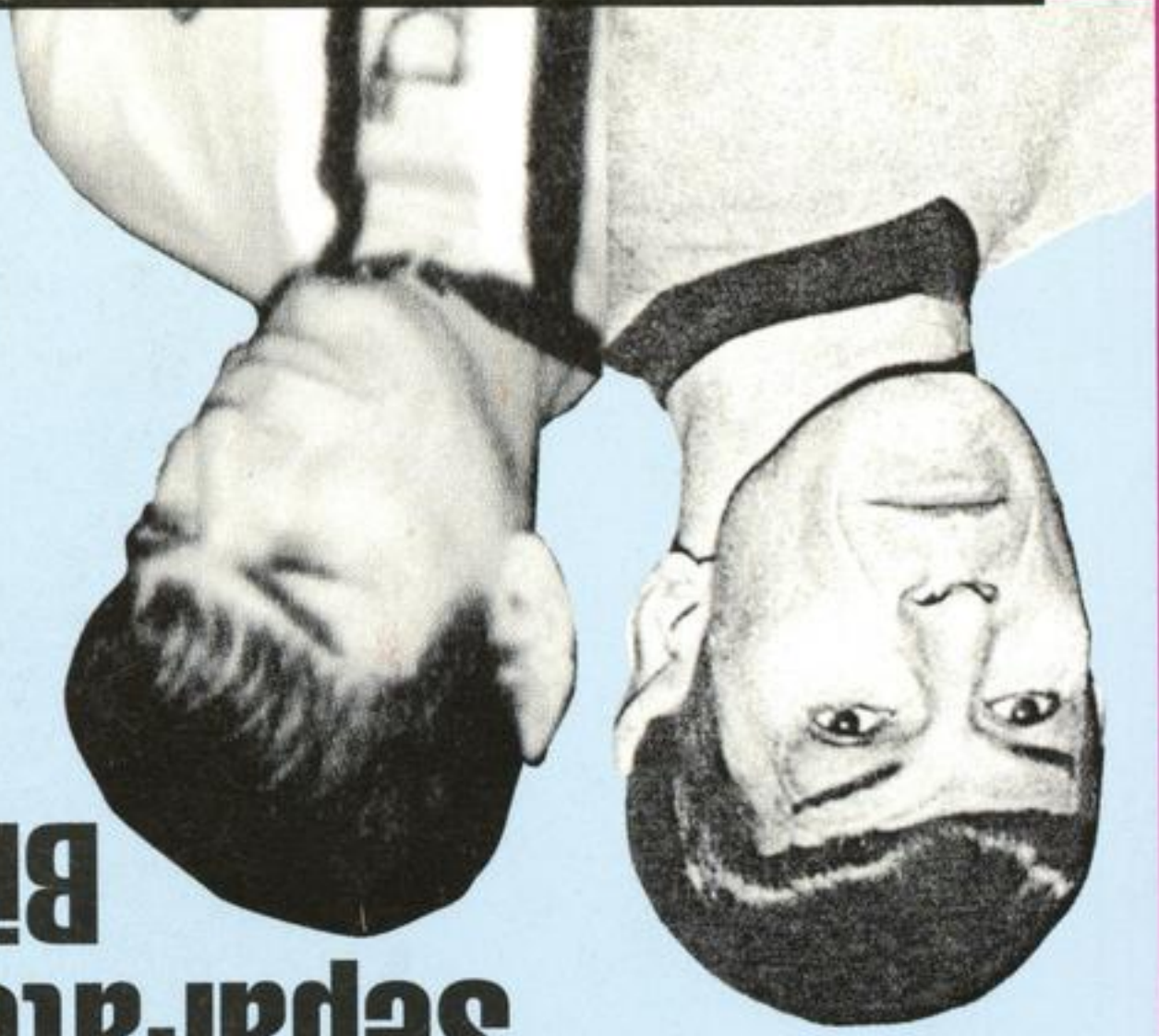
*Free Hallucination with Each Issue!*

## Bobby Pregnant with Alien Love Child!



### Separated at Birth?

Early  
Family  
Photos  
Inside!



## Jerry and Dolly caught in Love Tryst!

