

Interviews with GD Keyboardist Vince Welnick & Owsley (pt. 2)

# DUPREE'S DIAMOND

NEWS

DOCUMENTING THE DEADHEAD EXPERIENCE

ISSUE  
No. 26

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# DUPREE'S

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## DIAMOND NEWS

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**O**ur 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, and do not fold. We maintain the right to decide the appropriate use of all materials submitted and will not return unless requested at the time. Any materials submitted to *DDN* become the property of *DDN*, and we retain the right to use them at any time in the future.

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# LETTERS

Dear DDN,

I am writing to congratulate Johnny Dwork on his excellent *Deadication* in the latest issue. His article put into words many of the feelings I have had for several years now, and it was the catalyst I needed to write this letter and make a few observations about the scene.

First, with regard to the recent trend of GDTS bashing that has been going on in a variety of forums, I say, enough already! I am disgusted by the number of so-called Deadheads who complain loudly when they get shut out of a venue or receive a less than front row center seat for a show. What other band allows you to send money for a show that could conceivably be across the country, and still gives you a reasonable chance of having your request filled? At bottom, it is just that, a request. So you have to observe a postmark date, use a 3" x 5" index card, send an exact money order, etc. After all, GDTS received 25,000 requests per night on spring tour; they have to weed them out somehow. This process allowed me to take my girlfriend to her first show without having to drive three hundred miles each way to stand in line in the hopes of being "rewarded" with a Ticketmaster-surcharged ticket. I have been to dozens of shows, but I am always overwhelmed to have a ticket and be in the door. At the same time, be mindful of others. I have been shut out before, but I take comfort in the knowledge that at least "my" ticket is making someone else happy and allowing them to experience the magic of a show. After all, there have undoubtedly been times when my fortunate ticket to a venue was at someone else's expense.

In addition, I believe Mr. Dwork's observation that "...who am I to think my trip is any more 'appropriate' than the next person's?" is absolutely valid; however, I also believe that the scene of late has become too disjointed, digressing into a collection of individuals rather than a family. I was drawn into the scene because of the sense of family, peaceful existence, and, of course, the music. But over the past several years, I have witnessed packs of drunken people clutching immense nitrous balloons loudly asking anyone and everyone for "doses." Granted, you don't have to wear Guatemalan pants and Birkenstocks, or know every word to every song to be a Deadhead, but people who don't treat the scene with courtesy and respect, and only rape it of its offerings, all too often are the only voices authorities and politicians hear about us. Too often it seems we forget that "We don't own this place, though we act as if we did..."

Finally, I want people reading this to understand that I am not trying to act as a policeman for the scene, or to portray myself as the "Ideal, Conscientious Deadhead." I am simply exposing the inadequacies of the Experience which have worn on me of late. At base, it is almost effortless to keep the river flowing. Be polite and courteous to all, especially those uninitiated ones who "run the show." Pick up after yourselves. Be mindful of what you are doing at all times, and how those outside could perceive it. And perhaps most importantly, move over in your seat for a new passenger or two on the bus, and teach them the ways of the scene. As Phil has said, "Let's not just survive, let's do it with a little style."

Keep it clean and let it grow...  
Michael Wenk, New Brunswick, NJ ♦

Hey DDN:

Recently I picked up a copy of your magazine for the first time. Although I have been listening to the Dead for almost six years, *DDN* remained for me the elusive fountain of info which I had been unable to procure. So when I came across *DDN* #25 in a store, I bought it right away. I was pleasantly surprised to discover that it was much more than a mere collection of set lists. Instead, it was a magazine that treated its readers like intelligent, thinking people (in contrast with some other current "Dead" mags). So please sign me up for a year's subscription.

I particularly enjoyed the Bear interview. As I am going to shows this month, I will check by the Greenpeace booth like he said, but I'm not sure I will find him, because I don't know what the man looks like. Perhaps in the second part of your interview you could include a picture of Bear. Or is he so enigmatic that pictures aren't allowed? Well, anyway, keep up the good work.

In regard to *The Best of the Dead on Tape '65-'74*, I enjoyed the column in #25. How about:

*Alligator* — 12/22/69 — Thelma Theater  
*China Cat & Rider* — 6/22/69 — Vancouver (Great Uncle John's Band jam to segue!)  
*Comes a Time* — 7/18/72 — (Out of a phenomenal *Dark Star*)  
*Cryptical Envelopment* — 3/1/69 — Fillmore West (Got to go with it, any show that they're introduced as an "American version of the Magnificent 7" is a winner)  
*Doin' that Rag* — 6/5/69 — (Great quality, too!)  
*Eyes of the World* — 5/26/73 — Kezar (I'm partial to 2/15/73)

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*Jam* — 6/8/74 — post-Playing! Yes!  
*Morning Dew* — 5/2/70 — Harpur College (without a doubt)  
*Scarlet Begonias* — 6/28/74 — Boston Garden

It seems that as far as the best-played shows go, they are oftentimes not the highest quality recorded Dead circulating. Why this cruel irony? Oh well, take it easy.

Gratefully,  
Chris Deliso, Sturbridge, MA ◊

**Deaditor's note: Bear does not like his picture taken simply because he feels that it's far more important for his art to be seen than his face. If you ask around the Greenpeace booth someone will connect you with him. ◊**

Dear Dupree's:

I am a 28-year-old mortgage banker living in upstate New York. I was raised in California and my first Dead show was 15 years ago. Since then I have traveled on tour several times. I still have Dead-dreams almost every day.

Lately, though, it's occurred to me that the job and mortgage must come first. So I only make four or five shows a year. I just can't pick up and go for days at a time anymore. But the shows I can make are sacred to me.

At the end of December my father became very ill. I had to go out west for a short time. When I returned, the mail order was over for the spring tour. But I was determined to get tickets for the Albany shows.

The day prior to Ticketmaster's on-sale date, I contacted the nearest outlet selling Albany tickets. I asked the outlet what procedure they would use to line people up for ticket sales. First come, first served, they replied.

The next morning my wife and I drove 1 1/2 hours to the outlet. We arrived at 5 a.m. in bitter cold. But I was the 30th person in line. We waited for five hours, and just before the tickets went on sale numbers were passed out and that's where we had to stand in line. Well, we got number 156, so needless to say there were no tickets with my name on them.

When I arrived home later that afternoon I called my brother-in-law, who happens to know a scalper. He hooked me up with two tickets for \$240 for Sunday night's show. They sent the tickets via UPS, and just a few days before the show UPS notified us that the parcel was lost. Now I didn't have tickets, and I was out \$240. (UPS is still trying to track down the tickets to this day.)

Then, a couple of days before the show, our local radio station said they would be giving away tickets. Finally the moment came when they played a Dead song real fast and all we had to do was guess the song. I dialed and dialed — busy, busy, busy; finally I got through. *China Doll*, I screamed. It was *Jack Straw*.

After the station found a winner, they announced that another set of tickets would be given away on the morning show the next day. So I went to my office and faxed a letter to the morning show host, Wolf. I explained my desperate search for tickets.

The following morning Wolf called and woke me up and said that we could have first shot for tickets. But my wife and my mother-in-law would have to be on the air, and my wife would have to guess within 90 days the last time my in-laws made love! We won and went to the Monday show. What a great show! It was an incredible night.

Nicholas A. Layman, Middletown, NY ◊

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**Deaditor's note:** Following are just two of the many letters we get every month from Deadheads serving lengthy jail sentences for drug-related offenses and those on the outside deeply concerned about the situation. It's downright scary just how many of these pour into our office. Some insist that the Grateful Dead are being forced (with the threat of their own incarceration) to keep touring, so the Feds can keep filling their bust quotas. Some come from quasi-literate young hippies scared to death, intensely lonely, unable to afford a lawyer, completely freaked out (understandably) that they are facing 20-30 years behind bars. Some come from bright young people who only sold drugs once in their lives after a "friend" begged them repeatedly for "the favor," only to have the "friend" snitch on them. The bottom line is that many Deadheads busted for dealing or possessing drugs are serving sentences that are longer than many sentences handed down for rape, bank robbery, or even murder. **Be warned: the risk in selling or even giving away LSD and other drugs is immense.**

#### LSD Will Make You See...Bars

There are presently over 2000 Deadheads incarcerated in the United States. Several hundred, including myself, are serving time in Federal prisons. The present LSD law allows sentences to be decreed based on the weight of the carrier medium (i.e., blotter paper, sugar cubes, etc.) used, and not on the amount of pure LSD involved. Due to this absurdity many brothers and sisters are serving incredibly harsh sentences (10 years, 20 years, even life) for small amounts of LSD. Fortunately there may be light at the end of the tunnel. The Federal government has ratified a proposal to change the current LSD

#### FAMM UPDATE

Thanks to the influence of Janet Reno, there are no new mandatory minimum sentences in the crime bill. But there is also no provision to get rid of the many harsh mandatory sentences that currently exist. Until Congress undoes the harsh sentencing penalties it passed in the mid-80's, more young people will be sentenced to 5, 10, and 20 year prison sentences, without parole, for minor roles in drug conspiracies.

On November 1, there will be a promising change in sentencing for LSD offenses under the U.S. Sentencing Guidelines. Instead of weighing the LSD and the carrier medium to determine the total weight of the drug (and the sentence), each dose will have a standard weight, .4 milligrams, regardless of whether it is on blotter paper or a sugar cube. This standardization will prevent some of the wild disparities in sentences now caused by the varying weights of the carrier. The current sentencing guidelines are so harsh that they actually add time to mandatory minimum sentences. The new guidelines, however, mean that in most cases the mandatory minimum sentence will be the maximum that can be imposed. More good news is that the new guidelines will be applied retroactively, meaning that those whose sentences exceed the mandatory minimum have a good chance of having their lengthy sentences reduced. So an important battle has been won. But there's more to accomplish: the mandatory minimum sentences for LSD established by Congress are still in effect, and those sentences are still based on the weight of both the drug and the carrier.

To get involved in the fight for sentencing fairness, send your member of Congress a short note that says you oppose mandatory minimum sentencing because it does not allow the punishment to fit the crime. Urge him or her to allow the sentencing guidelines to work by repealing mandatory minimum sentences. ♦

law. The "new" LSD law would sentence offenders on the weight/amount of actual LSD and not the weight of the carrier medium. This new law is scheduled to go into effect on November 1. Hopefully, some of us incarcerated heads will get a break. Keep your fingers crossed!

There are still a lot of Deadheads in the "real world" involved in the LSD business. PLEASE BE CAREFUL!! As crazy as it may sound, many Deadheads are confidential informants for the DEA. BE WARY WHO YOU DEAL WITH!! Many Deadheads, once arrested, will turn on their "brothers and sisters" to receive a more lenient sentence or no sentence at all. This results in even more busts and often more cooperating. A bro incarcerated here with me is doing a *life without parole* sentence because 30 of our fellow so-called Deadheads and hippies couldn't take responsibility for their own actions, so they snitched and snitched until the Feds busted someone who wouldn't snitch and gave him all the time. And I thought I had it rough serving a 20 year non-parolable sentence. The cliché is old but the meaning is true: "If you can't do the time, don't do the crime." Please, if you're out there and involved in the LSD business, be true or get out! If you're new to the scene, don't be fooled by it. This is for real. The Feds own my ass for the next 27 years for one gram of LSD (that *other people were caught with*).

To those of you who know a brother or sister in prison...have you kept in touch? You have no idea how much it means to hear from you. To know we're thought about. To know we're still loved. We're totally out of our element in these institutions. The little bit of positive energy received in your letters goes a long way. Those of you who don't personally know a brother or sister doing time, pick up a copy of *Midnight Special/US Blues* (see address below) and write to any of us. We would love to hear from you.

To my fellow incarcerated brothers and sisters: stay strong and keep the faith, for the times they are a changin'. We're finally free from the Reagan/Bush tyranny. I believe things can only get better under the Clinton administration. Time will tell.

I wish to express my love and appreciation to Julie Stewart and Nancy Brown of FAMM for all their efforts to rectify the unjust justice system; Dennis Cauchon, reporter for *USA Today*, for providing coverage of the changes in the law and in the judicial system, and for focusing his reporting on the problems faced by inmates and their families; Heather and Pat Jordan for devoting so much time, effort, and love to *Midnight Special/US Blues* while going through the "hokey-pokey" with the federal system; Pam for her past endeavors on *Rainbow Communications*; and last but not least, to all the brothers, sisters, friends, and family who have stuck by me through this whole ordeal.

Peace and love,  
Todd Davidson, #13660-018  
P.O.B. 901-AUS, Ray Brook, NY 12977

Dear DDN:

Due to a "flaw" in the federal drug law passed by Congress several years ago, hundreds of very young, naive Deadheads have been given extraordinarily severe prison terms for the possession and/or sale of small amounts of LSD. The law is flawed in the sense that sentencing is based on the package weight, not the drug weight.

Thanks to the Justice Department's callous interpretation of this law, 18- to 20-year-old, first-time offenders have received sentences of up to 40 years without parole! These sentences should be an affront to the sensibilities of anyone who possesses even a shred of decency, humanity, or compassion. Yet despite the fact that over 2000 Deadheads now languish in jail, Congress has failed to act on a correction to this law.

Prosecutors have also used the lifestyles, dress, musical tastes, and political viewpoints of these kids as weapons to help obtain convictions. Apparently these local and federal prosecutors have about as much regard for the concept of individual freedom of expression as did Idi Amin. I ask you, what type of mentality could prosecute a 19-year-old college student, a first-time offender, for a minor drug offense, with the goal of obtaining a 10-40 year jail term, with no hope of parole? In the overly rabid glee to carry out the "war on drugs," it seems that the lives of these young kids are being willfully sacrificed by our government. Does anyone care at all about the future these kids face trying to survive 10-40 years of confinement with violent, hardened criminals??? How terribly ironic it is that many of their fellow inmates, serving time for far more serious crimes such as murder and rape, will be paroled long before these kids see the light of day. We must also consider the cost of these long incarcerations, both literally and figuratively, to our society as a whole. Is this really how we want to use our jail space, especially in these times of severe budgetary constraint and prison overcrowding???

I cannot adequately express in words my feelings of outrage and revulsion at both these sentences and those responsible for their implementation. The judges who issued these sentences should be ashamed of themselves. These cases are indicative of a deliberate governmental vindictiveness gone out of control. They are a world-class crime against humanity. One would have expected such a policy from a tyrant like Joseph Stalin — he would surely have been proud of its results. These jail terms represent nothing less than the American version of ethnic cleansing. I can only conclude that they have been carried out by extreme right-wing appointees of the previous two administrations. I find it hardly surprising that these prosecutions have occurred against those least able to fight them and those with the least political influence. Many of these Deadheads are young pacifists with little or no assets; they are easy prey for local and federal law enforcement agencies.

I am sick and tired of seeing my tax dollars wasted on these tyrannically insane prosecutions. I implore those reading this to help restore true justice and sanity to our system of laws by writing or calling your elected officials. Ask them to renounce these policies by amending this flawed drug law, and by letting the sentences of those already convicted be reduced to what they would have been under a more rational law. Please think about it, as you sit reading your newspaper: these kids will be sitting in jail for the next 10-40 years with no hope of parole. It may not be too late to save at least some of their lives. I fervently hope that at least a few of you will have the decency and compassion to read this letter and respond favorably to it.

Michael V.

**Deaditor's Note:** Thanks to the efforts of Families Against Mandatory Minimums (FAMM) and many others, things



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may be turning around (see box on page 4). You should also know about this: *US Blues* is a poetry newsletter put out by and for Deadheads serving time in jail for drug-related offenses. If you want to gain a profoundly deep sense of appreciation for having your own freedom, then GET THIS PUBLICATION!!! The poetry in *US Blues* is the most painful, heartfelt expression of sadness and anger you may ever read, even more mind-blowing because it is written by your fellow Deadheads. Here's a sample:

I want this poem to feel pain  
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    all over the page  
I want it to have a headache from crying  
A headache so bad it makes it cry  
Can pain not be red or gray or blue  
Or yellow and purple like a bruise?  
Pain certainly has teeth  
Yellow pointy teeth and bad breath  
Pain has a fever of 101.5°  
Pain would have claws  
Or maybe long fingernails painted red  
Pain sounds like a cow  
    looking for her dead calf  
Or the beat of one drum  
The sound of the knife as it slices  
    through that soft ripe tomato  
    that bleeds on your sandwich  
    and turns the mayonnaise painful pink  
I want my poem to feel pain  
So I won't have to

Heather Silverstein

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# Deadhead Calhoun

For several years now, there's been an abundance of discussion regarding the now perennial dilemma of how hard it is to get tickets for Dead concerts. I'd like to turn the discussion for a moment to the other side of the coin, namely, the challenges and problems that arise when we get tickets for *as many* shows as we want to attend. Now, some of you may roll your eyes in disbelief (and frustration) that there are Deadheads out there who actually get to go to all the shows they want. Yes, there are literally thousands who, through hard work, hustle, or luck manage to obtain tickets to and then attend three, four, six, even fourteen shows in a row. For these fans a new challenge often arises. Even after the ever-increasing ticket hassles, long lines, and security gauntlets have all been successfully navigated, happiness can still be a fleeting thing. Little did these Deadheads imagine, when they sat at home between tours dreaming of going to show after show, that when a tour was finally over, they'd be going home unfulfilled. Strange as it seems, this happens a lot.

Given how much we tend to rely on the Experience for inspiration, and how much of a challenge (financially and otherwise) it is to catch a killer show, this can be a big deal. Strategy-wise, a large number of Deadheads order tickets for and then go to a solid block of shows all in a row. For many this proves to be a mistake. Why? In part because the Dead are playing some songs in *very* heavy rotation these days, enough to genuinely disappoint a large many fans (*I Fought the Law*, *Liberty*, *Throwing Stones*, to name a few). And when the Dead play three to six shows in a row in one location, they're bound to pace themselves. In other words, some shows, while not necessarily bad, aren't the magic fix we're after. Also, *everyone* I know who went to three or more shows in a row on fall tour got sick (the change of the seasons, the smokey halls, the partying, etc.). What all this adds up to is, if your strategy was to catch three or more shows in a row, you were likely to get bored, burnt, sick, or all three.

The secret to finding bliss at Grateful Dead concerts lies in our ability to cultivate a healthy perspective toward touring and then develop an appropriate strategy accordingly. Fall tour proved to be a great acid test (no pun intended) for this challenge. I've spoken to a lot of people who came off tour with their tails between their legs, beaten and discouraged. Why? Largely because they didn't have the proper perspective or strategy going into the tour.

I made the "mistake" of going to the first three New York shows. While I enjoyed the first show, the second two bored me to tears, and of course, I got sick. So I went home, thought about it, and realized that if I was going to truly enjoy myself then I would have to take a different approach. Putting my experience into perspective, I quickly changed my strategy and decided to let go of all my remaining tickets, except for the last show in New York and the last show in Boston. As you'll read in this issue's fall tour review, both of those shows turned out to be nothing short of spectacular, and I had a completely ecstatic time.

The lesson I learned is one of balance and positive attitude. The Grateful Dead concert Experience does have a point of diminishing returns for each and every one of us, be it at the limit of our finances, the point at which we get sick or unhealthy, the point at which the music stops being magical for us, and/or the point at which touring begins to interfere with the balance and flow of our personal lives. Our challenge as individuals is to learn to recognize those points and not to go past them. Choose your shows wisely. (Using the metaphor of the kid in a candy shop, I'd imagine if I stuffed my face with the same candy for dinner every night, I'd get sick of it after awhile.). Take extra special care of your health on tour (lots of sleep and vitamins!). Develop a strategy and attitude that keeps the Experience fresh, exciting, and safe. After all, the Grateful Dead should always be "the spice of life," not the plate itself.



After what has seemed like an eternity, the long-awaited third release from the Dead's tape vault is about to be made available! The two-CD set, entitled *Dick's Picks #1*, is due out in November and will be available only through Grateful Dead merchandising (see the ad on the back cover). Volume One of *Dick's Pick's* will feature highlights from 12/19/73 in Tampa, Florida, the final show of that year.

As many of you have known for quite some time, the vault release project has been logjammed by the Dead's desire to only release recordings made from multi-track sources that can be cleaned up to their ultra-high technical and aesthetic standards. The resulting lack of releases has



frustrated many a Deadhead to no end. Fortunately, Dick Latvala, the "keeper" of the Dead's tape vault, has come to the rescue. This release (which we're promised is the first in a once-every-six-months series) is different from the *From The Vault* releases in that it is taken from two-track tapes. Two track recordings can't be re-mixed, so *Dick's Picks* will have whatever audio imperfections occurred onstage (hell, we don't care, we want the music regardless of its condition).

Now we realize from the literally *hundreds* of letters that you've already sent us on the subject of vault releases, many of you will be asking, "Why didn't they release the rest of 2/13/70, or 5/8/77, or even 12/18/73 — the breathtakingly stellar show that preceded this concert by only 24 hours?" Well, our attitude is that at this point *any* release is welcome. (Keep in mind that if Dick can hold true to his promise we'll have at least 13 more vault releases by the end of the decade!) And while many of you may find that this release isn't the "Holy Grail" we're all after, it does feature some very decent playing. The first cut, *Here Comes Sunshine*, is one of the best and longest versions ever and is worth the price of admission alone. Also included on the discs are *Big River*, *Mississippi Half-Step*, *Big Railroad Blues*, *Weather Report Suite*, *Playing In the Band*, and *He's Gone* > *Truckin'* > *Nobody's Fault* > *The Other One* > *Stella Blue* > *Around 'n Around*.



And finally, this issue features a new column that will appear from time to time: *The DDN Guide to Alternative Sports*. For a long time now we've noticed that a high percentage of Deadheads participate passionately in a wide variety of athletic disciplines that fall outside the context of "traditional" exercise. Why such a passion for "alternative" sports? Because more so than with traditional sports they allow us to access the sort of improvisational zen dance that we admire in the Dead's musical adventures. Frisbee flinging, footbag kicking, juggling, snowboarding, the list goes on. Playing these sports puts you in the groove. And getting in the groove through creative forms of exercise gives our lives balance, deeper meaning, and more fun!

Last winter, on a whim, I let a friend take me snowboarding (I hadn't been skiing in 15 years). He outfitted me with the appropriate gear and took me to the nearest slope. Up the ski lift we went (the bunny slope, mind you — I may be dumb, but I'm not stupid). I got off, locked onto the board, and started downhill. My first thought was, "You must be kidding! This seems just as awkward and impossible as my first day on skis." Much to my surprise, however, it was far easier, and by the end of the day I was confidently cutting graceful curves down the slope, grooving in-the-moment as I surfed the frozen water. This is truly an elegant, easily accessible sport, one that lends itself well to the constant Deadhead search for be-here-now adventure. It's also a fantastic way to get exercise in the winter. You may be amazed to find out just how many of us are already out there snowboarding. Read our article on snowboarding on page 23, and check it out!

In Light,  
Johnny Dwork

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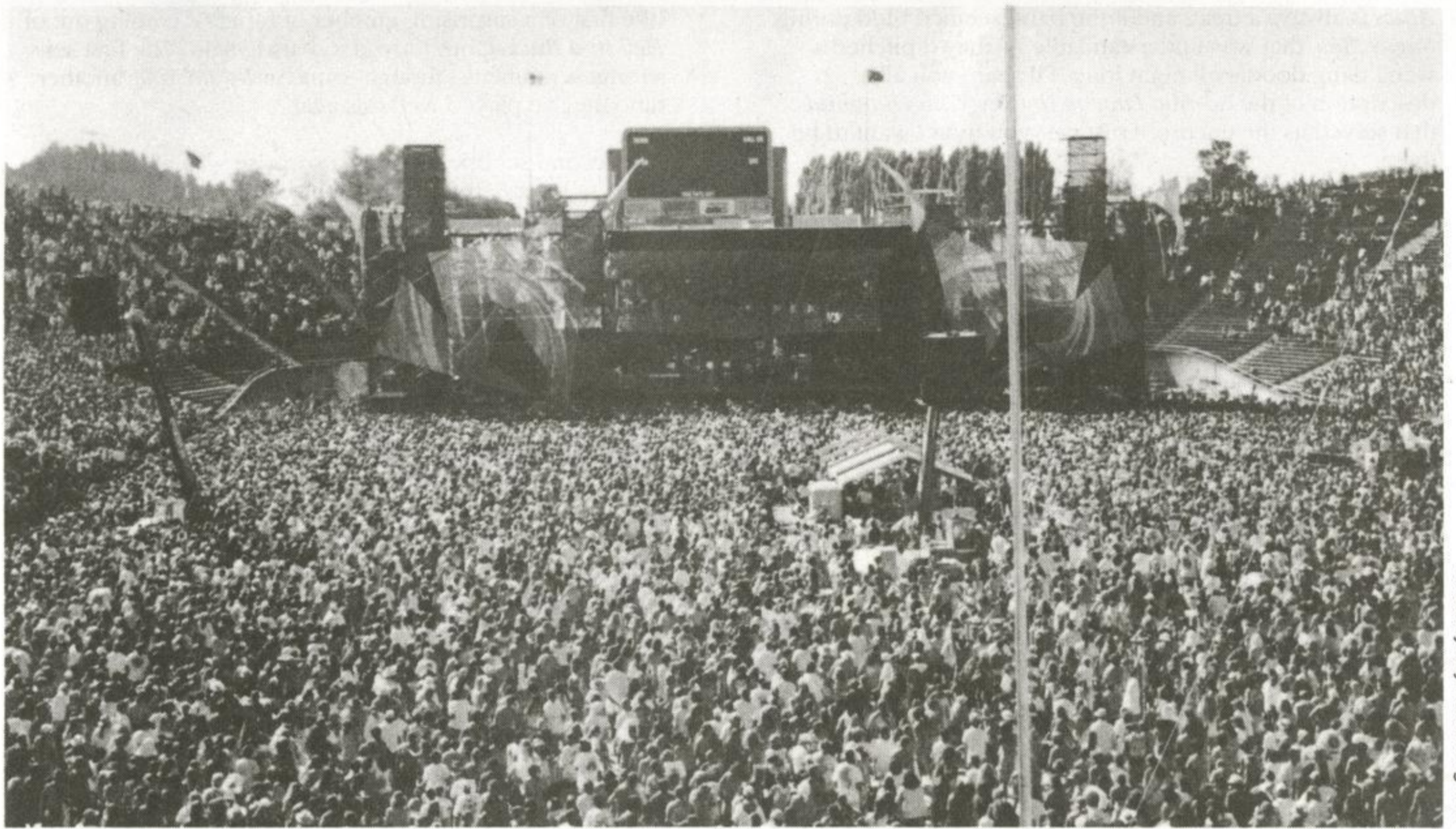


Photo by Raymond Ainger III

Autzen Stadium, Eugene, 1993

immeasurable degree of blissful joy to thousands. Quite a sublime experience if I do say so.

Set two started just as heavenly. *Help on the Way* > *Slipknot!* > *Franklin's Tower* was the best I've seen in years. The *Slipknot!* was unusually long and you could sense a "presence" onstage rarely there. When the band broke into *Franklin's* with a gallop the entire stadium synchronized in a massive tribal stomp. It was one of those soulful moments, the kind we go across the country in search of. I saw one other amazing sight at that show. Over in the stage-left corner of the stadium floor were two dozen or so "moshers" gently slam dancing into one another throughout the second set. Pretty much keeping to themselves, they squished and squeezed each other into a blissfully sweaty frenzy. I've seen a lot of weird things in my life but before that day I'd never in my wildest dreams thought I'd ever see people slam dancing (in slow motion) to *The Wheel!* Far out.

The rest of the set was just above average with two exceptions. For the second day in a row *Drums* > *Space* was very, very strong and Jerry's new epic saga, *The Days Between*, also shined bright. When all was said (sung?) and done, the three year wait was worth it for the joy we had that weekend. The city was happy, the Dead played superbly, and the management created a setting as well-managed as possible given the location and size of the crowd. (And special kudos to the medical crew for being such perfect healers for those in need.) Many who were there thought this was one of the best all-around set of shows the Dead have done in a long time. When the Dead play Eugene again you can bet I'll be there if I can.

### SHORELINE, MOUNTAIN VIEW — BJ

Coming back to Shoreline Amphitheatre following two very hot shows in Eugene (check out the *Help* > *Slip* > *Frank* and *Standing on the Moon*), the band charged into Shoreline at full speed and scarcely came up for air during the entire first show, which was excellent: a superb set list imaginatively played. This was my first time hearing Garcia's new guitar (he used it on all three Shoreline first sets). I was surprised how noticeable the difference was; the notes sounded more distinct, wiry even, and there were many moments in the shows when it almost sounded more like an acoustic guitar than an electric one — a nice effect on tunes like *Peggy-O* and *Lazy River Road*. The version of *Peggy-O* that first night hit a power level I've never heard on that tune before, and in a similar vein, Garcia's own *So Many Roads* was absolutely the best version of that song I'd seen — in fact it was a highlight of the entire run for me.

The second set was for the most part very well-played, with long jams between its various component songs, especially between the *Scarlet* and the *Fire* and after *Estimated*. *Terrapin* has been consistently great all year, and this one was no exception. *Drums* and *Space* were loud, long, and intense all three nights, with Billy really shining brightly, playing highly melodic passages in a variety of electronic timbres. And he and Mickey locked together on a couple of old-fashioned drum battles that were awe-inspiring. No question about it: the drummers are hitting new highs. Alas, the post-*Drums* the first night was plagued by numerous sound problems, ranging from intermittent breaking up in one speaker stack, to out-and-out distortion, it was cranked up so ridiculously loud. Still,

*Attics* is always a treat, and if the band seemed tired during *Sugar Mag*, that was understandable — they'd pitched a wang dang doodle all night long. I'll spare you all a description of the horrific *Lucy in the Sky With Diamonds* that served as the encore. Trust me: you didn't want to be there.

Actually, the song *Wang Dang Doodle* came the next night during another potent first set. Folks who'd been to Eugene were no doubt puzzled by the choice of *Bertha*

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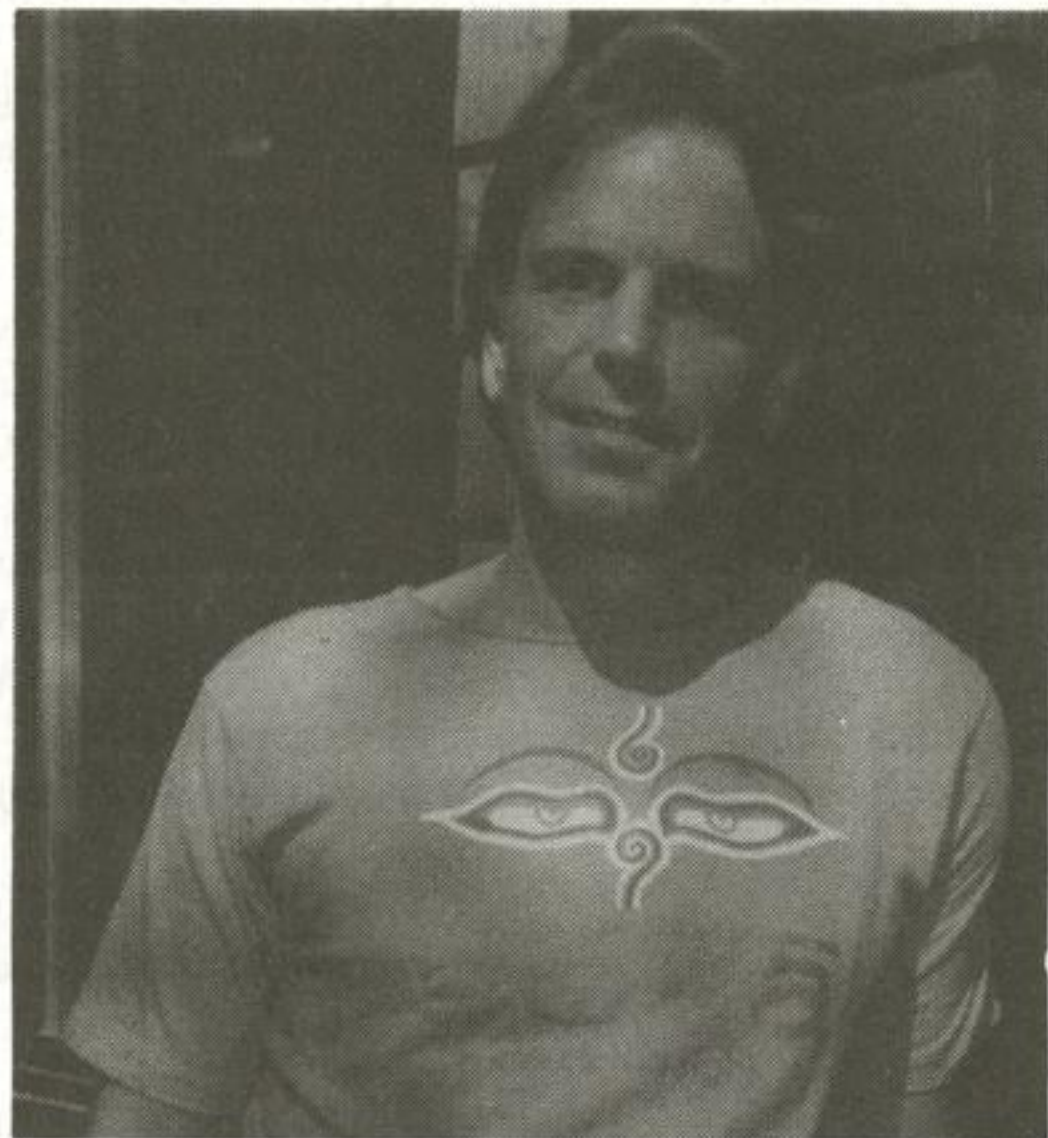
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(the first of a surprising number of repeats) coming out of *Hell in a Bucket*, but I loved it; I always do. The first set's strongest moments, though, came in *Let It Grow*, another tune they've played well this year.

The second set opened with a surprise — a lilting, nearly flawless *Crazy Fingers*, but then settled into what I'd describe as a pleasant predictability: everything was performed neatly, but few chances were taken, even during a fine *Other One*. *Stella Blue* was exquisite, and the *Rain* encore made up for the previous night's Beatles debacle.

The first set on night three took awhile to get going in my view, but it ended with a terrific one-two punch — a fat, juicy *Loose Lucy* followed by *Johnny B. Goode*. Opinions seem to vary wildly about the second set, but I thought it had many high points. After yet another shaky *Wave to the Wind*, Weir made a bold move and tried to enter into *Playing in the Band* via the instrumental intro to the *Playing Reprise* — and he almost pulled it off. It was weird, but good weird, because a full, dynamic *Playing* followed, and then led nicely into a very strong *Uncle John's* before heading to jamland again before *Drums*. Then, after *Space*, the entire band played a stimulating, highly exploratory jam that touched on the outer reaches of a *Playing* jam, before Weir made the questionable move of going into *Miracle*. For me, the show never quite regained its momentum after that, and it was hardly a surprise that the closing *Lovelight* had literally no jam, and the encore was a let's-get-outta-here *I Fought the Law*. ◊

SEE PAGE 64 FOR SET LISTS



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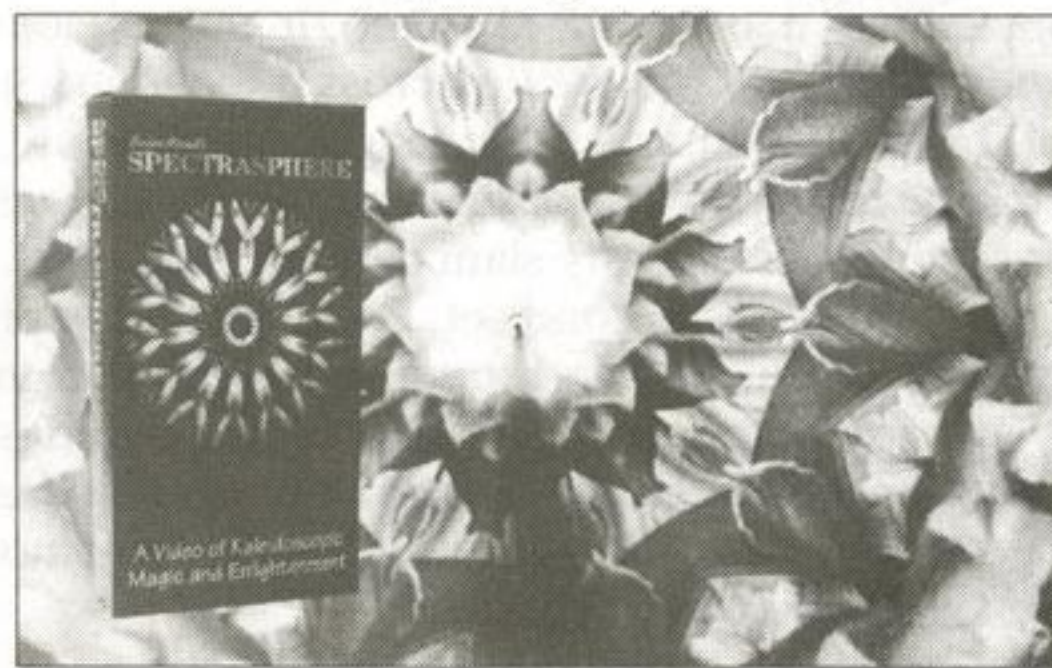
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# The Best of The Dead on Tape 1975-1993

By Johnny Dwork, Rich Petlock, Harry Hahn, and a host of others

Welcome to part two of our biennial guide to the best of the Grateful Dead's music on tape.

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

As usual many people will disagree with and/or have addendums to our following suggestions. There are, of course, no right or wrong choices. It is our hope, however, to provide both novice and veteran tapers with a reliable guide for acquiring a more enjoyable tape collection. It is also our desire to generate further discussion in this area; send us your comments, suggestions, and additions.

You may notice we've left certain songs out of the list such as *Liberty* and *Corrina*. This is because we don't know of one version that stands out as being that much better than any of the rest.

So, here we go, and please keep in mind these *best* choices are listed preferentially according to the majority vote of our contributors. All versions listed here are worth getting. This list is not final, nor by any means complete. With your feedback, it will keep alive an ongoing public forum...enjoy.

**Alabama Getaway** — 12/26/79 — Oakland Auditorium, CA; 12/28/79 — Oakland Auditorium, CA; 5/5/81 — Civic Center, Glens Falls, NY (out of *Truckin'*)

**All Around This World** — 12/31/80 — Oakland Auditorium, CA

**All Along The Watchtower** — All of the following versions are screamers — 6/20/87 — Greek Theatre, Berkeley, CA; 8/23/87 — Mountain Aire Music Festival, Calaveras County Campgrounds, Angel's Camp, CA (with Santana); 7/12/90 — RFK Stadium, Washington, DC

**Althea** — 12/5/79 — Uptown Theatre, Chicago, IL; 5/15/80 — Nassau Coliseum, Uniondale, NY

**Around 'n Around** — 12/31/78 — Winterland, SF, CA (with Cipollina); 1/7/78 — Golden Hall, San Diego, CA (perhaps the best example of the more intricate mixed tempo interpretation of this tune)

**Attics of My Life** — 10/16/89 — Brendan Byrne Arena, E. Rutherford, NJ (out of *Dark Star*); 10/9/89 — Coliseum, Hampton, VA; 6/12/92 — Knickerbocker Arena, Albany, NY (the *perfect* encore)

**Baba O'Riley > Tomorrow Never Knows** — 5/19/92 — Cal Expo, Sacramento, CA; 6/14/92 — Giants Stadium, E. Rutherford, NJ

**Bad Moon Rising** — 11/3/91 — Golden Gate Park, SF, CA (with John Fogerty)

**Ballad of a Thin Man** — 4/1/88 — Brendan Byrne Arena, E. Rutherford, NJ; 7/24/87 — Oakland Stadium, CA (with Dylan)

**Beat It On Down the Line** — 7/7/78 — Red Rocks Amphitheatre, Morrison, CO (in the second set); 9/11/81 — Greek Theatre, Berkeley, CA; 12/31/81 — Oakland Auditorium, CA; 12/30/86 — Henry J. Kaiser, Oakland, CA

**Bertha** — 9/26/81 — War Memorial, Buffalo, NY (wow!); 7/12/87 — Giants Stadium, E. Rutherford, NJ; 5/16/81 — Cornell University, Ithaca, NY; 7/8/78 — Red Rocks Amphitheatre, Morrison, CO; 12/31/87 — Oakland Coliseum, CA

**Big Boss Man** — 12/31/81 — Oakland Auditorium, CA (with Matt Kelly)

**Big Boy Pete** — 11/21/85 — Henry J. Kaiser, Oakland, CA (only time played in the 1980s)

**Big Railroad Blues** — 10/15/83 — Hartford Civic Center, CT; 6/21/80 — West High Auditorium, Anchorage, AK; 2/28/81 — Uptown Theatre, Chicago, IL; 10/9/84 — Centrum, Worcester, MA

**Big River** — 11/8/87 — Henry J. Kaiser, Oakland, CA; 6/25/85 — Blossom Music Center, Cuyahoga Falls, OH (Brent leads the way)

**Bird Song** — 3/7/81 — Cole Field House, College Park, MD; 10/11/83 — Madison Square Garden, NY, NY; 6/19/88 — Alpine Valley, E. Troy, WI; 3/29/90 — Nassau Coliseum, Uniondale, NY (with Branford Marsalis), and almost any acoustic version in 1980, take your pick

**Blackbird** — 6/23/88 — Alpine Valley, E. Troy, WI

**Black Muddy River** — 5/10/87 — Laguna Seca, Monterey, CA

**Black Peter** — 12/1/79 — Stanley Theatre, Pittsburgh, PA; 4/10/78 — Fox Theatre, Atlanta, GA

**Black Queen** — 4/16/83 — Brendan Byrne Arena, E. Rutherford, NJ (with Stephen Stills, rough around the edges, but inspired!)

**Black-Throated Wind** — 3/16/92 — Spectrum, Philadelphia, PA; 9/10/91 — Madison Square Garden, NY, NY (with Branford Marsalis); 4/5/93 — Nassau Coliseum, Uniondale, NY (powerful)

**Blow Away** — 3/26/90 — Knickerbocker Arena, Albany, NY; 7/7/89 — JFK Stadium, Philadelphia, PA; 6/25/88 — Buckeye Lake Music Center, Hebron, OH

**Born On The Bayou** — 11/3/91 — Golden Gate Park, SF, CA (with John Fogerty)

**Box Of Rain** — 6/22/86 — Greek Theatre, Berkeley, CA; 9/24/88 — Rainforest Benefit, Madison Square Garden, NY, NY; 7/12/90 — RFK Stadium, Washington, DC

**Brother Esau** — 3/30/83 — Warfield Theatre, SF, CA

**Brown-Eyed Women** — 5/8/77 — Cornell University, Ithaca, NY (Jerry shreds); 10/15/83 — Hartford Civic Center, CT; 4/21/78 — Rupp Arena, Lexington, KY

**Built To Last** — 5/7/89 — Frost Amphitheatre, Palo Alto, CA

**California Earthquake** — 10/20/89 — Spectrum, Philadelphia, PA (closed the first set)

**Candyman** — 6/29/76 — Uptown Theatre, Chicago, IL; 11/14/78 — Boston Music Hall, MA; 12/15/86 — Oakland Coliseum, CA

**Casey Jones** — 10/28/77 — Soldiers & Sailors Hall, Kansas City, KS (you have to hear it to believe it; they sing the final chorus 12 times!); 10/2/77 — Paramount, Portland, OR

**Cassidy** — 6/29/76 — Uptown Theatre, Chicago, IL; 9/12/81 — Greek Theatre, Berkeley, CA; 12/31/88 — Oakland Coliseum, CA; 5/9/77 — War Memorial, Buffalo, NY; 5/27/93 — Cal Expo, Sacramento, CA (sandwiched inside Uncle John's Band in the 2nd set!)

**Caution Jam** — 5/12/80 — Boston Garden, MA; 10/27/79 — Cape Cod Coliseum, S. Yarmouth, MA (get the whole second set)

**Cbimes Of Freedom** — 7/26/87 — Stadium, Anaheim, CA (with Dylan)

**Cbina Cat Sunflower > I Know You Rider** — 12/29/77 — Winterland, SF, CA (the triumphant return); 9/6/80 — State Fairgrounds, Lewiston, ME; 12/1/79 — Stanley Theatre, Pittsburgh, PA; 6/14/85 — Blossom Music Center, Cuyahoga Falls, OH; 10/11/83 — Madison Square Garden, NY, NY

**Cbina Doll** — 6/14/85 — Greek Theatre, Berkeley, CA; 10/15/83 — Hartford Civic Center, CT; 10/11/83 — Madison Square Garden, NY, NY; 3/30/83 — Warfield Theatre, SF, CA

**Cbinese Bones** — 9/24/88 — Rainforest Benefit, Madison Square Garden, NY, NY (with Suzanne Vega)

**Close Encounters Jam** — 1/22/78 — McArthur Court, Eugene, OR (Unbefuckinleavable!)

**Cold Rain & Snow** — 12/26/79 — Oakland Auditorium, CA; 5/11/78 — Civic Center, Springfield, MA; 12/27/77 — Winterland, SF, CA; 10/12/84 — Civic Center, Augusta, ME

**Comes A Time** — 6/12/76 — Boston Music Hall, MA; 8/19/80 — Uptown Theatre, Chicago, IL; 6/14/85 — Greek Theatre, Berkeley, CA; 7/17/76 — Orpheum, SF, CA; 5/9/77 — War Memorial, Buffalo, NY

**Cosmic Charlie** — 9/25/76 — Capital Centre, Landover, MD

**Crazy Fingers** — 7/13/76 — Orpheum, SF, CA; 7/29/82 — Wet Rocks Amphitheatre, Morrison, CO; 6/14/76 — Beacon Theater, NY, NY; 4/23/87 — Irvine Meadows, CA

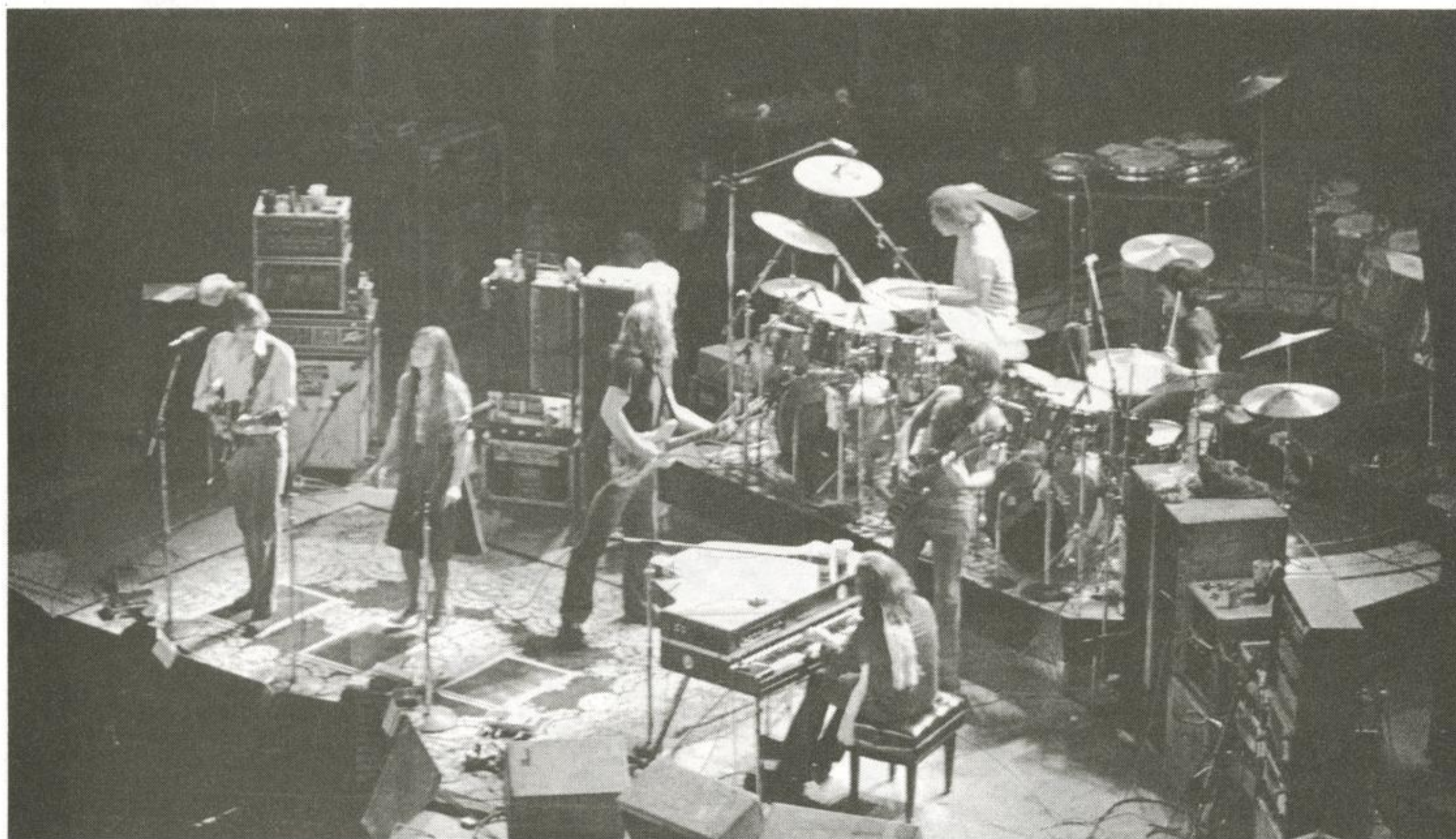


Photo by Jim Anderson

Boston Music Hall, 1978

**Cryptical Envelopment** — 9/3/85 — Starlight Theatre, Kansas City, MO (rough around the edges but most folks still love it)

**Cumberland Blues** — 10/12/83 — Madison Square Garden, NY, NY; 9/11/81 — Greek Theatre, Berkeley, CA; 3/28/90 — Nassau Coliseum, Uniondale, NY

**C. C. Rider** — 12/1/79 — Stanley Theatre, Pittsburgh, PA (the first, played perfectly); 9/12/81 — Greek Theatre, Berkeley, CA; 12/31/81 — Oakland Auditorium, CA (with Matt Kelly); 12/10/89 — LA Forum, Inglewood, CA (with Spencer Davis and Bruce Hornsby)

**Dancin' In The Streets** — 5/8/77 — Cornell University, Ithaca, NY (you can't help but dance when you hear this); 5/19/77 — Fox Theatre, Atlanta, GA; 9/25/76 — Capital Centre, Landover, MD; 5/11/78 — Civic Center, Springfield, MA; 10/27/79 — Cape Cod Coliseum, S. Yarmouth, MA (paired with *Franklin's Tower*)

**Dark Star** — 3/29/90 — Nassau Coliseum, Uniondale, NY (with Branford Marsalis); 10/31/91 — Oakland Coliseum, CA (with Ken Kesey and Gary Duncan); 9/22/93 — Madison Square Garden, NY, NY (with David Murray); 4/1/91 — Coliseum, Greensboro, NC

**Day Job** — 8/28/82 — County Fairgrounds, Veneta, OR (look, up there on the stage, it's a bird, it's a plane, no, it's a sitcom theme song. Well, that's what we thought)

**Day Tripper** — 3/31/85 — Cumberland County Civic Center, Portland, ME (they scream their lungs out); 6/25/85 — Blossom Music Center, Cuyahoga Falls, OH

**Deal** — 4/15/93 — Nassau Coliseum, Uniondale, NY; 2/26/77 — Swing Auditorium, San Bernardino, CA; 9/10/91 — Madison Square Garden, NY, NY (with Branford Marsalis — not the wildest, but *very* classy)

**Dear Mr. Fantasy** — 3/24/85 — Civic Center, Springfield, MA (*the best*); 9/7/85 — Red Rocks Amphitheatre, Morrison, CO

**Death Don't Have No Mercy** — 10/9/89 — Coliseum, Hampton, VA (ooh heavy!)

**Deep Elem Blues** — 3/9/81 — Madison Square Garden, NY, NY

**Desolation Row** — 12/31/86 — Henry J. Kaiser, Oakland, CA

**Devil With The Blue Dress > Good Golly Miss Molly** — 9/9/87 — Civic Center, Providence, RI

**Dire Wolf** — 11/6/77 — Broome County Arena, Binghamton, NY

**Do You Wanna Dance** — 12/31/87 — Oakland Coliseum, CA (with The Neville's — it's the only one, but for Neville-heads, it's worth having)

**Don't Ease Me In** — 2/17/79 — Oakland Coliseum, CA (pumped up); 12/30/85 — Oakland Coliseum, CA

**Drums** — 12/28/91 — Oakland Coliseum, CA (with Airtro going *BANANAS!*); 7/14/84 — Greek Theatre, Berkeley, CA (listen on headphones to the soundboard); 1/15/79 — Civic Center, Springfield, MA; 10/30/80 — Radio City Music Hall, NY, NY (with Billy Cobham); 8/16/81 — McArthur

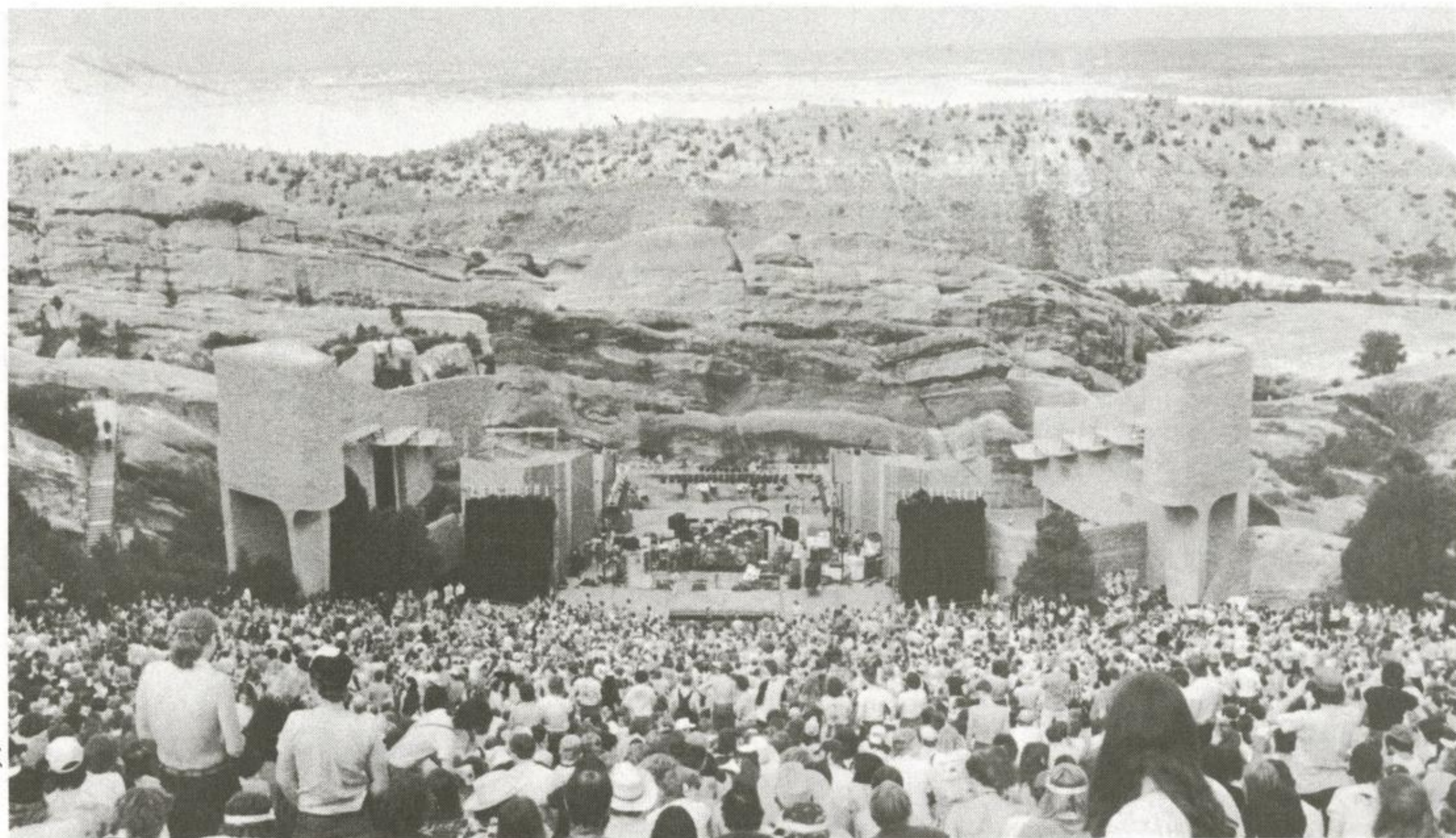


Photo by Jim Anderson

Red Rocks, 1979



Photo by Jim Anderson

Radio City Music Hall, 1980

Court, Eugene, OR (with Kesey and the thunder machine), there are at least a dozen others that deserve mention here as well

**Dupree's Diamond Blues** — 11/4/77 — Colgate University, Hamilton, NY

**El Paso** — 3/28/85 — Nassau Coliseum, Uniondale, NY

**Estimated Prophet** — 9/22/93 — Madison Square Garden, NY, NY (with David Murray); 3/29/90 — Nassau Coliseum, Uniondale, NY (with Branford Marsalis); 9/2/80 — War Memorial, Rochester, NY; 11/4/77 — Colgate University, Hamilton, NY

**Eyes Of The World** — 3/29/90 — Nassau Coliseum, Uniondale, NY (with Branford Marsalis); 9/3/77 — Raceway Park, Englishtown, NJ; 12/31/76 — Cow Palace, Daly City, CA; 2/26/77 — Swing Auditorium, San Bernardino, CA; 11/5/77 — War Memorial, Rochester, NY; 1/30/78 — Uptown Theatre, Chicago, IL; 12/31/90 — Oakland Coliseum, CA (with Branford Marsalis)

**Every Time You Go Away** — 9/24/88 — Rainforest Benefit, Madison Square Garden, NY, NY (the only one, with Hall & Oates)

**Far From Me** — 10/10/82 — Frost Amphitheatre, Palo Alto, CA; 3/29/87 — Spectrum, Philadelphia, PA; 4/2/87 — Centrum, Worcester, MA

**Fire On The Mountain** — 5/8/77 — Cornell University, Ithaca, NY (unanimous vote); 2/5/78 — Uni-Dome, Cedar Falls, IA (Jerry is *buzzing*); 11/1/79 — Nassau Coliseum, Uniondale, NY (long!); 4/11/78 — Fox Theatre, Atlanta, GA

**Foolish Heart** — 12/28/91 — Oakland Coliseum, CA (very bluesy guitar playing by Garcia, simply gorgeous); 6/8/90 — Cal Expo, Sacramento, CA

**Forever Young** — 11/3/91 — Golden Gate Park, SF, CA (with Neil Young, Graham Nash, and Kris Kristofferson)

**Friend Of The Devil** — 6/7/80 — Folsom Field, Boulder, CO; 7/2/89 — Sullivan Stadium, Foxboro, MA (Brent's violin-like keyboard sound is sweet)

**Franklin's Tower** — 4/10/78 — Fox Theatre, Atlanta, GA; 7/8/78 — Red Rocks Amphitheatre, Morrison, CO (into *Sugar Mags*, both are blistering); 8/13/75 — Great American Music Hall, SF, CA; 2/20/82 — Golden Hall, San Diego, CA

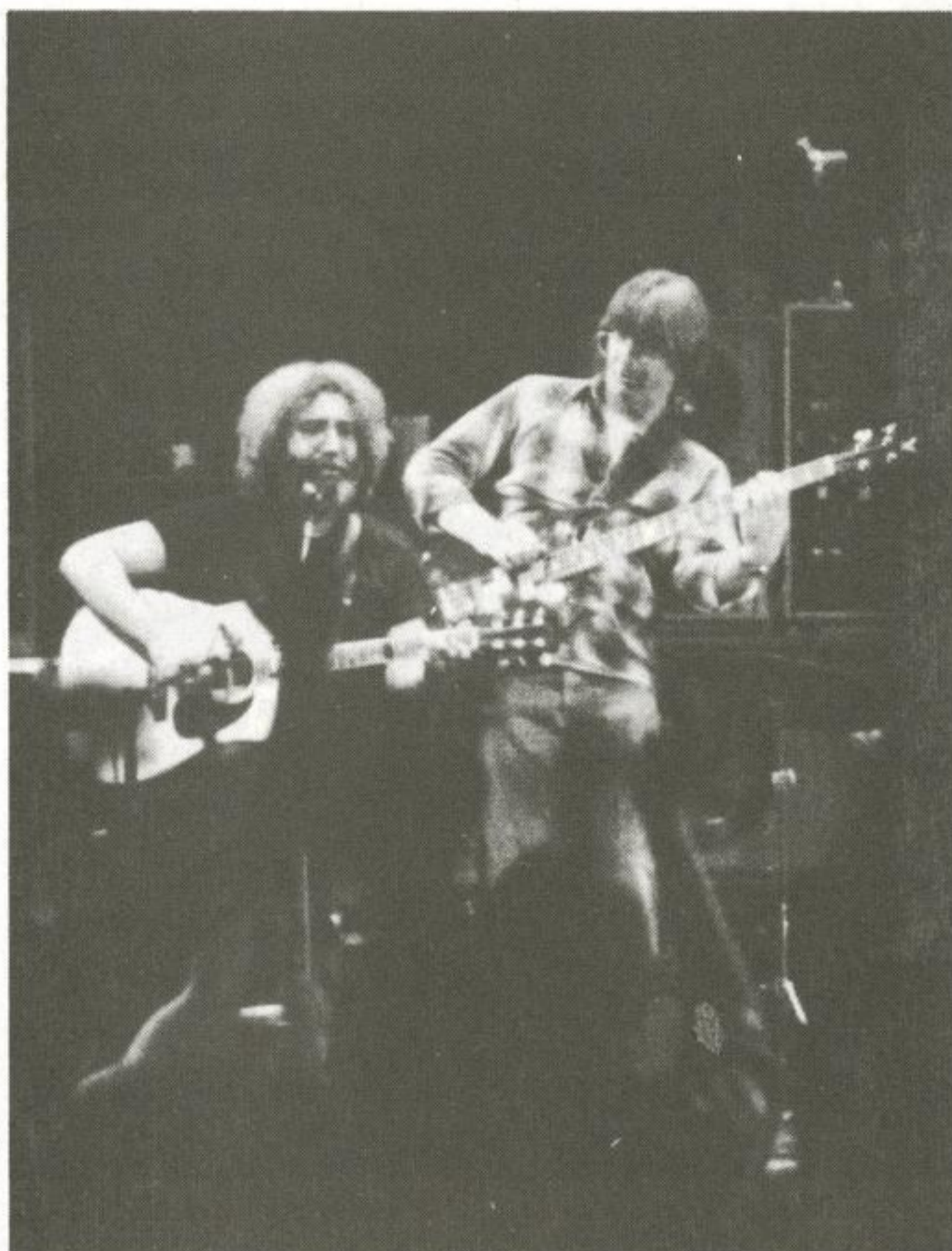
**Gentlemen Start Your Engines** — 7/31/88 — Laguna Seca, Monterey, CA

**Goin' Down The Road Feeling Bad** — 10/16/81 — Melk Weg Hash Bar, Amsterdam, Holland; 4/25/83 — Spectrum, Philadelphia, PA; 9/28/76 — Onondaga County War Memorial, Syracuse, NY (to end the first set)

**Gimme Some Lovin'** — 6/25/85 — Blossom Music Center, Cuyahoga Falls, OH; 11/2/84 — Berkeley Community Theatre, CA (*very* rough — it was the first — but you can *feel* the band and crowd go *totally* nuts together!); 2/12/89 — LA Forum, Inglewood, CA (with Spencer Davis)

**Gloria** — 10/16/81 — Melk Weg Hash Bar, Amsterdam, Holland; 11/1/85 — Coliseum, Richmond, VA

**Good Lovin'** — 9/2/78 — Giants Stadium, E. Rutherford, NJ; 11/6/77 — Broome County Arena, Binghamton, NY



Radio City Music Hall, 1980

**Good Mornin' Little Schoolgirl** — 1988 — The Bammies (with Huey Lewis & John Fogerty); 8/21/93 — Autzen Stadium, Eugene, OR (with Huey Lewis)

**Good Time Blues** — 7/23/90 — World Music Theatre, Tinley Park, IL (Brent shines); 8/28/81 — Long Beach Arena, CA

**Gotta Serve Somebody** — 7/26/87 — Stadium, Anaheim, CA (with Dylan)

**Greatest Story Ever Told** — 2/17/79 — Oakland Coliseum, CA

**Green River** — 11/3/91 — Golden Gate Park, SF, CA (with John Fogerty)

**Hard To Handle** — 12/31/82 — Oakland Auditorium, CA (with Etta James and the Tower of Power horn section)

**Heaven Help The Fool (instrumental)** — 10/31/80 — Radio City Music Hall, NY, NY (without Phil)

**Hell In A Bucket** — 7/31/83 — County Fairgrounds, Ventura, CA; 5/10/87 — Laguna Seca, Monterey, CA

**Help On The Way** — 4/17/83 — Brendan Byrne Arena, E. Rutherford, NJ; 8/13/75 — Great American Music Hall, SF, CA; 6/9/77 — Winterland, SF, CA

**Here Comes Sunshine** — 12/13/92 — Oakland Coliseum, CA; 12/6/92 — Compton Terrace Amphitheatre, Tempe, AZ

**Hey Jude Reprise** — 10/9/89 — Coliseum, Hampton, VA; 3/17/88 — Henry J. Kaiser, Oakland, CA (amazing, killer harmonies)

**Hey Pocky Way** — 3/30/88 — Brendan Byrne Arena, E. Rutherford, NJ; 3/28/90 — Nassau Coliseum, Uniondale, NY

**He's Gone** — 5/6/81 — Nassau Coliseum, Uniondale, NY (Bobby Sands tribute — one of *the* late great jams); 12/1/79 — Stanley Theatre, Pittsburgh, PA

**High Time** — 6/12/76 — Boston Music Hall, MA (amazingly soulful!)

**Highway 61** — 7/24/87 — Oakland Stadium, CA (with Dylan)

**How Long Blues** — 2/12/89 — LA Forum, Inglewood, CA (with Spencer Davis)

**Hully Gully** — 10/16/81 — Melk Weg Hash Bar, Amsterdam, Holland

**I Just Want To Make Love To You** — 7/22/84 — County Fairgrounds, Ventura, CA

**I Need A Miracle** — 7/29/82 — Wet Rocks Amphitheatre, Morrison, CO; 12/31/78 — Winterland, SF, CA (with Matt Kelly); 6/19/88 — Alpine Valley, E. Troy, WI

**I Want You** — 7/4/87 — Schaefer Stadium, Foxboro, MA (Dylan plays harmonica)

**I Will Take You Home** — 10/16/89 — Brendan Byrne Arena, E. Rutherford, NJ (sandwiched *inside* *Dark Star*...one of Brent's finest moments); 7/13/89 — RFK Stadium, Washington, DC

**If I Had The World To Give** — 11/20/78 — Cleveland Music Hall, OH

**Iko Iko** — 8/23/87 — Mountain Aire Music Festival, Caleveras County Fairgrounds, Angel's Camp, CA (with Santana); 10/27/91 — Oakland Coliseum, CA (with Santana); 12/31/81 — Oakland Auditorium, CA (with Matt Kelly and Joan Baez!); 12/30/86 — Henry J. Kaiser, Oakland, CA; 4/16/83 — Brendan Byrne Arena, E. Rutherford, NJ (with Stephen Stills); 2/11/86 — Henry J. Kaiser, Oakland, CA (with the Neville Brothers)

**I'm a Man** — 12/10/89 — LA Forum, Inglewood, CA (with Spencer Davis and Bruce Hornsby)

**It Must Have Been The Roses** — 4/24/78 — Horton Field House, Normal, IL; 1/10/78 — Shrine Auditorium, LA, CA

**It Takes a Lot To Laugh...** — 9/10/91 — Madison Square Garden, NY, NY (with Branford Marsalis)

**It's All Over Now** — 4/21/78 — Rupp Arena, Lexington, KY; 3/19/90 — Hartford Civic Center, CT (a Brent highlight)

**It's All Over Now, Baby Blue** — 4/17/82 — Hartford Civic Center, CT; 4/14/84 — Coliseum, Hampton, VA; 9/12/81 — Greek Theatre, Berkeley, CA; 4/22/83 — Veteran's Memorial Coliseum, New Haven, CT



**Jack-A-Roe** — 5/15/77 — St. Louis Arena, MO; 7/1/85 — Merriweather Post Pavilion, Columbia, MD

**Jack Straw** — 11/6/77 — Broome County Arena, Binghamton, NY; 11/21/78 — War Memorial, Rochester, NY; 1/7/78 — Golden Hall, San Diego, CA; 5/7/78 — Field House, R.P.I., Troy, NY; 3/25/85 — Civic Center, Springfield, MA; 11/1/79 — Nassau Coliseum, Uniondale, NY

**Joey** — 7/12/87 — Giants Stadium, E. Rutherford, NJ (with Dylan — very heavy)

**Johnny B. Goode** — 12/26/79 — Oakland Auditorium, CA; 12/5/79 — Uptown Theatre, Chicago, IL

**Just A Little Light** — 5/6/89 — Frost Amphitheatre, Palo Alto, CA

**Just Like Tom Thumb's Blues** — 3/27/85 — Nassau Coliseum, Uniondale, NY; 6/28/85 — Hershey Park, PA

**Kansas City** — 10/28/85 — Fox Theatre, Atlanta, GA (in honor of the then new world champs)

**Keep On Growing** — 6/14/85 — Greek Theatre, Berkeley, CA

**Knockin' On Heaven's Door** — 9/18/87 — Madison Square Garden, NY, NY; 8/13/87 — Red Rocks Amphitheatre, Morrison, CO

**Lazy Lightning** — 2/17/79 — Oakland Coliseum, CA (absolutely blistering!); 7/18/76 — Orpheum, SF, CA; 12/30/81 — Oakland Auditorium, CA

**Let It Grow** — 3/25/85 — Civic Center, Springfield, MA; 11/7/85 — War Memorial, Rochester, NY; 8/7/82 — Alpine Valley, E. Troy, WI; 10/15/83 — Hartford Civic Center, CT; 7/18/76 — Orpheum, SF, CA; 9/19/90 — Madison Square Garden, NY, NY

**Let The Good Times Roll** — 12/31/88 — Oakland Coliseum, CA; 7/30/88 — Laguna Seca, Monterey, CA

**Little Red Rooster** — 8/19/80 — Uptown Theatre, Chicago, IL (the first one since '65); 3/30/90 — Nassau Coliseum, Uniondale, NY; 12/30/85 — Oakland Coliseum, CA

**Loose Lucy** — 12/12/90 — McNichols Sports Arena, Denver, CO (unbelievable); 3/28/90 — Nassau Coliseum, Uniondale, NY

**Loser** — 1/10/79 — Nassau Coliseum, Uniondale, NY

**Lost Sailor** — 10/10/82 — Frost Amphitheatre, Palo Alto, CA

**Louie, Louie** — 4/22/88 — Irvine Meadows, CA; 4/9/89 — Freedom Hall, Louisville, KY

**Love The One You're With** — 4/17/83 — Brendan Byrne Arena, E. Rutherford, NJ (the only one, sloppy but passionate, with Stephen Stills)

**Lucy in the Sky with Diamonds** — 5/15/93 — Sam Boyd Silver Bowl, Henderson, NV

**Maggie's Farm** — 7/24/87 — Oakland Stadium, CA (with Dylan); 9/19/87 — Madison Square Garden, NY, NY (scorching hot!)

**Man Smart, Women Smarter** — 4/3/87 — Centrum, Worcester, MA; 4/17/83 — Brendan Byrne Arena, E. Rutherford, NJ; 4/7/85 — Spectrum, Philadelphia, PA

**Me and Bobby McGee** — 12/31/81 — Oakland Auditorium, CA (with Joan Baez)

**Me & My Uncle** — 8/15/81 — Memorial Coliseum, Portland, OR

**Mexicali Blues** — 10/11/83 — Madison Square Garden, NY, NY; 12/28/83 — Civic Auditorium, SF, CA; 12/28/79 — Oakland Auditorium, CA

**Midnight Hour** — 4/8/85 — Spectrum, Philadelphia, PA (opens the show — Healy turns *up* the delay on Jerry's voice!)

**Might As Well** — 10/29/77 — Field House, N. IL Univ., DeKalb, IL; 11/2/77 — Field House, Seneca College, Toronto, Canada

**Mission In The Rain** — 6/12/76 — Boston Music Hall, MA; 6/29/76 — Auditorium Theater, Chicago, IL

**Mississippi Half-Step** — 11/6/77 — Broome County Arena, Binghamton, NY (boy they are stoked, it goes on, and on, and on, the best version ever!)

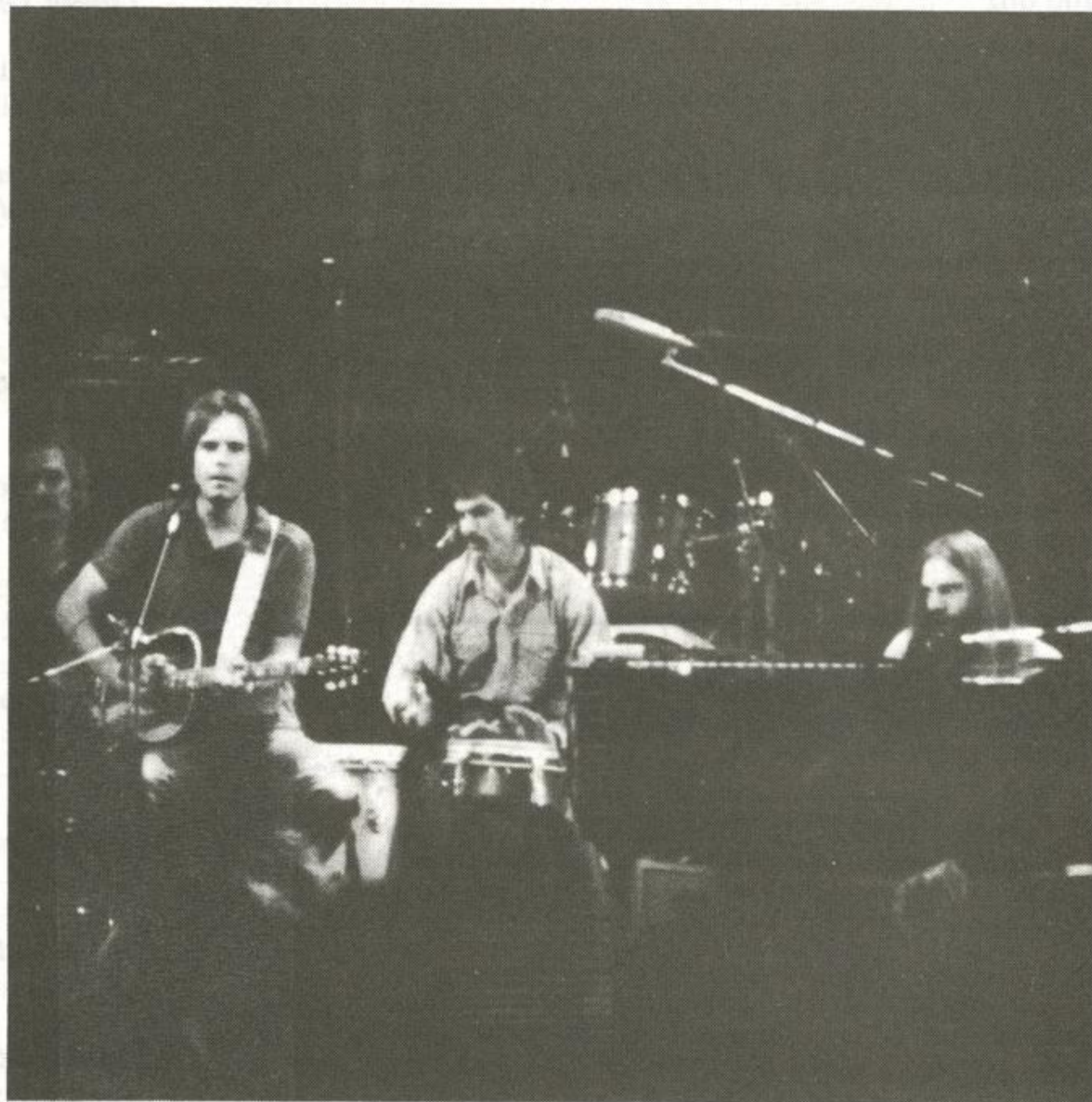


Photo by Jim Anderson

Radio City Music Hall, 1980

**(Got My) Mojo (Workin')** — 10/21/78 — Winterland, SF, CA (with Lee Oskar)

**Mona** — 10/27/91 — Oakland Coliseum, CA (with Gary Duncan and Santana)

**Morning Dew** — 5/8/77 — Cornell University, Ithaca, NY (unanimous vote — the best!); 4/15/78 — William & Mary College, Williamsburg, VA; 11/2/85 — Coliseum, Richmond, VA; 6/28/85 — Hershey Park, PA; 4/14/84 — Coliseum, Hampton, VA; 3/30/88 — Brendan Byrne Arena, E. Rutherford, NJ; 9/18/87 — Madison Square Garden, NY, NY

**Mr. Tambourine Man** — 7/26/87 — Stadium, Anaheim, CA (with Dylan, only once, but worth having)

**Neighborhood Girls** — 9/24/88 — Rainforest Benefit, Madison Square Garden, NY, NY (with Suzanne Vega, the only one)

**New Minglewood Blues** — 4/1/93 — Nassau Coliseum, Uniondale, NY; 6/6/93 — Giants Stadium, E. Rutherford, NJ; 9/11/81 — Greek Theatre, Berkeley, CA

**New Speedway Boogie** — 6/17/91 — Giants Stadium, E. Rutherford, NJ; 3/17/91 — Capital Centre, Landover, MD

**Not Fade Away** — 12/31/78 — Winterland, SF, CA (with Cipollina); 5/7/79 — Lafayette College, Easton, PA (with Cipollina); 1/22/78 — McArthur Court, Eugene, OR; 4/15/78 — William & Mary College, Williamsburg, VA; 1/7/78 — Golden Hall, San Diego, CA (goes on and on and on)

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**On the Road Again** — 10/12/84 — Civic Center, Augusta, ME (electric); 10/4/80 — Warfield Theater, SF, CA (acoustic)

**Passenger** — 4/24/78 — Horton Field House, Normal, IL; 5/19/77 — Fox Theatre, Atlanta, GA

**Peggy-O** — 9/3/77 — Raceway Park, Englishtown, NJ; 5/19/77 — Fox Theatre, Atlanta, GA; 6/17/75 — Winterland, SF, CA

**Picasso Moon** — 3/30/90 — Nassau Coliseum, Uniondale, NY; 10/16/89 — Brendan Byrne Arena, E. Rutherford, NJ

**Playing In The Band** — (*where do we start?... where do we end?...*) 7/29/88 — Laguna Seca, Monterey, CA; 12/31/76 — Cow Palace, Daly City, CA; 6/29/76 — Auditorium Theater, Chicago, IL; 4/14/82 — Civic Center, Glens Falls, NY; 4/19/86 — Berkeley Community Theatre, CA; 9/19/87 — Madison Square Garden, NY, NY

**Promised Land** — 11/24/78 — Capitol Theater, Passaic, NJ; 10/17/84 — Brendan Byrne Arena, E. Rutherford, NJ; 9/6/80 — State Fairgrounds, Lewiston, ME

**Proud Mary** — 11/3/91 — Golden Gate Park, SF, CA (with John Fogerty)

**Queen Jane Approximately** — 7/12/87 — Giants Stadium, E. Rutherford, NJ (with Dylan); 9/8/87 — Civic Center, Providence, RI (without Dylan)

**Quinn The Eskimo** — 12/30/85 — Oakland Coliseum, CA

**Rain** — 12/3/92 — McNichols Sports Arena, Denver, CO (the first is still the best)

**Rainy Day Women** — 7/26/87 — Stadium, Anaheim, CA (*everybody must get stoned!*)

**Ramble On Rose** — 9/26/81 — War Memorial, Buffalo, NY; 9/12/91 — Madison Square Garden, NY, NY

**Revolution** — 10/12/83 — Madison Square Garden, NY, NY

**Revolutionary Hamstrung Blues** — 3/27/86 — Cumberland County Civic Center, Portland, ME

**Ripple** — 10/31/80 — Radio City Music Hall, NY, NY (acoustic, of course)

**Row Jimmy** — 1/10/78 — Shrine Auditorium, LA, CA; 5/9/78 — Onondaga County War Memorial, Syracuse, NY; 8/30/85 — Southern Star, Houston, TX

**Ruben and Cherise** — 4/7/91 — Arena, Orlando, FL; 3/17/91 — Capital Centre, Landover, MD

**Sage and Spirit** — 10/31/80 — Radio City Music Hall, NY, NY (acoustic, only once, but sweet)

**Saint of Circumstance** — 10/10/82 — Frost Amphitheatre, Palo Alto, CA; 9/16/91 — Madison Square Garden, NY, NY

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**Samson & Delilah** — 11/6/77 — Broome County Arena, Binghamton, NY (Jerry is stoked); 9/22/91 — Boston Garden, MA (Hornsby goes nuts!)

**(I Can't Get No) Satisfaction** — 8/8/82 — Alpine Valley, E. Troy, WI; 7/7/86 — RFK Stadium, Washington, DC

**Scarlet Begonias** — 5/8/77 — Cornell University, Ithaca, NY (*the* classic); 2/5/78 — Uni-Dome, Cedar Falls, IA (Jerry was high as a kite); 11/1/79 — Nassau Coliseum, Uniondale, NY (goes on and on)

**Shakedown Street** — 12/31/84 — Civic Auditorium, SF, CA; 3/27/85 — Nassau Coliseum, Uniondale, NY; 12/30/83 — Civic Auditorium, SF, CA; 6/30/85 — Merriweather Post Pavilion, Columbia, MD; 9/10/91 — Madison Square Garden, NY, NY; 9/22/91 — Boston Garden, MA

**She Belongs To Me** — 11/1/85 — Coliseum, Richmond, VA

**Ship Of Fools** — 12/5/79 — Uptown Theatre, Chicago, IL; 12/30/86 — Henry J. Kaiser, Oakland, CA

**Slipknot!** — 6/14/76 — Beacon Theatre, NY, NY; 9/24/76 — William & Mary College, Williamsburg, VA; 2/26/77 — Swing Auditorium, San Bernardino, CA; 10/12/83 — Madison Square Garden, NY, NY

**Slow Train** — 7/12/87 — Giants Stadium, E. Rutherford, NJ (with Dylan)

**Smokestack Lightnin'** — 3/28/85 — Nassau Coliseum, Uniondale, NY (with Matt Kelly); 8/21/93 — Autzen Stadium, Eugene, OR (with Huey Lewis)

**So Many Roads** — 6/15/92 — Giants Stadium, E. Rutherford, NJ; 6/23/92 — Star Lake, Pittsburgh, PA

**Spanish Jam** — 8/28/81 — Long Beach Arena, CA (mean and nasty!)

**Spoonful** — 9/11/90 — Spectrum, Philadelphia, PA

**Stagger Lee** — 5/7/79 — Lafayette College, Easton, PA; 6/14/85 — Greek Theatre, Berkeley, CA; 9/20/91 — Boston Garden, MA

**Stander on the Mountain** — 12/3/90 — Oakland Coliseum, CA

**Standing On The Moon** — 12/28/91 — Oakland Coliseum, CA; 2/11/89 — LA Forum, Inglewood, CA; 9/10/91 — Madison Square Garden, NY, NY (with Branford Marsalis); 8/21/93 — Autzen Stadium, Eugene, OR (Jerry does record low deep knee bends while strumming furiously)

**Space** — (there are sooo many, but here are just a very few exceptional variations) 12/26/79 — Henry J. Kaiser, Oakland, CA; 4/17/83 — Brendan Byrne Arena, E. Rutherford, NJ; 6/15/85 — Greek Theatre, Berkeley, CA ("Bobeeeee!"); 4/18/82 — Hartford Civic Center, CT (Phil's Earthquake Space); 10/15/83 — Hartford Civic Center, CT (lots of sweet rhythms); 7/1/85 — Merriweather Post Pavilion, Columbia, MD

**Stella Blue** — 3/27/85 — Nassau Coliseum, Uniondale, NY; 7/13/84 — Greek Theatre, Berkeley, CA; 3/31/87 — Spectrum, Philadelphia, PA; 9/24/76 — William & Mary College, Williamsburg, VA (FAST!); 10/21/78 — Winterland, SF, CA

**Stir It Up** — 3/26/88 — Coliseum, Hampton, VA

**Stronger Than Dirt** — 8/13/75 — Great American Music Hall, SF, CA

**St. Stephen** — 1/22/78 — McArthur Court, Eugene, OR (amazing jamming!); 10/29/77 — Field House, N. IL Univ., DeKalb, IL; 11/2/77 — Field House, Seneca College, Toronto, Canada; 10/15/83 — Hartford Civic Center, CT

**Stuck Inside of Mobile with the Memphis Blues Again** — 4/11/88 — Joe Louis Arena, Detroit, MI; 8/28/88 — Autzen Stadium, Eugene, OR; 4/11/89 — Rosemont Horizon, IL; 7/10/87 — JFK, Philadelphia, PA (with Dylan)

**Sugar Magnolia > Sunshine Daydream** — 7/8/78 — Red Rocks Amphitheatre, Morrison, CO (out of *Franklin's Tower*, both are blistering!); 1/20/79 — Shea's Buffalo Theatre, NY (Jerry's finger picking the lead); 6/20/83 — Merriweather Post Pavilion, Columbia, MD; 11/5/77 — War Memorial, Rochester, NY; 5/9/87 — Laguna Seca, Monterey, CA; 7/11/84 — Greek Theatre, Berkeley, CA

**Sugaree** — 3/25/85 — Civic Center, Springfield, MA (Jerry is *buzzing!*); 9/6/80 — State Fairgrounds, Lewiston, ME (a close second) — both of these versions are ENORMOUS!

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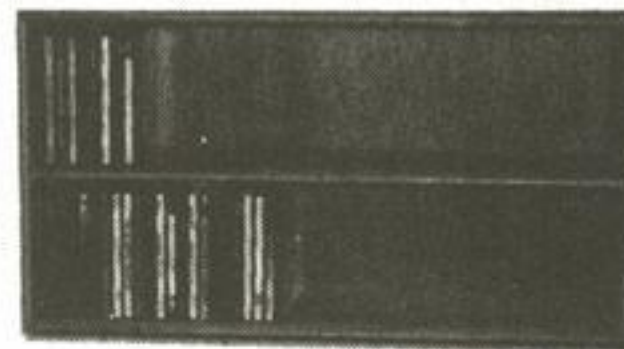
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**Sunrise** — 4/15/78 — William & Mary College, Williamsburg, VA (Donna in top form)

**Tell Mama** — 12/30/82 — Oakland Auditorium, CA (with Etta James)

**Tennessee Jed** — 12/31/77 — Winterland, SF, CA; 10/17/78 — Winterland, SF, CA; 12/30/85 — Oakland Coliseum, CA

**Terrapin Station** — 3/18/77 — Winterland, SF, CA (complete with *Lady With A Fan* and *At A Siding*); 1/22/78 — McArthur Court, Eugene, OR; 9/9/88 — Spectrum, Philadelphia, PA; 12/31/87 — Oakland Coliseum, CA

**That Would Be Something** — 9/25/91 — Boston Garden, MA

**The Days Between** — 5/23/93 — Shoreline Amphitheatre, Mountain View, CA

**The Last Time** — 12/30/91 — Oakland Coliseum, CA; 10/31/91 — Oakland Coliseum, CA (with Gary Duncan)

**The Music Never Stopped** — 4/24/78 — Horton Field House, Normal, IL; 8/13/75 — Great American Music Hall, SF, CA; 7/7/78 — Red Rocks, Morrison, CO; 6/28/85 — Hershey Park, PA; 4/5/93 — Nassau Coliseum, Uniondale, NY

**The Other One** — 10/21/78 — Winterland, SF, CA; 7/29/82 — Wet Rocks Amphitheatre, Morrison, CO (in the pouring rain, it was surreal); 6/16/85 — Greek Theatre, Berkeley, CA

**The Same Thing** — 12/28/91 — Oakland Coliseum, CA (first since 1971 and perfect to boot!)

**The Times They Are A-Changin'** — 7/12/87 — Giants Stadium, E. Rutherford, NJ (with Dylan)

**The Wheel** — 5/19/77 — Fox Theatre, Atlanta, GA; 8/21/80 — Uptown Theatre, Chicago, IL; 11/30/80 — Fox Theatre, Atlanta, GA; 12/5/81 — Market Square Arena, Indianapolis, IN

**They Love Each Other** — 5/8/77 — Cornell University, Ithaca, NY (nice Keith Godchaux piano work)

**Throwing Stones** — 6/15/85 — Greek Theatre, Berkeley, CA (absolutely perfect, although every copy of the soundboard version of this tape that we've heard has a small glitch in it); 10/11/83 — Madison Square Garden, NY, NY; 10/9/82 — Frost Amphitheatre, Palo Alto, CA; 9/22/93 — Madison Square Garden, NY, NY (with David Murray); 9/20/90 — Madison Square Garden, NY, NY

**To Lay Me Down** — 10/17/83 — Olympic Center, Lake Placid, NY; 10/25/80 — Radio City Music Hall, NY, NY (acoustic)

**Touch of Grey** — 3/27/87 — Hartford Civic Center, CT; 7/13/84 — Greek Theatre, Berkeley, CA; 12/15/86 — Oakland Coliseum, CA (Garcia's triumphant post-coma return)

**Truckin'** — 11/6/77 — Broome County Arena, Binghamton, NY (ends the second set with a complete meltdown — ferocious!); 1/6/78 — Swing Auditorium, San Bernardino, CA; 10/18/78 — Winterland, SF, CA

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**Turn On Your Lovelight** — 10/16/81 — Melk Weg Hash Bar, Amsterdam, Holland (brain melt! — the first since '79, right out of *Gloria* and right into *Goin' Down The Road*)

**Uncle John's Band** — 5/19/77 — Fox Theatre, Atlanta, GA; 8/21/80 — Uptown Theatre, Chicago, IL; 12/26/79 — Oakland Auditorium, CA (frames the second set)

**U.S. Blues** — 10/21/78 — Winterland, SF, CA; 9/15/85 — Devore Field, Southwestern College, Chula Vista, CA; 9/20/90 — Madison Square Garden, NY, NY (ended the first set)

**Valley Road** — 12/30/90 — Oakland Coliseum, CA; 12/4/90 — Oakland Coliseum, CA

**Victim Or The Crime** — 8/16/91 — Shoreline Amphitheatre, Mountain View, CA; 6/22/92 — Star Lake, Pittsburgh, PA

**Visions of Jobanna** — 3/19/86 — Coliseum, Hampton, VA

**Wave to the Wind** — 3/23/92 — The Palace, Auburn Hills, MI

**Walkin' Blues** — 5/28/82 — Moscone Center, SF, CA (with Boz Scaggs, Airtio & Cipollina)

**Walking The Dog** — 4/8/85 — Spectrum, Philadelphia, PA

**Wang Dang Doodle** — 12/31/88 — Oakland Coliseum, CA (with Clarence Clemons!); 11/3/91 — Golden Gate

Park, SF, CA (with John Popper on harmonica); 9/11/83 — Downs, Santa Fe, NM

**Way To Go Home** — 6/12/92 — Knickerbocker Arena, Albany, NY; 6/25/92 — Soldier Field, Chicago, IL; 4/5/93 — Nassau Coliseum, Uniondale, NY

**We Bid You Goodnight** — 9/26/91 — Boston Garden, MA (Phil tips his imaginary hat at the end)

**We Can Run But We Can't Hide** — 7/2/89 — Sullivan Stadium, Foxboro, MA

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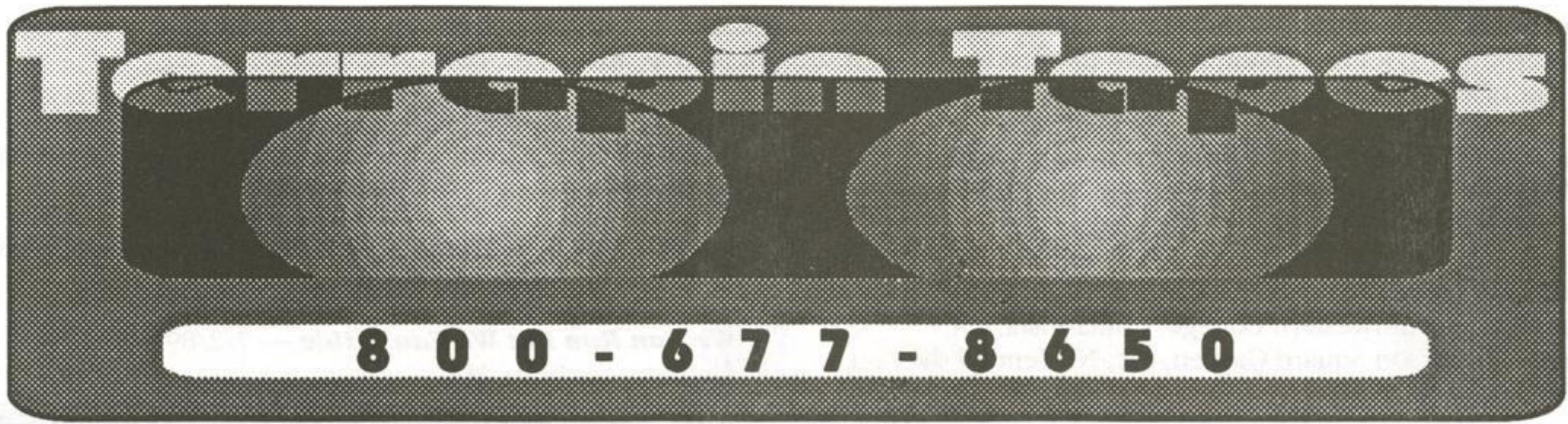
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Dear Fellow Deadheads:

I've never written a letter like this before, but I think it's important to let you all know what's happening here at Terrapin Tapes. Some of you may have heard about the difficulties we are experiencing. In May, a large tape distributor started significantly undercutting our prices. You might ask why one of the country's largest tape distributors would go after Deadheads and Terrapin Tapes. Well, there's an easy answer.

The blank tape industry is extremely competitive and most companies are looking to expand into new markets. Growth and expansion of a company could be helpful to us all because it would promote greater competition, which in turn should lead to lower prices and better services. Unfortunately, that's not what's happening here. The most frequently used sales tactic deployed by this company is to engage smaller, more vulnerable companies in bitter, unwinnable price wars. THESE GUYS SELL TAPE AROUND COST JUST LONG ENOUGH TO DRIVE THE LITTLE GUY OUT OF BUSINESS. ONCE WE'RE GONE, THEY CRANK UP THEIR PRICES SO THEY CAN START TO MAKE MONEY. If they succeed, like they have with other small companies, we all lose. I lose a company that I love, and we all go back to paying too much for our blank tapes. I need your help, your continued support, to keep Terrapin Tapes alive.

Although this sounds like a difficult battle for us to win, I think we can do it. Here's the first step:

• **We've Lowered Our Prices:**

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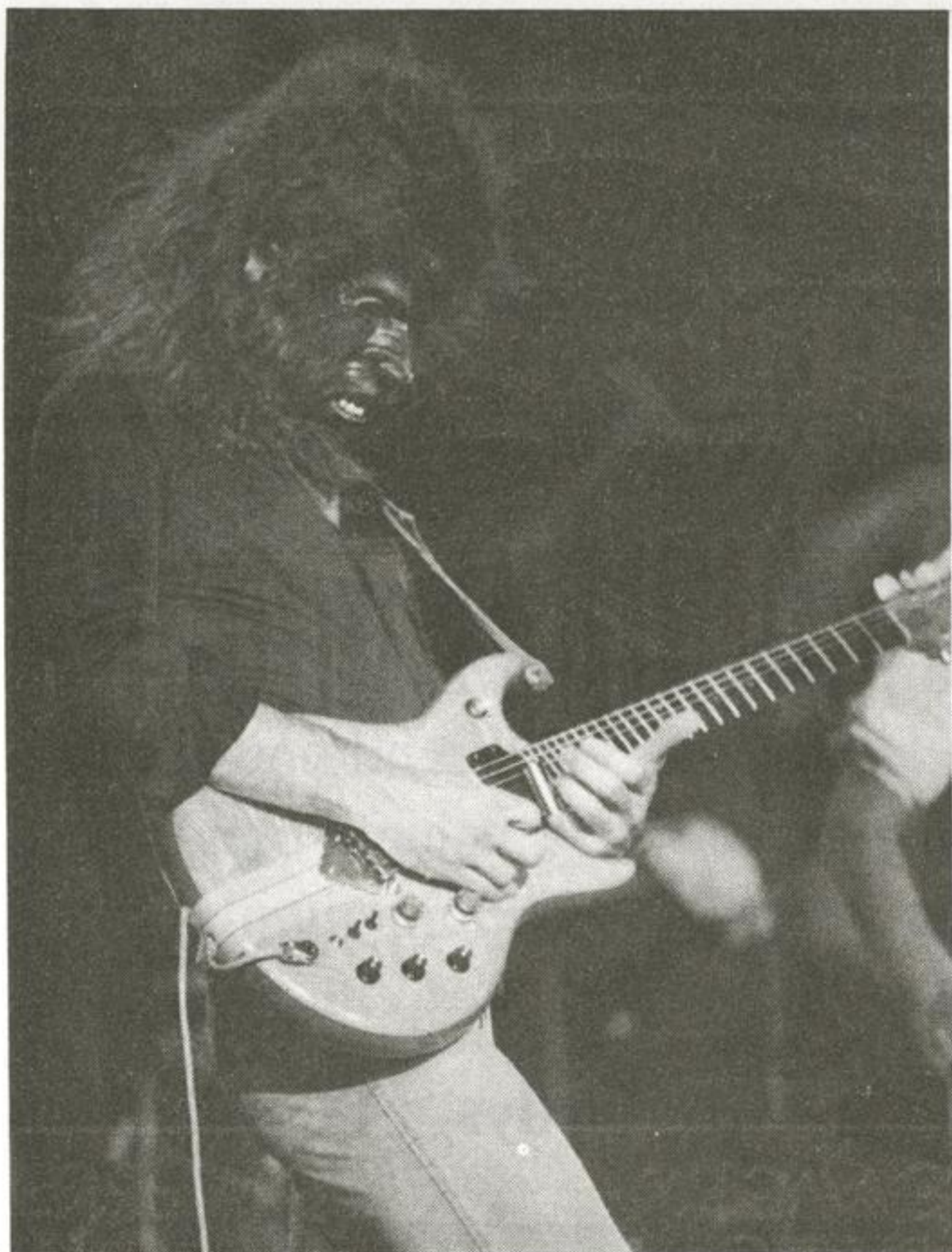
With the help of UPS's brand new select air service, all customers, nationwide will receive their tapes within 1 week of ordering — guaranteed! If you don't receive your tapes within 1 week, we'll give you \$10 worth of blanks free! I'm serious about fast delivery and psyched to be able to offer this service to you at no additional charge.

So, that's the scoop. Truly killer prices, friendly service, and guaranteed lightning delivery. Let's send a loud message to this corporate giant that we won't be suckered by their short-term, mean-spirited sales tactics. I think you know my level of commitment and that my intentions are honorable.

I know there's "nothing you can hold for very long," but I really hope Terrapin Tapes can be here for you in the years to come.

*Ken Hayes*





Bob Weir lets his hair down in *Werewolves*, Springfield, 5/11/78

**Werewolves of London** — 5/11/78 — Civic Center, Springfield, MA; 4/24/78 — Horton Field House, Normal, IL

**West LA Fade Away** — 12/31/88 — Oakland Coliseum, CA (with Clarence Clemons); 9/24/88 — Rainforest Benefit, Madison Square Garden, NY, NY (with Mick Taylor); 12/30/85 — Oakland Coliseum, CA

**Wharf Rat** — 4/22/78 — Municipal Auditorium, Nashville, TN; 11/14/78 — Boston Music Hall, MA; 9/22/93 — Madison Square Garden, NY, NY (with David Murray)

**What's Goin' On?** — 9/24/88 — Rainforest Benefit, Madison Square Garden, NY, NY (with Hall & Oates, the only version)

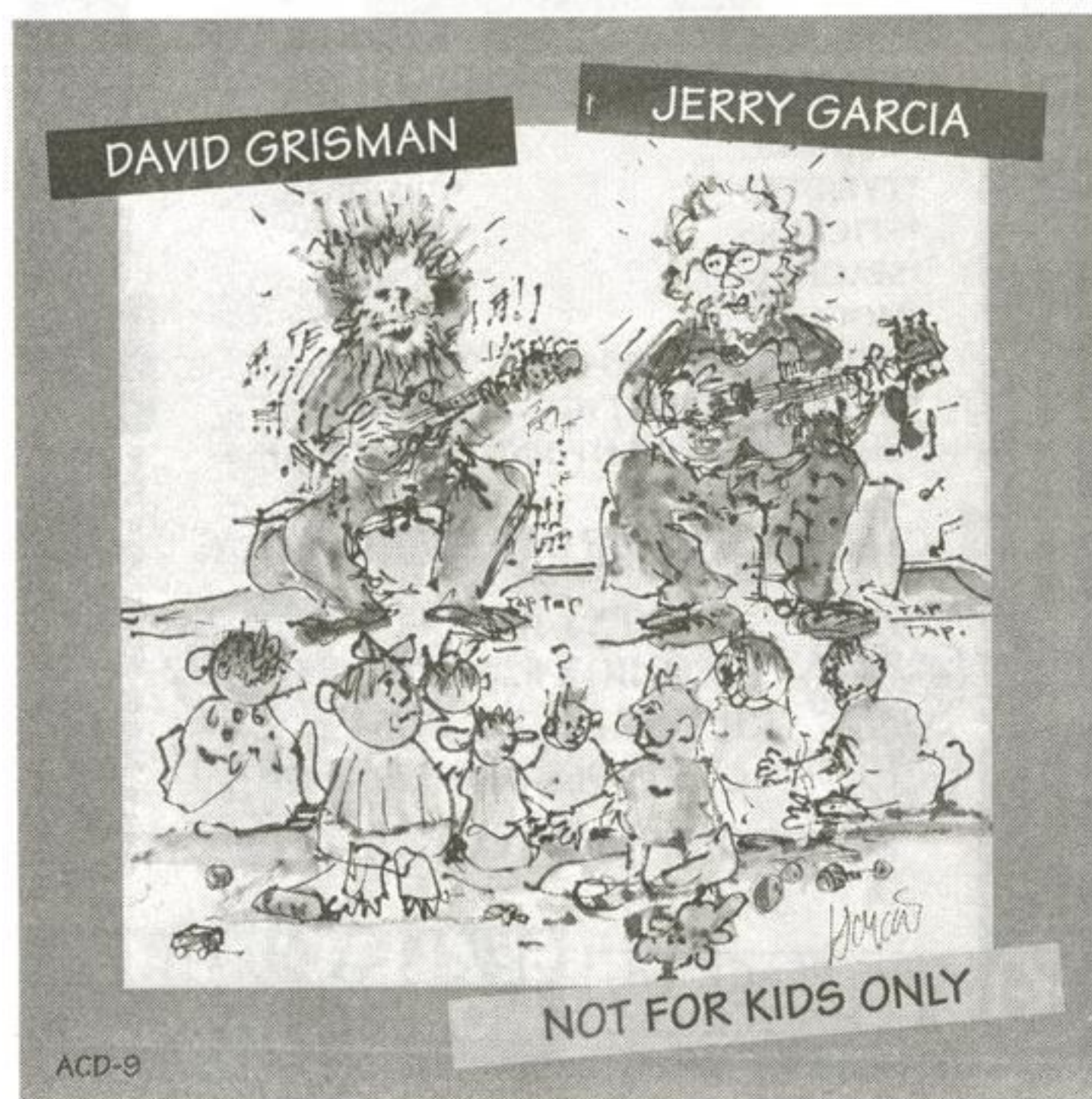
**When I Paint My Masterpiece** — 6/21/87 — Greek Theatre, Berkeley, CA (out of *Space!*); 12/31/88 — Oakland Coliseum, CA

**When Push Comes To Shove** — 12/31/86 — Henry J. Kaiser, Oakland, CA

**Why Don't We Do It In The Road** — 7/15/84 — Greek Theatre, Berkeley, CA ("why don't we do it on the *Drums!*"); 3/30/86 — Civic Center, Providence, RI (after *Drums*)

**Willy & The Hand Jive** — 12/16/86 — Oakland Coliseum, CA (with the Neville's); 4/4/87 — Centrum, Worcester, MA ♦

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beautiful version of the ever-more-confident *Days Between* and a passionate *Good Lovin'* rounded out the set. WOW!

Tickets were actually somewhat easy on Tuesday night; it was sold out, but they could be found. The first set opened with a nicely jammed *Help on the Way* > *Slipknot!* > *Franklin's Tower*, and also had good versions of *Brown-Eyed Women* and set closing *Bird Song*. A very up tempo *Iko Iko* was a tremendous opener the second set. Unfortunately the inspiration present during this revved-up, mystical Cajun-flavored boogie tune wasn't mojo enough to prevent Jerry from badly mangling *Crazy Fingers*, again. A nicely jammed *Wharf Rat* and a rousing *Sugar Magnolia* ended the set. A soulful *Brokedown Palace* closed out a very mixed run of shows in Philadelphia.

The Dead returned home, well, at least to their second home, New York City, for six shows at Madison Square Garden. With no parking lot surrounding it, the city truly swallows up the scene. Go two blocks in either direction, and you'd be hard-pressed to realize there is a Dead show going on. What's more, on most nights at the Garden you could bring in a chilled bottle of champagne, a video camera, a pound of kind bud, and an Uzi machine gun in your pack without the security asking to see anything more than your tickets.

Thursday, 9/16, opened in a rousing manor. *Rain*, previously reserved as an encore, opened the show in excellent surprise fashion. Blisteringly hot versions of *Shakedown Street*, *Wang Dang Doodle*, and *Cold Rain and Snow* followed. The rest of the first set paled in comparison. Unfortunately, the second set was nowhere

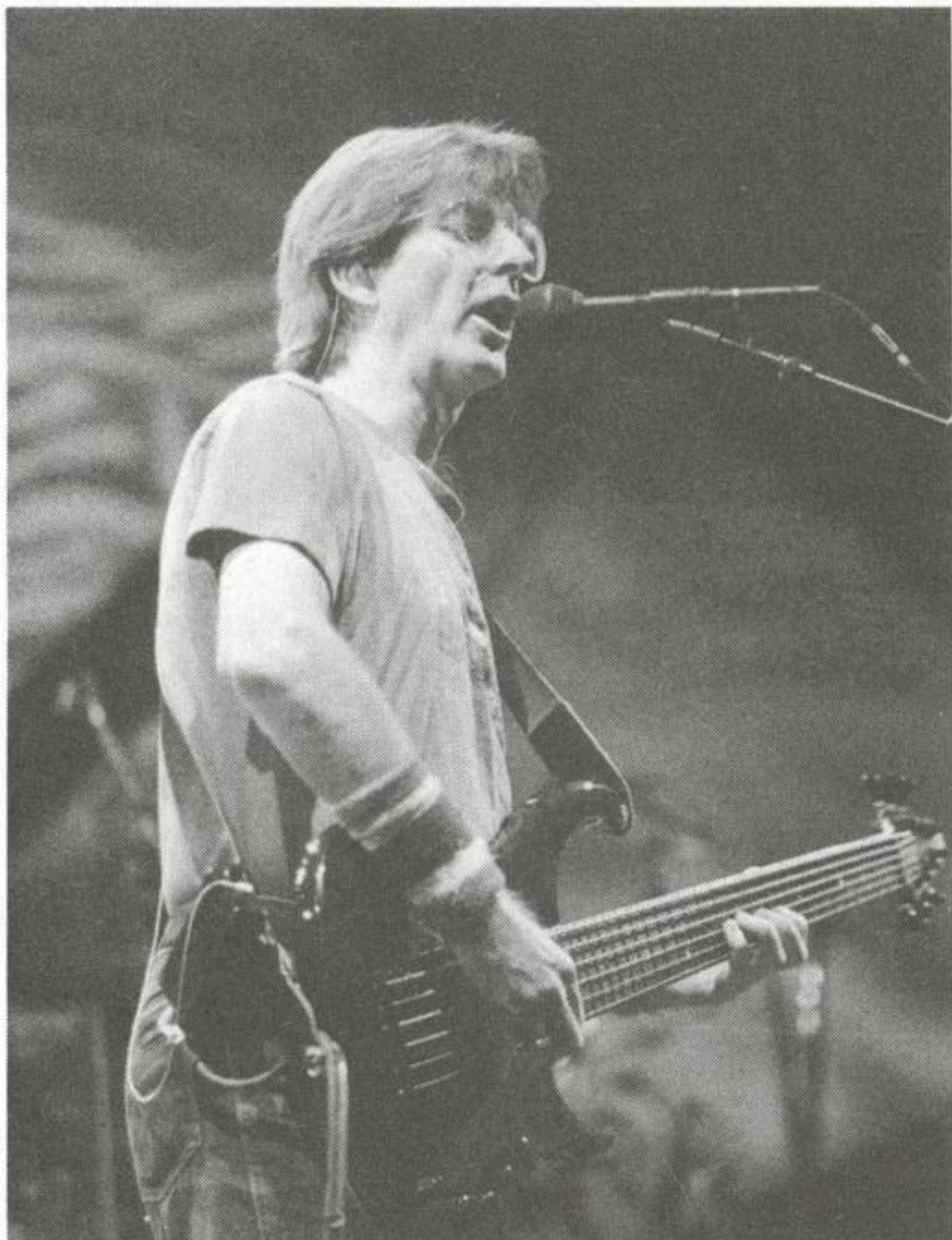


Photo by Michael Conway

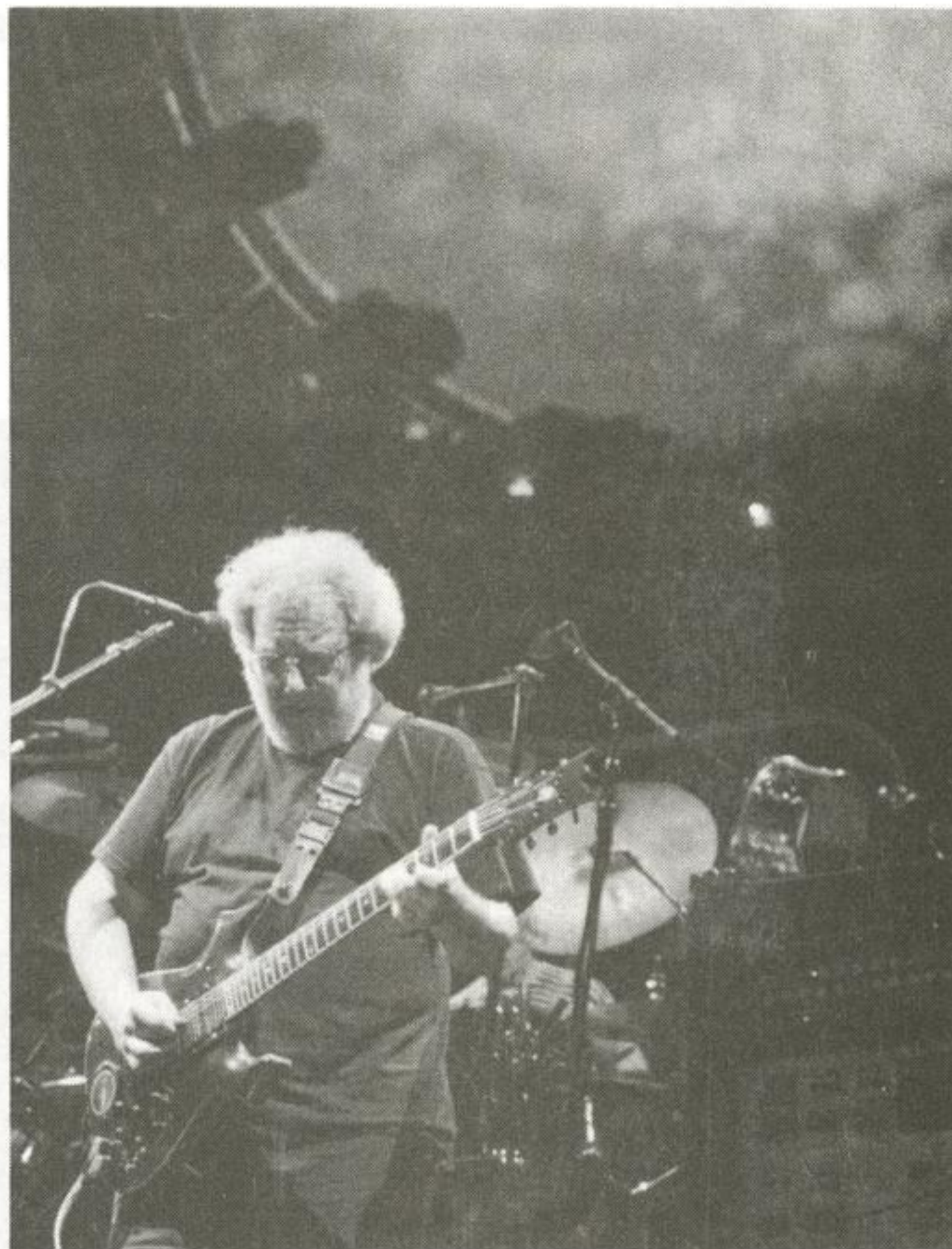


Photo by Michael Conway

near as strong. Decent versions of *China* > *Rider*, *Estimated* > *Eyes*, and a sweet *Days Between* highlighted the set. The *low light* was *Way to go Home* returning to the post-*Space* position. That song, as passionate and inspired as it is every single time it's played, should be relegated to the first set. When the band plays it out of *Space* you can hear the crowd heave a collective sigh.

Friday's show opened with a rousing *Jack Straw* and a nice but not memorable *Sugaree*. *Tom Thumb's Blues* may have been the highlight of this set. The second set featured an excellent *Space* segment that lead into a very good *I Need a Miracle*. The seldom-played but completely boring Paul McCartney tune *That Would Be Something* followed. *Lovelight*, played as uninventively, and therefore mercifully brief as ever, closed out the set. Whether consciously or otherwise, the band was pacing itself.

As was expected, Saturday night's Rex Foundation Benefit in NYC was one hard ticket to come by. *Mississippi Half-Step* rocked open the show. Disappointingly, *Althea* made its second appearance in three nights. Surprisingly, a rockin' *Loose Lucy* closed the first set. It was good, but not quite good enough to be a set-ender. The second set highlights were a sweet *Uncle John's Band*, a hot *Space* > *The Wheel* transition, and a beautiful version of *China Doll*. This show, a tad better than the previous performance, was again another "pacer." Many people, expecting something extra special for the extra five dollars they had paid for this benefit concert were disappointed. Fortunately, a ferocious *Gloria* encore closed this show. It was amazing to watch the difference in both crowd reaction and onstage energy between the Dead playing *Lovelight* on Friday night and



*Gloria* on Saturday. It was like the difference between services at a Roman Catholic and a Southern Baptist church. Both hold the potential to inspire, but only one makes you sweat, scream out loud, and smile in the process.

After a day of rest, it seemed as if the Dead's batteries had been recharged. Monday night's first set was very strong. A sprightly version of *Greatest Story*, the first non-Kentucky Derby Day version of *The Race Is On* since Amsterdam 10/16/81, the only *Memphis Blues* of the fall tour, and a rockin' *Johnny B. Goode* set-closer were highlights. The second set started off a little slow with a messed-up version of *So Many Roads*. Garcia was totally lost most of the time. A competent *Truckin' > He's Gone* was somewhat disappointing, since they had done almost the same pre-*Drums* segment eight days earlier in Philadelphia, with *Lazy River Road* in the *So Many Roads* position. But the post-*Drums* segment more than made it up. Edie Brickell joined the band during the *Space* and scat-sang, while Dan Healy altered her voice electronically. In interviews earlier in the year, Garcia had talked about having an improvisational group in which Edie would just sing whatever came into her head, and this appearance is hopefully a prelude to the manifestation of such a project. This lead into a strong version of *The Other One*, with Edie singing along with the chorus. Edie stayed on for a ferocious *Goin' Down the Road*. Next came an excellent *Morning Dew*. *Baba O'Riley > Tomorrow Never Knows* capped off this terrific show.

On Tuesday, 9/21, the first set opened with a raucous *Bertha*, peaked poetically with a soulful recitation of Phil's best new tune, *Broken Arrow*, and closed with a delicious *Music Never Stopped* climax. One of the better '93 versions of *Here Comes Sunshine* opened the second set (although no matter how good this tune gets, it still pales in comparison to any 1973-74 version. Come on, guys, how about taking your time and really stretching it out on this one a la 1973?). Excellent versions of *Playing* and *Terrapin* lead into an interesting pre-*Drums* jam. *Sugar Mags* was typically inspired, and a very sweet version of the audience favorite *The Weight* closed the show.

There's nothing we like more than the Grateful Dead coming through with a killer show on the last night of a stand of shows in New York. In fact, Wednesday, 9/22, turned out to be one of *THE* shows of the year. The first set opened with a long, passionate, perfectly executed *Help On The Way > Slipknot! > Franklin's Tower*, but it really took off when jazz legend David Murray joined in during *Bird Song* with some very intense tenor sax. Much to the ecstatic delight of those who like the spacey/jazzy side of the Dead's music, Murray sat in for the rest of the show.

Not only is David Murray fully accredited, but he is one of the leaders in his field. As both a solo artist, and a member of the now-legendary World Saxophone Quartet, David Murray has got the goods! Born January 19, 1955, in Oakland, California, Murray is one of the many artists who emerged out of the '70s "loft scene" in NYC. By 1980 he was topping the *Down Beat* polls for "Talent Deserving Wider Recognition" on tenor sax. Murray's most recent recordings can be found on Columbia Records, and some

of his older releases can be found on Black Saint Records in the import section of your better jazz dealers.

Extremely inappropriate selections of *Easy Answers* and *Lazy River Road* opened the second set (these songs are so far removed from the spirit of his own music, that Murray just watched for most of their duration). Fortunately, the remaining song selections proved to be marvelously synergistic for his contributions. *Estimated* launched everyone into the stratosphere so fast and hard, we screamed in delight. The jam began to build when Bobby yelled, "HAAA!" and David Murray echoed him with screaming instrumental shrieks. The intense melodic jamming eventually got more and more obtuse until we were witnessing the sounds of galaxies being ripped apart and reformed. ZOWIE! Much to the delight of all space-music fans this immense jam transitioned into a respectable *Dark Star, Part One*. Murray played bass clarinet on *Dark Star*, utilizing his slap tone technique. After yet another impeccable, eclectic, and riveting Rhythm Devils, another almost frightening *Space* led into the most psychedelic *Wharf Rat* we've ever witnessed. This gave way to the best *Throwing Stones* we've seen since the Greek Theatre in 1984. In fact, the versions of *Estimated Prophet*, *Wharf Rat*, and *Throwing Stones* played on this night were probably each one of the best versions ever!!! James Cotton joined in during *Throwing Stones* and the closing *Lovelight*, blowing harp, but alas we were unable to hear him over the PA. When all is said and done, this was one of the best shows of the year!

Marching into the homestretch triumphantly, the Dead finally returned to New England for the first time in two

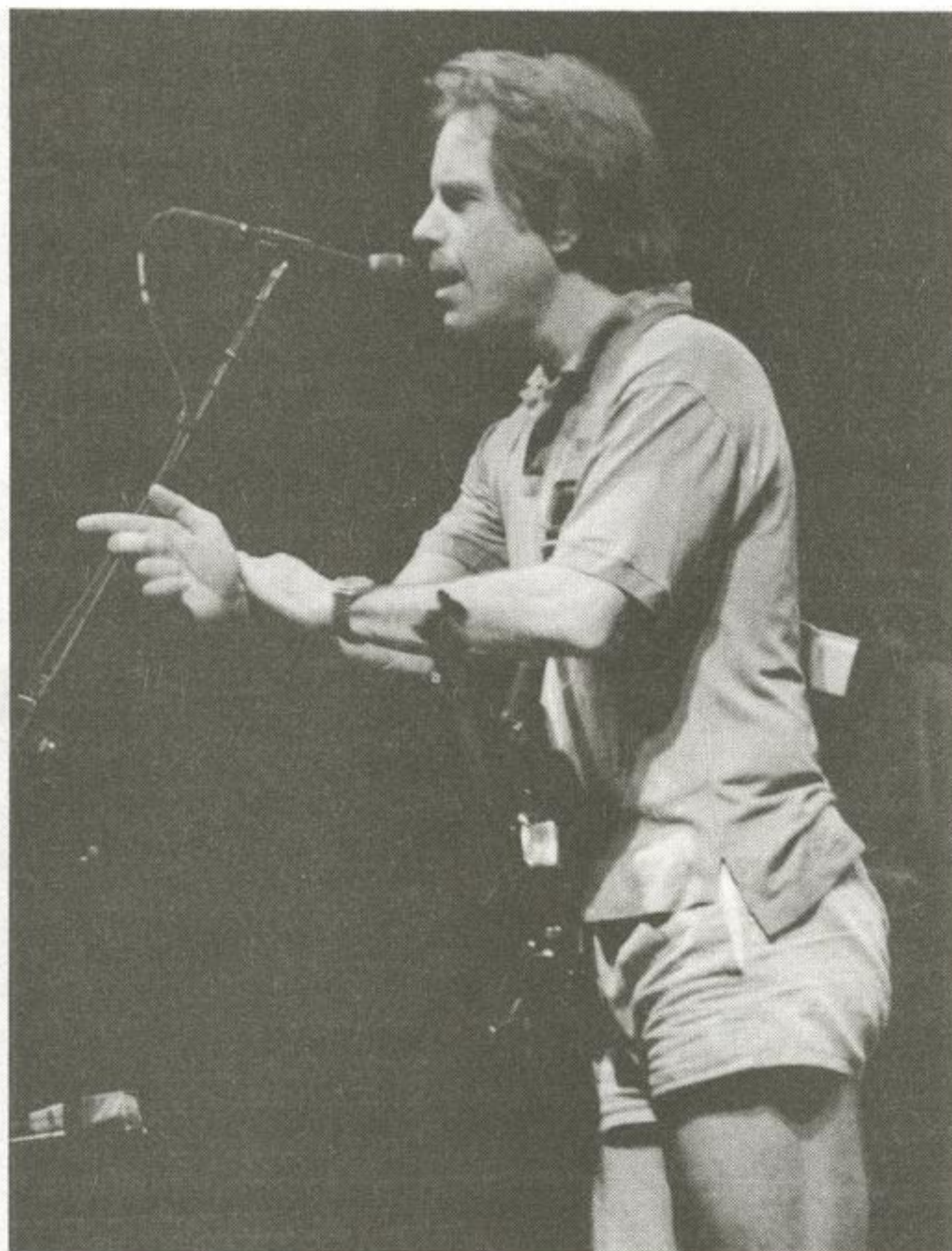


Photo by Stephanie Jennings

years. This area is a huge hotbed of Dead fans, yet it was starting to feel like the Northwest, in that it was being neglected by the Dead. Tickets for the six Boston Garden shows were extremely hard to come by, and more than a few counterfeits were floating about. Friday, 9/24, opened with a strong *Feel Like A Stranger* and a sweet *Jack-A-Roe*. Hot versions of *Stagger Lee* and *Loose Lucy* also marked that first set. A hot *Scarlet > Fire*, especially the transitional jam, opened the second set. Another very good *He's Gone* lead into another captivating Rhythm Devils segment. A sweet version of *The Days Between* highlighted the post-*Drums* segment.

Saturday, 9/25, the second Rex Foundation Benefit show of the tour, opened with *Cold Rain and Snow*. Excellent versions of *Loser*, *It's all Over Now*, and a searing *Deal* highlighted the first set. A nicely jammed *Foolish Heart* opened the second set and lead into a powerful *Box of Rain*. Nice combo. Good versions of *The Wheel* and *Watchtower* were the standouts of the end of the second set. Once again, to the disappointment of those who expected something extra for the additional five dollar benefit show charge, there were no special guests.

Sunday, 9/26, opened with a strong *Jack Straw*. The first set also had a beautiful *High Time*, and *Me & My Uncle > Maggie's Farm* with Bob playing acoustic guitar — yes, that's right, acoustic guitar. In set two, *Truckin'* lead into a major league, monster *Jam > Drums > Space* segment. *Standing on the Moon* was incredible; Jerry emphatically sang his lungs out and played beautifully on it. On Tuesday, 9/28, the first set featured a particularly impassioned *Greatest Story*, an over-the-top *So Many*

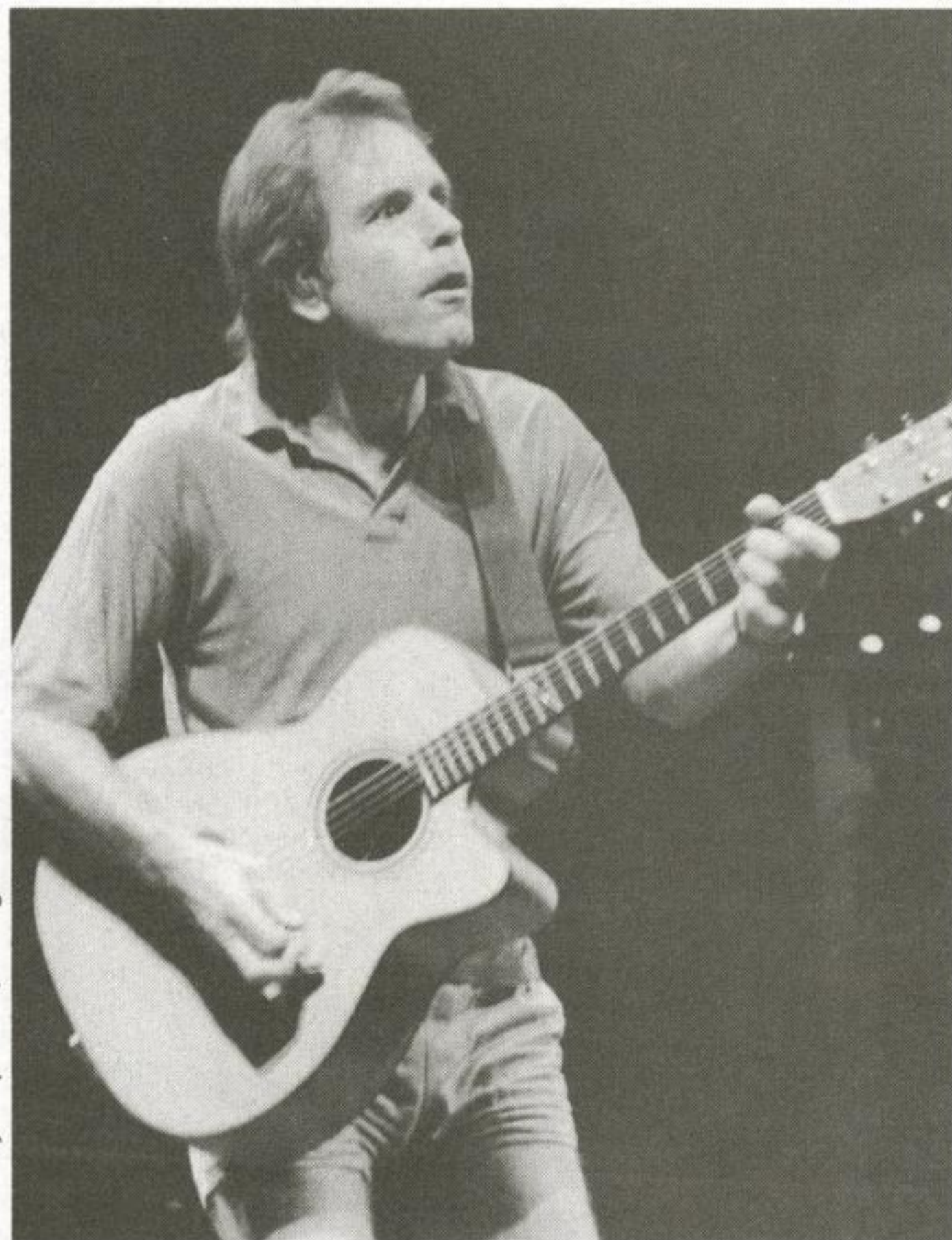


Photo by Stephanie Jennings

*Roads*, with Jerry once again screaming his lungs out, and a deliciously spacey *Bird Song*. The second set was very solid with the excellent playing throughout. The post-*Drums Attics > Throwing Stones > Good Lovin'* was especially entertaining. Wednesday, 9/29, had a smoldering *Sugaree*, a spirited *Black-Throated Wind*, and a rockin' *Tennessee Jed* first set closer. The second set — featured a long, jammed-out *Eyes of the World* opener, which flowed into *Looks Like Rain*, on which Bobby once again played acoustic guitar. Other highlights were an excellent jam out of *Terrapin*, and an all-too-rare *Playing Reprise* out of *Space*.

Thursday, 9/30, final night at the infamously sweaty Boston Garden. Could the Dead end things on a high note? Well, they certainly started things off perfectly with a strong *Here Comes Sunshine* opener. Further on they treated us to the ultra-rare *El Paso*, with Bob again on acoustic, and a perfect *Broken Arrow*. The second set surprise opener of *Lucy in the Sky* was amazing! Great to finally see the boys put this gem-closer to where it truly belongs — out of *Space*. Phil dusted off *Wave to the Wind*, somewhat truncated (much to the delight of many), and superbly jammed out. This is how it should be done. An absolutely fabulous *Other One*, with an outrageously torrid middle jam by Jerry, and *Not Fade Away* marked the post-*Drums* segment. During *Not Fade Away* we looked up and saw the balconies literally bouncing as thousands of concertgoers jumped up and down. After the audience vociferously declared their undying love with a 10 minute "You know our love will not fade away" devotional chant, the Dead bid farewell to Boston with a perfect *Brokedown Palace*.

Looking back on fall tour, we'd have to say that the band gets a strong B grade. About one third of the shows were

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excellent, another third were slightly above average, and the remaining third were somewhat below average. There were no true klunkers. It is a valid criticism to say that some songs were repeated far too often. It's understandable for the new songs as they work their way into the repertoire, but four *Don't Ease Me In's*, five *Masterpieces*, and five *I Fought The Laus* are just too much! As a result, some of our favorite old songs, like *New Speedway Boogie*, *Smokestack Lightnin'*, *Big Railroad Blues*, *Casey Jones*, *Comes A Time*, *Schoolgirl*, and *Midnight Hour* were not played.

During the entire tour only one song was truly broken out of the closet: *The Race Is On*. Deadheads across the land are more than happy to put up with the band playing their new songs often when they break out the golden oldies.

As far as the crew goes, the sound was superb, loud, and clear, a vast improvement over the spring tour. The lights were amazing, the best yet. Kudos to Candace and her colleagues. On the other hand, the major problem of the tour was the huge number of counterfeit tickets, especially at the New York and Boston weekend shows. Something needs to be done about this, as it is a major stress on the scene. Steve Marcus' ticket verification booth outside each venue is a step in the right direction.

Three cheers for Bobby's acoustic guitar experiments. As a result, songs like *El Paso* and *Looks Like Rain* are given new life (now, how about *Ripple?*). We can only hope that the rest of the band follows suit. Finally, we'd like to give the MVP award to both Phil and Billy. Phil was as solid as usual and Billy was truly better than ever before — his superb artistry proved that he is the real backbone of this band. Great work, gentlemen! ♦

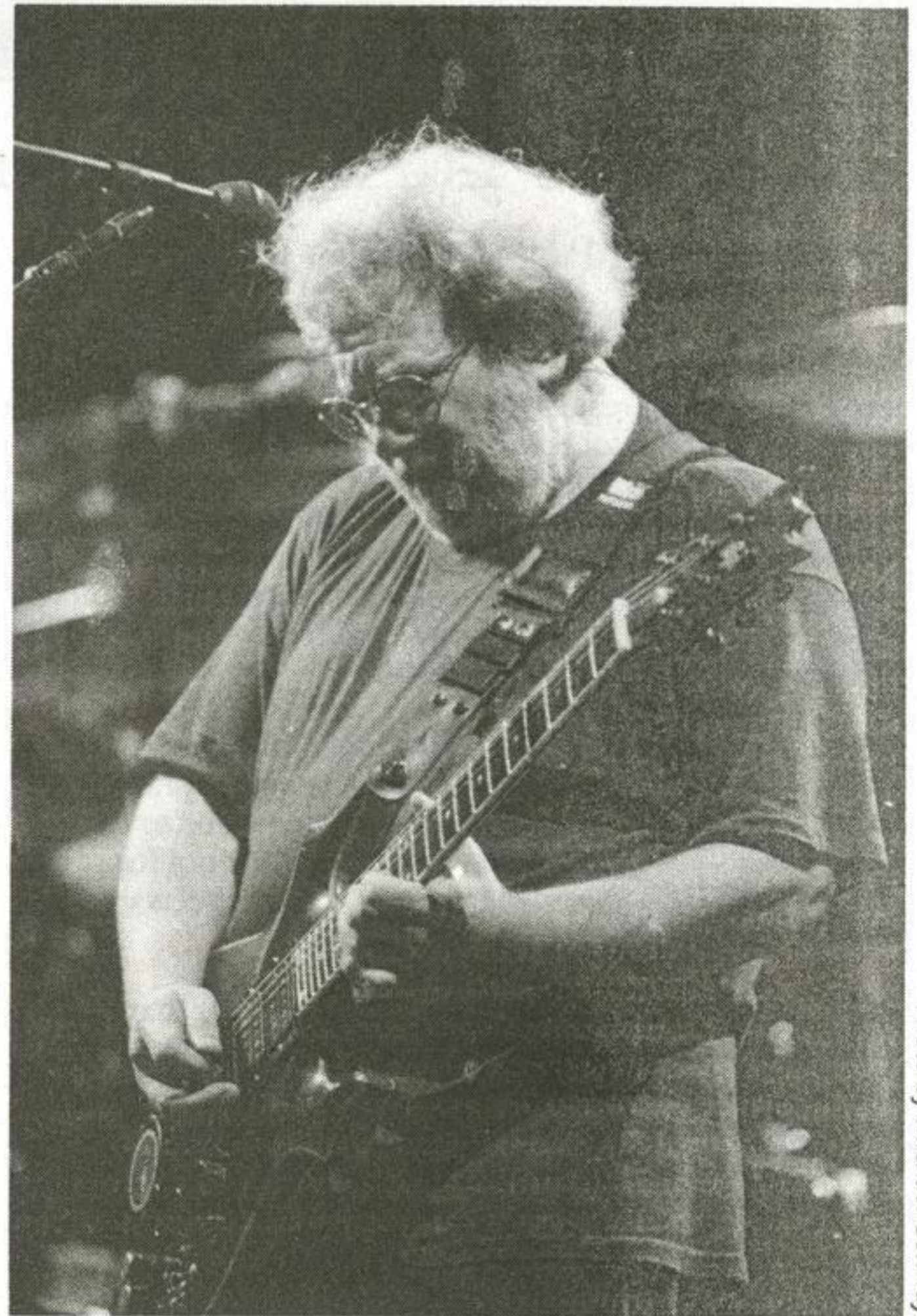


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# TRUCKIN' TO A HIGHER CONSCIOUSNESS

## "For This Is All A Dream..."

By David Prem Prekash Meltzer

According to the yogic tradition, there are two types of dreams. The first results simply from a combination of memory, imagination, and desire. These comprise the vast majority of our nocturnal experiences and include all of the weird and chaotic images that make no sense upon awakening. "Picasso on acid," I like to call them. The second type of dream is considered a vision, a revelation from one's higher consciousness which unveils insights that can be applied to waking life.

Since the Grateful Dead bring forth realms of myth, archetypes, and powerful energies, it is not surprising that many Deadheads have visionary dreams related to the Dead. Following is a dream I had that, while not featuring images of the band, reveals how my mind reflects upon the Grateful Dead Experience.

Before I describe it, I would like to make clear that the gates and barriers I mention are strictly metaphors for the limitations, doubts, and fears we all hold in our hearts. They do not relate to gates that we may be tempted to crash — at Grateful Dead concerts or other places; they relate to the psychic and spiritual, not the material.

I am in a large, dank, and misty cavern many hundreds of feet below the earth. The atmosphere is gloomy and depressing; everything is bland, torpid, spiritless. I name it the "Gray World." The people here don't think much or complain about how unhealthy and miserable everything is. They just assume that's the way things are.

I join a line of people climbing a long, narrow staircase. After a few adventures, I arrive at the top and find a wide lobby with clear glass doors at the far side. Doors, I somehow know, I desperately want to pass through. It won't be easy to get to the other side of those doors, though, because they are guarded by big, mean, brutish sentries.

My longing overcomes my fear, and I take off in a run straight toward the doors. I am amazed at how easily I run right over the guards. Why, they are nothing at all, just a bunch of cowardly wimps posturing as bad asses.

I dash toward the doors with the guards in hot pursuit. I have no idea how I can get through the locked doors, but I hit them at full blast and, to my wonderment, they are not even locked! I go right through! The guards stop pursuing me once I make it to the other side.

I feel like Dorothy in that scene from *The Wizard of Oz* when she goes into Oz, and the film changes from black and white to color. In the previous world, everything had been so listless, so pathetic. Here everything is bright, vibrant, juicy. I lay on a bed of long, green grass, rubbing my face on the soft morning dew.

I say to myself, "So this is the Land of the Grateful Dead." I am very, very happy. Although the Gray World was not noticeably hellish or painful, this land is much more colorful and joyous, with much more life and spirit. Why anyone would possibly want to live in the Gray World when this world is so easily available is beyond my wildest dreams (even in my dream!). And I repeat to myself the most amazing part of the whole experience: "The doors weren't even locked!"

I woke up. The doors weren't locked! The guards couldn't stop me! The Land of the Grateful Dead was mine for the asking! All I had to do was go for it!

Since that night, I've applied the experience of that dream in hundreds of ways. I've become familiar with the doors in my psyche that appear locked, and I'm much wiser to the tricks that my inner guards will play to keep me imprisoned in the Gray World. I've learned how to spend more time in the Land of the Grateful Dead, and I'm learning how to pass back and forth between the two worlds in order to have fun in the Bright World and be of service in the Gray World. I've also come to learn that the real obstacles I must overcome are inner, sometimes having little to do with externals.

I recently finished three years at a job running a Big Brother/Big Sister program at a local college, and I met many young people who are attempting to defeat their own inner guards and pass through their inner doors into that brighter reality. Many of these students are questioning the lies told to them by their version of the guards. They are told that they should forsake their dreams and their longing for a fulfilling future. They are told their visions are idealistic, naive, immature. They are told they need to "sacrifice" and "face reality" in order to survive in the world outside of college.

This process of questioning can be frightening, because defeating the guards often means saying "no" to parents' expectations or society's rewards. It means passing by the illusion of security in money or position. It means trusting in intuition in the face of doubt, guilt, uncertainty, and loneliness. Sometimes faith in your own vision is the only thing you get to go on.

Some were aware that they have gifts to give to the world, others just had a vague hunch that there is more to life than their career counselors had told them. I'd help them as I could but, ultimately, we must defeat our own guards and pass through our own inner doors. Each of us must summon our own courage, faith, and deep desire for truth if we are to escape from the Gray World and pass onto a Brighter Land. With or without psychedelics, this, to me, is the Acid Test.

Postscript: Last week I took Winona, my 16-year-old daughter, to see a performance of the New York City Ballet. She's a very cool kid, and it hasn't always been easy for her to have two Deadheads for parents. She's a bit straighter than her mom and I, and is still trying to find her own niche in the world.

We packed the car, and I asked her to bring along some tapes for the cruise. Even if I didn't like the music she brought, I figured it would be a cool way for us to connect. We hit the road, and she popped a tape in the cassette player. To my surprise and delight, she had brought along the 2/18/71 Grateful Dead concert from the Capital Theater. We listened to the *St. Stephen* (I used to sing my own "folk" version to her as a bedtime lullaby) > *Not Fade Away* > *Goin' Down the Road* > *Not Fade Away*. After the boys come back into *Not Fade Away*, Bobby is screaming his fool head off! Again and again and again, the boys power through *Not Fade Away* as Bobby sacrifices himself on the altar of the energy, of the bliss, of the tribal stomping, shit-kicking, One Mind, rainbow-colored flame: "Love is real...and not fade away...." Winona is laughing at Weir, I'm laughing at her, and God is probably laughing at me.

All around us are cars with people busy coming and going. Gray faces in dull cars. Here and there someone looks happy but, by and large, most of them look like the people I saw in that dream, not expecting too much, just shuffling along in, as Emerson said, *a life of quiet desperation*. Winona and I are cruising, singing, and carrying on. Again I flash: the doors aren't locked and the guards can't stop us.◊

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# A Followup with Harry Popick & Don Pearson

*When it comes to sound reinforcement technology, the Grateful Dead have always been at the leading edge of the wave. As most of you already know, the Dead recently traded in their onstage monitor system for an in-the-ear monitor system. This improvement in technology allows each member of the band to have his own custom stereo mix (the old system gave everyone a mono mix). We recently caught up with Harry Poppick and Don Pearson, the GD sound engineers who are responsible for building and running this amazing new technology for the band, and here's what they had to say about the new system.*



Harry Popick (left) Don Pearson (right) with their onstage monitors

Photo by Susana Millman

Also there are many, many other people who work on the equipment, people who never go on the road and work in the shop building all of the things we require. Lots of what we take on the road wouldn't be nearly as cool if it weren't for these people. They never get any credit. We have all been doing this for a long time. Healy has been a driving force since the beginning and is a master of many trades.

***Now that each member of the band can have his own mix, how many soundboards are you using for the monitor system?***

We actually use three consoles. Each band member uses the equivalent of one half

***Everyone is real curious about your new setup. The immediate result is that the band's vocal harmonies are fabulously improved (listening to a board tape of Here Comes Sunshine and Lucy in the Sky sent chills up my spine!).***

There is nothing in the sound system you couldn't buy in the audio marketplace. By that we mean mixers, amplifiers, speakers, microphones, and special effects (reverbs, delays, etc). What is different is the attention to detail — strict adherence to audio rules and the use of high-quality parts. Most important of all is to make it sound good. Sure there are custom devices sprinkled throughout the systems, but they are just for ease of use and inter-facing. Good audio is good audio. Don't let yourself be fooled into thinking that there is something mystical or magic about the sound system. The band's shows were thrilling long before Ultra Sound. It is the band's playing and Healy's use of the sound system that contains those properties. Don't let yourself be sold when shopping for audio products. It only matters that it sounds good to YOU. Hype, buzz words, magic, and salesmanship shouldn't enter into it. We pick products for their sonic quality, ease of use and roadability.

of a console. This allows for each person to have 28 channels with their own EQ on every channel.

***Tell us about the building of these new boards. What's unique about them? How much did they cost?***

These consoles are designed by Jim Gamble in Lake Tahoe, CA (with a lot of ideas from all of us) and constructed by Crest Audio in New Jersey. It's hard to put a price on what they cost, as numerous hours are spent on deciding the exact configuration, how the patch bays should be wired, not to mention the additions we build into them after we take delivery. Ultra Sound's wood shop makes the road cases. These are the same style boards that Healy has used for years.

Most of the equipment we use starts out as stock things that anyone can buy in the local pro-audio store. Then Ultra Sound carefully scrutinizes each piece of equipment and extensively modifies it to suit our specific needs and to make it more roadworthy. For example, many electronic devices have numerous protection circuits. Oftentimes these fail or degrade the sound. The manufacturers don't know how the end user is going to use the equipment, so they have to have these circuits. We know exactly how

each piece is going to be used, therefore we can eliminate some of these circuits. Many times different devices will have the same protection circuitry. These can be eliminated or reduced to just one.

*We've noticed that with this new system, band members can step on a foot switch and talk to each other through their microphones without the audience being able to hear them. Can they also control it so only you can hear them? I'd imagine it would be very distracting to the lead vocalist if the conversation were not isolated.*

That's an example of one of the modifications that we do to the Gamble consoles. The footpad system for turning on and off the vocal mics is a circuit that detects a switch closure and mutes the vocal mics just as if I pushed the

mute button. The ducker system that we use, so the band members can talk to each other, is another complicated part of this console muting system. Things have not gotten to a point where anyone can talk to anyone specifically, only everyone at once. Whatever one band member says can be heard by all the others and the monitor guys. I can talk to each person individually, since I can mute my mic in anyone's mix. Healy can also talk to each band member at any time.

*We'd love to know anything else you can tell us about your current experimentations/challenges/hopes for the future.*

Our dream is to have a computer control system. Through this, each band member could do his own mix. ♦



Cartoon by Bill Fitts © 1993

# The Ever Growing H.O.R.D.E.

## Part III: Phish

By Paul Semel

*Phish's guitarist and singer Trey Anastasio has a reason to giggle gleefully. For he and the rest of Phish — drummer/vacuum cleaner player/vocalist John "Fish" Fishman, bassist/vocalist Mike Gordon, and pianist/organist/vocalist Page McConnell — are taking the first real break they've had in over a decade. When they finally emerge next spring, they will be bringing along their fifth album, the first they've recorded without having played the songs out live. Unlike the material on their albums Junta, Lawn Boy, A Picture of Nectar, and Rift, the new songs won't be old favorites, but completely untested material. Not an unusual idea for most bands, but it is for this one, whose canon of unrecorded material is so large that it is often a sizable chunk of their set list. But it is this music, which hides classic rock influences beneath layers of barbershop, a cappella, Bluegrass, Jazz, Calypso, and carnival music, that has created a huge following among (and beyond) the H.O.R.D.E.'s followers.*

*One thing I noticed about tonight's show [Waterloo Village, Stanhope, NJ — July 25th, 1993] was that the sound was really good.*

We have this new production manager, which has given Paul, our sound guy, more time to relax and do what he has to do. Paul has a tendency to take the weight of the world on his shoulders; when something goes wrong he feels like it's his responsibility to take care of it. But with this new production manager, suddenly Paul is calmer and more focused, more than he has been on the last couple of tours. So the sound has been really good, even in places where the acoustics are bad. And I know it's because Paul has got the space now to focus and not worry about every little thing.

Our new tour manager has done the same thing for us: he's smoothed out our lives on the road, seemingly unimportant things, but when I walk onstage I feel so calm. For the 45 minutes leading up to the show I'm thinking about what I'm there for, which is to have a good time and play music, and I'm not bogged down by this little problem or that little problem. It's incredible what a difference that makes.

*This is the biggest tour you've done.*

It doesn't feel that way when we're playing. A lot of this has been sort of surprising to us, in terms of the number of people showing up. I don't usually think about it, but I couldn't help but notice that there were 17,000 people at Great Woods [Massachusetts].

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Paul Semel has written about H.O.R.D.E. bands for *Creem*, *Buzz*, *Sound Views*, *New York Review of Records*, and *Creative Loafing*. He is also one of the editors of *MIXED MEDIA*, a journal of art and literature.

*But that's going to have an effect. I remember seeing you at Club Bene in Sayerville, New Jersey in 1990, when only 50 people showed up.*

It always affects it somewhat, but my feeling is that it's not always negative/positive. Sometimes you might have a large group of people and not play well, and then all you're thinking about is that you didn't play well. Or like that night I remember there were some fun things, like when we had the curtain coming up and did the *My Three Sons* thing.

Because of the fact that our success has been primarily live, it's meant that we'll grow slowly in certain areas by word of mouth. There will be a lot more people in Boston than Miami, since we've played Boston something like 15 times.

But that's one response. What's really important to us is to feel like we're doing something progressive and new and something that we're happy with.

*Do you think you learned things from doing the H.O.R.D.E. and Santana tours that you used when planning this tour?*

I thought the H.O.R.D.E. went a little long. We did one show this year and it was like eight hours, and I thought people would just get tired. With Santana, I don't know anything concrete, but there was something about standing there with him every night for six weeks. He'd play a solo, and I'd play a solo; the learning was incredible, just to be there with him and picking up the vibe. With him you felt like it was just pouring out of him, right out of his heart, through his guitar into the crowd.

*One thing I liked about this show was that you didn't pull out the trampolines.*

We've been doing that less and less. There are these songs we do the trampolines in [such as *Mike's Song*] and they have long, spacious places to do free-form jams. And for a while we wanted that to happen, so we'd call them out. But, like tonight, we did *Tweezer*, which is open-ended enough to have the space to really go wild.

I think we were also doing *Mike's Song* more on the last tour because we were indoors and we were using these prototype strobe lights that we took on the road. Now that we're outdoors we got these other new lights, and suddenly I'm more tempted to play stuff like *2001*. It just goes through cycles.

*Another thing I appreciate is that, unlike a lot of bands that just come out and play their bits, you seem to look at your body of work as a whole, and pick from that accordingly. For example, you did*



**UB40 tonight, which is from Junta, but to you guys it's more like, "We have this song UB40, let's play that."**

Sometimes we do go through these cycles where we can't get enough of certain songs. Like a year ago we weren't playing *Split Open and Melt*. And then halfway through the spring tour we figured out a new way to play it, and then every night we wanted to do it.

To me it's more of the weight of the whole night. Like tonight we did *Lizards* because someone had a sign that said *Lizards* and everyone was yelling for it, and I also remembered we hadn't done it in a few nights. It's more of a "what song is right for tonight?" A song is new for about half a tour, and then it's like everything else.

**How much of the set do you figure out before you go on?**

Mike doesn't have anything to do with anything until he gets onstage, neither does Fish. I usually plan out some sort of a set list before I go onstage, but we usually change it. We did the first three songs I had planned out, and then from there we just choose. I don't like to go onstage completely blind, because it's imposing to me. It's like being able to write a new song every night, but inevitably anything goes.

**And if you didn't have to stop, how long would you guys play?**

Until we felt like it was over. It's just a feel kind of thing. And it has a lot to do with the kind of atmosphere you're playing in. I can remember doing parties next to a stream where we built a stage, or at Amy's farm where everyone's campsite is nearby, and we'll do three long sets and just play and play and play. And if someone gets tired they can sit down or go back to their campsite.

**Have you started working on the next album yet?**

We're pretty much already working on it. The bulk of it

will be brand-new stuff we've never performed live. We want to write the songs in the studios, and have the album come out before we tour.

**That's a novel idea, not for most bands but for you.**

Well, we're taking some time off after this tour; we're not going to tour again until next spring. We'll do the New Year's shows, but that's only four gigs.



Photo by Michael Lavine courtesy of Elektra Records

**Do you have any plans for a live album?**

We were almost going to do an MTV concert. They were going to film the last time we played at the Warfield, and that got to the point where we even met with the potential director. But then it disappeared, probably 'cause the album didn't do so well.

We have so many songs we play live that we're never going to put on an album — probably 40% of our show tonight was unreleased material. We were thinking it would be a great idea to record those songs live. We were going to call it *The Best of Phish*. I think we're going to do a live album after the next studio album.

**Have you ever thought about what would happen if someone left the band? Do you think things would continue as Phish?**

We actually had to deal with that for

legal reasons. If I remember it correctly, if two people leave, it's over; the band doesn't exist anymore. If one person leaves, there can be a vote between the other three to see what happens. Personally, and it's easy to say this now, I would probably want to do something different.

But we really get along well, and unless something violent happened to somebody, I really can't imagine it. Not for a while at least, not in the next five years, that's for sure. I

mean, I know how people's moods are, and I know what a huge part of our lives the band is, and what a creative outlet it is, and how much we all love it. I can't imagine anyone leaving. I can't imagine it working without one of us; there's only four of us, and it's not like there are any weak links.

*I met a lot of people in the parking lot before the show, people from California and Oregon, and some of them were saying that they were spending the summer following you around. There was even one woman from Vermont, and she had missed all the shows there for some reason, so she decided this morning to drive down with some friends for the show.*

Oh wow. How'd they like it?

*She said they had a great time, that it was a great show, and that it was definitely worth it. But I have to wonder, don't you find it weird that people are planning their lives around you?*

It does get weird on certain levels when you start wondering, "Should I play this song for these people?" Let's say we're playing Boston and there's 17,000 people, and let's just say 1,000 of them are traveling around following us (which isn't true, but let's just say). That means there are 16,000 other people there. In a weak moment I might start worrying about pleasing everybody, but it always ends up that all you can do is play what you want to play.

*I guess that most of your fans aren't writers. After all, there hasn't been much written about the band.*

We've always kind of been on the side, and I expect that's where we'll stay. When we were just a Burlington, Vermont band, we were really popular, selling out clubs and whatever. But when there was this upheaval of Burlington bands, where suddenly Burlington was going to be the next Athens, GA, we were just ignored by everyone. They had this big concert which featured all the local bands, and we weren't invited. And it still kind of feels like that. ◊



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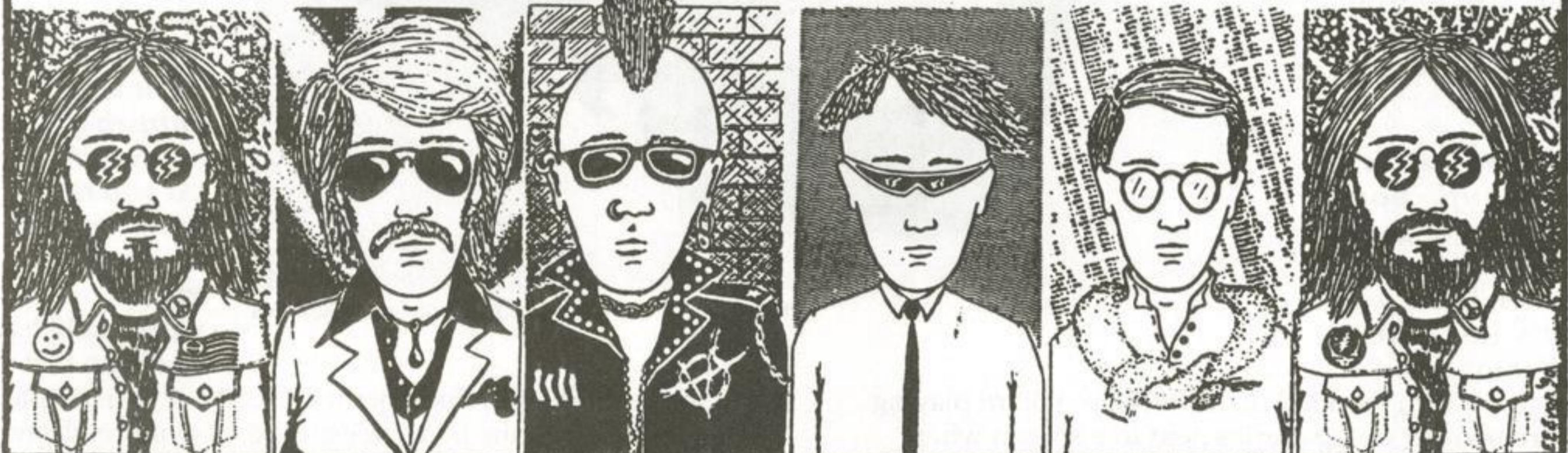
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# TO BUY OR NOT TO BUY? THAT IS THE QUESTION

BY RUSS WEIS

*When Hamlet asked the fateful question upon which the title of this article is based, he was merely contemplating the existence of one human being — himself. The idea that the existence of all humans — and the rest of the planet's creatures — would someday be imperiled was probably way beyond even the most far-sighted visionaries of Shakespeare's time.*

*Yet this is precisely where we find ourselves today, folks. It is therefore time for us to exercise as much of our power as we can in order to turn things around, so that future generations will have a planet upon which to enjoy the legacies left by poetic giants of our own time, like those with the names Hunter and Garcia, for instance!*

One area where we all have a certain amount of power to help keep the earth green and thriving is in how we spend our green paper. And you don't have to be a tycoon to make a big difference in this realm. The key, as always, is for groups of like-minded people to act together. Accordingly, a very effective strategy favored by a number of environmental groups is the boycott. The premise is a simple one: if enough people abstain from buying a certain product or service — *and let the supplier of this product or service know why* — then eventually, as it feels the pinch of declining sales, the provider will cease its objectionable earth-harming actions.

Boycotts can be an effective tool, along with letter writing and protesting, in the arsenal of anyone who wants to take immediate action to effect needed change. Of course, the more people who know about a boycott, the more effective it will be. So remember to act like a pebble tossed into a pond: help expand the awareness ripple by telling your family, friends, teachers, and co-workers about any boycott you might hear of.

Current boycotts range from the specific to the more large-scale. Here are just a few examples:

## **Let It Grow**

Georgia-Pacific (GP), Weyerhaeuser, and Mitsubishi are three forest-destroying companies that are tops on the eco-boycott list. GP is one of the major importers of tropical timber into the U.S., Weyerhaeuser is involved in the timber trade by selling and distributing tropical wood products, and Mitsubishi is generally acknowledged as "one of the largest destroyers of rainforests in the world" according to the Rainforest Action Network (RAN).

Biologists believe that half of all the species on the planet live in tropical rainforests; thus priceless biological diversity is being traded for short-term gain when rainforests are cut

down. As far as one species, namely human beings, is concerned, rainforests are of much greater value to those who live in and near them when left standing. Furthermore, rainforests play a crucial role in stabilizing global climate — so *all* people benefit.

According to Tim Keating of Rainforest Relief, "The only reason imported wood is being used is that it is the cheapest available on the market, and the reason it is so cheap is the producers are overproducing it, completely ignoring any ecological costs." Here's what John Buchholtz, spokesperson for GP, has to say in reply: "We sell products the consumer demands. If there is no longer a demand for those products, we would cease our imports."

Okay, we hear you. We're going to be good and for starters, here's what we're going to stop buying:

**Toilet Paper** — "Angel Soft," "Cormatic," "MD"

**Paper Towels** — "Sparkle," "Mr. Big," "Delta"

**Napkins** — "Coronet," "Hudson," "Soft Ply"

**Paper** — "Cardigan," "Hopper"

All GP wood and building products

For a list of more GP products, contact RAN at 450 Sansome St., Suite #700, San Francisco, CA 94111 / 415-398-4404. Or hook up with your local Rainforest Action Group (RAG). For instance New York City area readers can contact the Wetlands RAG, which is doing very good work on this issue, at 161 Hudson Street, New York, NY 10013; Greenline: 212-966-5244.

Next, be sure to call GP and let them know about your boycott: **1-800-477-2737, x4738** (environmental public relations department).

We'll deal with Weyerhaeuser later. In the meantime, here's what you need to know to let Mitsubishi feel the boycott blow: lay off Mitsubishi cars and trucks, TVs, VCRs, and fax machines. Also Nikon cameras, Kirin beer, Value Rent-a-Car, and the Bank of California. As far as I know, Mitsubishi doesn't make phones, so be sure to use yours today to call their consumer relations number: **1-800-222-0037**.

## **Dire Wolf**

It is quite possible that by now the state of Alaska has approved some shocking proposals to "control" its wolf population. The first, called "land and shoot," entitles people with a trapping license (readily available for \$15) to use an airplane to track, harass, and kill as many wolves as they'd like! There is no "bag limit" and the only stipulations

— that the animal must be killed the same day it is tracked and the trapper must be at least 300 feet from the aircraft to complete the kill — have already been acknowledged as unenforceable by state officials.

As if this weren't enough, the proposal also extends the trapping season by one month, through the end of April. Furthermore, an additional plan calls for use of traps and snares in a 4,000-square mile "control area" to reduce the wolf population from around 200 down to 35 — an 80% decrease! This is all being done in the name of increasing the caribou herd for the benefit of game hunters clamoring for even more prey, and this in a state with ample targets already for hunters.

Of course, the state of Alaska stands to gain also. By turning our last remaining wilderness into a game ranch for sport hunters, the state government will swell its coffers. Never mind that most of its citizens do not support the shortsighted "wolf control" policies — the powerful sports-hunting lobby must be appeased!

#### **How you can help the wolf make its last U.S. stand:**

Boycott Alaskan tourism! Write or call the following and let them know how you feel about Alaska's continued promotion of wolf-eradication efforts: Governor Walter J. Hickel, P.O. Box 110001, Juneau, Alaska 99811-0001; 907-465-3500/FAX: 907-463-3454; Director Conn Murray, Alaska Division of Tourism, P.O. Box 110801, Juneau, Alaska 99811-0801.

For updates and more info, contact The Coalition to End Aerial Wolfhunts, 4649 Sunnyside Ave. N., Seattle, WA 98103; 206-632-4326. **Also:** Friends of Animals, P.O. Box 1244, Norwalk, CT 06856.

#### **It's All Over Now...**

Well, almost. Now that some of the biggest perpetrators have been fingered and you have a little more knowledge of what *not* to buy, it bears mentioning that it also matters what you *do* end up buying and also just *how* you go about your shopping. One good rule of thumb to remember is to try to buy products that are not excessively packaged and to buy them from locally-owned companies.

Of course, there are many other pointers that help us to reduce waste and support the planet. For example, one of my creative touring friends brings a ball of tin foil with him when he goes riding or hitching down the road, so that any food item he purchases along the way, like a slice of pizza or a sandwich, can be placed on it. I have to hand it to him — this is surely one great way to foil all those who would like to see excess consumption of paper and other wrapping products! Send in your own list of handy ways to "reduce, reuse, recycle, and refuse" and we'll print them in the next eco-article.

#### **...Baby Blue**

Of course, it's not always easy to get to the very bottom of *all* your purchasing decisions. Take diapers for instance. On the one hand, it takes about *100,000 tons of plastic* and *250,000 trees* — many of them from old-growth national

forestlands — to produce the disposable diapers used in the U.S. each year. Add to this the waste side of the problem: Americans throw away, mostly into landfills, about *4.5 billion tons* of diapers every year! Factor in the questions of by-products like dioxin that come from the production process *and* the chemicals contained in the disposable diapers themselves, and you can see just how messy a situation this is.

Yet, on the other hand, cloth diapers aren't perfect either. Producing them also uses chemicals and cleaning them requires strong soaps and bleaches and a great deal of water and energy. So what to do? Do you choose option #1 or #2?

While it is sometimes very easy to feel like a babe in the woods when it comes to making these types of decisions, it is important to let common sense prevail. For instance, it's wisest to use some form of disposable diaper in areas where water is scarce (like in the Southwest and on the West Coast). And by the way, whatever diaper brand you *do* buy, it turns out that Weyerhaeuser supplies 70% of the private label diaper market, with over 200 different brand names. Their own line includes "Diaper Doublers Insert Pads" and "Smiles Diapers," and they supply such chains as Toys 'R' Us, Albertsons, Safeway, and K-Mart, among others. So try to avoid these brands and stores if you can. And remember, if you are uncertain on *any* purchasing decision, there are a number of environmental groups, like your local Public Interest Research Group (PIRG) — or see the ones listed below — that would be very happy to steer you in the right direction.

Yes, I know that changing buying habits — just like changing diapers! — can often be quite hard. But it is long past time for us all to do as we should. Else I fear Hamlet's prophecy, as penned by the long-departed bard: "It is not nor it cannot come to good." [Act I, Scene 2.]

#### **ECO-BOYCOTT & SHOPPING RESOURCE ORGANIZATIONS:**

**Co-op America, Washington, DC: 202-872-5309.**  
Publishes *Boycott Action News*.

**Econet Computer Network: 415-442-0220.** Features *Boycott Alert*.

**The Institute on Trade Policy, Seattle, WA: 206-783-5009.**  
Publishes *Wasting the Earth: A Directory of Multi-National Corporate Activities*.

**The Council on Economic Priorities, NY, NY: 212-420-1133.**  
Publishes *Shopping For A Better World*. It's a *great* guide!

Also, consider purchasing *The Green Consumer*, a great book available in trade paperback by John Elkington, Julia Hailes, and Joel Makower, published by Penguin Books. You might also want to subscribe to *Green Market Alert*, a monthly newsletter. You can contact the publishers at 345 Wood Creek Road, Bethlehem, CT 06751; 203-266-7209. ♦

# Grateful Green

## An abstract essay on the Grateful Dead light show

By Ron Hulka

Green is one of the most prevalent colors on the face of our planet. It presents itself to us in an endless array of tints and hues, ranging from the light, almost bleached green of the lime, to the depth-defying green of the sea at sunset, to the nearly navy green of the stoic Arctic fir. And despite all of the brilliance and variety of greens found in nature, one of the most powerful and vibrant greens ever beheld by the human eye can be found within the setting of a Grateful Dead concert. As Jerry and the rest of the band of merry heroes create their music, the lighting crew occasionally bathes the stage in a stunning, rich texture of green. When seen in just the right circumstances, this shade of electric green can represent the forces of nature itself. This landscape of color is the perfect backdrop for the highest flying of guitar solos to the most elemental poundings of a solitary bass drum. When taken from a far-off distance near the top of the lawn, or the farthest reaches of a steep balcony, this pristine, fundamental shading of nature seems right at home in its technology-filled human environment. Memories of other shows and past good times are brought back to mind by this lustrous splash of green. And all this wizardry occurs very subtly as we imbibe the full effect of the GD concert experience.

Of course, green is only one of the many colors and moods that the talented lighting crew present to us during the course of a show. Although much of the futuristic gadgetry one may find at other concerts, like dueling laser beams and searing pyrotechnics, is absent at a Dead show, the Dead's lighting crew delivers an emotionally powerful display that often uncannily follows the musical happenings onstage. Picture in your mind, if you will, the deep bass growlings that Phil employs on the introduction to a crunching *Other One*, coming out of *Space*, and your subconscious mind may also recall a string of unbelievably strong and clear white lights washing over the audience and charring synapses throughout the venue as the rest of the band joins Phil to carry the jam to further stratospheric heights. Or the cool, comfortable dabbings of color that fall to the audience during a tender moment in *Crazy Fingers* or *Looks Like Rain*. It's the combination of the aural enjoyment of the music with the visual splendor of a simple, yet highly potent, light show that makes this concert experience unique and spectacular.

As the last bars of the encore echo and dance out of the venue and the evening's performance becomes a memory until the next lucky opportunity one has to attend a show, the rolling power of a crisp *Franklin's Tower* may reverberate through your ears. Gently close your eyes and try to remember the fascinating display put forth by Candace Brightman and her fellow optic wizards and find that place in your mind, in the recesses of your neurons, in that paradise of sense and color, in that pleasantly glowing world of "grateful green." ♦

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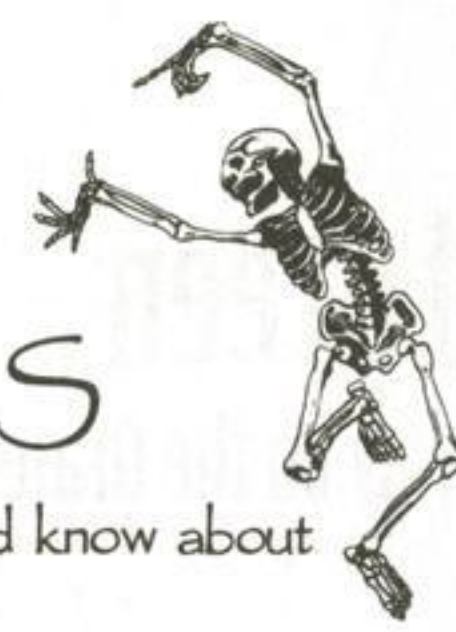
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# GET TO KNOW YOUR DEAD RELATIVES



A guide to music, books, and happenings every Deadhead should know about

## NEW MUSIC RELEASES

One of the hippest things we've heard in ages is the new spoken word/music release entitled ***Alien Dreamtime***. This live recording features the mind-expanding philosophical musings of neo-shamanistic/psychedelic philosopher **Terence McKenna**, set to the music of a rave-space-dance band known as **Space Time Continuum**. Terence has been called the Tim Leary of the 90's (although Terence's message is *much* hipper and far more holistic) because many of his musings center around the subject of psychedelics as spiritual medicine. This recording is notable in that it successfully synergizes lofty intellectual philosophy with infectious rhythmic, yet genuinely spacey psychedelic music, which ranges from ambient Australian didjeridu rhythms to techno-rave trance jams. The result is simply entrancing! If you really want to "tune in and turn on" to some positively cosmic ideas about the nature of reality, this is a *very* user-friendly source.

Although not nearly as mind-expanding, the new Garcia/Grisman project is just as intriguing in its own down-to-earth, homespun way. ***Not For Kids Only*** (Acoustic Music) is a collection of traditional American folk tunes — most of them originating in the Southeastern United States. Wouldn't you rather have Garcia performing ***Ain't No Bugs On Me*** for your kids (or the kid inside you) than some highly overplayed kiddie muzak? This is definitely sing-along (the words are provided in the CD jacket!) campfire music at its finest — don't forget the milk and cookies! All proceeds from the publishing of this music will go to assisting the families of children who suffer from catastrophic illnesses.

**Merle Saunders and the Rainforest Band's** latest album, ***It's In The Air*** (Summertone Records), is a solid collection of *funkeee* jams worth checking out. Featuring Dr. John and Norton Buffalo on selected cuts, this feel-good boogie is modern vintage Merle.

Just because a record company advertises with us doesn't mean you'll find its records receiving blind praise in this column (you wouldn't believe how many CDs we get that we *don't* tell you about!) **Ziggy Marley's** new album ***Joy and Blues*** (Virgin Records), however, is not only his best yet, but also some of the finest reggae released in a long time. Both the music and writing on this project are superb (with interpretations of Bob Marley's *There She Goes* and Ritchie Haven's *African Herbsman*). *Very* inspiring in a day and age when most Reggae is nothing more than spiritless, sexist, commercial "dance-hall" rap.

As you've already heard us say in this column before, we think **The Zen Tricksters** are the hottest Dead cover band

we've seen (sometimes they're even hotter than the Dead!). Well, Dead isn't all they play. The Tricksters have a healthy repertoire of intelligent, well-jammed songs of their own creation and they've just released a 90-minute, limited edition cassette tape featuring 12 live cuts. To order send a \$9 check or money order payable to Zen Tricksters, and write to: DDN-ZT, P.O. Box 148, Purdys, NY 10578 (includes shipping & handling, NY residents send \$9.75 to cover tax).

Sublime. That's just about the best word to describe **Upper Limbo**, **Ken Nordine's** latest CD release through Grateful Dead Merchandising. His last effort, recorded by Dan Healy and featuring Jerry Garcia, was nominated for a Grammy. Needless to say, all were thrilled with the results. This time around Dan Healy recorded Nordine's stream-of-consciousness "word jazz" live in concert with a great improvisational acoustic band. The result is a smokey, slithering jaunt through the belfry of Nordine's deliciously trippy mind. Very hip.

## LIVE MUSIC

Used to be when the Dead weren't playing and you'd need a good fix of serious electric jammin' you'd go see **Hot Tuna** (Jorma Kaukonen and Jack Casady, formerly of Jefferson Airplane). Then they broke up. Bummer. Years later they came back. Not so great. That is, until they came back *a second time*, now on acoustic instruments. Very great! These days **Hot Tuna** sounds fantastic live in concert. Jack and Jorma have been joined by Pete Sears on keyboards (whose 1987 Album, *Watchfire*, featuring Garcia, has just been rereleased by Grateful Dead Merchandising), and Mike Falzarano on guitar and mandolin. Mike has been the catalyst for a lot of great new music; in fact, Tuna's repertoire seems greatly expanded. Check these guys out for a great night of serious acoustic blues.

If you dig the sort of music played at H.O.R.D.E. concerts, you'll love **Blind Melon**. This young group's self-titled debut album (Capitol Records) is a great way to get to know their music, but the way to truly enjoy them the most is in concert. We saw them open for Lenny Kravitz, and they really impressed us with their great energy, strong songs, and rockin' guitar work. Occasionally, their original songs segued into cover tunes by The Allman Brothers, Traffic, and Janis Joplin. Both on CD and in concert, their music has hints of Led Zeppelin, Lynyrd Skynyrd, and Jane's Addiction throughout. Even more impressive, however, was the act that followed Blind Melon — **Lenny Kravitz** (Virgin). Yeah, I know the guy wears platform shoes and skintight space suits, but he puts on an *amazing* psychedelic rock concert complete with Hendrix-esque guitar riffs, majorly trippy stage lighting, and circa-1967 peace 'n love lyrics. We'd all be a lot happier if Bob Weir

Send all submissions and suggestions for reviews to DDN-Dead Relatives, P.O. Box 148, Purdys, NY 10578.

would learn to do *Turn On Your Lovelight* with the same spunk and soul that Lenny demonstrates in his set-closer — *Let Love Rule*. Very classy act indeed.

Our vote for most promising up and coming band on this year's **H.O.R.D.E.** tour goes to **AllGood** (see H.O.R.D.E. tour review on Page 66). While Big Head Todd will probably get famous faster, we were really impressed with AllGood's groovin' jams (very reminiscent of early Allman Brothers). AllGood's CD (A&M) features a crisp re-interpretation of Buddy Miles' old hit, *Them Changes*.

### BOOKS & POETRY

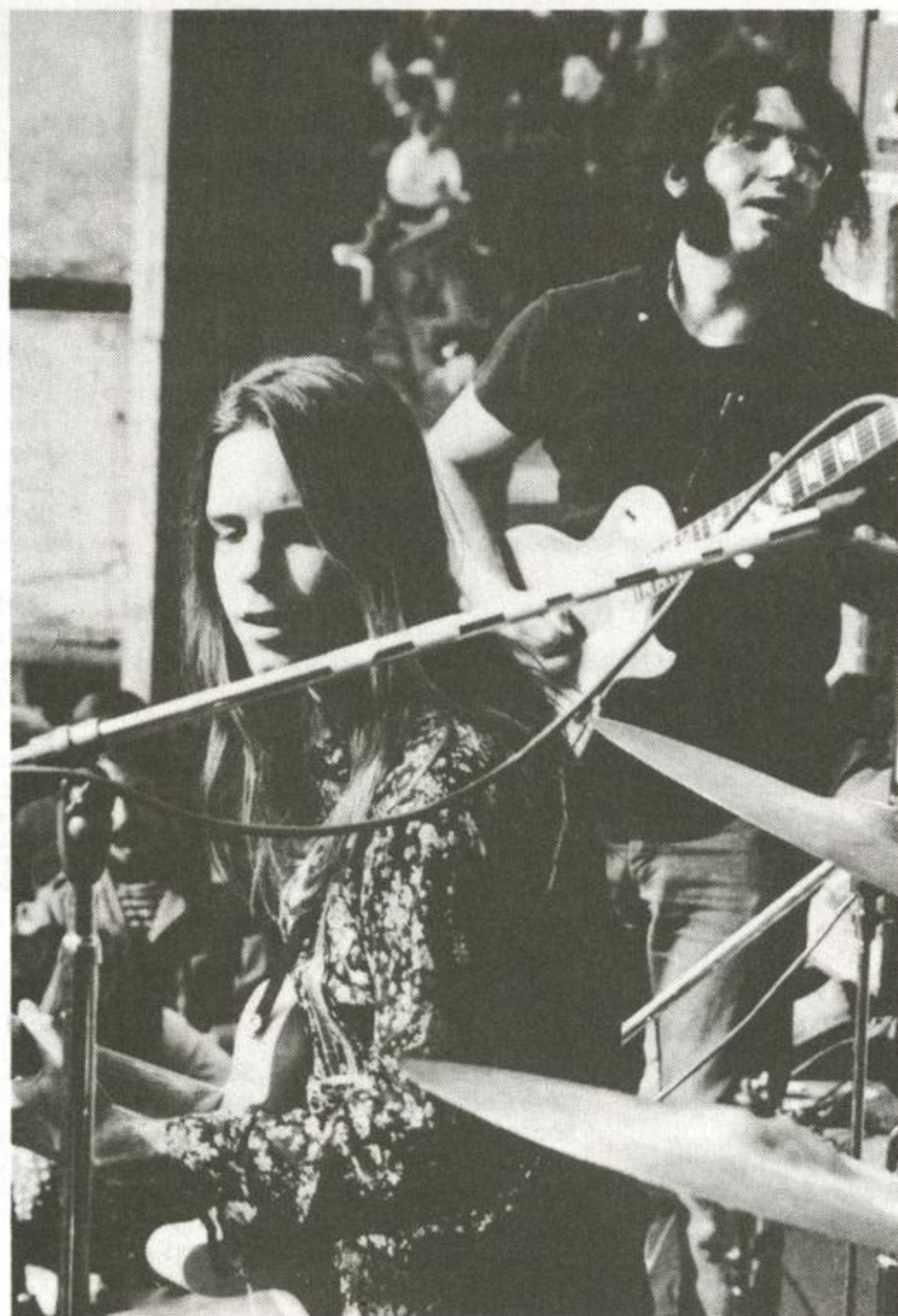
Grateful Dead lyricist **Robert Hunter** is on a roll. This fall, four of his creative efforts will be available. ***Box of Rain***, his essential collection of song lyrics, previously available only in hardcover, will be released in softcover. His new book of poetry, ***Sentinel*** (130 pages, Viking Press), will be released, as well as a CD of more than 60 minutes of spoken poetry, also entitled ***Sentinel*** (\$13.98 on Rykodisc, 1-800-2-EARFUL). If you want to get a good idea of where Hunter gets his inspiration, you'll want to pick up his new translation of Rainer Maria Rilke's ***Sonnets To Orpheus*** (149 pages, Hologosi Press). Rilke is considered by many poetry aficionados to be a seminal figure in modern poetry. This monster work is thick with lush imagery; it's really an intensely powerful read.

Hear Ye, Hear Ye, Read All About It! Wavy Gravy is a genuine Holy Fool, Humanitarian, Merry Prankster, Hog Farmer, Woodstock Emcee, Phurst Church of Phunner and a genuine living ice cream flavor! **Wavy Gravy's** autobiography, ***Something Good For A Change*** (St. Martin's Press), is now out in softcover. As we've said before, this deliciously spacey book chronicles the life and times of our very own modern-day Patron Saint of Hallucinogenic Mayhem. Check it out!

If you've gotten this far and still haven't figured out what to get your friends for the holidays, check out Linda McCartney's ***Sixties, Portrait of an Era*** (176 pages, Bullfinch Press, \$19.95). Linda, wife of ex-Beatle Paul McCartney, was a top-notch rock 'n roll photographer before she ever met up with Paul, and this coffee table book, now out in softcover, is evidence of her fine work. The Dead, Beatles, Stones, Hendrix, Doors, Who, Airplane, and Janis, are all here in an oftentimes relaxed, unposed, and intimate settings. Bob Weir fetishists will surely wet their pants over the large portrait of Bobby taken when he was no older than 18.

### SKELETONS IN THE CLOSET

Can you imagine Jerry Garcia, Phil Lesh, The Jefferson Airplane, Crosby, Stills, Nash and Young, and Joni Mitchell all playing together on one album? WOW! Well, it really happened. **David Crosby's** all-time legendary classic 1970 album, ***If I Could Only Remember My Name***, is now out on CD (Atlantic). Despite its obscurity, we think this album is one of the most important musical statements of the entire Aquarian generation (Jerry has said it contains some of his finest studio work ever). While this CD re-release isn't as



from Linda McCartney's *Sixties: Portrait of an Era*

good quality-wise as the original album, no psychedelic/classic rock music collection should be without it. If you're only going to buy 20 CDs make this one of your choices!

### VIDEO

If you love kaleidoscopes, check out the video entitled ***Spectrascope*** (\$19.99; call 1-800-87SCOPE). This 30-minute video is a gentle trip through the typically gorgeous evolutions of mandalic imagery you'd normally have to view through the not very user-friendly eyehole of a kaleidoscope. Now you can sit back and watch it with friends on TV. Skip the video's own classical music soundtrack and instead put on a nice *Dark Star > Eyes* from 1973 and enjoy the view. Very relaxing. ♦

Send all submissions

(2 copies/CDs or Cassettes)

and suggestions for reviews to:

DDN-Dead Relatives, P.O. Box 148, Purdys, NY 10578

# SETLISTS

## Autzen Stadium, Eugene, OR

August 21, 1993	August 22, 1993
Here Comes Sunshine	Jack Straw
Walkin' Blues	Bertha
Lazy River Road	Little Red Rooster
Queen Jane Approx.	Broken Arrow
Bird Song	Althea
Promised Land	Masterpiece
	Tennessee Jed
	Music Never Stopped
China Cat Sunflower>	
I Know You Rider	Help on the Way>
Way to go Home	Slipknot!>
Truckin'>	Franklin's Tower
Gd Mornin' Lil Schlgirl^>	Samson & Delilah
Smokestack Lightnin'^>	Ship of Fools
Drums>Space^>	Corinna>
The Last Time^>	Drums>Space>
Standing on the Moon>	The Wheel>
One More Sat. Night	I Need A Miracle>
*I Fought the Law	The Days Between>
16 Songs	Not Fade Away
^w/Huey Lewis	*Liberty 19 Songs

## Shoreline Amphitheatre, Mountain View, CA

August 25, 1993	August 26, 1993	August 27, 1993
Touch of Grey	Hell in a Bucket	Mississippi Half-Step
Greatest Story	Bertha	New Minglewood Blues
Peggy-O	Wang Dang Doodle	Lazy River Road
The Same Thing	Candyman	Broken Arrow
Friend of the Devil	Tom Thumb's Blues	Eternity
Easy Answers	Let It Grow	Loose Lucy
So Many Roads	Don't Ease Me In	Johnny B. Goode
Promised Land		
Scarlet Begonias>	Crazy Fingers>	Iko Iko
Fire on the Mountain	Saint of Circumstance	Wave to the Wind>
Estimated Prophet>	Way to go Home	Playing in the Band>
Terrapin Station>	He's Gone>	Uncle John's Band>
Jam>Drums>Space>	Drums>Space>	Corinna>
Watchtower>	The Other One>	Jam>Drums>Space>
Attics of My Life>	Stella Blue>	I Need A Miracle>
Sugar Magnolia	Around 'n Around	The Days Between>
*Lucy in the Sky	*Rain	Throwing Stones>
16 Songs	15 Songs	Lovelight
		*I Fought the Law
		17 Songs

## Richfield Coliseum, OH

September 8, 1993	September 9, 1993	September 10, 1993	September 12, 1993	September 13, 1993	September 14, 1993
Feel Like A Stranger	Here Comes Sunshine	Jack Straw	Touch of Grey	Hell in a Bucket	Help on the Way>
Peggy-O	Spoonful	They Love Each Other	Walkin' Blues	Jack-A-Roe	Slipknot!>
Wang Dang Doodle	Stagger Lee	Little Red Rooster	Loser	The Same Thing	Franklin's Tower
Brown-Eyed Women	Queen Jane Approx.	Tom Thumb's Blues	Desolation Row	Stagger Lee	New Minglewood Blues
Masterpiece	Tennessee Jed	Ramble On Rose	Cumberland Blues	Black-Throated Wind	Broken Arrow
Liberty	Easy Answers	Black-Throated Wind	Eternity	Dire Wolf	Brown-Eyed Women
Johnny B. Goode	Don't Ease Me In	Bertha	Loose Lucy	Let It Grow	Masterpiece
			Picasso Moon		Bird Song
Foolish Heart	Victim or the Crime>	China Cat Sunflower>	Samson & Delilah>	Scarlet Begonias>	Iko Iko
Estimated Prophet>	Crazy Fingers>	I Know You Rider	Lazy River Road	Fire on the Mountain	Looks Like Rain
Eyes of the World>	Saint of Circumstance>	Way to go Home>	Truckin'>	Playing in the Band>	Way to go Home
Drums>Space>	Terrapin Station>	Corinna>	He's Gone>	Dark Star>	Crazy Fingers
I Need A Miracle>	Drums>Space>	Uncle John's Band>	Drums>Space>	Terrapin Station>	Corinna>
Jam>Black Peter>	The Last Time>	Jam>Drums>Space>	The Other One>	Jam>Drums>Space>	Drums>Space>
Sugar Magnolia	Morning Dew	The Wheel>	Stella Blue>	Easy Answers>	The Last Time>
*The Weight	*I Fought The Law	Watchtower>	Throwing Stones>	The Days Between>	Wharf Rat>
14 Songs	14 Songs	Attics of My Life>	Lovelight	Good Lovin'	Sugar Magnolia
		Not Fade Away	*Knockin'	*I Fought the Law	*Brokedown Palace
		*US Blues	17 Songs	16 Songs	17 Songs
		17 Songs			

## Madison Square Garden, NYC

September 16, 1993	September 17, 1993	September 18, 1993	September 20, 1993	September 21, 1993	September 22, 1993
Rain>	Jack Straw	Mississippi Half-Step	Touch of Grey	Hell in a Bucket>	Help on the Way>
Shakedown Street	Sugaree	Little Red Rooster	Greatest Story	Bertha	Slipknot!>
Wang Dang Doodle	Walkin' Blues	Althea	Row Jimmy	The Same Thing	Franklin's Tower
Cold Rain & Snow	Ramble On Rose	Masterpiece	The Race Is On>	Peggy-O	New Minglewood Blues
Queen Jane Approx.	Tom Thumb's Blues	Brown-Eyed Women	Dire Wolf	Broken Arrow	Ramble On Rose
Althea	Easy Answers	Cassidy	Memphis Blues Again	Tennessee Jed	Masterpiece
Eternity	Lazy River Road	Loose Lucy	Lazy River Road	Music Never Stopped	Bird Song^
Don't Ease Me In	Promised Land		Johnny B. Goode		
China Cat Sunflower>	Foolish Heart>	Iko Iko	Samson & Delilah	Here Comes Sunshine	Easy Answers^
I Know You Rider	Women Are Smarter	Victim or the Crime>	So Many Roads	Way to go Home	Lazy River Road^
Estimated Prophet>	Ship of Fools	Uncle John's Band>	Truckin'>	Playing in the Band>	Estimated Prophet^>
Eyes of the World>	Saint of Circumstance>	Corinna>	He's Gone>	Terrapin Station>	Dark Star^>
Drums>Space>	Jam>Drums>Space>	Drums>Space>	Drums>Space^>	Jam>Drums>Space>	Drums>Space^>
Way to go Home>	I Need A Miracle>	The Wheel>	The Other One^>	The Last Time>	Wharf Rat^>
The Days Between>	That Wld Be Something>	Watchtower>	GDTRFB^>	Stella Blue>	Throwing Stones^^>
Throwing Stones>	Standing on the Moon	China Doll	Morning Dew	Sugar Magnolia	Lovelight^^
Not Fade Away	Lovelight	One More Sat. Night	*Baba O'Riley>	*The Weight	*I Fought The Law
*Liberty	*I Fought The Law	*Gloria	*Tomorrow Never Knows	15 Songs	15 Songs
17 Songs	17 Songs	16 Songs	17 Songs ^w/Edie Brickell		^w/David Murray
					^^w/James Cotton



# SETLISTS

## Boston Garden, MA

September 24, 1993  
 Feel Like A Stranger  
 Jack-A-Roe  
 Little Red Rooster  
 Stagger Lee  
 Queen Jane Approx.  
 Loose Lucy  
 Picasso Moon

Scarlet Begonias>  
 Fire on the Mountain  
 Women Are Smarter  
 Way to go Home>  
 He's Gone>  
 Drums>Space>  
 The Last Time  
 The Days Between  
 Around 'n Around  
 \*Liberty  
 16 Songs

September 25, 1993  
 Cold Rain & Snow  
 Wang Dang Doodle  
 Loser  
 It's All Over Now  
 Tom Thumb's Blues  
 Cassidy  
 Deal

Foolish Heart>  
 Box of Rain>  
 Crazy Fingers>  
 Corinna>  
 Jam>Drums>Space>  
 The Wheel>  
 Watchtower>  
 Black Peter>  
 One More Sat. Night  
 \*I Fought The Law  
 16 Songs

September 26, 1993  
 Jack Straw  
 Althea  
 Walkin' Blues  
 High Time  
 Me & My Uncle>^  
 Maggie's Farm^  
 Lazy River Road  
 Easy Answers  
 Don't Ease Me In

Iko Iko  
 Saint of Circumstance  
 Ship of Fools>  
 Truckin'>  
 Jam>Drums>Space>  
 I Need A Miracle>  
 Standing on the Moon  
 \*Rain  
 16 Songs  
 ^Bobby on acoustic

September 28, 1993  
 Touch of Grey  
 Greatest Story  
 Row Jimmy  
 New Minglewood Blues  
 So Many Roads  
 Masterpiece  
 Bird Song

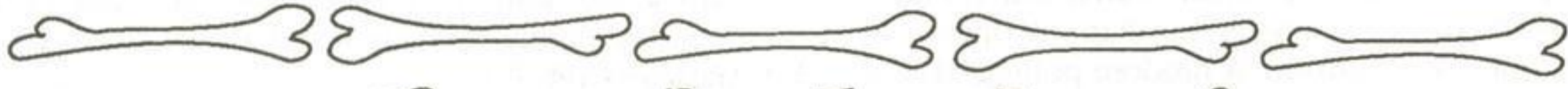
China Cat Sunflower>  
 I Know You Rider  
 Samson & Delilah  
 Uncle John's Band>  
 Playing in the Band>  
 Jam>Drums>Space>  
 Attics of My Life>  
 Throwin' Stones>  
 Good Lovin'  
 \*US Blues  
 16 Songs

September 29, 1993  
 Hell in a Bucket  
 Sugaree  
 The Same Thing  
 Loose Lucy  
 Black-Throated Wind  
 Dire Wolf  
 Eternity  
 Tennessee Jed

Eyes of the World>  
 Looks Like Rain^  
 Way to go Home>  
 Terrapin Station>  
 Drums>Space>  
 Playing Reprise>  
 Stella Blue>  
 Sugar Magnolia  
 \*Liberty  
 16 Songs  
 ^Bobby on acoustic

September 30, 1993  
 Here Comes Sunshine>  
 Spoonful  
 Candyman  
 El Paso^  
 Broken Arrow  
 Stagger Lee  
 Easy Answers  
 Don't Ease Me In

Lucy in the Sky>  
 Wave to the Wind  
 Crazy Fingers>  
 Estimated Prophet>  
 He's Gone>  
 Drums>Space>  
 The Other One>  
 Wharf Rat>  
 Not Fade Away  
 \*Brokedown Palace  
 17 Songs  
 ^Bobby on acoustic



## ?GRATEFUL?DEAD?TRIVIA?RESULTS?



### DDN CONTEST WINNERS

**First Prize:** 1 10-pack Maxell XLIIS 90-min Tapes, Courtesy of Terrapin Tapes  
 Deb Trist, OR

**Second Prize:** A signed proof-print of this issue's cover of DDN  
 Michael Wenk, NJ                      Tony Manger, PA,

Darin McMullen, PA

**Third Prize:** A DDN bumper sticker  
 John Wardyga, RI

Tom Bellanca, CA

Harley York, LA

### QUESTIONS:

- Who was the song *He's Gone* written about?
- Who co-wrote the words to *Unbroken Chain* and *Pride of Cucamonga* with Phil Lesh?
- What was Grateful Dead lyricist Robert Hunter's stage name when he started performing in public in 1976?
- What band backed up Bob Weir on his first solo album, *ACE*?
- What was Bill Graham's birth name?
- In which famous concert program guide are the Grateful Dead simply described as: your ting tang frenetic friends turn your face to the wall so tell it to the municipal haze orchestra; "purify with the dead" in reaching frisco tokay atman the last molecule madness maybe the final fillmore upanishads...

- Identify the only concert at which the Dead played *Mack the Knife*.
- Identify the only concert at which the Dead played *Do You Wanna Dance?*
- Identify the only concert at which the Dead played *Mr. Tamborine Man*.
- Identify the only concert at which the Dead played *Banks of the Ohio*.
- Who created the famous tie-dyed backdrops that appeared behind the Dead at the Greek Theater shows in the 1980's.
- At which gig did the Warlocks first appear as the Grateful Dead?

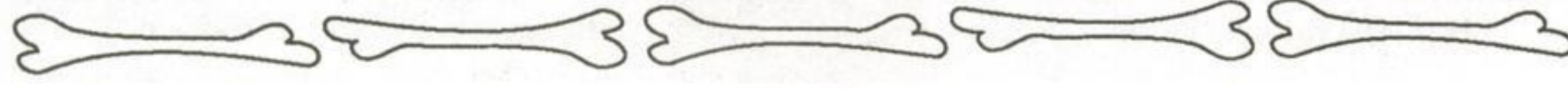
### In which songs do the following words appear?

- dead, red, fireman
- bodhi, bandana, pearls
- scarlet, salted, shackles
- clowns, paradise, bread
- mother's, pleasure, seed

- a-jingling, ajar, boiling
- songbirds, profusion, porpoises
- cloudscape, coals,

### ANSWERZ:

- Mickey's dad, Lenny Hart
- Robert "Bobby" Petersen
- Lefty Banks
- The Grateful Dead
- Wolfgang Grajonca
- Woodstock
- 11/30/81, Dayton, OH
- 12/31/87, Oakland Coliseum
- 7/26/87, Anaheim, CA
- 12/31/81, Oakland Auditorium
- Courtenay Pollack
- 12/4/65, San Jose
- Casey Jones*
- China Cat Sunflower*
- Fire on the Mountain*
- Foolish Heart*
- Franklin's Tower*
- Greatest Story Ever Told*
- What's Become of the Baby?*
- Built To Last*



# DDN NOTES

- Since we saw you last, Mickey Hart turned 50 on 9/11, John Barlow turned 46 on 10/3, and Bob Weir turned 46 on 10/16. Congrats & Happy Birthday to all!
- Special congratulations to Mickey Hart and wife on the birth of their daughter, Raya, in July.
- In January, The Grateful Dead will be inducted into the Music Hall of Fame...finally! ◇
- Congratulations go to Shan Sutton, a Deadhead from Ohio, whose Master's thesis entitled "The Deadhead Community: Popular Religion In Contemporary American Society" was passed at Wright State University. Just goes to show, the Grateful Dead Experience doesn't have to interfere with your schoolwork, it might *be* your schoolwork!
- Herb Caen's legendary column in the *San Francisco Chronicle* recently noted that one of the area's police officers was spotted with a GD skull and lightning bolt attached to the bottom of his pistol— we don't know if this is a good or bad sign!
- *The Chicago Tribune* recently published an article on the growing practice of surgeons playing music in the operating room to reduce their tension. A random polling of Chicago's surgeons by the *Tribune* found the Grateful Dead's music to be in the top five groups mentioned.
- For the first time in over a decade, The Grateful Dead are coming out with their own means of communicating, a newsletter called the *GratefulDead Almanac*. There will be ongoing articles by Robert Hunter, among many other features. It will include all of GDM's goodies, and will focus on many causes supported by the Rex Foundation. This is free for the asking, just call 1-800-CAL-DEAD.
- GD ticket maestro Steve Marcus said the numbers of counterfeits on the East Coast tour this fall were worse than ever — with a staggering 500-800 collected at the

door *each night!* Counterfeiters placed particular emphasis on the mail order version rather than the Ticketmaster one. Steve also said that those of you who have your mail order ticket stub from the last night at the Boston Garden now have a souvenir of what will probably be the last "pretty tickets" from GDTS. Could this really be the end of an era?

## Allman Brothers Update by Paul Semel

While much has been rumored about the Allman Brothers last tour, and representatives for the band are making no comment, there are a few things we do know about the first family of the Southern jam.

On the morning before a show in Vermont, where the Allmans were to headline a local installment of the national touring H.O.R.D.E. festival, guitarist Dickie Betts was taken into custody by police for threatening his wife and resisting arrest. Not wanting to cancel their appearance, the band enlisted Jimmy Herring of Col. Bruce & the Aquarium Rescue Unit.

Though the reasons were not given officially, Betts never returned to the Allmans' tour, and the band used a variety of replacement guitarists, among them Ozzy Osbourne sideman Zakk Wylde, and Jerry Garcia collaborator David Grisman. Though sources for the band would "neither confirm nor deny" the reason for Betts' absence, people close to the band said Betts was told to enter an alcohol rehab program or be removed from the band.

The Allmans are set to start working on a new album, but it's still unknown whether or not Betts will be rejoining the band for the recording. ◇

## H.O.R.D.E. Tour 1993

### The Review

#### "A Little Bit of Heaven, A Little Bit of Hell"

After much ballyhooing in our magazine, we set off with great expectations for this summer's traveling hippie rock concert/caravan known otherwise as the H.O.R.D.E. tour. Blues Traveler, Col. Bruce and the Aquarium Rescue Unit, Widespread Panic, Big Head Todd, and The Samples appeared at all shows, with the Allman Brothers, Phish, AllGood, and numerous other local acts filling in along the way. On the heavenly side the music was mostly superb (with the exception of the Allman Brothers, who were in the midst of an alcohol-induced separation from Dicky Betts), the sound was amazingly clear (nice to *finally* hear Blues Traveler clearly), and the set changeovers were *miraculously* fast (the best I've ever seen).

Unfortunately, on the hellish side, things weren't always fun out in the audience. At Stowe, Vermont for example, there were only three (virtually hidden) water

fountains for 10,000+ people on a 90 degree day with all water and fruit confiscated at the door. With no emcee mindful enough to remind concertgoers to stay hydrated and covered up, hundreds fell victim to the sun and suffered dehydration. As opposed to, for example, Shoreline, facilities at Stowe were atrocious — the field was a foul-smelling sea of rotting hay and mud. Until Stowe, gets its act together, we would heartily recommend boycotting all shows there. On the other hand, Great Woods was noticeably better, with plenty of water, bathrooms, and a huge variety of alternative food booths. Still, the event production fell way short of the magic being made onstage (were The Samples *Irie* or what?).

I talked to John Popper about this, and he owned up to every single shortcoming, not only promising to improve things for next year, but pointing out specific things that could be done to make the H.O.R.D.E. a great experience out in the audience as well as on the stage. Given this non-defensive, let's-give-'em-what-they-deserve attitude, I have faith he'll be able to improve things greatly next time around. ◇

# DDN WANTS YOU!

## KEEP US INFORMED

DDN needs to know about any of your local radio stations that have Dead segments or shows — please try to include at least a phone number for 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.

## FLASHBACKS

WHAT'S YOUR FAVORITE GRATEFUL DEAD MEMORY? DDN is looking for well-written (and legible) flashbacks of significant moments in your life that included the Grateful Dead in some way, shape, or form. Your *first* show, your *favorite* show, wild adventures from the road, meeting the band under weird circumstances, listening to their music while having a profound experience (giving birth, hang gliding, etc.). Won't you share your *high times* with our readers?

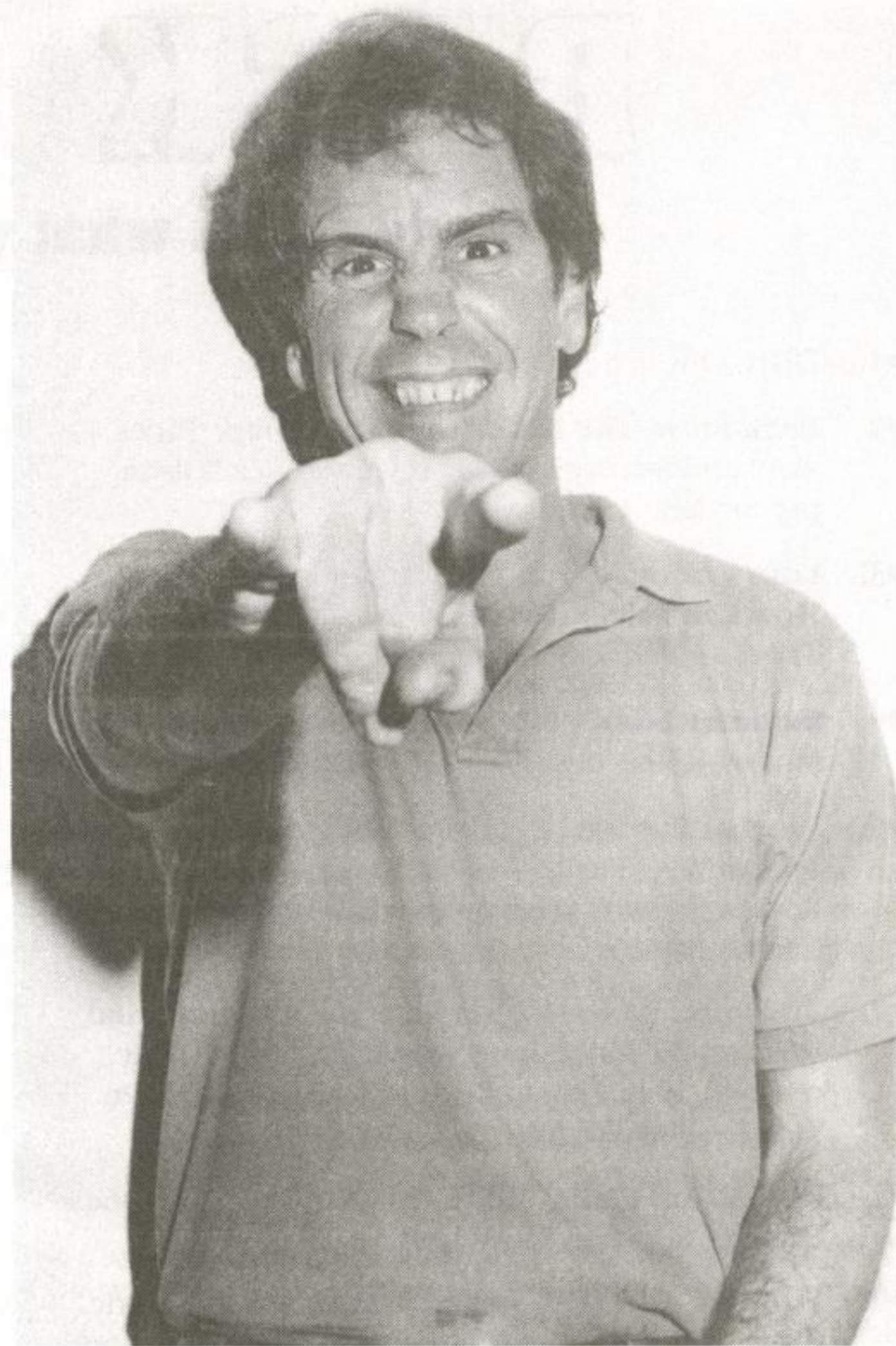


Photo by Stephanie Jennings

## DEADLINES

You know all those things members of the band say during a show. Well, we want more of those from over the years — with date, place, and of course, who said what!

## GET INVOLVED

Join the CLEAN TEAM: If you'd like to really make a difference on tour, get involved with the "clean team" to do things like collect recyclables and donate the resulting 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, along with your phone number and a SASE, and we'll try to make a difference together!

**DUPREE'S DIAMOND NEWS**  
**P.O. BOX 148, PURDYS, NY 10578**



# BACK ISSUES

**Catch up on what you may have missed!**

- #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
- #21: **DDN Parody Issue — double sided**, Interview with Bob & Wendy Weir, 1991 Year in Review, 1991 Tape Trading Year in Review, *And more!*
- #22: **Interview with GD Monitor Engineer Harry Popick**, Back Stage Pass — The Interview, Dr. Don's Deadhead Dreams, a political essay by Gore Vidal, and Spring/Summer '92
- #23: **Interview with GD Lighting Designer Candace Brightman**, 60 Feet Under with Jerry Garcia...Part II, Interview with Ken Kesey, The Most Important GD Concert, The Lost Dead Movie, *And more!*
- #24: **Interviews with Timothy Leary and Ram Dass**, 1992 Year in Review, 1992 Tape Trading Year in Review, The H.O.R.D.E. Part 1, *And more!*
- #25: **Interviews with Mickey Hart and Owsley Part I**, Best of the Dead on Tape 1965-74, Spring Tour '93, DH Dreams, GD Trivia, *And more!*

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# DECLASSIFIEDS

FREE GIFT FROM BRINCADEIRAS When You Request A Copy of Our "Tokens of Enchantment" Catalog. Send Name + Address to Brincadeiras, PO Box 2281, Greenville, TN 37744.

Wanted, non Dead, originally recorded DAT sbds, blues, rock, folk. Have super DAT shows for trade, including a number of Canadian shows unavailable elsewhere. Trade only. Your list gets mine. DAT only pls. Marc Crozier, 1780 Eglinton Ave. East #607, Toronto, M4A 2T2, Ont, Canada.

2000 hrs. Seeking reliable traders. No begs please. JB, 2202 Rainbow #12, Bloomington, IL 61704.

Have small collection and looking to increase with late '80s shows. Also spring '93. Brent, 118 Short Ave, Laurel, DE 19956.

Seeking my 1st show 2/21/73. U of IL and 10/17/82 Santa Fe Downs. 200+ hrs to trade. My list for yours. Ron, 92 N. Beverwyck Rd, Lake Hiawatha, NJ 07034.

Thanks Jerry for the *Here Comes Sunshine* on Mar. 9th, my 31st show on my 31st birthday.

Wanted "The Jefferson Airplane" book by Ralph Gleason. Mario Almonacid, Paseo Maragall 207, Barcelona 0826 (Spain).

Searchin' for Lord Buckley. Your impressions, memories, archives collected, traded & cherished. O. Trager, 476 9th Ave, NYC 10018.

Anyone have my birthday show 7/1/92? Also looking for Starlake and Buffalo '92. 100 hrs to trade. Mike, 2107 Harbor St, Pgh, PA 15212.

Desperately seeking DAT trades in England. Alex, West End Farm, Waltmam St. Lawrence, Berks, RG10 ONJ England.

Just one thing I ask—be *dead* serious about quality—Pam, 110 Bartram Lane, Ocean City, NJ 08226.

Help on the way? Need help building DAT collection. Will send blanks/pstg. K. Umberger, 6628 Carlinda Ave, Columbia, MD 21046.

Need 8/1/92 Irvine JGB. Jim 505-345-4712.

Guitarist into Dead and much more looking to jam with all other instruments. Long Island (Huntington) area. Rob: 516-549-6842.

Dear Jerry, Bob, Phil, Billy, & Mickey—May we have just one *St. Stephen*—In New York? It's almost ten years. Peace & thanks. Jill, Graham & friends.

Help me to grow. Please send list. Peace & love. CBD 4504 Yates Pond Rd, Raleigh, NC 27606.

Have/trade 400+ hrs highest quality sbd Dead and others. Masters through third generation. Any classic jazz out there. Ben, 1008 Ockley, Shreveport, LA 71106.

50+ hrs & 28 non Dead (Phish, WSP, Blues, etc.) Your list gets mine. Jim Lamplugh, Box 1734 2000 N. Parkway, Memphis, TN 38112-1699.

Collector with large non-Dead list seeks to expand early Dead, Eric Andersen, Leonard Cohen. R. Anderson, 305 W. 86th St. #16A, NYC 10024.

Looking for these tapes: 2/21 & 22/73 U. of IL. 6/9& 10/73 Wash. DC, 11/10/73 SF, 10/24/74 SF, 6/17/75 SF, Will gladly pay postage. 707-865-1250.

Need 3/20, 21/93, 6/17/90, 4/2/90 sbd, pre 1989 sbds and 92/93 good aud. Have 600+ hrs sbd and aud masters. PV2 Brewer, 6th MP Det (Cid) Unit 27291 APO, AE 09222.

Help! Looking for 610/16/89 sbd, hi-qual aud of 6/29/92, 1/25,26/93, any 90-91 sbds. Have 600+ hrs. Scott Graham, 1321 Sudden Valley, Bellingham, WA 98226.

Seeking Vegas 1991 and 1992. Will send extra blanks. Sweets and I first shows. M. and Pig Bills, 544 W. Elberta Dr, Pleasant View, UT 84414.

ATTN: Non-political DC deadheads! Looking for taping pals and kind people to share GD experiences. Also RFK 92 tape needed. Peace! Michele, 3303-C Commonwealth Ave, Alexandria, VA 22305.

Jim Morrison—Limited edition print s/n by artist, 18" x 24" only \$10.00 plus \$1.50 shipping. Joel Granquist, 1000 E. Cedar Hollow Rd, Lehi, UT 84043.

Radio taper with 50+ hrs looking for more. Local traders preferred. Will respond to all lists w/same. CNC, 31799 River Park Rd, Millington, MD 21651.

Seeking hq, lo-gen sbds & fm. Have 150+ hrs of same. Quick response. Beginners welcome. Jeff McDearmon, 756 W 750 S. Provo, UT 84601.

Need lists to start collection, is Help on the Way? Terry 26 Corte Del Norte, Greenbrae, CA 94904 415-461-2209. Please be kind!!!

To my brothers & sisters, I'm down and out. I'm very lonely. Your letters needed to keep this spirit alive. Will answer all replies. Deadhead, Arthur North 92A2818, PO Box 1245, Beacon, NY 12508.

800 hrs, looking for GD rarities, CSNY, Clapton, Dylan, Vaughn, and Neil. SBDs preferred, but not necessary. Send lists: C. Carlino, 138 Arbor, Somerville, NJ 08876.

Beginner looking for favorite GD, Weir/Wasserman, Phish, REM, Jerry/Bobby, all lists welcome. Will send blanks. 150 Brown St, #5, Waltham, MA 02154.

Have 200 hrs Dead. Seeking other kind traders, friends. Begs welcome. G. Schoolfield, 1140-A Johnson Rd, Frankfort, KY 40601 502-875-5463. Quality over quantity.

Who's got spring '93? Esp. Atlanta, Chapel Hill. Have 400+ hrs hq to trade. Bobby P, PO Box 51793, Durham, NC 27717-1793.

Let kindness surround me! New taper needs help! Send lists to Angela, 15301 Meadowcreek Dr. #907, Orlando, FL 32821.

Need Who tapes and good quality Blind Faith. Also Warfield 2/82. Call 718-457-1000 for travel arrangements to all shows.

Tennessee Jed's spread seeks those superior hifi-tie-die tunes from all eras. Analog masters, 1st gens and dat>analog only please. 9351 Rocky-Fork Rd, Smyrna, TN 37167. Same to trade.

DH wants to trade hi-qual sbds. Jeremy Webber, CPO 312, Whtn Col. Wheaton, IL 60187 708-510-1236.

Still looking for old gold 68-73. Have over 1200 hrs. Call 203-230-2083 or write Steve J. 440 Mix Ave, Hamden, CT 06514.

Seeking to build scientific alliance for Environmental stability. Need input, ideas, correspondence. Send friendly letters to Rich Byrne, 8059 S. Christiana, Chicago, IL 60652.

Please leave Sting home this summer. Dr. Dave, Long Beach, CA.

Still looking for 10/18, 10/21/88 and other favorite shows. Stefan Kieffer, Reichklarastr. 2, 6500 Mainz, Germany. Have 800 hrs.

Bob Marley. Looking for set lists from last concerts at Beacon Theatre NYU. Tapes? GB, 36 Whitehall Rd, Rockville Centre, NY 11570.

Looking for 9/3/80, 2/11/70, 3/14/81, 5/13/81. Have 100+ hrs good quality. Let's trade. 32 Foch St, Lewiston, ME 04240.

Have sbds (1-4) want sbds (1-4) any?????s. Ken McAvoy, 984 E. Main St, Riverhead, NY 11901.

Have 300 hrs Dead. Need Radiators, Blues Traveler, Spin Doctors, Floyd. Switzer, 11120 Clark Rd, Chardon, OH 44024.

Have 1000+ Dead. Need Phish and other tasty music. Rikk, PO Box 2581, Carson City, NV 89702.

When in Albany NY, check out the clubs for "Nobody's Girls" or "Motherjudge and the Urban Holiness Society" for great original music.

Reliable trader looking to trade Blues Taveler, God Street Wine, etc. 300 hrs of same. Amy 18 Plum Beach Pt. Rd, Sants Pt., NY 11050.

1967 Aquarios would liike to find tape of 2/3/67 (my birth) or nearest day thereafter. Please write: Brian Merrill, 1258 Glenlake, Chicago, IL 60660.

I have over 100 hrs GD & JGB live tapes. Will trade primo Deer Creek for RFK or Giants Stadium 6/20/92, 6/15/92. B. Crooks, 100 Cross St, Chestertown, MD 21620.

Looking for Bob & Rob at Clinton's Inaugural, not presently trading, but do have 500 hrs. Please write to Marc W. Gagnon, 368 Myrtle St, Manchester, NH 03104.

Reliable trader looking for any good quality tapes, esp. 70's stuff. Also need 11/7/91. Bob T, 2032 Attaway Dr, Brandon, FL 33511.

We rent recording equipment. We tape Dead concerts. You share expenses. We share tapes. Completely non-profit. CCDJ Co-op, 725 N. Viceroy Ave, Covina, CA 91723.

Have approx. 200 hrs. Have never traded through mail. Looking for some tips and/or casual traders. Ani, 3304 Willow Crescent Dr. #T2, Fairfax, VA 22030.

Need good quality 7/28/73, 9/9/91, any NRPs. Have some hot shows of my own to share. JEZ, 43 Elaine Rd, Milford, CT 06460.

Need good quality live Dead, any shows, will send tapes. Call 516-842-0763, ask for Mike.

1000+ hrs. Your list gets mine. Digital Capabilities. Need Denver & Tempe 92. OKI IKO PO Box 537, Noble, OK 73068.

Let's show we care. Help Pres. Bill clean up the mess of the last 12 years.

300+ hrs, looking for quality not quantity. Also have clip art (pcx) and other PC materials for trade. SDP, 7444 Perkius Greenville, Kinsman, OH 44428.

Kah-wam-da-meh! (We see each other) Keep your eyes & ears open for the Bead Band from Michigan.

DAT traders: full digital boards or audience masters. I prefer no smcs D/A>a/d conversion. B. Aronson, PO Box 2644, Carmel, CA 93921.

Looking for DAT>DAT traders. Dead, Phish, others. Gene M, #1301, 5501 N. 11th St, Phila, PA 19141.

Thank you to all my brothers and sisters—I am one truly grateful Deadhead.

Can't wait for Rosemont and Richfield! Roll away the dew! May the four winds blow you safely home. Keep up the great work! IKO IKO!

Have 1200 hrs, looking for hq, lo-gen, analog Dead 71-77, Phish, NPC, Solar, Tuna or any Blues. Quality a must. Jeff, PO Box 1314, Newport, RI 02840.

Newly wed flower couple seeks peacefully active new friends to share travel, experiences and companionship. Jon & Mary PO Box 586, Ho-Ho-Kus, NJ 07423.

HELP! Deadhead in Japan is seeking recent JGB and GD sbds. Write to: Austin Babcock/Midorikai, Urasenke/Ogawa-Teranouchi-Agaru/Kamikyo-ku, Kyoto 602 Japan.

Have 100+ hq hrs, need early 70's, Egypt 78, Dylan rehearsals, 1989-90, Garcia/Grisman. Clive Rex, 27 Windermere Crescent, Allestree, Derby, DE22 2SF, England.

Have 600+ hrs hi-quality sbds, looking for same. Also need upgrade 3/9/92. Brian Badger, 3331 Dudley Ave, Balto, MD 21213.

Small growing collection—would dig your lists. Yours gets mine—will send blanks. Enjoy this beautiful day! Amy, 6000 LaGarce Dr, Miami Beach, FL 33140.

Beg. wanting to start coll. will send blanks/post. Esp. 3/1/92 & any Pigpen. Alan, 4331 Conrad Dr, Spartanburg, SC 29301. Be kind.

Fast reliable trader with 200+ hrs of hi-quality (66-92) Dead and others. Your list gets mine. Dave, 31792 Lodgepole Dr, Evergreen, CO 80439.

Trusty trader looking for 4/21/69, 6/05/69, 6/24/70 and about 1000 others. Have great stuff. J Skejellyfetti, 210 Hillrise Dr, Penfield, NY 14526.

Philly DH needs Starlake 6/23/92 and correspondence from local heads into Earth-based spiritual transformation. Tara, 2338 S. Broad St, 2nd floor, Phila, PA 19145.

Have 1000 hrs Dead & WSP, want more, let's trade. My list for yours. H. Moore, 1801 Slopewood Bend, Marietta, GA 30062.

DAT for DAT. Dead. All music types and sources welcome. Want Stones 81 Hampton FM off reels. Gatto, 431 3rd St, Marietta, OH 45750. Peace.

Reward for 8/2/92 Weir/Wasserman. Also have 100+ hrs to trade. Bewgs welcome. D. Beman, 420 South Main St, Nashua, NH 03060.

Hey now! Fast, reliable trader w/ hq sbd, and other. Your list for my list. Matt Lockhart, 46 James River La, Newport News, VA 23606. Or call 804-595-6417.

Beginning Nakamichi trader. Your list gets mine. Don Ferguson, PO Box 22753, Luke AFB, AZ 85309. Peace.

Have excellent sbds, lo-gen, 200-300. Safe, easy trade. I pay BOTH postages 1st 8 tapes. B. Fuessel Jr, 264 California Ave, Mercerville, NJ 08619.

Looking to trade for hi-quality dead-non-dead. Send list for same. Zak in the Adirondacks. M. Zalocka, Box 867, Lake Placid, NY 12946.

Does anyone know if there is any aid of disabled deadheads at the shows? D. Fenberg, 3127 Taraval St. #3, SF, CA 94116.

The time is here we are it we are on our own.

The quest continues: seeking clean tape of 7/8/87 Roanoke. Trade? KEP, Box 1061 Tallahassee, FL 32302. 5 yrs is enough?!

Be kind to yourself today—smile at another. Kati Mae, Raleigh.

Wanted: Dead highest qual, lo-gen crispy sbds, pre-75. Also Airplane, CSNY, Who, Stones, etc. Haasen, 278 West Dr, Paramus, NJ 07652.

Looking for: 5/24/92, 5/26/77, 5/28/77, any version of Up, Up and Away or Oily Way. Lots to trade. Bob, 1367 16th Ave, SF, CA 94122.

Rosy Red and Electric Blue. Hey now, we need some tapes. How about you. Willing to trade. Kevin & Tascha, 220 Park St, Vine Grove, KY 40175. 49+ hrs.

Baltimore area DH looking to expand collection, esp. looking for tapes from 78-84. Bill, 1004 B Crimson Tree Way, Edgewood, MD 21040.

Celebrating 19 years with the band—what a great trip it's been!

Waiting for a miracle—looking for JGB 11/15/91 and 11/16/91, also Garcia/Grisman. Some to trade. J. Lambert, 15 St. Lawrence Pl, Jericho, NY 11753.

Did you get 12/6/92 or 12/5 from Tempe? Only sbd! please. Cook, 4555 Shamrock Ave, Balto, MD 21206 410-325-4566.

Looking for Shoreline, May 1991 shows. Can you help start our collection? Would like to connect. Will send blanks tapes and postage. 805-944-4798, collect.

Looking for recent east coast shows, esp. Landover and Philly. Have 50 hrs to trade. Send list to Jay Corron, 7016 Cresthave Dr, Glen Burnie, MD 21061.

DAT trades—no smcs, full digital. B. Aronson, Box 2644, Carmel, CA 93921.

Looking for hq. Have a little. Send list and po# for mine. Gordon Hull, 23563 Lynn St, Hayward, CA 94541.

Watch for new Kinks album "Phobia" and US tour in '93.

Have 1000+ GD, Neil, Solar Circus, Airplane parts. Want Indigo Girls. Steve, 10K Reler Lane, Somerset, NJ 08873.

Let there be songs to fill the air. Any body have 11/15/91 JGB (NYC)? Quality audience & sbd tapes. Mike H. 90 Fawnfield Rd, Stamford, CT 06903.

Wanted: GD photos/postcards. Contact Rick. 939 N. Greene Ave, Lindenhurst, NY 11757.

Trade—VHS video: Dead, JGB, SRV, Clapton, Haggard. Your list for mine. Keith, PO Box 292, Moody, TX 76557.

Need Charlotte 10/84, Chapel Hill and Omni 3/93, Hampton 4/84, Greensboro 4/81. 450 hrs. Rob Moran, 4113 New Bern Place, Durham, NC 27707.

Please help save the remaining virgin forests in the upper peninsula of Michigan! Write to Upper Peninsula Environmental Coalition, PO Box 34, Houghton, MI 49931.

Need Weir solo, Weir and Wasserman, Bobby and Midnites, JGB. Have 200 hrs GD to trade. John, 643 Blue Forest Hill, Burlington, Ontario Canada L7L 4H4.

My list gets your list. Over 300 hrs GD. Cris, PO Box 39, New Vernon, NJ 07976.

Beginner looking for tapes, esp. Brent era and shows where PHil trunders. Have some to trade. Hair Woodfin, PO Box 2019, Mississippi State, MS 39762.

Looking for clean, crisp, complete pre-75. Any takers? Send list to A. Blackman, 127 Virginia Ave, Clifton, NJ 07012. Thanks to all. Peace!

Deadhead lost everything and wheelchair bound. Would be grateful for HQ tapes. Have blanks, postage & thanks. A. Eavly, 1225 S. Caldwell St. #815, Charlotte, NC 28203.

Have 100+ hrs of Dead. Need more! Quick & reliable. Send list to: Brian, 2306-26 St, Kenosha, WI 53140.

Want to trade with anyone and everyone. Seeking 11/8/70, 4/29/71, 8/27/72, 11/19/72, 11/10/73, 10/18/74, 6/9/77. 1/22/78. VERY reliable. Thanks! Lance, 1022 Kearney, Manhattan, KS 66502.

Want: U2, GD, Trip Shakespeare, Springsteen. Have: 60 hrs GD, 60 hrs U2, others. Your list gets mine. John, 1225 Vine St, LaCrosse, WI 54601.

My 1st—Aug. '74 Roosevelt Stadium. Mom's 1st—1st & 2nd Shoreline shows, May '92. Are you kind? Mike Hall, PSC 810 Box 11, FPO, AE 09619-3200.

Need more Phish, Max Creek, King Crimson, T. Rex, Yes, Al DiMeola and the like. Have 100's quality hours. CC Mock, 218 Topeka Rd, Pensacola, FL 32514-3146.

Looking to trade thoughts and tapes with kind Heads. Robert Kifchin, 911A 3769 Base Hill Corr. Facility, Lady Rd. PO Box 20, Malone, NY 12953.

Looking for live Garcia/Grisman, Poi dog and Cowboy Junkies. Pam and Gary Austin, 511 N. 74th St, Belleville, IL 62223.

Have 250 hrs to trade. Thanks, peace. Mike Meyer, 7572 E. Larkspur, Scottsdale, AZ 85260. Hey guys, you sound great now, as you always did. Jerry, stay well, we love you. Keep on truckin'. Don't fade away. Jennifer.

Busted 6/29/93 Deer Creek, 8 months jail, 2 years house arrest. Unable to do favorite thing—TOUR! Need tapes bad. Robert Doney, 1843 1/2 52st South, St. Petersburg, FL 33707.

Need the following hq sbds only please or DAT. 9/24/73 (II), 11/2, 3/84, 10/12/84 (I), 6/25/91 (II), 12/28/91 (II), 9/9/87 (I). J. Wojnowski, 20 Farmbrook Dr, Rochester, NY 14625.

Have new-want old, I have spring and summer and winter '92. Trade for old. Randy Litton, 5143 Collins Ct, Lilburn, GA 30247.

Looking to go over 100+. Some '71 shows, more recent hq midwest shows. Andy, 2212 W. Homer St. #2, Chicago, IL 60647.

Have 1500 hrs mixed. Want more folk, blues, world beat, NRBQ, van, surv RA, waits, prine, zappa. I'm stoked. Woods, PO Box 303, E. Norwich, NY 11732.

New trader looking for hi-quality 12/1/66, 4/18/70, 3/28/72, 12/12/81. Are you kind, let's trade lists. Will Shurts, 1500 Cleary Dr, Ponca City, OK 74604.

Be kind your list gets mine. Any size have 60+ hrs and videos. Bill, 24 Burden Cres. Ajax ON L1S 3T8 Canada.

"Mercy, mercy me," let's ascend the rainbow and come together to cease discrimination in all of its abhorrent forms.

Earthtone drums deadhead seeks tapes of Mickey playing my lg. ceramic drum, trade for drum; any planet drum, 4/27/91, 6/9/91, 6/14/91, 4/20/93. 407-740-5301, Jesper.

K&K: Tryin' to figure out the new stuff. April Fools '93 Run, Deer Creek and Star Lake '92. 400+ 137 S. Bryant #3, Pittsburgh, PA 15202.

Rockies so fine, but no tapes to be had! 500+ hrs hq GD JGB. Serious, quick, reliable. Stuart, 1870 Fourwheel, Whitefish, MT 59937. Please help!

Lots of hi-qual to trade fast and reliable. Your list gets mine. Jon K. 2931 Cedar Knoll Ct, Minnetonka, MN 55305.

Brand new trader. No tapes yet. Hope to start collection. All bands, not just GD boots. Please write: Peri, 21 Chestnut St, Boston, MA 02108.

It's Rev. Jack up here near the Arctic Circle pastoring another church. It's hard to get to shows, so let's trade. J. Russell, 708 Trott Ct, Ft. Wainwright, AK 99703.

In need of Giants '93. Have 450+ hrs to trade. All beginners & correspondence welcome. Fast & reliable. Vic, 13 McNeil Rd, Bethel, CT 06801.

Need more Dylan, GD, JGB. 850 hrs to trade. Send all lists, esp Dylan. Chid, 101-L Stephanie Dr, Cary, NC 27511.

Phish head seeks Phish 4/27/93, Toronto. Have/want all Phish, Dead, Allmans. Many HQ hrs to trade. FEE, 14 Elderwood Dr, Toronto, Ontario M5P 1W5 Canada

Starting tape coll. Will send tapes, please send lists. Have over 40 great boot cds to copy. Call 205-236-4168. Ryan, 215 Douglas Dr, Anniston, AL 36201.

Starting my collection some good shows & complete album collection on cd. Looking for my first show 6/26/87 Alpine Valley, WI. Chuck 708-276-7928.

Need '92-'93 lo-gen sbds. Have 1200 GD & JGB, mostly sbd and lo-gen auds. Need also VHS videos! All lists answered. Send to Rudi Tewes, Langewiese 11, W-4414, Sassenberg, Germany. CQ deadheads CQ deadheads 750 hrs to trade. Beginners welcome. 73 & 88 deN4YKD 4120 Mangalore Dr, #401, Annandale, VA 22003.

Possess tons of hq sbds. Want more pre-75 and 93. Rads, Doors, Allmans. Fast, reliable. Del, 820 Aumono Place East, Augusta, GA 30909-3220.

Is help on the way. I hope so. Need 4/15/88, 9/19/90, 12/16/92. Let it grow! Tom Staroba, 415 E. Church Rd, A-10, Elkins Park, PA 19117.

Still need LA 6/1/91. Stephanie Schultz, 2501 W. Sunflower, M-1 Santa Ana, CA 92704.

Have 1500+ hrs. Looking for more boards. Please send me your list. D. Starr, 1385 York Ave, NYC 10021 #4G.

Hey now. Have 200 hrs of Dead on tape. Will exchange my list for your list. Dave, 2045 Lakeshore Blvd, #4403, Toronto, Ont M8V 2Z6.

Help! Looking for someone kind to help build my collection—GD, JGB, Hot Tuna. Will send blanks with many thanks. Andrea, 910 1/2 7th St. N, Fargo, ND 58102.

Looking for reliable traders to help me out. Need Oct. '80 Warfield Acquistics JG shows. Send list, I'll send blanks and postage. Jason Rich, 410 Hanna Way, Bel Air, MD 21014.

VIDEOS FOR TRADE—HQ Albany '92 & rare European TV 81 & Bill Graham Benefit '91 plus S.R. Vaughan & others. Will trade for other Video or Audio 3 90's x 1 Send lists! T.M. PO Box 6043 Kingston, NY 12401.

Have/want crispy sbds/dats. 1000 hrs to trade. M Ryan, 3221 Military Rd. NW, Wash, DC 20015.

Be kind, help get me started. Send lists, I will send blanks/postage. Valoise, 2002 Fair Park, Little Rock, AR 72204.

Looking for highest sound quality only. Have 650 hrs of same to trade. A. Akin, 2028 Greyfield Dr, Kennesaw, GA 30144.

Beg. trader needs Jerry fix. 100 hrs all hq. Fast & reliable. Looking for 87-93 and Halloween 92. B Crovell, 5025 Scaolmeyer Rd, Yreka, CA 96097.

Looking for sbds. Have 800+ hrs GD/JGB. Want Las Vegas/Summer 92/Oakland 92. Your list gets mine. Daniela Lane, Am Fischstein 49, 6000 Frankfurt 90, Germany.

Hey now lets do some trading. Have 150+ hrs to trade for Dead, JGB and Creek. Beg welcome. Tim Carroll, 175-2 Meriline Ave, Waterbury, CT 06705.

Looking 4-Lee Derbyshire & Chris Hartmann. Last see-Chico 6/92. Any info, call 716-285-1051 or write: 710 Division Ave, NF, NY 14305 Rocco.

325 hrs +. Looking for more high qual 74-93. All lists answered, please send lists to Benny LoScalzo, 2879 LaSalle Ave, Bronx, NY 10461.

Have complete Dead performing National Anthem at Candlestick Park on video. Will trade for Dylan tribute video etc. Tom, PO Box 3226, Oakland, CA 94609.

Med head w/150 hrs of quality dead to trade w/all. N. Conti, 45 Kenwood Rd, Garden City, NY 11530.

Seeking hq tapes only. Happy to trade or will send blanks/postage. Fast & reliable. Chris Chernesky, 22-5 Valley Rd, Drexel Hill, PA 19026.

Have many tapes. Always looking to expand. Send lists to: Carl, 555 84th St, Bklyn, NY 11209.

Trading GD posters, mags, memorabilia. Esp. want Relix yrs. 75-77 or your duplicate items. M Maynard, 16004 Oak Arbor, Buda, TX 78610.

DAT traders only. Tom 216-371-7767 or 716-357-8312.

Wanted: JGB 12/31/74 and 3/2/91. 1000 hrs to trade. L. Richter, 311 Front St, N. Redwood, MN 56283.

Reliable 600+ hrs. Examples 73, 81, 83. Good quality. Seek same. 14159 Pineforest #102, N. Royalton, OH 44133.

Looking for hi-fi video of 12/31/87 and 6/21/89. Dave Linehan, 112 Hillside Ave, Brockton, MA 02402-4026.

Long Beach CA head. 40 hrs live Dead/JGB, various quality seeks LB area heads 4 friendship, trades & travel. Dave 310-431-4458.

Tape head wants tape list of the Dead & Jerry Garcia. 1000+ hrs. Gary, PO Box 551355, Dallas, TX 75355-1355.

325+ hrs Dead. Good qual. Looking for '91-93. Fast & very reliable. Paul Angelilli, 234 Pembroke Dr, Yonkers, NY 10710.

Desert deadhead looking to trade - your list gets mine. 250 hrs. Steve, 1139 N. Madrid Ln, Chandler, AZ 85226.

Peace on you.

Respecting Mother Earth, we are careful with our belongings: Granny says use it up—wear it out—make it do—do without.

Sugar Magnolia is a flower of the imagination.

Please leave your dogs and cats at home—don't bring them to shows—it's not fair to them!

Need my first show! Indpls. 12/7/79. Your list gets mine. Be kind! David, PO Box 2274, Petrified Forest, AZ 86028.

Just gotta poke around. Let's trade. Moose S. of PA. Send list, get mine. 406 W. Madison St, Caotesville, PA 19320.

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Desperately seeking Calvin & Hobbes "Sunshine Daydream" t-shirt from spring '92 tour. Will trade tapes, pay postage, etc, 1500 hrs. Joe, 5636 N. Muscatel Ave, San Gabriel, CA 91776.

Looking 4 Lee Derbyshire & Chris Hartmann last seen Chico 6/92 any info call Rocco 716-285-1051 or write 710 Division Ave, NF, NY 14305.

Have Dead, Tuna, Allmans. Need Floyd, Cream, etc. Your list gets mine. Good QLTy only. Pete Cronin, 144-02-256 St, Rosedale, NY 11422.

Spin that wheel. Chicago Head seeks more gems. Have 850+ hrs. w/various artists. Paul Fischer Jr, 443 Highcrest Dr, Wilmette, IL 60091.

Possess tons of hq sbds. Want more pre-75 and 93, rads, Doors, Allmans. Fast, reliable. Del, 820 Aumond Pl. E, Augusta, GA 30909-3220.

Fast! Responsible! Will send blanks or trade. New sbds. JD, 310 Ocean Ave, Cape May Point, NJ 08212.

Looking for 11/3/65, 11/8/70 Electric, 3/25/72, 7/28/73, 3/23/74, 8/28/82. Have lots to trade. Paul and Debbie, 216 Hexam St, Cambridge, Ontario, Canada N3H 4A2.

Grateful Dead Wanted: 8/21/68, 2/14/69, 2/21/69, 4/5/69, 5/24/69, 6/7/69, 6/13/69, 8/20/69, 9/6/69, 11/8/69. Lists to Paul Steinberg, 67 Lawson Ave, East Rockaway, NY 11518.

Don't want to be treated this old way—Be kind and respect your fellow head—Think how your actions affect others. Good Lovin'!

Always looking to meet/trade w/DC area Heads. H. Park, 1249 S. Carolina Ave. SE, Wash, DC 20003.

Some wonderful person must have my first show! 8/2/76 Colt Park, Hartford CT. Jeff Piazza, 61 Thayer Rd, Belmont, MA 02178.

He prayeth best, who loveth best all things both great and small; for the dear God who loveth us, He made and loveth all."—S.T. Coleridge.

When seeking a fellow Deadhead on the road, honk & wave—nothing left to do but smile smile smile. Dana, Wilmington, DE.

Have 250 hrs. Need more. Esp. need Deer Creek 6/29/92, other Dead, and Weir, Hart, JGB. Steve Alcorn, PO Box 354, McKee, KY 40447.

Brewer w/1700 hrs seeks Phish, GD, JGB, Blues, Bluegrass. Stan, PO Box 181, Bridgewater, VT 05034, long trail, the kind ale.

Jeff in Mpls! Where are you? I really want tapes of Chicago & spring 93. Larry 338-0871.

Let's trade tapes! Have 3000 hrs Dead and others. Larry Steele, 201 E. 86th St, #26-F, NYC 10028.

Need places to stay all over U.S. Please write JD, 32 N. Butcher St, Irvington, NY 10532.

Will send anything for 1st gen copy of 4/2/92 Nassau (no Dolby please). Greg Kline, 31 Oxford Lane, Harriman, NY 10926.

Casual Trades—Mike Taylor, 23 Hickory Rd, Coventry, RI 02816.

Let it grow. Delaware Deadhead needs help on the way. My collection needs nurturing of kindness. Scott Denbow, 304 Ray St. C, Newark, DE 19717-7800.

Seeking tapes of my daughter's first shows! Giant Stadium 6/5,6/93. Also seeking: SPAC 6/18/83; MSG 9/20,21/82, 9/18/90, 9/12/91; Syracuse 9/24/82; Garcia Acoustic 4/10/82. 212-246-9600.

Will be very grateful for a copy of 9/25/93. Dan Gracey, 48 Devine Rd, Suffield, CT 06078.

Philzoinked & looking for early 70's. 300 hrs Dead, 40 hrs Phish (jlbrown@well.sf.ca.us). Rene & Jamie, 2131 Cochrane Hall, Virginia Tech, Blacksburg, VA 24060-0004.

Serious DAT. FOB, DSBD, CM-DAT, MR-DAT, etc. Serious traders & tapers only. Cindy, 408 W. St. Claire Ave. #224, Cleveland, OH 44113.

Would like to hear from & trade with all clean & sober Heads. Bill Conaty, 153 No. Oak St, No. Mass, NY 11758. 516-541-7578 after 8PM.

Reduce, reuse, recycle. Imagine a bright, blue ball just spinning, spinning free.

Need 1993 Deer Creek shows. This was my son's first shows. Call Coll. 618-943-2261, Rick. Thanks.

Deadheads Germany unite! Still seeking first show: 9/14/74 Muenchen. Walter Hahn, Strasse Der, Champagne 3, D-55270 Essenheim. Jerry, please play Europe again.

1500 hrs of audio. Looking to trade for video. Send list to: Skeebea tapers, 26 Somme St, Newark, NJ 07105.

UK Deadhead, 2000 hrs of Dead to trade. Want esp. 60's, 70's and 1993 shows. Also early DDN & Relix, etc. Dave Bulbeck, 30 Healey Drive, Sunderland, SR3 1AJ, England.

Have 3000 hrs. Need 92-93, 9/26/81, 88 Caps sb's, non-Dead. CWM, 9306 Classic Rd, Glen Allen, VA 23060.

Want HiQ Brent-era Dead, Living Earth, and NPC, etc. Larry Yurick, 416 W. Bertsch St, Lansford, PA 18232.

500 hrs Dead, Phish. All welcome, send lists. CMS, Box 434, PO Box 93545, Camden, NJ 08101.

Love is like a butterfly: it goes where it pleases and it pleases where it goes. GB & DC forever!

1000 hrs and always looking for more. All answered. No elitists. MS, 501 S. Knott Ave, #A-3, Anaheim, CA 92804.

Deadhead in prison needs tapes sealed in cellophane. Can you seal tapes? Please write, I miss good music. Matt Cappelli #249243, PO Box 69, London, OH 43140.

Need 12/27/88. Harry, 6275 Adobe Circle Rd, Irvine, CA 92715.

Cajun food and parties. Call Cajun Connection, 2-1000 people. Steve, 718-347-7687.

Have GD, JGB, Tuna, Allmans. Need more HQ only. Fast & Reliable. Mike Nash, 1420 "N" St. NW, #208, Washington, DC 20005.

Stranded in small town while attending college—can't find any Deadheads to trade with—please send me lists! Cathy Ostrowski, Box 308 Cayuga, Morrisville College, Morrisville, NY 13408.

All you Deadheads out there, play Ripple for my deceased wife, Ann. Love, Tony.

The earth will see you on through this time. 650 hrs. Tom Scott, 2738 Hillview Dr, Portsmouth, OH 45662.

Have/want Feat, ABB, Tuna, Rads, other non-Dead. Send list. Paul Kiger, 2515 Arden Dr, Gainesville, FL 32605.

Hey Dallas Deadheads, if we wish hard enough will they come? MSG & JAG.

Save water. Don't drink from a mug or a chilled glass, drink from a bottle or a can.

to Oregon! Looking for kind tapehounds in Eugene area for tape swappin' and gabbin'! 1500+ hrs GD & JGB. Ron 503-344-8663.

Need HQ video. Have 250 HQ audio to trade. John, 9540 Mapes, Beaumont, TX 77707.

Looking for Simon & Garfunkel in Los Angeles '93. Lots to trade. Dan Greenberg, 141 Red Barn Rd, Pine Bush, NY 12556.

Looking for Oakland 12/11/92. Anne Kwasnik, PO Box 571, Sherburne, NY 13460.

Seeking 4/13/71 Scranton, PA. 4/14/71 Lewisberg, PA. Have 2000 hrs Dead, JGB, Allmans. B. Kaufer, PO Box 3456, Greensburg, PA 15601.

60's collector seeks Bloomfield, Dead, Elevators, Faces, Floyd, Quicksilver, Seger, Sir Douglas, Soft Machine, Steamhammer, Steve Miller. Nick Hubbard, Box 314, Summertown, TN 38483.

Master cassettes wanted for digital transfer. Have 2 DATs and NAK-CR-7. 100 hrs highest qual to trade. Bill Ball, POB 121, Phillips, WI 54555.

Please remember to act responsibly at the shows, this is the only scene that we have, protect it! -RP.

Long live the Dead. -OB.

Gotta make it somehow on the dreams we still believe. Let's keep the peace so we can all keep dancin'! Keep on Truckin' Jerry, Cheryl S.

NO World Order.

I need you for tour cookbook. Send kind recipes of camping treats, tailgate specialties. Free copy if used. Beth, 610 Willard Pl. #2, Raleigh, NC 27603.

Seeking first show, MSG 9/22/88. Will send blanks & thanks. James, RD #1, Box 237-B, East Greenbush, NY 12061.

DAT sbds wanted. Your list gets mine. Dead and non-Dead. John Sprow, 148 Dixie Dr, Chapel Hill, NC 27514.

Hey, it's Mattio from Liv-Southampton. Trades R Us 602-820-2783.

Long time trader on the road to 1500 hrs. Search light casting for vaults, boards and recent tours. Send list and keep on dancing. Turner, 6301 Rusty Ridge Dr, Austin, TX 78731.

Live the lyrics and they'll write their own selves.

1800 hrs Dead, 500 others-Clapton, SRV, Allmans, much more. John, PO Box 132, Montgomery, NY 12549.

Help! Would like tape of Jerry show—Warfield where audience sang *Shining Star*. Albert, PO Box 511, Medford, OR 97501-0038.

Looking for good digital copies of Shoreline 6/15-17/90, Brent's last shows. Will trade for photos. Write: PO Box 213, El Portal, CA 95318.

Let it grow! Have 450+ hrs to trade. Fast & reliable. All lists answered. Mike V, 915 Union Rd, Shrub Oak, NY 10588.

Save this world. Expand your universe. Demand and exercise your personal freedom. That's all there is. Love, Bones.

1991, 1992, 1993 audio or video tapes wanted. Please send lists to: D. Redford, 7940 Hickory Rd. Matoaca, VA 23803.

Please help new tape collector get started. Send lists & instructions. WR Cole, 2527 Top Hill Rd, Louisville, KY 40206.

1960's memorabilia wanted: hippie, political, musk, drug, etc. books, posters, pamphlets, records, etc. Not for resale. Rick Synchef, 16 Midway Ave, Mill Valley, CA 94941.

Hey Healy—Open the vault—our ears are starving.

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

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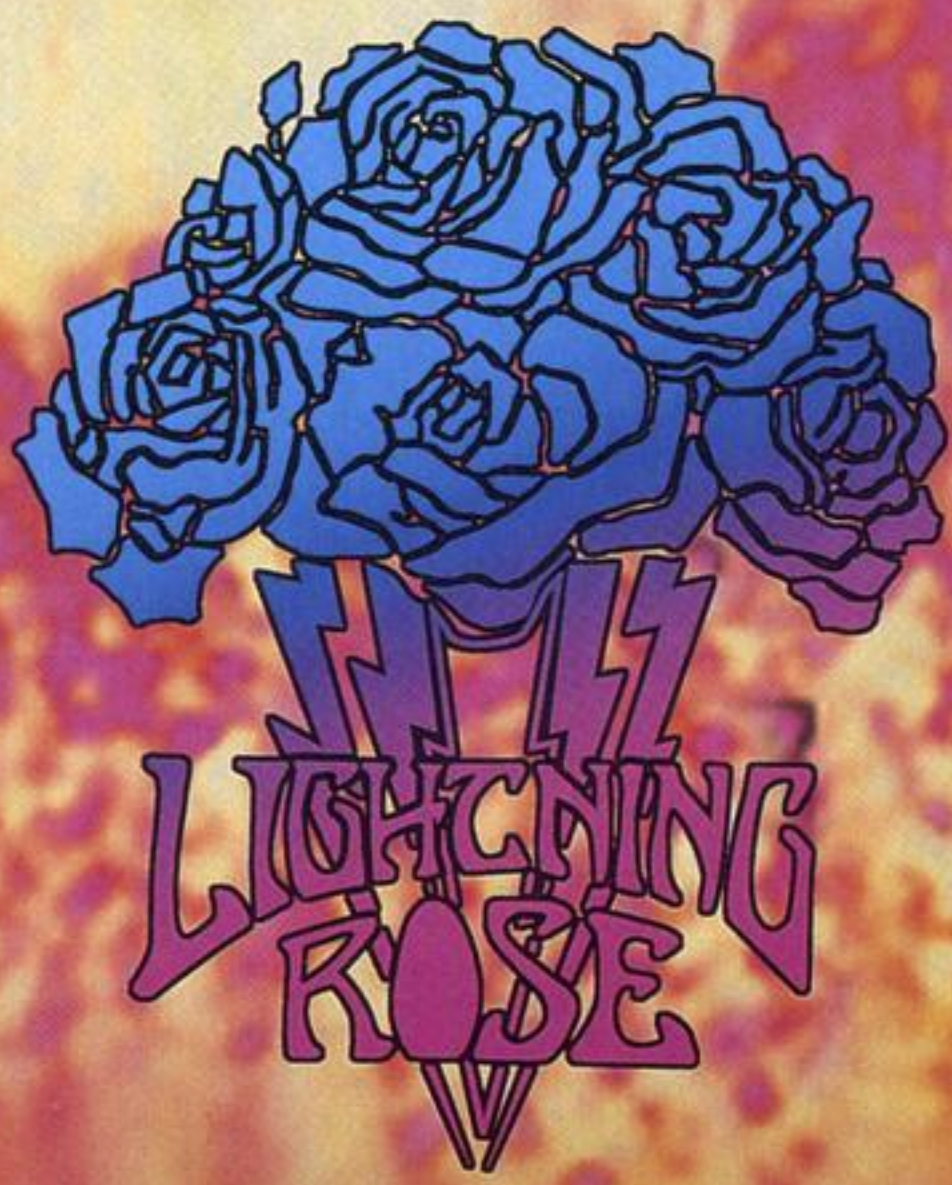
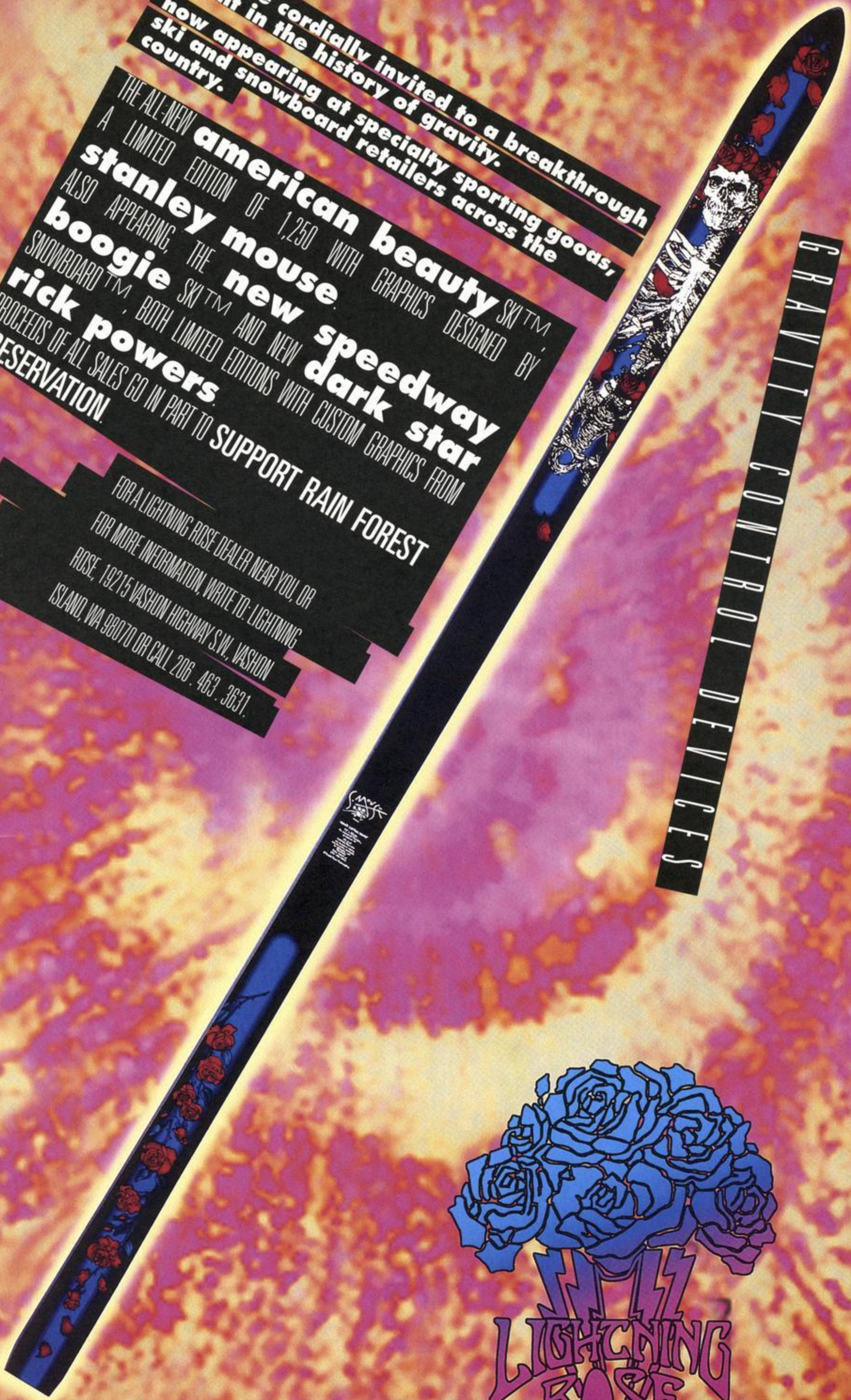


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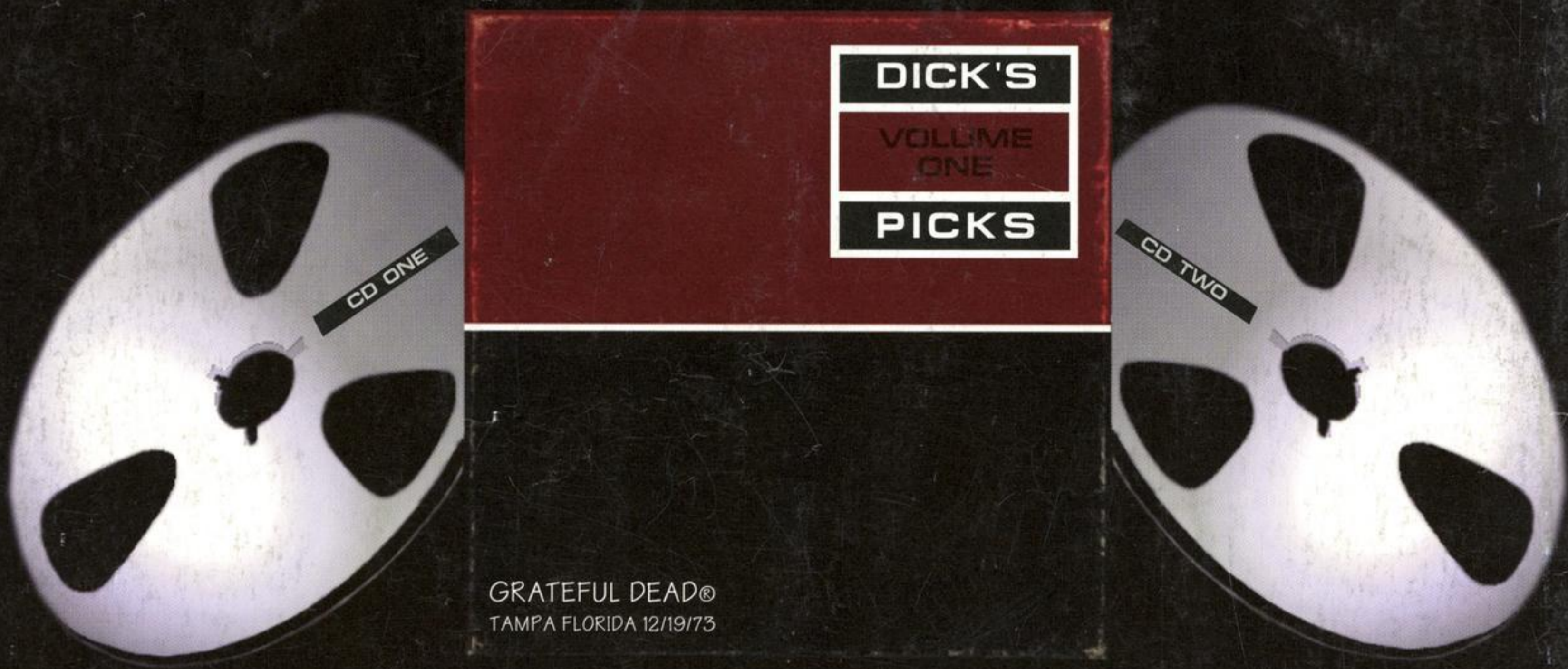
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