

# DUPREE'S

---

## DIAMOND NEWS

---

ISSUE NO. 27 • WINTER 1994

---

### STAFF

Sally Ansoorge Mulvey — Publisher  
John Dwork — Publisher  
Mark Frisk — Editor  
Cherie Clark King — Assistant Editor  
Michael Mulvey — Assistant  
Blair Jackson — Staff Writer  
David Prem Prakash Meltzer — Staff Writer  
Alexis Muellner — Staff Writer  
Rich Petlock — Staff Writer  
Paul Semel — Staff Writer  
Russ Weis — Staff Writer  
Sue Kim — Typist  
Abbe Vredenburg — Office Assistant  
Heidi Kelso — Road Manager

---

### ART STAFF

Don Pasewark — Consulting Art Director  
Alyson Williams — Art Director  
Mike Demain — Computer Artist  
Stephanie Jennings — Staff Photographer  
Susana Millman — Staff Photographer

---

CONTRIBUTORS:	B. Fitts	SJM
Alec	S. Gamble	B.E. Man
G. Berger	H. Greene	M. Macchi
J. Betik	G. Houston	K. Perry
W. Bograd	C. Kidder	K. Roseman
C. Comella	J. King	J. Sharuda
A.G. Estrada	G. Lyons (#26 too)	Vishnu

---

### ON THE COVER:

Cover Artwork: Gary Houston Design & Illustration, Kamikaze Studios, PO Box 2295, Portland, OR 97208

---

### Statement of Purpose:

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

All correspondence relating to previously published material should be addressed to the editor. Include your name and address. (We will withhold your name only if requested to do so.) If submitting artwork or photos, put your name, address, and phone number on the back, 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.

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

©1993/4 — Dupree's Diamond News — All rights reserved

---

## WHAT'S INSIDE

---

Letters To The Editor	2
Deadication by Johnny Dwork	6
Garcia Band Fall Tour Review by J. Sharuda/C. King	8
Dick Latvala Interview by Johnny Dwork	10
LA/San Diego by Rich Petlock	18
Oakland by Blair Jackson	20
Truckin'... by David Prem Prakash Meltzer	21
1993 Year in Review by Blair Jackson	22
1993 Year in Review Stats by Warren Bograd	29
1993 Year in Review On Tape by J. Dwork/R. Petlock	32
Frank Zappa Remembered by G. Ove Lyons	40
The Best of Zappa on CDs	42
The Earth's A Victim... by Russ Weis	44
H.O.R.D.E. Part IV: Southern Bands by Paul Semel	48
The Hall of Fame by Johnny Dwork	51
Get To Know Your Dead Relatives	53
Set Lists	54
DDN Notes	57
D-Classifieds	59

---

## HOW TO SUBSCRIBE

---

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

**1 Year Subscription** US — \$14.00  
Canada — \$18, Europe — \$26, Asia — \$30.00  
Subscription includes a 25-word tape ad\*

Name .....

Address .....

City/State .....

Zip .....

Phone # .....

Start my subscription with Issue # .....

*Makes a great gift!*

Send check or money order to:  
(foreign subscribers — money order or cash only)

### DUPREE'S DIAMOND NEWS

P.O. Box 148, Purdys, NY 10578

For subscription problems, write or call 914-232-6719  
Please speak slowly and leave a very specific message.  
The machine is answered every two weeks and has a  
verrrry long beep.

We are not responsible for insufficient notice of change of address.

\*All ads must be submitted at time of subscription. Ads submitted separately will require \$50 for printing. Ads will be published in the first available issue of *DDN*. We have the right to refuse to print any ad.

Please allow 8 weeks for delivery of first issue.

**DDN is printed on recycled paper!**

---

This magazine was produced using Quark 3.2 on a Macintosh IICI by Sally Ansoorge Mulvey/SAM Graphics and printed on Linotype at TypoGraphic Services, Bethel, CT ♦

# LETTERS

Dear DDN,

Hats off to Knees Fudd for his piece "Good Taping Manners & Conduct." In regard to the "Trading For Equal Time" rule, an addendum needs to be made concerning trading for blanks. When trading with beginners, I always ask for a 3:1 ratio. In other words, for every three tapes I record, I ask for one extra blank to account for wear and tear on my deck and for the time it took to make the tapes. When I began tape trading, an experienced trader helped me to build my collection in this way. I've found this to be a fair system, with both parties benefiting from the trade.

Gratefully Yours,  
The B.E. Man

*Deaditors reply: Both Knees Fudd and I beg to differ. While your practice of trading 3:1 with those who just send blanks may now, for many, be the norm, it is not, ethically speaking, the high road to take. Back when we started taping, it was the kindness of strangers that built our collections, not a 3:1 ratio. To this day we still make an occasional handful or even box of tapes for strangers — just because it's the right thing to do — not because we can get some blanks out of the deal. Now, if someone were to go on a "mission" of making, let's say, one hundred or more tapes per year for beginners who had nothing to trade, then your notion of deck wear and tear and of burdensome time commitment might begin to make a 3:1 ratio ethically considerable. While we can understand your desire to do unto others as others*

*have done unto you, we would urge you to rather do unto others as you would have them do unto you. These days too many people ask, "What's in it for me?" We encourage you to make tape trading just a bit more sacred than that. Accept the deck wear and tear and time commitment as offerings to the God of music and start making those tapes for beginners simply because it's the righteous thing to do. ◇*

Dear Dupree's:

I'm relatively new to this wondrous place called the Grateful Dead. I've always dug the music and the talent involved, but I didn't understand what was really happening. I met this guy recently, a Deadhead from the start, and he has done everything he can to get me started. He's given me tapes of the first show that was given to him, and is willing to copy all his stuff for me. He turned me on to your enlightened magazine. (Way to go, DDN!) But more importantly, he answers all my questions. There is no condescension, just the desire to get a new Deadhead on the right track. I want to thank him, and this letter in DDN would be perfect. I wish I could have been there in the beginning, but you can bet I'll make every day count from here on out. I encourage all young people to sit and talk to someone like I have, if you haven't already. A lot of kids are running around with the wrong ideas. Just remember — be kind. Thanks, Richard!

Doing all I can,  
Karl Roseman ◇

**Stella BLUES**  
**CAFFE & IDOLLI**  
Located in Long's Center  
Kihei, Maui Hawaii

*Join Us In Paradise*  
**Breakfast • Lunch • Dinner**

**Homestyle Cooking  
Vegetarian Specialties  
Fresh Hot Bagels  
Espresso Drinks**

*Your Dead Connection On Maui*  
Featuring Club Dead Merchandise

Wednesday: Jazz • Friday: Blues  
**Stay in Touch ! • 808-874-3779**

  
**THE PARKING LOT, INC.**

*Where the 60's meet the 90's*  
**Tie Dyes • Toys • Hairwraps & More**

513 Davis Street, Evanston, IL 60201      Tel: 708.866.8969  
Coertje & Bill Hesse      No Mail Order Sales

**Terrapin Station**



1667 Hertel Ave.  
Buffalo, N.Y. 14216      716-833-7302

MASTER CARD, VISA, AND DISCOVER WELCOME

Dear DDN:

I loved your *Best of the Dead on Tape* articles in DDN #25 and #26. However, there was a significant omission in Part II (1975-1993): *Looks Like Rain* was left out. If I may make a suggestion, 6/9/77 at Winterland was outstanding! If Donna was ever on fire, it was certainly that night!

Keep smiling,  
Christopher Comella  
Shaker Heights, OH ◊

Hey now:

*The Best of the Dead on Tape* is a great idea. The list you came up with covers everything pretty well.

However, you may have overlooked the following:

*China Cat > I Know You Rider* — 5-19-74  
*Truckin'* — 5-19-74 — Fantastic!!!  
*Eyes* — 8-6-74 — My Favorite!!!!  
*Eyes* — 2-15-73 — The creation of the '73-'74 *Eyes* jam!  
*Dark Star* — 2-15-73 — Beautiful!!!  
*Jam* — 6-28-74 — (after *Mind Left Body* Jam)  
*Playing* — 8-6-74 — (w/Scarlet) — NICE!!!  
*They Love Each Other* — 12-1-73 — Bounces right along!  
*Peggy-O* — 10-18-74 — Nice and sweet.  
*Dark Star* — 3-28-73 — Best example of an above average '73 *Dark Star* — light and pretty!

Thanks for putting out a great magazine,

Charlie Kidder  
Scottsdale, AZ

P.S. Let's pray that 8-27-72 is put on CD where it belongs!!! ◊

Dear Dupree's:

Just got done digesting your killer issue #26 with our pal Captain Trips on the cover. The Dedication concerning the possibility of overdoing things was very insightful. Most of us would love to see every show at every venue, but it simply isn't feasible. Other aspects of life require attention above and beyond a smoking *China Cat > Rider* — like jobs, family, school, to barely scratch the surface.

Where I live (up here in Idaho), the boys don't come to visit that often, so I can only see 8 to 10 shows per year. I think that if I saw 60 shows in one year, I wouldn't be able to distinguish different versions of tunes, let alone think. As it stands now, I consider each show precious, and I believe that too few Heads fully appreciate each show they see. Of course, if even one person out of 20,000 at Shoreline would rather be elsewhere during a show, that's too many. In regard to the dirty Deadhead beggars who go on tour but probably see no actual shows because they were stupid enough to not get a ticket under their own willpower, I say, "Get a damn life." Those poor folks aren't Heads, they're cretins.

Also, I really liked your *Best of '75-'93* section. I have a few suggestions to consider for that list. I'm obviously not the expert, but these versions kick ass!!

*Attics* — Shoreline 5/25/92 — stuck between *Throwing Stones* and *NFA*, and a great version to boot. A first on the West Coast since '70.

*Dear Mr. Fantasy* — Copps Coliseum 3/22/90 — Brent just goes off on this one and the following *Hey Jude* jacks the energy up as far as it can go.

*Queen Jane* — Carson 5/5/90 — Why people don't enjoy this tune amazes me. This tight version has a beautiful Brent solo.

(continued on next page)

IMPORTED CLOTHING & BACKPACKS • BEADED & GEMSTONE JEWELRY

PRIME CUTS

MUSIC EMPORIUM  
LONG ISLAND'S  
DEFINITIVE  
DEAD QUARTERS

PROUD MEMBERS OF 1% FOR PEACE

516 • 678 • 0670

OUR BUSINESS IS DEAD & WE COULDN'T BE HAPPIER

191 N. LONG BEACH RD. • ROCKVILLE CTR. • N.Y. 11570

T-SHIRTS & POSTERS & PINS

STICKERS & LIVE TAPE TRADING

### WE KNOW YOU'RE OUT THERE!

Are you a Deadhead who is also an independent insurance agent or in the insurance sales field? If so, we'd like to hear from you!

We are a large group looking for a good insurance deal.

Please contact us at:

**DDN-Insurance, POB 148, Purdys, NY 10578**

## NATIVE SPIRIT

ORGANICALLY GROWN ROCK 'N ROLL

100% CERTIFIED FRESH MUSIC  
TO FEED YOUR SOUL

AVAILABLE ON YOUR PLANET NOW



FOR A FREE DOSE OF OUR SOUND SEND REQUEST TO

**DDN-NATIVE SPIRIT**

**PO BOX 148, PURDYS, NY 10578**

*Saint of Circumstance* — Oakland 10/28/91 — Probably not listed because *no one* has tapes of this show. I can assure you that this is by far the best *Saint* ever. I was impartial to this tune until Bobby shredded on this one.

*Deal* — Las Vegas 4/28/91 — The ultimate Vegas song played in set two into *Drums*. Need we say more?

*Stella Blue* — Greek 8/18/89 — *Perfect*. This version is so hot, Brent even gets in a short solo, which is unheard of on any other version I know of. Get the tape now!!

Thanks for the great mag, keep up the good work, and let's all hope the boys continue to pull some goodies out for us in '94. Maybe a nice *New Potato* would liven things up?

Thanks,  
Kevin Perry  
Boise, Idaho ◊

Dear DDN:

This past spring tour my greatest curiosity in life was finally fulfilled. My enlightening adventure began on the evening before the three-night run at the Capital Centre. Sitting atop a snow-capped mountain in Pennsylvania, I watched a miraculous bolt of lightning ignite the deep blue sky. I took the opportunity to wish for my first live *Dark Star*, since I was one of the unfortunate not yet blessed with experiencing the song's magic.

My wish came true in the second set of the second show, and I was overflowing with pure adrenaline and excitement. Sweating bullets in the humid Cap Centre, I was savoring the most eternal musical gift to mankind. Amidst the sweet smell of burning sage, the first notes of *Dark Star* echoed through every dimension of my mind. With the energy of the crowd measuring off the Richter scale, I prepared myself for the magic carpet ride ahead. All eyes were drawn toward the stage lights focusing on the leaders of this psychedelic musical journey through distant

realms of the mind. Eyes closed, I imagined myself on a raft, floating down a river through a brilliantly colorful tropical rainforest. Phil's bass sounds were making ripples in the water, causing the raft to shake. Bright-colored birds were flying all around, singing the sweet melodies of Garcia's guitar licks. Along the banks of the river were natives, dancing in circles and beating on tribal drums. Looking ahead, I noticed that I was approaching the edge of a waterfall, yet I felt no fear. Upon reaching the edge, I leaped into the air and watched the raft plummet over the falls. Instead of falling with the raft, I was shot by an unknown force into a deep blue sky full of shooting stars. As I flew through the sky with enormous heights of pure cosmic energy, all of life's troubles were dumped overboard and washed away in the river below. Having my hand-carved wooden bowl stolen by security during *Crazy Fingers* no longer disturbed me. All of spring tour's hassles and mishaps were worth enduring for this special musical ride. As the song came to a close, my eyes opened to see thousands of others coming down from similar trips to space.

*Dark Star* possesses an extraordinary healing power to cleanse the soul. If humanly possible, I think I'd wish for *Dark Star* to be heard by every person on Earth at least once. The experience would guide the lives of so many lost souls in a positive direction. The sun would set on all of mankind's problems if everyone could take a daily dose of *Dark Star* medicine.

Jason Betik  
Oakville, Ontario, Canada

*Deaditor's reply: Ah, if only life were that simple!* ◊

Hi!

Well, the band has just departed from the Boston Garden after six sweet nights, and Jerry is sounding GREAT!!! Despite the good

**DANGER WILL ROBINSON!**  
**GREASE WEEZER**  
**ON YOYODYNE**  
**RECORDS**  
**& TAPES.**  
**COMING SOON**  
**TO A**  
**COSMIC ANOMALY**  
**NEAR YOU!**

**Make your own TIE-DYES!**

with...   
**Grateful Dyes** Bright...  
Permanent...  
FIBER REACTIVE DYES  
c/o PIRATE RECORDS  
2139 S. Sheridan Blvd. 303-763-8774  
Denver, CO 80227

Send *SASE* for color & price list, or get started right away with our *Beginners Dye Kit* - 4 Colors & Instructions for just \$20.50. *All orders come with complete instructions • Call for more information...*

 **ATTENTION DEADHEADS**   
Guatemalan Clothing:  
Bags-Belts-Shirts-Tye Dyes  
Window Stickers-Decals-Patches  
**GREAT PRICES!**  
**SEND FOR FREE CATALOG**  
**GUATEMALAN CONNECTION**  
8 Stevens Street, Derby, CT 06418 

vibes overall, anyone who got stuck with an "obstructed view" seat realizes the irony of the line: "If I had my way, I would tear this old building down!"

The behavior of Boston's police force was generally decent throughout the week. However, any chances for praise they may have had coming were completely ruined because of their Gestapo tactics outside the Garden after the last show. I fully understand the need to clear out any potential overnight campers from the area: the Garden is located in one of the central business areas of the city. However, the formation of an impenetrable wall sweeping up the streets, lights flashing, sirens blaring, forcing fans ahead like cattle, was repugnant. I witnessed a 210 pound officer in his twenties shove a 95 pound girl like she was a crack dealer on a playground, and a middle-aged officer knock a cup full of change from the hands of a young man for no reason at all.

Some of the fans were capturing this scene on video, and I implore anyone reading this who does have this on tape to contact me (via DDN), so I can have evidence to pursue this matter so disciplinary action can be taken against those deserving. I think some police feel they can do whatever they want to Heads because we don't have the means or so-called "standing in society" to do anything about it. As a Boston-area resident, I assure you that fans of the Bruins would NEVER be subjected to the treatment we were that night. I think Governor William Weld of Massachusetts, who was present at and digging a couple of the Garden shows, would have been appalled by the whole scene.

It must be said that earlier that day, most of the police in the city were mourning the murder of a veteran of the force. That death, of course, was regrettable, but certainly shouldn't lead the police to take it out on us. It just really makes you realize how many people fear and hate that which we so love.

Keep up the good work, and thanks for listening and any help you can provide.

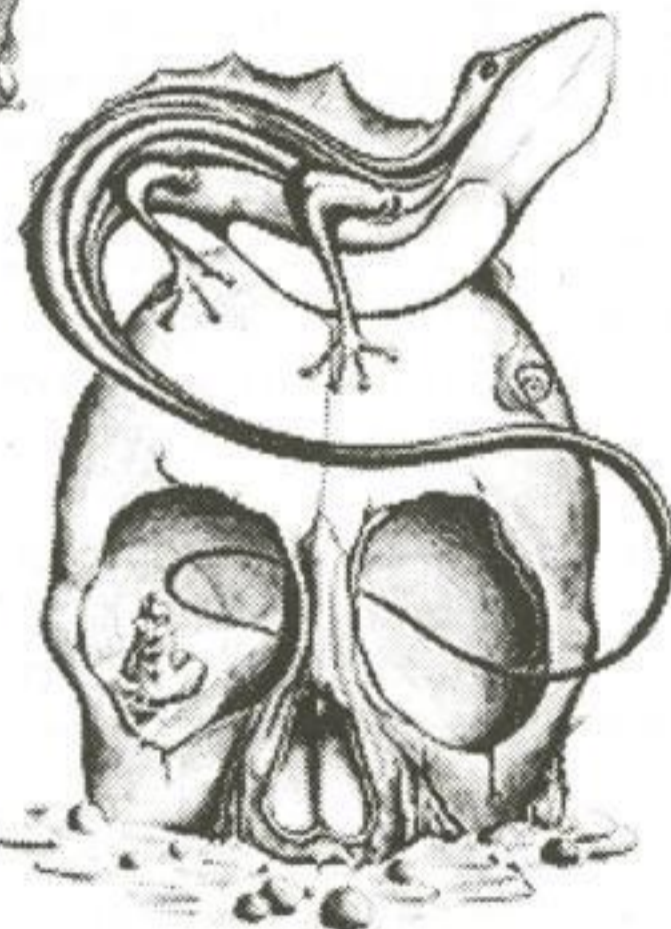
Michael Macchi  
Quincy, MA ♦

Dear DDN:

After enjoying your parody issue last year, something's been bugging me. Upon seeing ads for the reality check ID tag and electronic vehicle homing device, I began to wonder, does either of these products work on Heads or even rucksacks that have been spaced from tour buses after rest or overnight stops?

Yours under the rainbow, love & peace,  
Alec  
London, England ♦

Connect with thousands of Deadheads.  
Instantly.  
ON  
The DUPREE'S  
DIAMONDLINE  
FIND THAT TAPE YOU'RE LOOKING FOR,  
GET RIDES TO SHOWS, MAKE FRIENDS,  
AND MUCH, MUCH, MORE!  
COMING SOON.  
must be 18 and older

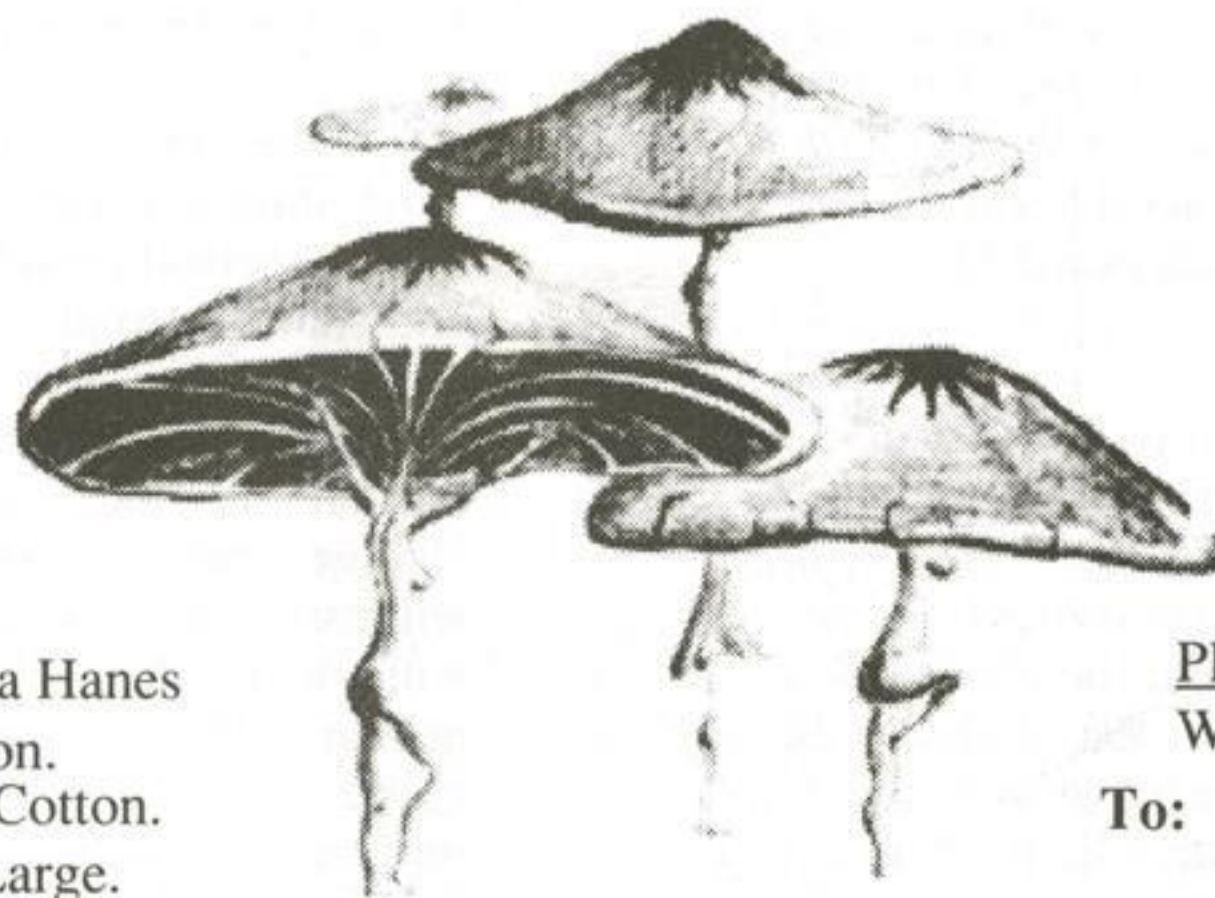


"Strange Trip Indeed"

- All designs are silk screened on a Hanes Beefy T, 100% Pre-Shrunk Cotton.
- Colors : Stark White or Natural Cotton.
- Sizes: Medium, Large, Extra Large.
- Limited Edition.

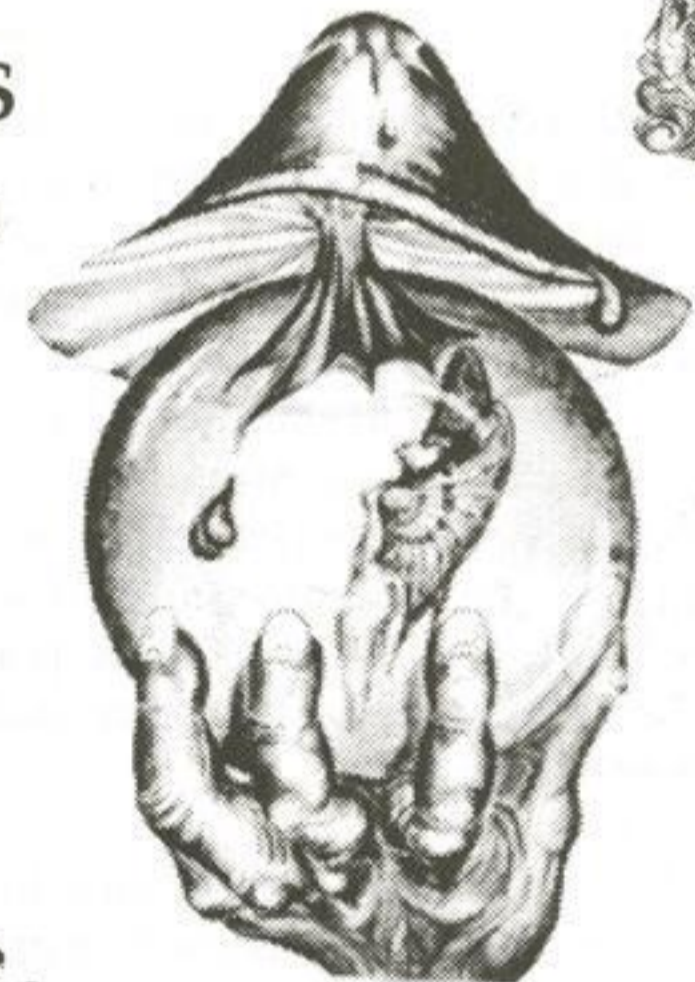
## SISTER DESIGNS PRESENTS

Unique T-Shirts printed with Beautiful Pencil Illustrations by International "Deadhead" Artist Herbert Walland.



"Magic Mushrooms"

• \$13.95 per T-Shirt, plus \$3.00 postage & handling •



"Crystal Ball"

Please Send Check or Money Order  
With Color, Size, Name of Design.

To: Stacey Stine • Sister Design  
3626 24th Street  
San Francisco, CA., 94110  
(415) 285-5218



# Deadhead Criticism

Throughout the Dead's long career we've read plenty of interviews with band members in which they've complimented us, their ever-lovin' fans, for letting them know what we *really* think — even if it isn't always adoring praise. Well, I've been fascinated of late with the considerable rise in passionate critiquing of the Grateful Dead Experience. Depending upon which shows you've seen this past year, you're likely to either a) foam at the mouth wildly as you excitedly blather on about how the band is the best it's been in years, or b) sternly go down a lengthy list of objections including what many of you perceive to be an infuriating degree of song choice redundancy (not many people care much for the new songs either), post-*Drums* predictability, and/or what a hassle it was attending shows. What seems to be unusual about this year is that there aren't many opinions that fall in the middle of these two extremes. Even more intriguing is that when most of you are asked, you offer up both the fabulous *and* the scalding reviews, often in the same breath.

On the positive side, the Dead did manage to pull off some absolutely enormous performances in 1993. Enough in fact to keep them ahead of the pack as the world's most important rock and roll shamans. One part of the show, the nightly Rhythm Devils *Drum/Space* jam, is better than ever! And amongst the standard filler, the band did manage to consistently break out some real soul food tune choices that veteran Deadheads yearn for: *Here Comes Sunshine* (though it still needs a jam), *Rain*, *Lucy in the Sky With Diamonds* (which still needs to be placed in the out-of-*Space* slot), *King Bee*, and even an occasional (if incomplete) *Dark Star*.

As to the down side, there's been a huge amount of criticism, almost all of it justified, regarding the difficulty in getting tickets (pick yer gauntlet: mail order, box office, or Ticketmaster/BASS — it's all hit or miss at best). There are also the counterfeit ticket problems and the choice of venues. With Albany now added to the list of places the Dead *won't* be playing, Northeasterners (perhaps the largest concentration of Deadheads anywhere) will have only a handful of regional shows to attend within a nine month period. This makes the situation all the worse. Despite the hard work of the GD ticket office, I don't see things getting any better without some radical new approaches to these worsening dilemmas. I've only heard one such radical suggestion: why not rent a large hall near

each concert venue (some venues already have secondary halls on the premises), adorn it with its own sound system (and perhaps video?) on which to simulcast the concert, groovy lighting instead of the neon lights that put a harsh on the mellow of hall-dancers, sell vending spaces, and charge a reasonable fee for entrance. I'd be willing to bet that 50% of all hall-dancers and at least 75% of all those stuck outside a show would be very happy to forgo the options currently available to them in order to enjoy a Dead concert in this manner. One might argue that a second hall would invite even more stress on the system but I disagree. If you have an opinion, don't tell us, tell the Dead.

Another one of the most consistent complaints in recent times has been about the redundant song selection. While I for one start to leave a concert the minute I hear the opening notes to *I Fought The Law*, the Dead's choice to *not* be more eclectic in their song selection and order isn't as bad as it has been at other times in the past. Take a gander at the set lists from 1972 and you'll find the Dead ended at least 39 first sets with *Casey Jones* and played *One More Saturday Night* 29 times, and not just on Saturdays but on every day of the week. That certainly wouldn't cut the mustard in 1994! In 1974, out of only 40 shows, the Dead played *U.S. Blues* 30 times! And 1977, a great year for live Dead music by anyone's standards, featured 50 performances of *Estimated Prophet* in only 60 shows.

Of course, we no longer get 30-minute long *Other Ones* or *Dark Stars* to make up for this redundancy (I'd be happy for the second verse!). My attitude is that if they play well and shake it up just a bit, we're way ahead of the odds.

As to your general dislike of the Dead's new music, well this isn't the first time we've been made uncomfortable by change. Speak to first generation Deadheads who witnessed the emergence in 1970 of acoustic sets. Many will tell you they were nothing short of aghast at the notion of the world's most serious musical psychopomps going "unplugged." The very thought of *St. Stephen* being replaced by *Wake Up Little Suzie* was, for many hardcore fans, the most horrifying musical bumper imaginable. Change has never been popular with Deadheads. Still, you'd think from the unanimous dislike of songs like *Easy Answers* that the band would take a hint and cut its losses or re-huddle and try a new approach. *Wave to The Wind* seems to have benefited from such a reworking.

And that's not all you tell us you're unhappy with: Despite a dramatic improvement in vocals due to the in-the-ear monitor system, they still manage to make us cringe pretty consistently. And although the Dead proudly tour with the very best in state-of-the-art sound equipment, some shows still don't sound all that great. And you'd think they'd finally memorize the words to *Truckin'* and *Crazy Fingers!* And perhaps they'd release the music from the vault that all of us are hornily grunting for. But no. This is the Grateful Dead, a band that, despite being so totally hip in so many ways, is just as much a continual source of frustration. I've heard it said that the Grateful Dead is the only band that's gotten worse each year for 20 years *and is still the best band out there!*

So what does all this unhappiness mean? Well, I think a large part of what makes this whole Experience so rewarding for so many people *is* the suffering and the struggles we endure. Yes, that's right. I'm suggesting that the one-in-five shows we see that is genuinely kick-ass is much more rewarding because we've had to make some pretty substantial sacrifices and efforts in order to earn it. Despite

deserving such a wealth of criticisms, no other band even comes close to opening that magic doorway and inviting us to step through as often as the Dead do. Anyone who looked out on the crowd as the band broke into *Franklin's Tower* at Eugene this past August knows the Dead are still the most soul-inspiring rock band in the land. Final conclusion: Yes indeed, we suffer greatly to earn our little slice of heaven. But you know, that one-good-show-out-of-five ratio is pretty much like life in general. We should be mighty thankful that in this day and age of status quo musical mediocrity we've got something as real (and blissfully surreal!) as the Grateful Dead to struggle for. Don't stop complaining — just remember to enjoy it to the fullest when it happens the way we want it to happen. We are, after all, simply by virtue of the hip thing that holds us together, among the luckier humans on this planet.

Enjoy our collective hard efforts. See you on spring tour!

In Light,  
Johnny Dwork

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

Help Dupree's Diamond News in the Continuation of the

# GARDEN OF THE GRATEFULLY DEADICATED

Together, DDN and the Nature Conservancy have created a series of DEADHEAD-Funded Rainforest Preserves. We call them **THE GARDENS OF THE GRATEFULLY DEADICATED!!!**

So far, Deadheads have raised over \$38,000!!! We've been so successful that all the available land in our first three locations has been purchased. We are now on our **FOURTH GARDEN OF THE GRATEFULLY DEADICATED!!!** (See pg 57 for update.)

Every \$35 we raise now will permanently protect one acre of endangered rainforest land in **Brazil's Lagamar region**. Your contribution, no matter how small, will show the world that we Deadheads *can* and *are* doing our share in helping to save our planet from destruction. You'll have the satisfaction of knowing that when it mattered most, you took action.

Any donation will help! Those who donate \$35 or more will receive an honorary land deed from the Nature Conservancy and regular "reports from the field" about management activities affecting our **GARDENS**. Those who make smaller donations will be kept informed through *DDN*.

Checks for any amount should be made out to:  
The Nature Conservancy — Adopt an Acre, and mailed to  
The Garden of the Gratefully Deadicated c/o DDN, PO Box 148, Purdys, NY 10578.

## PARTICIPATE AGAIN OR FOR THE FIRST TIME!

# JERRY GARCIA BAND TOUR '93

BY JUMBO SHARUDA & CHERIE CLARK KING

The Jerry Garcia Band returned to the East Coast in November for the first time in two years (the November '92 tour was canceled because of Jerry's bout with exhaustion). Tickets for these shows went on sale in early October through Ticketmaster and other local ticket services, which only makes one appreciate the excellent service the GD provide with Grateful Dead Ticket Sales even more.

It was great to get to go back to so many venues that the Grateful Dead have unfortunately outgrown, like Rochester, Portland, Providence, Syracuse, and Richmond. We also appreciated dropping in at places like Nassau, Albany, and Philadelphia when they're not crowded. On the whole, the band played very well; this incarnation has been together since early 1986 and it really shows. Following are capsule reviews of the shows.

## 10/31/93 Brendan Byrne Arena — East Rutherford, NJ

It was pouring down rain as we waited for security to open the gates. Spirits were pretty high inside, and the Halloween atmosphere prevailed. Costumed and painted people roamed the halls amongst the usual tie-dyed contingent.

They opened with a hot *How Sweet It Is*, and it was a solid set, the high points being a smokin' *Lay Down Sally* that percolated along, a spirited *Sisters and Brothers*, and a rousing, brilliant version of *Deal* to close. The second set opened with an extended *Shining Star*, almost 20 minutes in length. *Tore Up Over You* rocked the sell-out crowd to a fever pitch. *Lucky Old Sun* was inspired, with Melvin going wild on the keyboards. As anticipated by many, the encore was *Werewolves Of London*, with the band and audience trading howls. It was probably the best JGB version ever; Jerry just kept it going and going.

## 11/1/93 Nassau Coliseum — Uniondale, NY

It was a cold and blustery night on Long Island. The parking lots were half empty, as was the Coliseum. The highlights of the first set were a killer *Let It Rock* and

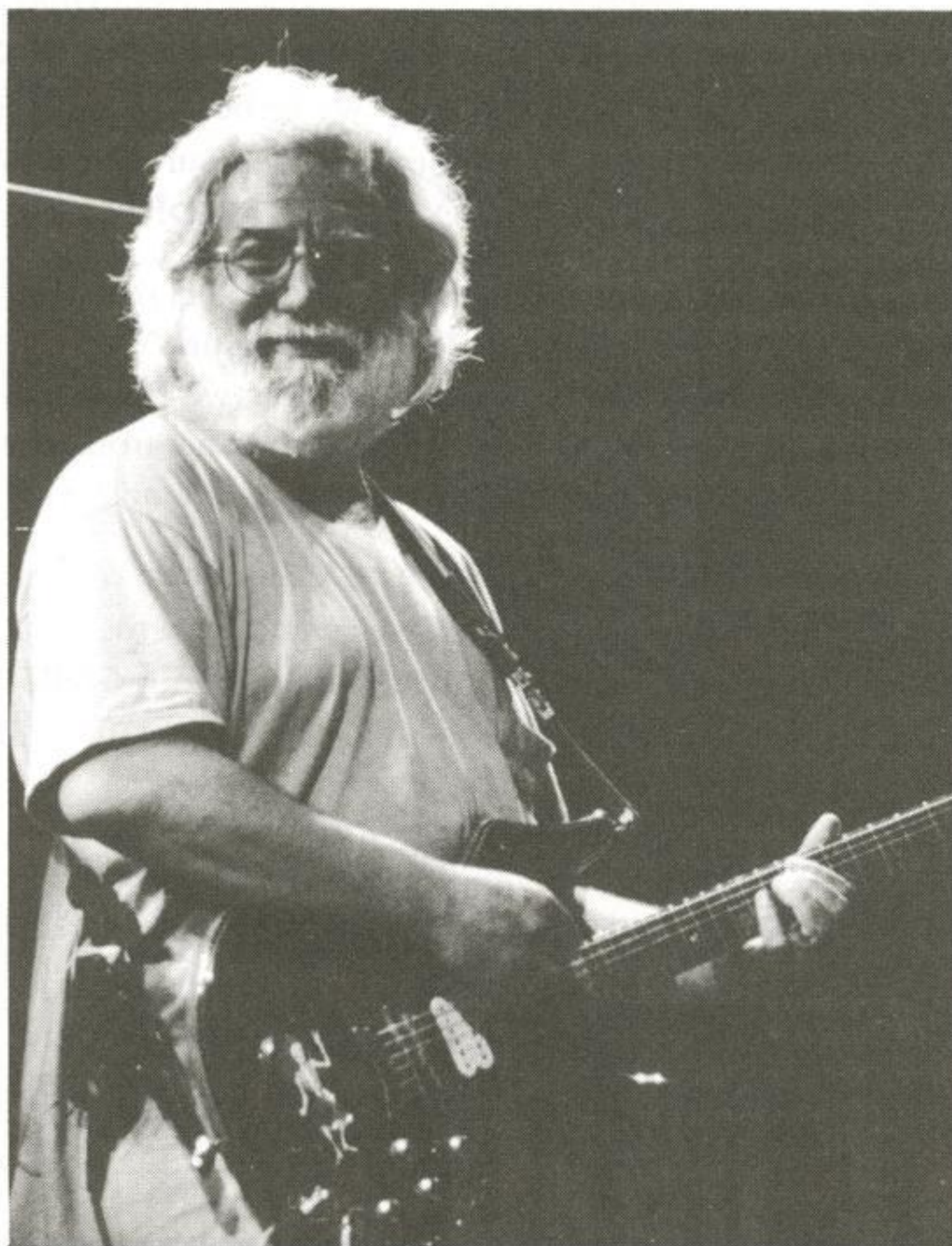


Photo by Susana Millman

a sweet *Simple Twist Of Fate*, featuring a cool solo by John Kahn. *Deal* was only so-so, compared to the previous night. The second set was short on songs, with only six, but long on jamming. *The Way You Do The Things You Do* was long and extended. And *It Stoned Me* was particularly poignant. *Tangled Up In Blue* rocked out to end the set.

## 11/3/93 Knickerbocker Arena — Albany, NY

This show was also far from sold out. There were no security hassles. The first set had an engaging *They Love Each Other*, after which Jerry commented, "We gotta change a string on the bass; you can all talk among yourselves." This led Jerry, Melvin, and Dave Kemper to do an impromptu version of Elizabeth Cotten's *Freight Train*, which appears on the Garcia and Grisman CD *Not For Kids Only*. Other highlights were soulful renditions of *I Shall Be Released* and *Dear Prudence*, along with an all-out rockin' *Everybody Needs Somebody*. A 25-minute *Shining Star* opened the second set — it was simply outrageous. A hot *Money Honey* and a haunting *Russian Lullaby* were other highlights.

## 11/4/93 War Memorial — Rochester, NY

The show was sold out, but tickets could be found. A raging *Second That Emotion* opened, with Jerry hot right out of the box. Very good versions of *Get Out Of My Life Woman* and *Lay Down Sally* also contributed to this short but rockin' first set. A long, spacey *The Way You Do The Things You Do* opened the second set. Jerry was on fire during the jam in *Tore Up Over You*. *Don't Let Go* went way out, so much so that they went right into *Lucky Old Sun* without singing the reprise. A scorching *Tangled Up in Blue* ended this fun-filled concert.

## 11/5/93 War Memorial — Buffalo, NY

Many consider this to be the show of the tour. The band was tight and playing extremely well. The first set featured a sweet *Mission In The Rain*, a ripping *That's What Love Will Make You*



Do, and a heart-wrenching *Like A Road*. In the second set we were treated to a stunning *Rubin and Cherise*, with Jerry in rare form. *Gomorrab*, always a favorite, returned to the repertoire and was awesome. The surprise of the show was a second set closing *How Sweet It Is*. It rocked with incredible intensity that it never reaches as a show opener.

#### **11/7/93 U.S. Air Arena — Landover, MD**

The Capital Centre may have changed its name, but it's still one of the worst places in the country to see a concert. The security inside and out is overly aggressive, making seeing a concert there more of a hassle than the fun it should be. First set highlights were *You Never Can Tell*, which featured excellent keyboard work by Melvin, a beautiful *Senor*, and another full-tilt boogie *Everybody Needs Somebody*. A long, nicely jammed-out *The Way You Do The Things You Do* opened second set. *Knockin' On Heaven's Door* and *Mississippi Moon* were both soulful and sweet. *Don't Let Go* was an all-out meltdown. On *Tangled Up In Blue* Jerry was simply relentless.

#### **11/8/93 Civic Center — Hartford, CT**

It was an easy ticket at this far-from-sold-out show, which was short, by tour standards. They opened with a rollicking *Cats Under The Stars*; Jerry was happy and smiling. *He Ain't Give You None* was excellent. The second set opened with a rockin' *Second That Emotion*. A completely over the top *Think* was the highlight of the set.

#### **11/9/93 Civic Center — Portland, ME**

Tickets for this sold out show were pretty tough to find. The first set featured a ripping *Let It Rock*; Jerry was screaming it. *Forever Young* was as sweet as ever. *Everybody Needs Somebody* rocked out to end. An incredible *Shining Star* opened the second set. Jerry had the audience singing the song to him, and he was smiling from ear to ear. *Tore Up Over You* was as powerful as it gets, with Jerry on fire. A hot *Tangled Up In Blue* capped it off.

#### **11/11/93 Civic Center — Providence, RI**

The show wasn't close to being sold out. The highlights of the first set were a very good *Mission In The Rain*, with Jerry in fine form. *That's What Love Will Make You Do* was rockin', and John Kahn went all out on his solo in *Simple Twist Of Fate*. The second set had an excellent *He Ain't Give You None*. The highlight of the set was a beautiful *Dear Prudence* that, during the jam, Jerry transformed into *When The Hunter Gets Captured By The Game*. We were treated to another space exploration during *Don't Let Go*.

#### **11/12/93 Madison Square Garden — NYC, NY**

This was just one of "those" shows. Tickets were very hard to find for this sold-out show. The band was onstage at 7:30, and sax player David Murray was with them from the tasty solo in *How Sweet It Is* to the rockin' *Tangled Up In Blue* that closed the show. *Forever Young* was very spacey and jazzy, followed by an eerie *Strugglin' Man*. *Money Honey* featured saxophone stiletos and Jerry wailing in great voice. The wildest, most killer *Lay Down Sally* ended the first set, with jumpin', hoppin' sax runs and a tremendous, extended Jerry jam. Spontaneous combustion! Second set was even better! *Shining Star* was superb, extremely long and jammed out. Sam Cooke's *Wonderful World* had everyone swaying and singing along. It was awesome. *The Maker* followed, with Melvin Seals providing those great piano fills. *Don't Let Go* was bluesy, with Jerry and David trading licks. The sweet jam was meltingly spacious. The high point of this stellar set was *Lucky Old*

*Sun*. Melvin's organ rumbled and rolled, and David Murray was mind-blowing. It was during this tune that Jerry, David, and the rest of the band took it through the roof, with truly deafening crescendos of sound. It was just incredible. Jerry's amazing vocals were strong against the beautiful gospel harmonies. *Tangled Up In Blue* was spectacular as the topper.

#### **11/14/93 On Center — Syracuse, NY**

This show was sold out and a very tough ticket. *Cats Under The Stars* solidly opened the first set. *Stop That Train* was very good. *Let It Rock* was raging; Jerry was out of control. *Senor* was so sweet. *Second That Emotion* started off the second set with lots of power, and *Tore Up Over You* was intense.

#### **11/15/93 Centrum — Worcester, MA**

Nowhere near sold out, security went so far as to open unopened cigarette packs (!), slowing entry into the show. The first set had an excellent *And It Stoned Me*. *Get Out Of My Life Woman* was very hot. A beautiful *Like A Road* followed. Another rousing singalong *Shining Star* opened the second set — Jerry really gets off on the audience singing to him. *Rubin and Cherise* and *Gomorrab* back to back was great. As *Midnight Moonlight* was ending, lots of people were leaving, but not Jerry, surprising everyone with a bonus song, *The Maker*.

#### **11/16/93 Spectrum — Philadelphia, PA**

The show wasn't close to being sold out. A rockin' *Second That Emotion* opened the show. *Mission In The Rain* was soulful and sweet. *Ain't No Bread In The Breadbox* was great. The second set opened with another strong *The Way You Do The Things You Do*. *Money Honey* was a rockin' good time. *Lucky Old Sun* was excellent as Jerry and Melvin both shined.

#### **11/18/93 Coliseum — Richmond, VA**

The show was sold out but tickets were not that hard to come by. The first set had an excellent *Stoned Me*, with stunning backing harmonies. A sparkling *Simple Twist Of Fate* was delivered poignantly by Jerry. The second set opener, *The Way You Do The Things You Do*, was once again long and jammed out. Jerry was on fire as he ripped into *Tore Up Over You*. The highlight of the show was *The Night They Drove Old Dixie Down*. To hear Jerry sing "on May 10th Richmond fell..." was intense.

#### **11/19/93 Coliseum — Hampton, VA**

The final stop of the tour was one tough ticket. Hampton has developed a mystique, and it seemed as if everyone wanted a chance to experience it, even if it's with the Garcia Band. Jerry seemed a little tired at this show, only performing six songs in each set. *Lay Down Sally* had the general admission crowd grooving. *Everybody Needs Somebody* rocked hard, once again, with a long jam. A titanic *Shining Star*, over 25 minutes long, opened the second set, complete with crowd singalong. A hot *Strugglin' Man* and spacey *Don't Let Go* also contributed to a very good second set. ♦



SEE PAGES 54-55 FOR SET LISTS

DDN Interviews

# Dick Latvala



Photo by Susana Millman

## Dead Tape Vault Archivist

To some, Dick Latvala is the luckiest Deadhead in the world. He had the good fortune to first see the Dead in 1966 at the Longshoreman's Hall Trips Festival, and he's seen plenty of shows since then. As if that isn't lucky enough, now he's got a Deadhead's all-time best wet dream day job: he's the archivist of the Grateful Dead tape vault. Having just

released *Dick's Picks Volume One*, he sat with us awhile and told us all about what his job entails and what's involved in getting a vault tape onto CD and then into our hands. While we had his ear we also asked him about all those juicy tapes in the vault. Dick was very forthcoming and as a result this is one extremely interesting interview!

**With the release of Dick's Picks Volume One, there's been a giant, collective sigh of relief from Deadheads near and far, as this CD brings with it the glimmer of hope that the vault releases are no longer an endangered phenomenon. How did your series of releases come to fruition?**

The *From the Vault* series was made from multi-track tapes, the first one being a 16-track tape, and the next one an 8-track. Healy wanted to work with the multi-tracks in the vault, of which there aren't many, by the way. When we were doing *Vault Three* it got a little difficult finding a good show. I think things stagnated there somehow. I didn't really get a good understanding of it. I'm a tape collector by passion, compulsion I should say. And there are a lot of shows in the vault that are on two tracks, but no one [in the organization] is going to be sitting down wanting to listen to them — that's where I come in. Because of my own tape collecting, I've spent a lot of time listening to the music at home. I felt I had a lot of ideas of what was a good show and what wasn't before I got hired by the Grateful Dead to take care of the vault. And of course, I should say this has been a real learning experience for me because before I was hired, I was almost of the nature that every show was the greatest show I ever saw. I'm a fan. I have the best time of my life at shows.

**So, in the process of bringing this project to life you had to develop both a more technically oriented perspective and a production-oriented sense of discrimination.**

When I started collecting tapes I began realizing that some shows aren't as good as others. I started comparing them. That's all I did for about 10 or 12 years in Hawaii. Now, to get back to your question, Bill Candelario [aka Kidd], one of the roadies and a major player at Grateful Dead Merchandising, told me he had an idea that he was going to try to float by the band at the board meeting. The idea was to let me pick the three best two-track tapes, and we'd call it *Dick's Picks*. They all said, Okay, go with it, but we want them by Friday, when we leave! I went crazy, because, like any tape collector, I have my favorite shows. At first I thought it shouldn't be too difficult, right? But then you start re-listening and realize, God, I can't use that. I can't hear Weir's voice very well. And so it was a little bit of a scramble. I learned a lot because whatever you think it's going to be, it ain't. You've got to work at it, and listen, and see what the right one's going to be each time. So, I came up with three ideas, and the one that stuck was 12/19/73, for a couple of reasons. One, because the other two were 2/13/70 at the Fillmore East. And then there was a show most people don't know: 10/11/77, Norman, Oklahoma. But the quality wasn't as good on the '77 show, and I didn't like the idea of 2/13 because the whole show wasn't that good, and there were a lot of problems with the tapes. Also, at the time, I was just discovering and listening to a lot of great '73 shows. It's part of my job. I was hired to go through the tapes and write down in books what was on the boxes, and if nothing was written on the boxes, I had to

listen to the tapes and find out what was on them. I really was finding a whole bunch of great shows in '73 that I sort of knew about, but hadn't really listened to for 10-15 years. There were at least five I had in mind. And the only reason 12/19 was the choice, was because of *Here Comes Sunshine*. When I first heard it, it was such a kick. Jesus, what a monster! So I thought, I have to go with this show. I wanted something that people generally don't know about. A lot of people do know, but they don't have good tapes of it, so this would be a treat, and people who know would relish it. So that's how it happened.

**Readers should realize that because of the nature of two-track tapes, there's not much cleaning up you can do, no remixing. But in terms of sound processing — Dolby, equalization, etc. — what was done on this release?**

It was done on a Sonic Solutions system. That's the way it was edited. There was no equalization or any kind of Dolby, it was just done straight from the master reels fed into the computer, then manipulated for edits. It should be made clear to people these tapes *weren't* made because they realized this was incredible music and it needed to be recorded for release at some future date. Quite the contrary. I'm sure they thought nothing about that. The reason they were recorded was so they could listen to them themselves after the shows. Kidd, who recorded this and most of the shows in '72-'74, wasn't there just to record shows. His main gig was taking care of Keith. So the two-track tapes have a lot of problems. Sometimes he would start the reel and

run out, and he'd be doing something else, and he'd miss a whole song or two.

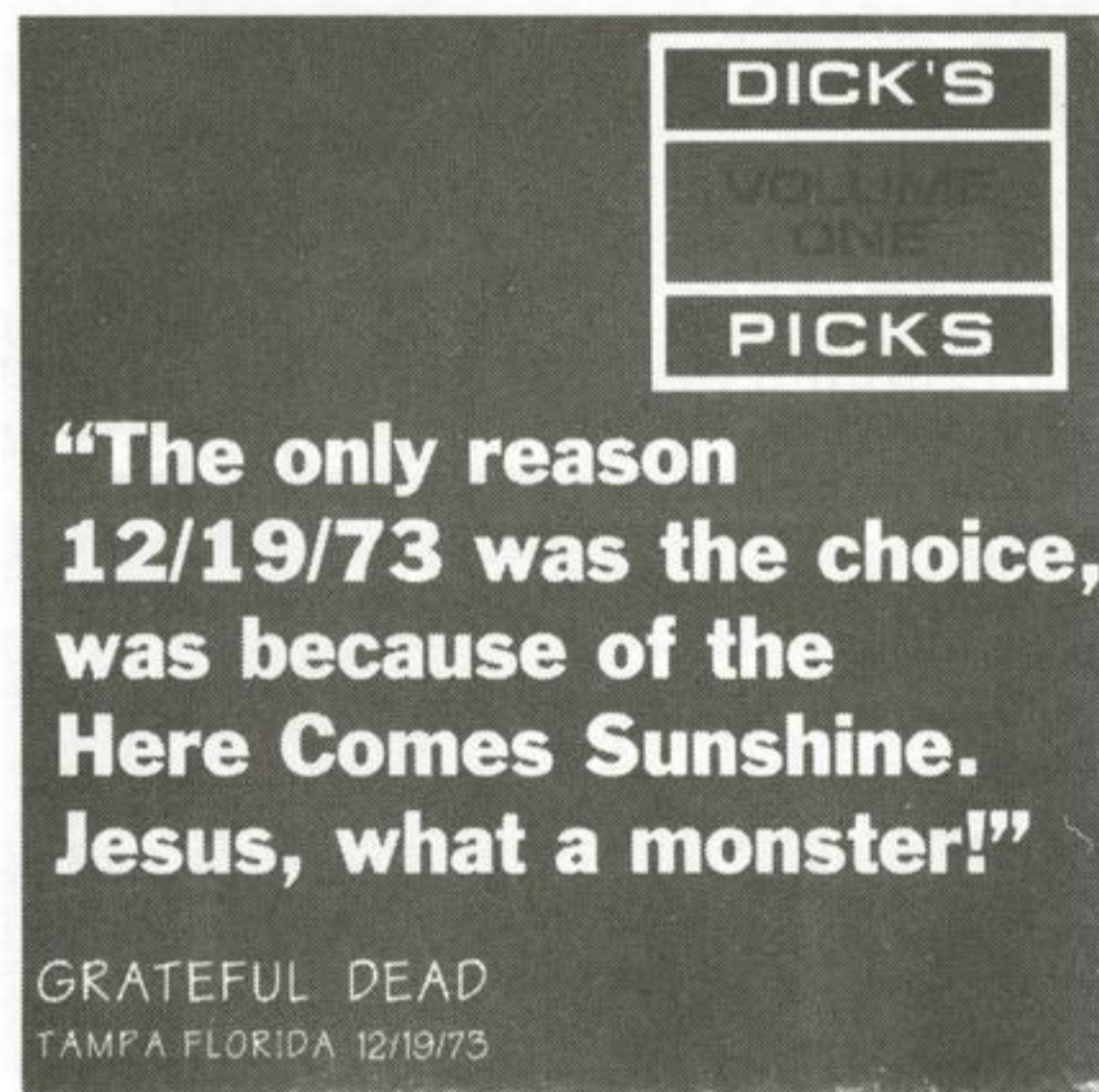
**So these two-track tapes are the Grateful Dead, warts and all.**

From their point of view they're taking a big chance, because they don't want to put out anything that's not just exactly right. That's why this should be seen as a coup by everyone.

**Can you explain the entire process, step by step, in putting out this release?**

It's not as simple as one may think. There's the process of the actual picking of the music and getting it to a CD that's sent to a person who pays the money. Then there're what you call the political, unspoken, unseen things that go into whether it's a success or not. All are of equal importance. Once I really said this is it, 12/19/73, then I had to make cassettes for various people, like John Cutler [Cutler is the brains behind the Dead's studio and the person who mixes Garcia's live shows] and Kidd. Certain people had to hear it to get a drift of whether I had any credibility.

When I started I was so naively enthusiastic. Then I started getting a little more discriminating. But I still wasn't really noticing whether someone was low in the mix, or whether the drums were present enough. I'd never had to pick out stuff like that. I would just hear the emotional content of



what was on the tape. So when I got down to choosing 12/19, I started listening for everything I could.

**While you were going through this whole process you had to very quickly develop a sensitivity to their needs and views.**

The first step was making the cassettes for the band. You have to be proud of what you're doing. You can't just grab a master and whip them out. So this process had me thinking that the whole show concept wasn't going to work. When Phil, Kidd, and I had a meeting, it became clear. Phil told me I had total privilege to edit as I saw fit. I realized it was impossible to do the whole show. It became a matter of how much to edit. That's the real issue, how much of it you are going to keep. In this particular case, I went through the show and picked what I felt were the best songs, and the second set jam, of course. Then I started realizing the problems. Okay, *Playing in the Band* has a break in it — reel two starts it, and reel three has the end of it. So you have to look and see how bad this edit is going to be. It's not only *Playing in the Band*, there's also a reel slip in the jam, then there's a whole bunch of other things besides.

Then there's the question of how many CDs you're going to make it — one, two, three, four? It became pretty clear to me that [the final choice] was the way to go. Two CD sets are basically the format from now on.

Once I saw the problems that would come up, as I was editing 12/19 in my mind, I wanted to have it as together as possible when I went in with Cutler. So, I'm responsible for what is there, but I give a lot of credit to all those around who were working with me, the band members, John, and Kidd.

**It seems to me that as much as they make your job more difficult, they also keep you honest to a certain degree. If you're having to live up to their standards, they're helping you live up to your best potential.**

Absolutely, and it makes it acceptable from their end. The band wouldn't release this unless certain people besides just Dick said it was good or acceptable. People have to understand, it's not just me going in there and throwing it on and sending it out to CD-land. A lot of people are involved.

**Well, it's not a win-win situation in that respect. But ultimately, it's the best of all scenarios.**

Definitely. This is the best that can be done as far as getting them willing to release this stuff. Listen, if this doesn't work, I seriously wonder if anything will ever come out of their vaults. We're just trying to present something that's simple, effective, real, and a good deal.

**After you chose a series of shows — three candidates, you then made DAT tapes and passed them along to people like John Cutler, Kidd, and members of the band to get their feedback?**

Right. In this case, the band was given copies.

**We've all read in numerous Garcia interviews that a) once the music's been played, he's through with it; and b) don't make him listen to it, because all he hears is the faults. Is there anyone you've found who's more interested, like Phil, for example? Is Phil more open-minded about listening and not cringing?**

Absolutely. He's the main person for me who will listen and make a final approval; he's the one who cares the most.

**Once the go-ahead has been given, and the choice has been made, what happens?**

I edited it down to what was acceptable, so then you've got these tunes you like. And then you realize the problems of the reel flips. I didn't want to choose something that was going to be tremendously problematic to edit.

**As you pointed out with 2/13/70, there's at least one major glitch in the middle of an intense part of The Other One.**

Right. And that's a problem. That also exists for Harpur College, 1970. You have to understand, I come from being a Grateful Dead freak — not very objective. I've been learning to be more objective, and as a result, it takes a lot of the passion away from the experience. So, there's a drawback to this, you get so critical. But the good part is it helps me select something that has some lasting value.

Anyway, I had to start thinking of how it would fit on a CD. We had 72 minutes of head time, and that's how the order became apparent. Of course, the jam really determined it. You're not going to chop up the

jam. I'm not *that* crazy. Anyone who has tapes of this show will notice that Phil's bass solo has been edited out, by his direction. He said he liked *Dick's Picks* a lot, but that bass solo had to go. We had a good laugh, and he was right, because it meanders and doesn't get "it," compared to so many of the great ones he's had. So these edits keep occurring. And working with John Cutler was like two big rocks of granite rubbing against each other. The emotional content versus objective reality. And what you get is *Dick's Picks* from that collaboration. He's been my main teacher, and the person who I've been learning from because I've been around him so much in the last few years.

**What format do you transfer it to from the original reel, in order to begin cleaning it up and working with it?**

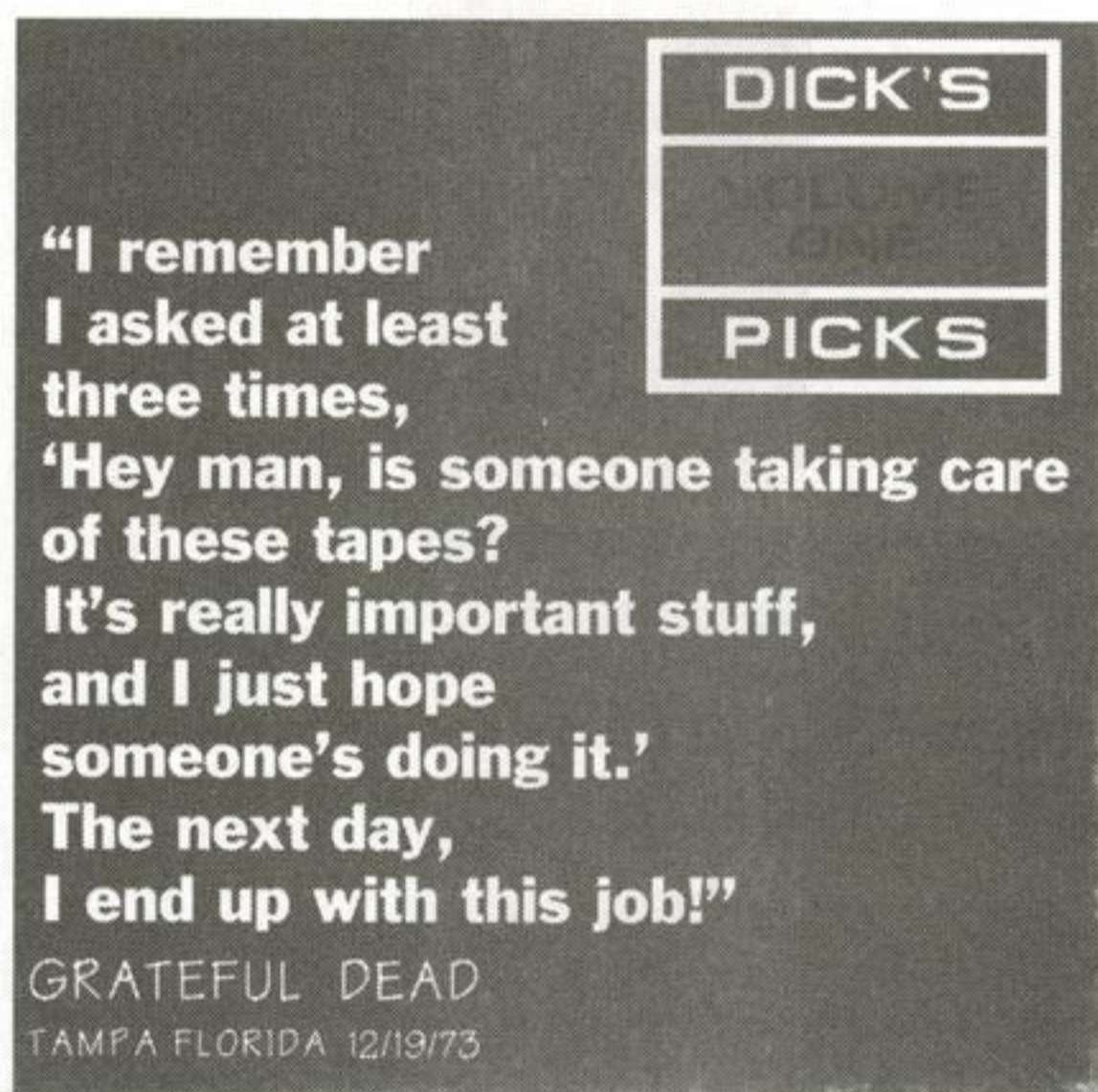
The original reels were made on a Nagra reel-to-reel tape deck, so they're played on the same Nagra. I'm not really good with computers; I'm just learning. But the tapes are played into the hard disk and stored there, and then manipulated through the Sonic Solutions system.

**Song by song. Wow, that's got to be some hard disk to be able to hold that whole jam.**

We did disc one first, and then you download, and then start over on disc two.

**Where was the editing for this done?**

At Front Street, at our studio. John Cutler and Jeffrey



Norman were the editorial wizards, the people who know something about sound, and me, this passionate Deadhead.

**Since there's no equalization, and you can't fade just one instrument or voice in or out without affecting all the others, what does the cleanup actually do?**

Now you're getting into very technical areas about the Sonic system. And it's really sophisticated. If you could have heard the problems and now the results, you'd just be amazed. John and Jeffrey did such an amazing job patching up the edits I so worried about. I wonder if people can hear them. And it's a function of the Sonic system's ability to take that data and manipulate it in ways that are too advanced for me to intelligently talk about. It was just a thrill to watch. It was a miracle. *Weather Report Suite* itself is one of the greatest surgeries of all time.

**Really? That's interesting because for years we've heard about the picayune attitude of the Grateful Dead organization toward its music in general. And now we hear you start to deconstruct the process behind putting out this old show, and it becomes even more amazing that they would even consider getting involved with a piece of music that would need such complex editing. It really is, as you say, a coup.**

That's my exact feeling. I just wish everyone would feel that way. I don't know what to say to those who demand the whole show. I think that idea is what tape trading is all about. It's not the Dead's responsibility to adhere to those needs. I think we're really lucky that we are getting anything. This is acceptable to me, and I, too, was once very dedicated to the sentiments people have about the whole show.

**Funny, because on one hand, you have the most enviable position of any person in the organization. On the other hand, you have the most difficult position.**

You've got it right on the head. I feel great about it, that I got this much past everyone. That was my attitude in the studio. God, I hope no one raises a red flag here. John and Jeffrey's ability to edit and do a great job, that was just a miracle to me.

**Many Deadheads would really love to know exactly what your work for the Grateful Dead entails.**

That's a good question. It's complex, because there's a bunch of people who can have an affect on my day at any point, if a project is at hand. I was originally hired in 1985 to take care of the tapes in the vault, and to start going through them and making some organizational notes.

**A basic archivist.**

Yes. That was mainly because of Phil — I think he was the one who got me hired. I cornered him one day and made him listen to something I was calling *The Primal Dead*.

**What did you play him?**

I think it was 10/12/68, the one with the fantastic *Anthem* jam. He really liked it, and ended up listening for about three hours in Eileen Law's office. I remember I asked at least three times, "Hey, man, is someone taking care of these tapes? It's really important stuff, and I just hope someone's doing it." But it wasn't with the goal of it being me. I was just really hoping someone was concerned about it. The next day, I end up with this job! At first it was going through

the tapes. After a couple of years, a strange thing happened. They started recording sessions for the *In The Dark* record, and I volunteered to help set up the room, the food, coffee, drinks, and fruit. Then it escalated into being the gofer for three years. I ended up becoming an alcoholic and really losing touch with what I wanted to do. I ended up stopping drinking [during] the New Year's cycle of 1990, and that's when the change happened. Dan Healy was getting closer to starting the *From The Vault* series, and I was encouraged to learn the computer and start organizing stuff.

In a sense I always wanted my job to be to listen to the tapes and help decide what was good. Wanting that and having anyone else think that's what your job is are two different things. No one had a problem with my being the runner and gofer, and they didn't give a shit if I sat over and listened. So, I would do whatever each day demanded, and I was subjected to a lot of running around, or going up and down and sideways, and not knowing which end was up. I think it took Kidd to give me a chance

to remember what my goal was, and with these goals in mind all through these years, I've tried to get others to agree in some form. See, it's not like anyone oversees you in this organization. Each person has his or her own responsibilities, and no one really checks up on you unless something breaks down, and they trace it to you. After stopping drinking, I started seriously making severe changes in my life. My interest in taping started returning. Every day I would do what was necessary and also try to steer the direction of my shift toward that ultimate goal, where I apparently am now. It's hard to say what I do each day.

**If they want to bear something...**

Well, there are special orders at times, but the standard thing is I make some cassettes of each show for different



Photo by Susana Millman

Dick straining under the weight of the holy trinity: 2/11,13,14/70



Read 'em and weep — 2/13/70 through 6/4/70!

people. I used to think I made tapes all day. It's nothing to go through ten boxes anymore. I think the best answer is that it's been my conscious goal to get to where I'm really convincing others in the organization that I'm getting paid to sit and listen and be an effective contributor on a level of making good choices. And one of the truly magical things is that I acquired a really good sound system a couple of years ago, with Meyers HD-1 studio monitor speakers.

**When you listen to the music, you're able to hear more critically?**

Right. And these speakers reproduce exactly what they're using in the studio. The Grateful Dead paid for half of this equipment a couple of years ago, and I could never understand exactly if the band themselves said, Yeah, we'll give half, or if it was an individual, but it happened. It seemed like magical hands were helping me out somehow.

**What sort of cassette decks do you like to use?**

We have a Kaba duplicating system, made by a company in Novato, California that makes duplicating decks. You can buy banks of them.

**You don't use traditional decks?**

No, this is a specific thing made by this company, and they're supposed to be really good decks.

**Is it real time or high speed?**

Real time. What most people seem to use is this Teac-type deck, a Tascam 122MK2.

**Do you believe in using Dolby?**

Never.

**Even with old tapes, you prefer not to?**

Well, personally, if I'm at home making a tape, say I throw on a reel and make a cassette, if I use the Dolby, it sounds better. It sounds great. But you never make tapes for other

people using Dolby, because different decks have different systems or levels. That's why no one ever Dolby-izes. You just deal with the hiss.

**That's an ongoing debate amongst Deadheads. Do you know exactly which shows each song on the Live Dead album is from?**

The *Dark Star/St. Stephen* is from 2/27/69, Fillmore West. But the *Eleven/Lovelight* is from 1/26/69 at the Avalon Ballroom.

**And Death Don't Have No Mercy?**

I think it's 3/2/69, but because of the labeling on the tape boxes, I'm not sure about that. It was a real mess sorting through 3/2/69, believe me. But it's a long show. *And We Bid You Goodnight* and *Feedback* are from 3/2/69.

**In the pantheon of Deadheads' favorite Grateful Dead music,**

**the shows 2/11, 2/13, and 2/14/70 from the Fillmore East are very high up on the list, as you know.**

Absolutely.



Dick deals out a handful of 5/2/70

**Does there exist in the vault an uncut copy of the complete Dark Star/Lovelight with the Allman Brothers, which most people only think of as the Spanish Jam? If you listen to the audience tape, you hear that they start out playing Dark Star, and quickly digress into Spanish Jam. Is there more in the vault than the 45 minutes of soundboard that is currently in circulation?**

Yes. I'd have to check my notes to see exactly how the breaks are, the reel flips. Basically, I think it's all there.

**Do you have a recollection of the status of The Other One from 2/13/70, because there is a very serious volume dip, and then it sounds like a reel running out. Deadheads are very curious as to the condition of that particular part of the show.**

I can't say right now. I haven't listened to that, since I first found those tapes, or rather, when Bear handed them to me. One day, Bear comes in with tapes from his stash and says, "Here, you should put these upstairs." I looked and they were 2/11, 13, and 14/70 — I almost died.

**Wow.**

That was a major flash. I just know that those potential problems are probably there. The ones people worry about, they probably are on the master. That was an idea for a release, but I just don't know how that's going to happen yet.

**We Deadheads have always stated for the record what music we think should be released. More often than not we request this music even though we've already heard it, have it, and have a great quality recording of it. Why, you might ask? I think it's because by releasing this music, the Grateful Dead set into stone a legacy. It's saying to the world that this specific music is good enough to be preserved above ground, rather than just underground.**

Right. Now, we're right on the threshold of this whole issue with the Dick's Picks thing.

**It means that if this music is preserved — the shows that we know from experience are powerful transportation devices — then 100 years from now someone who's interested in using music as a consciousness transportation device, and/or as a tool for cultural and/or musical learning, will then be able to track down this music and hear it. My feeling is that the Grateful Dead's music is as important a transportation vehicle as anything else that can be preserved and passed on in the history of the human experience so far.**

Exactly. For me, too.

**That's the reason why I think Deadheads are really, really hungry for things they already have good quality of, like 2/13/70.**

Obviously you're speaking the truth, as a result of the success of the official release of 8/13/75. Who didn't already have an excellent copy of that?

**What made you pass by releasing 2/13/70 first?**

For me, when it was a choice between that and the '73 stuff, it became apparent that it was too big, meaty, weighty, and too magical a period to tackle right away. You could say I didn't have the courage to go at it. It's so sacred among us all. Same for Harpur College. I wanted to try to put out something first that is, relatively speaking, not so well-known, that might surprise people, that people may never even have heard of.

**There's unbelievable music from 2/11, 13, 14. Would you put out the best music from those three nights onto one project, or would it be a one day per? Would you ever mix dates in a project?**

That's a good question. I have a feeling that that very issue is going to come around at some point, because there's a limited number of shows that are really worthy of even two CDs.

**Because of the quality?**

Because of a lot of reasons. As each day goes by, I learn more, and also, I'm seeing what they're going to be willing to let go of. After doing one, you get a better picture, and after scanning the big picture, you can see how limited it is. I have a feeling that after a little bit, it's going to be down to where you say, Okay, we'll take a run of three shows at the Fox Theatre in St. Louis, and make it a nice thing. That's really something way ahead. I'm a pretty naive Deadhead, really, and I just want to come in and not disturb any of the glaciers that have been in process for all these years. But at

the same time, to try to contribute. I'm learning that the more I know, the less I know.

**It's interesting that you mentioned 5/2/70, Harpur College — people will be thrilled that it's under consideration — because that's also thought of as one of the great legendary nights. Unfortunately, though, there's an undesirable ambient quality to those tapes of Harpur College that exist in circulation. It's almost as if there's a little bit more of the whole room in the mix.**

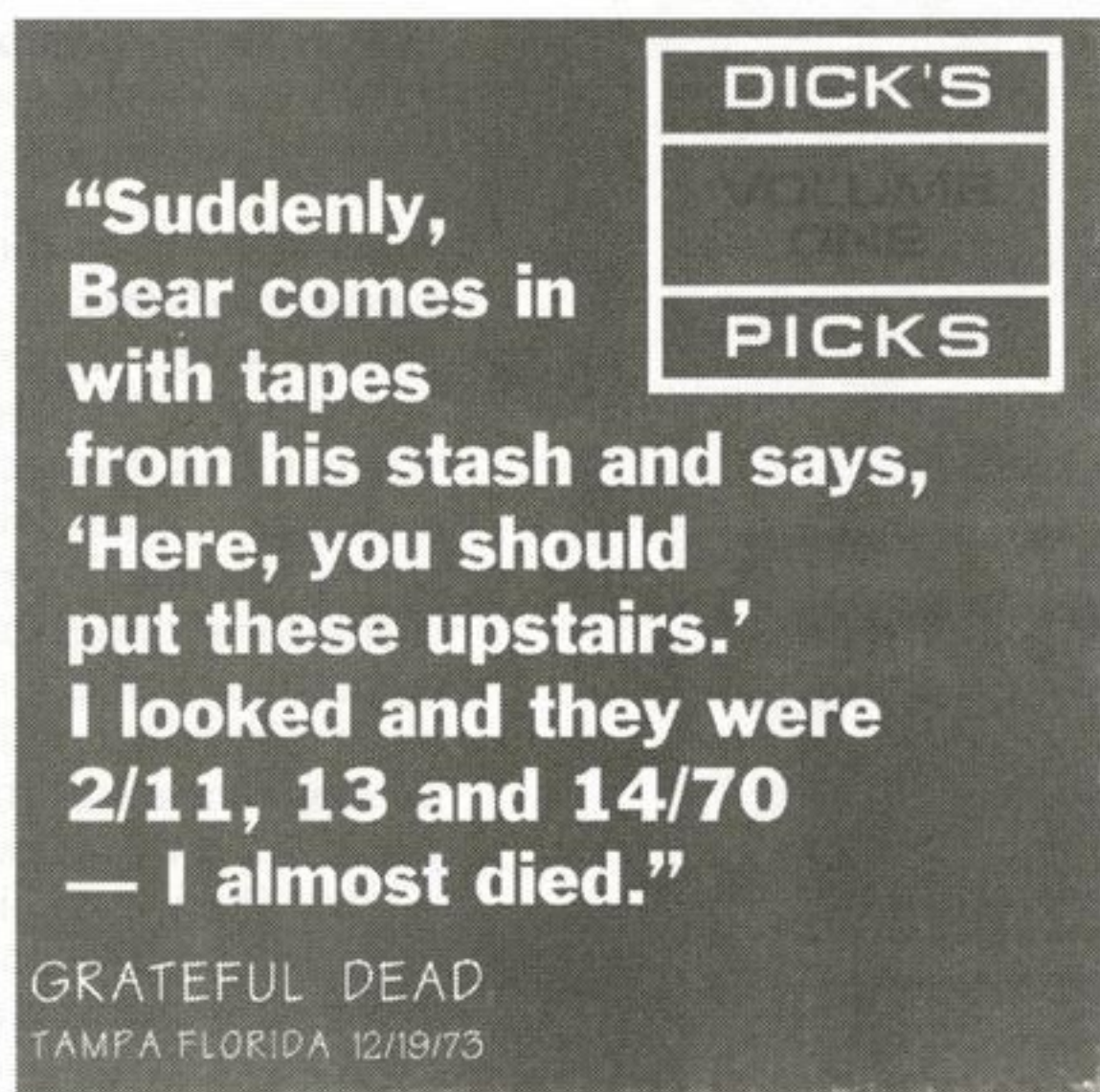
One part of it is that the second set, the electric set, at Harpur is in mono. It's really funny, because I didn't even know it was mono! That's how naive I was. So I had to really take a step back and decide to start learning how to hear better before I told anyone anything.

**Does a tape exist of the legendary eight hour practice session that supposedly occurred in Golden Gate Park when Mickey first joined the band?**

Not that I know of. It's not in our vaults, although some band member or roadie may have it at home.

**How much music from '65-'68 is in the vault? When did Bear start taping every show?**

There are only a few multi-track tapes from 1968 (4- and 8-track). Bear started recording each show near the beginning of 1969.





The Holy Grail! The Alembic Studios's 16-track 1-inch master of the Dead's all-time most stratospheric show — 8/27/72!

**Is there a soundboard tape in the vault of the Dead's first show at the Fillmore East on 6/14/68?**

No, so stick with that audience, folks.

**Can you clear up the mystery behind the tape that's been labeled Action House 1969, the one with the amazing Doin' That Rag > The Seven > Good Lovin', and St. Stephen > The Eleven. Do you know what the real date and location is?**

No, I don't know the real date, and the tape does not exist in the vault.

**Are there tapes from the Transcontinental Pop Festival in Canada?**

No, there aren't. Not in the Dead's collection.

**I've also heard that individual members of the band have, within their own collections, copies of shows that are not in the main vault. And I'm curious whether you feel an indebtedness to the project to try to eventually bring at least copies of that music and Bear's collection into the vault to make the main archive as complete as possible.**

That's my goal. I didn't know the band had tapes of their own. That's news to me. I'm a real compulsive, anal-retentive type when I organize. That's part of the reason I think I was hired. The goal is to get all the live stuff isolated and as accurate as possible.

**Does Harding Theatre 11/6/71 exist in the vault?**

Yes.

**As you know, on 6/24/70 at the Capitol Theater in Port Chester, NY the Dead played Dark Star > Attics > Dark Star > Sugar Magnolia > Dark Star > St. Stephen > China Cat > Rider > Uncle John's Band! Is that in the vault?**  
No.

**We've heard rumors that the vault does not contain any of the legendary Capitol Theater shows from November 1970.**

Right. It's really sad, isn't it?

**Wow. There's another rumor, heard from people who were at the show, that the Dark Star from Long Beach, 12/15/72, was one of the most intense ever played. I'm wondering if a tape of that exists.**

Yes, it does. I just listened to it recently, too.

**Is it as intense as people say?**

I think it's a real good one, but I didn't find it extremely exciting. In my personal view, it's not up there.

**So maybe it was a combination of the drugs and the passage of time...**

Oh, absolutely. I questioned whether it was the drug talking, or was it real? That is the issue. A whole lot of it is the mojo you put on it. Everyone comes at it so personally. This experience, it's not religious, but it's a spiritual thing. Everyone has so much personally invested, has soaked their souls in this for so long, that it's like the Bible among us. I totally respect that sensitivity, and I don't want to sound like I know what's good and what ain't. We should know that there's always something to learn. You go to a show and you think it was great. Then you listen to it on tape, and it wasn't. Then some shows you thought were shit, you hear them on tape and you think they sound good. So, it's really a difficult thing to pin down.

**Many consider the Europe '72 tour to be one of the strongest in the Dead's history. Yet, the music is not out there like a lot of other tours. What format do those '72 shows exist in?**

Years ago, I led the attack for releasing the Europe '72 stuff, because it's all 16-track. But Phil said, "We already released that." I said, "Yeah, but *not the jams*." And he agreed, so he's aware of that. But I don't know what will happen with it. *Dick's Picks* isn't concerned at all with the multi-tracks. Those are at Dan Healy's discretion.

**Many Deadheads feel that the Dead organization is too close to the music to make objective decisions as to which shows to release. Do you feel pressure from the band to stick within certain aesthetic confines? We've already talked about the technical ones. The feeling is that if you played the band their old music, they wouldn't know what we wanted to hear.**

There's some truth to what you say. I know what you're trying to get at. As I said before, Phil is the one who will listen and is probably least embarrassed to hear himself, but being the creators of the music, they have a certain sensitivity to what they will accept. It's going to be difficult each time to get things by the powers that be. If they go well, and everyone is happy with them on all levels, then we'll get into things that everyone is wanting. We're going to do the best we can.

**If I said to you, okay, the spaceship is coming to take you away. You have 15 minutes to pack. Pick a box of tapes — your 10 favorite shows. What would they be?**



Wow. Well, I come from the old days. My first show was the Trips Festival, and from then on I pretty much gave up college. I managed to graduate at San Francisco State in 1966. But I basically was taking LSD and going to see the music as it occurred. And by '67, the Dead became the thing. I'm heavily influenced by the music of the '68-'69 period, because the most incredible experiences of my life occurred then. So, I'm biased toward that period. I would certainly grab everything from the old days. But that's pretty monotonous stuff after awhile. You can't listen to it for very long. It's too intense.

**How is the vault catalogued? Do you have it on computer?**

Yes. It's in the computer. It's as organized as it can be, at this point.

**Has the entire vault been transferred to the digital domain yet?**

Oh, hell no.

**How are modern shows entered into the vault? Is there a different way that you archive modern shows now?**

All the modern stuff is in a separate vault, and it's A-DATS lately [Alesis 8-track digital recording system], on super-VHS tape, the last year or two. Before that, there're DATs. Those I keep somewhere else. Then, there's the VHS and Beta period, years where they were digitally on Beta or VHS tapes. I try to keep the live stuff in one part of the vault. But it's hard to keep it all in one place. There's always more being created, and there's limited space.

**Since tape degrades, you must feel to some degree that this is a race against time.**

Absolutely.

**What's your feeling about it? To what degree have you found damage of fading?**

It's not so much the time, it's the batch of tape that it was recorded on that determines the usability of anything. You know, there's stuff from '77 that needs to be baked before we can play it.

**Baked?**

Baking, I understand, is a process by which you can restore tapes that are falling apart. You pass it through one time and grab it digitally. It's just a technology that's used to recapture tape that is falling apart. And it works.

**It's one play. You transfer it, and the thing falls apart?**

Right. It holds it together for that. Anyway, that's what's going to have to be done to a lot of stuff from '77, which is a great period. But the stuff from '69, say, I have never found much damage at all. I don't have to clean the heads. I do every time I put a different reel on, but I'm not getting any residue. But some years there are. So, it's not so important that it's a race against time, as it's just a vast amount of stuff. And it's not the only priority. It's like a lot of things — it will be largely determined by how successful this release goes. If there's some sincere interest on the part of Deadheads, and the Grateful Dead band members understand this, then that will obviously affect them more.

**Do you have any estimate as to how many hours of tape, or how many tapes there are in the vault?**

No. Because there's all these tapes, from record projects,

outtakes, different solo projects, special projects. There's a miscellaneous category and a slew of different levels of organization here. That's why I'm just overwhelmed every time I go in to any of the vaults.

**Are you in charge of archiving the Jerry Band tapes?**

Yes.

**I'm not a hard-core taper by any means. However, I have a number of friends who are, and when I asked them what I should ask you in this interview, every single one of them, the first thing they all said was, Well, why don't you ask what the exact location of the vault is, and when they next plan to go on vacation? But don't answer that question.**

[Laughing] That's great.

**What are the shows you're looking at, what are you considering for the near future, for the next year or two?**

I think the most obvious things to go for are from the '72, '73, and '74 period. That's where a lot of meat and two-track tapes exist. And they're in healthy shape, I mean playable. They're not damaged. And there's a lot of treasures in there. Music that I'm sure a lot of people don't even know about. It's a matter of time. I'm narrowing things down to try to get at everything. It's a monstrous project. Any help I can get from anyone like you or any other aficionado who has ideas, I appreciate, because it's not like an egotistical thing. I'm in a treasured position, and I take it very seriously, and humbly. I am just walking very lightly. ♦



Photo by Susana Millman

# THE DEAD'S YEAR END TOUR

By Rich Petlock

The Grateful Dead graced Southern California with five shows in early December. The band had not played the area since June of 1991, and this would be the longest consecutive run of shows there since January, 1978. Anticipation was running high as the Dead began with three shows at the Los Angeles Sports Arena.

The scene outside the arena was in full force on Wednesday night, with lots of vending in the main parking lots, without much hassle from security. Tickets were plentiful. As with most events in Los Angeles, the crowd was late in arriving, and loads of seats were empty during the beginning of the show. The hour and ten minute first set began with the Beatles' *Rain*, an appropriate opener on the 13th anniversary of John Lennon's death. The surprise of the run, if not the year, was Bobby's version of James Moore's *I'm A King Bee*. They hadn't performed the song since 4/28/71 at the Fillmore East with Pigpen on vocals. Jerry's guitar work was incredible. The second set was highlighted by an excellent pre-*Drums* jam, without Jerry, with some great interplay between Phil, Vince, and Bobby. As the *Space* was winding down, Jerry led the band into a full-fledged *St. Stephen* tease, which flowed into an exuberant *The Last Time*. *Morning Dew* was not as intense as others this year, but it was truly a treat nevertheless. Bobby would not allow the set to end as he forced the band into a rousing *Sugar Magnolia* set-closer. Sometimes, after a two-month layoff, it takes a few nights for the band to get their juices flowing, but they seemed to be itching to play. It was very refreshing.

Thursday night was again an easy ticket, with many extras to be found at below cost. The first set was pretty basic, except for a nice jam in *Peggy-O* and a torrid *Loose Lucy*. The second set was much better, with a smoking *China Cat Sunflower* > *I Know You Rider* opener. During *Drums*, Airtó Moreira and Flora Purim appeared, and we were treated to a percussion extravaganza. Ornette Coleman jammed with the band in the post-*Drums*

segment. The *Space* > *Other One* was simply out of this world. It would have been nice to see Ornette play on some different material — two of the three songs he joined in on were the same as in his 2/23/93 Oakland appearance. Still, the guests made this good show even better.

Friday night was one difficult ticket; what a difference a day makes. The rumors that Branford Marsalis would play at one of these shows began as soon as they were announced. After all, he is based in L.A. with the *Tonight Show*. Well, on this night the rumor became fact. The high expectations of a "Branford" show were not met, though. The first set was somewhat flat. *Hell In A Bucket* and *Loser* were substandard. Jerry once again flubbed the lyrics to *So Many Roads*, though he did croon the ending. The highlight was a rockin' *Bertha* set-closer. Branford did add nicely to the second set-opener, *Scarlet Begonias*, as well as the hot transition jam into *Fire*. *Terrapin* and the pre-*Drums* jam segment were stellar. Once again, *Standing On The Moon* stole the show. It was titanic, as all second half

'93 versions have been. The set ended with Branford dancing to *Not Fade Away* while Jerry grinned from ear to ear. An above average show, with Branford's help, but not quite what we had hoped for when we saw him take the stage.

It was on to a somewhat cold and blustery San Diego for the remainder of this mini-tour. The Dead returned to the Sports Arena for the first time since 7/1/80, when Bobby, Mickey, and Danny Rifkin were arrested backstage there for allegedly interfering with the police during the arrest of a drug suspect. There was a flourishing vending scene in the parking lots around the arena, with minimal security hassles. Tickets were very tough to come by on Sunday night. The building has a reputation for poor sound, but Healey and company triumphed in overcoming that. A very good *Cold Rain And Snow* opened this old-time Grateful Dead first set; all of the songs were first performed in 1979 or earlier. *Black-Throated Wind*



Photo by Susana Millman

Ornette Coleman and Jerry back to back in L.A.

# OH, THE HOURS I SPENT INSIDE THE COLISEUM:

## THE DEAD IN OAKLAND 12/17-19/93

BY BLAIR JACKSON

Like the '92 mid-December Oakland Coliseum run, this year's shows were extremely high-energy affairs loaded with incredible jamming and interesting song choices. I continue to believe that junking the New Year's series has been an overwhelmingly positive thing: the band plays better, the crowd is much more relaxed, and no one is burned out from holiday madness yet.

What was best and worst about these shows can be summed up quickly in one word: Garcia. On the plus side, at all three shows he seemed to have unlimited reservoirs of energy and he attacked his axe with the kind of reckless abandon he displays only when he's obviously having a great time. What elevates so many Dead shows from "good" to "great" is Garcia's eagerness to search for new sounds and nuances in parts he's played a million times, and these shows were loaded with that spirit. This was definitely Jerry in "search" mode. However, what elevates the "great" to the "historic" is playing adventurously and precisely, and alas, in that area, Garcia fell short. He stumbled all over the place musically — missing cues and blowing lyrics in almost every song he tried. It didn't help, either, that for the last two shows his voice was completely shot, elevating the wince factor, especially on the ballads. If he hadn't played with such *joie de vivre* and imagination, I probably would have been a bit worried about the guy. So, in the end we have three great shows with many transcendent moments. And all three nights had the A+ set lists.

The highlights: On night one, the perfect *Here Comes Sunshine* opener showed us all the band was in fine form, but it wasn't until the potentially stupefying *Desolation Row* that Garcia demonstrated he was grabbing for something extra at these shows — he filled the song with haunting, Hawaiian-shaded guitar fills that were stunning. The second set's *Help > Slip > Frank* was colossal (save for a horrendous misstep early in *Slipknot!*), recalling the best of

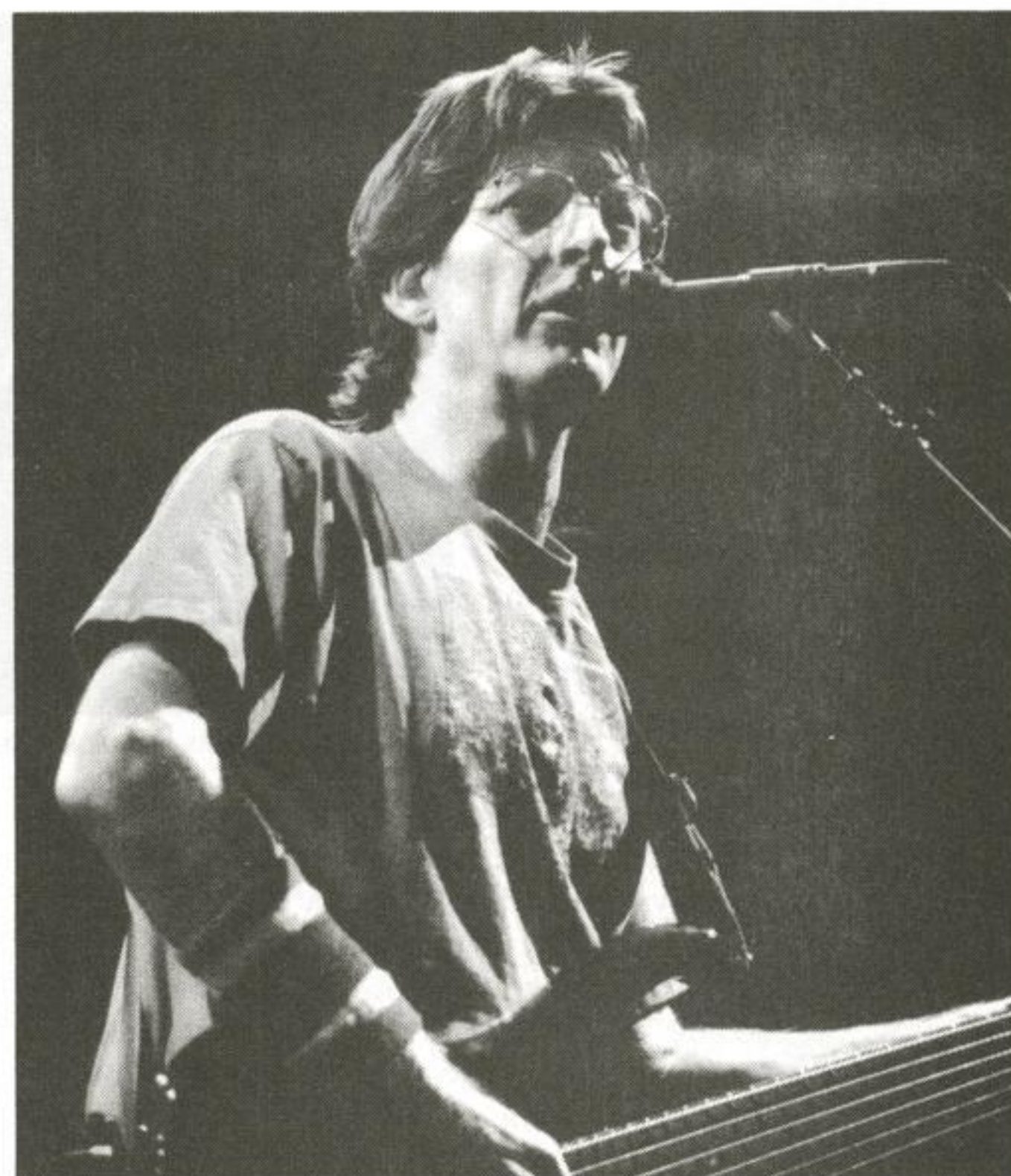


Photo by Susana Millman

the early '80s versions, *Saint of Circumstance* built to a near fever pitch, *Corrina* dissolved into a long exploratory jam, and the ending combo of *Attics* and *Good Lovin'* couldn't have been better.

Night two was another winner from beginning to end (Okay, I didn't like *Easy Answers*.) with the big fireworks coming in the second set. After the odd choice of *Way to Go Home* as an opener (actually, it ended up being a good slot for it, since this first set style tune has brought down the flow of many a second set the past two years), the band rolled out a brilliant *China Cat > Rider*, *Playing in the Band*, and best of all, an *Uncle John's Band* with a completely interstellar flight during the final jam before the vocal reprise — you have to hear it to believe it! That was then followed by a long jam featuring Jerry, Phil, and the drummers: what a treat! The post-*Drums* highlight for me was a beautiful *Stella Blue* that featured a closing jam that danced above the pure silence that the very quiet, respectful crowd allowed to happen — this was something you simply will not experience anywhere except a Bay Area show; it gave me chills. (I also got actual chills during this show's wonderful, emotional *Masterpiece*.)

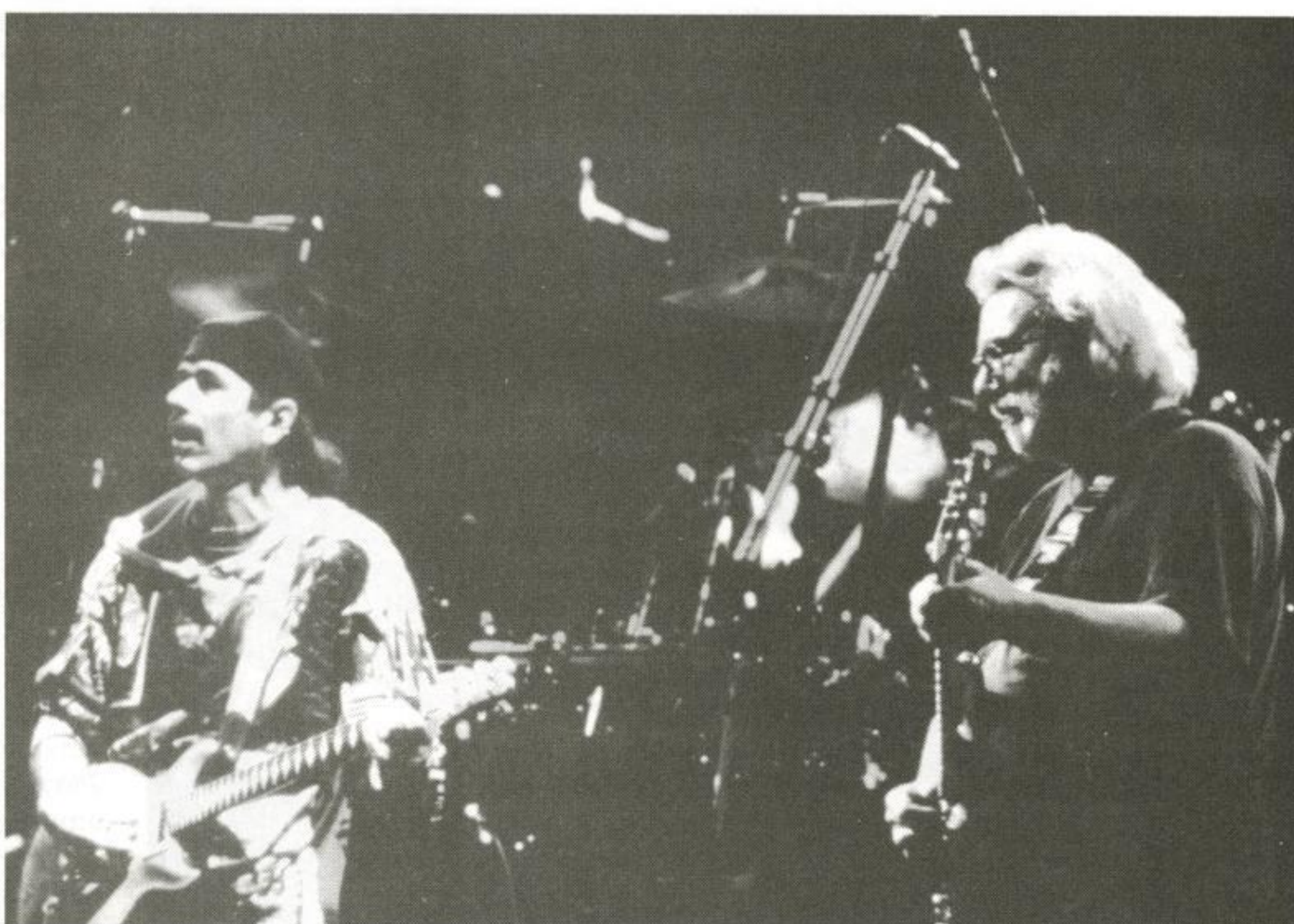
The last show was characterized by more inventive playing. Phil was a real monster the entire second set, playing loud and strong during the furious *Fire on the Mountain* (also, check out Garcia's incredible pitch-bend lead between the first and second verses), the frenetic *Truckin'* (which followed the courageous choice of *So Many Roads* out of *Estimated*), and the spacey *Days Between*. Weir was the picture of confidence all three nights, choosing almost all his A-list tunes and playing with great gusto down to the final wash of noise at the end of *Sugar Mag*. And the first Bay Area *Brokedown Palace* since August '91 was a sweet way to drift off into the holiday season. ♦

SEE PAGE 54 FOR SET LISTS

could still develop into a real powerhouse tune if Garcia would open it up a bit. I've felt from the beginning, too, that this song wants to be sped up a bit. When it drags, it's deadly.

The biggest surprise from Bob Weir in '93 is that he didn't play *Eternity* to death (no pun intended). Let's face it: when Bob introduces a tune, he really likes to flog it for a while (witness how common *Corrina* is two years later). But for some reason, the jazzy blues of *Eternity* remained a relative rarity last year. Too bad, since it is one of the more open songs the band plays in first sets these days. I even came to like the words quite a bit — the scope is so audacious, the wordplay elemental enough, that Weir and the song's co-author, the late, great blues giant, Willie Dixon, pull off its grand intentions.

Having been quick to condemn *Victim or the Crime* and *Picasso Moon*, two songs I now always dig when I hear them live, I'm a bit hesitant to vent my true feelings about the Weir-Hunter-Welnick-Bralove-Neil Young composition *Easy Answers*. The first version, which exploded out of *The Music Never Stopped* at Giants Stadium, showed great promise, but since then the song seems to have slowed down and been loaded down with *Victim-ish* sludge. The endless repetition of the title throughout the song becomes numbing after awhile, the funky instrumental break takes us nowhere that *Shakedown* and *Feel Like a Stranger* don't already, and Hunter's lyrics (I'm betting altered by Weir) are clumsy in places. I'm sure Weir/Hunter think they're being provocative by telling all of us starry-eyed Dead-



Carlos Santana with the Dead at Chinese New Year's '93

Photo by Susana Millman

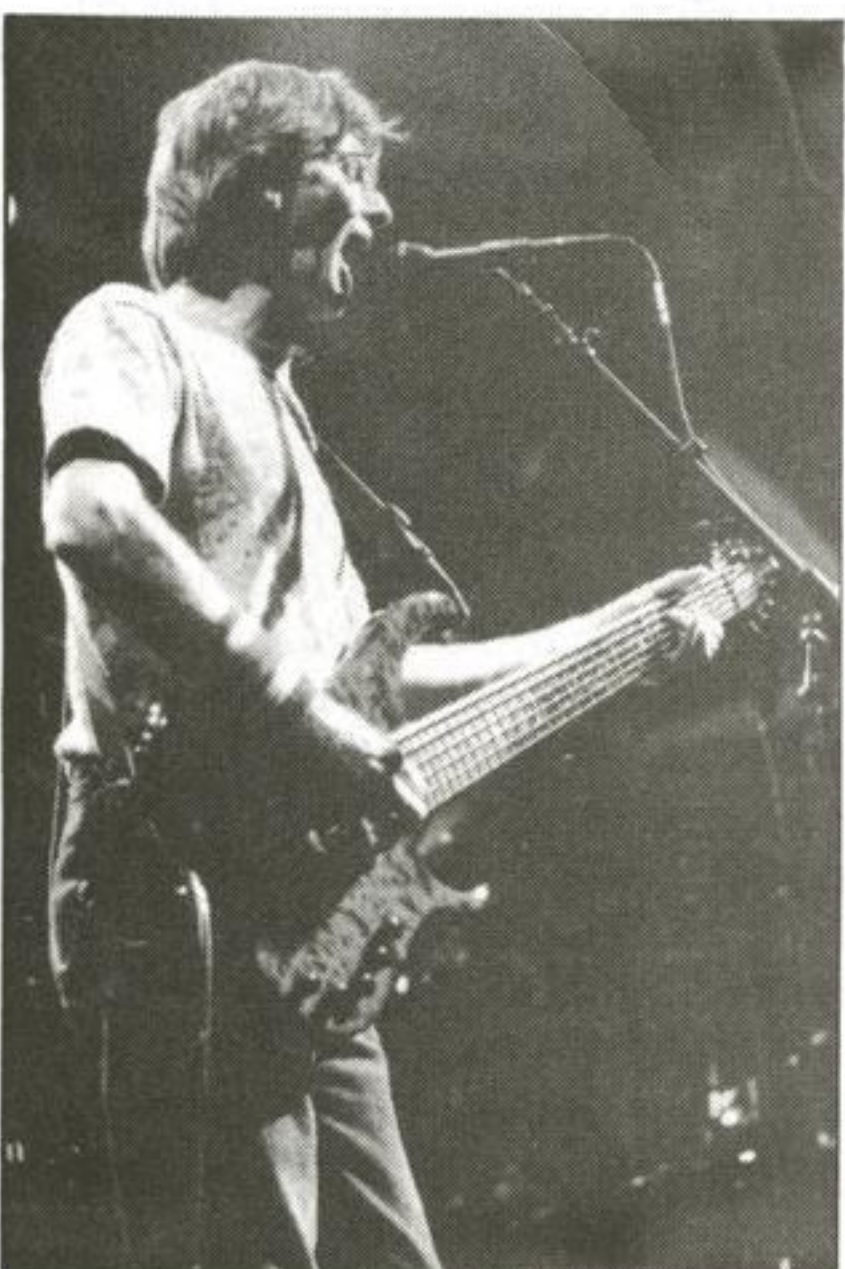


Photo by Susana Millman

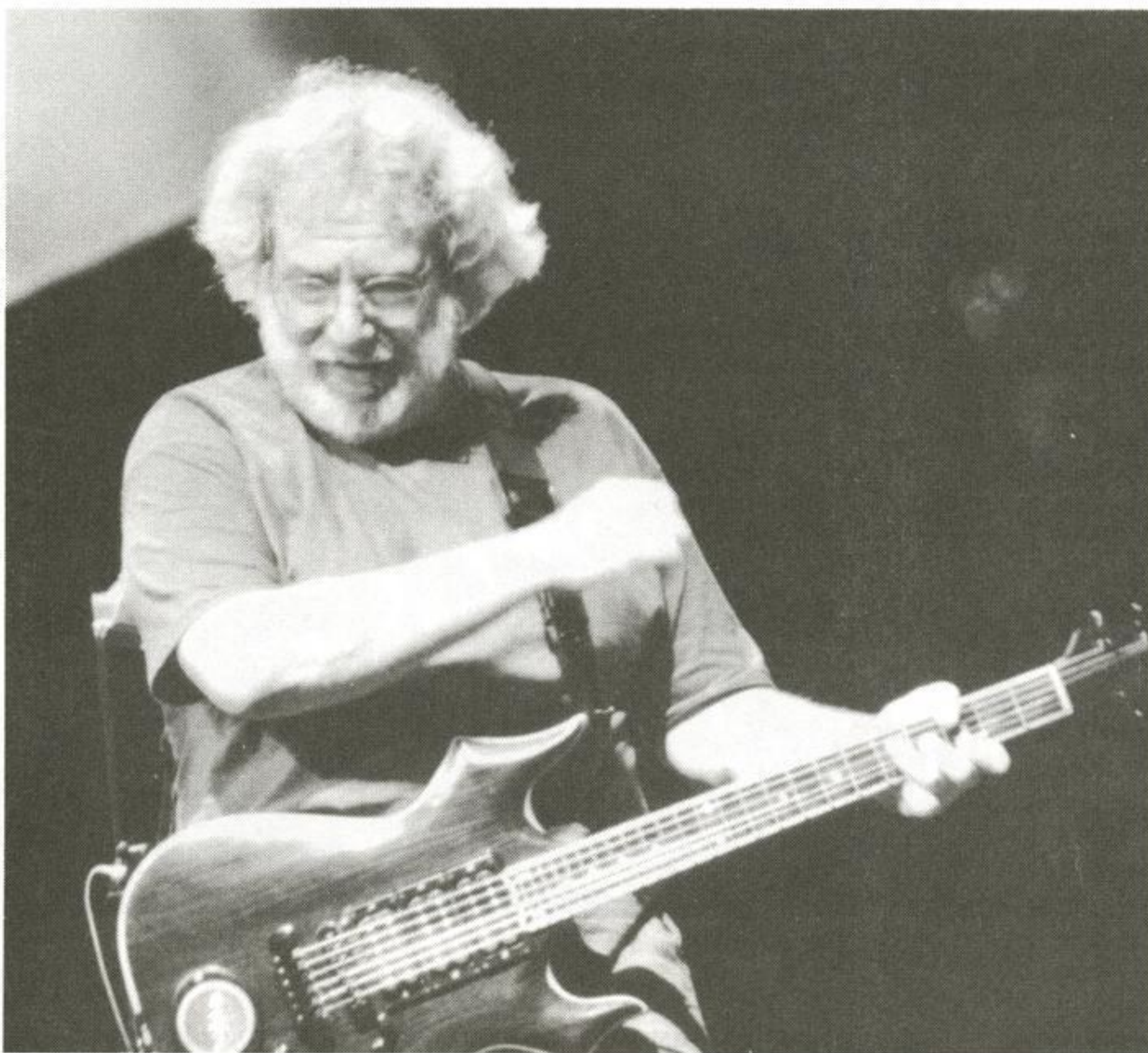
heads that love is just another "easy answer" — thanks, guys, but it still beats the alternative. Musically it rehashes any number of Weir's '80s tunes, without offering much that's really new. But hey, in a year maybe I'll be raving about it and I can sit down to another nice meal of crow. Frankly, I hope so.

Alas, I fear I'm never going to like Phil's retooled *Wave to the Wind*,

though I must say I was very impressed when I finally saw the lyrics in the revised edition of Hunter's *Box of Rain* book. For me, the song just doesn't have the kind of internal momentum it needs to carry it through so much verbiage and still be interesting. The *Eyes-ish* instrumental breaks are cool, but those seem to exist almost completely outside of the song, and so far the song hasn't connected that successfully with other Dead tunes. (Why not try the perhaps obvious link with *Eyes*?) Much better received has been Phil's bold stab at Robbie Robertson's *Broken Arrow*. I say "bold" only because in Robertson's version, the vocal delivery is sort of mysterious and shadowy, in stark (and successful) contrast to its emphatic message, whereas Phil plays it more literally, giving it an almost Neil Diamond-like drama in parts. I'm sure I'm not alone in hoping that Phil expands his repertoire of covers even more.

This was Vince's first year working completely without Bruce Hornsby and I think in general Heads are pleased with his performance. His back-up vocals become more assured with each passing month, and the keyboard textures he chooses have taken a quantum leap in taste during his tenure with the band. His soloing is still spotty at best — limited it seems by his choice to perform essentially one-handed solos with no thought put into his left hand work. It was precisely Hornsby's strong ambidexterity that made him such a formidable soloist with the Dead — he simultaneously played melody and harmony so effectively. Vince may or may not have those kind of chops. At the least, though, Vince has shown himself to be a usually sympathetic accompanist and, above all, a great guy with good vibes. And if he ever develops a second song to sing (how about *Samba in the Rain*?), he'll hush his critics who are complaining that *Way to Go Home* is overplayed.

The whole notion of a song being "overplayed" by the Grateful Dead over the course of a year is a tough position



to argue, since the most played tunes have only been performed in the high twenties — a *very* low number for any musician. Keep in mind that unlike the Heads, the Dead are not sitting around listening to tapes day after day and night after night, so their sense of “commonness” is undoubtedly much different than ours. You might think that you hear *Queen Jane* “all the time,” but the truth is Bob doesn’t play it that much in the grand scheme of things. Heads who hit multiple runs are the biggest complainers in this area. They should recognize, though, that they are a picky minority, and that in truth the Dead still vary their sets more than 99 percent of the other bands out there — and a lot more than they did all through the ‘60s and ‘70s.

I’d have to say my greatest disappointment with 1993 is that the band didn’t elect to revive any nuggets from their past. I’m not just talking about stuff like *St. Stephen* and *Cosmic Charlie*, either. How about Weir’s stated notion of reworking *Lost Sailor* and maybe even *New Potato Caboose*? *Sing Me Back Home*? *Me & Bobby McGee*? *Dancin’ in the Street*? *Alabama Getaway*? *Stronger Than Dirt*? Okay, there was that cool *Supplication* at Shoreline, and the surprise appearance of *King Bee* in L.A., but I and others are hungry for more.

The couple of new cover tunes didn’t offer much, either. *Lucy in the Sky With Diamonds* was a great time, but added nothing to the original. And if you ever heard either The Clash or Tom Petty blaze through *I Fought the Law* in the late ‘70s, you were probably semi-embarrassed by the Dead’s tepid reading of the Bobby Fuller classic. Garcia seemed to enjoy it the most, after all, he’s always disliked playing encores and this one let him get off the stage in under three minutes without ever even playing a solo!

I felt that, generally speaking, the band played better in ‘93 than in ‘92, but neither of those years had as many spectacular shows as ‘91, when Bruce Hornsby was still injecting such playful and unpredictable elements into the band’s mix. First sets in ‘93 were almost uniformly excellent: peppy and well-played with varied set lists. Second sets were more of a mixed bag in terms of quality. The standard “big” openers — *Scarlet > Fire*, *China Cat > Rider*, *Help on the Way* — rarely disappointed, and the presence of so many newer second set tunes like *Wave to the Wind*, *Way to Go Home*, *Corrina*, and even *Lazy River Road* meant there were fewer versions of *Man Smart*, *Woman Smarter* and some of the other tired pre-*Drums* warhorses. The best pre-*Drums* jamming frequently came after versions of *Corrina* and *Terrapin*, and *Playing in the Band* received a number of amazing treatments. The *Dark Stars* were few in number and mainly short — alas, the group’s commitment to it seems to have waned once again.

Where *every* show I saw in ‘93 shone brightly was *Drums* and *Space*. Now, I’m definitely partial to the free-form weird

stuff to begin with (so your own view of this may be quite different). I felt that the band was really pushing the boundaries of their own frontiers most nights during *Drums* and *Space*. Bill Kreutzmann entered an exciting new realm of electronic manipulations that were previously mainly the domain of his partner Mickey Hart, and the result was some of the most tuneful and flat-out gorgeous music to come out of the band. Bill and Mickey’s drumming on regular Grateful Dead tunes was also the most consistent of any year I can remember. These guys are in shape and in synch, and it’s made the band as a whole play better and tighter. Most shows featured a segment of Mickey and his arsenal alone, too, and that was always a treat. The Garcia-Lesh-Weir *Space* jams explored an incredibly broad spectrum of sonic textures and territories, as the trio dove deeper into MIDI and the random architecture of collective weirdness.

As has been the case the last few years, the post-*Space* segment has been the most rigid, and frequently, least interesting part of the show. Out of *Space* there are the same handful of songs we’ve been hearing for years: *The Wheel*, *Watchtower*, *The Other One*, *The Last Time*, and *I Need A Miracle*, with just a couple of other variations in there. The Garcia ballad slot — *Wharf Rat*, *Black Peter*, *Stella Blue*, *Standing on the Moon* — was expanded to include *Days Between* and a few more versions of *Attics of My Life*. And then the closers are the same bunch they’ve been playing forever: *Sugar Magnolia*, *Lovelight*, *Not Fade Away*, *Around ‘n Around*, and *Saturday Night* mainly. I don’t have the space here to enumerate the multitude of ways this part of the show could be spiced up, but it wouldn’t take that much effort on the band’s part, and it would completely change the character of the shows, for the better. Complacency and its bastard half-brother

laziness are always this band's biggest enemies. 'Twas ever thus.

I hope all of this (ideally) constructive criticism doesn't paint too negative a picture of the band, because that's not my intent. As I said earlier, I felt the band played really well in '93, with dog shows being very few and far between, and a number of runs that were truly excellent. The spring Midwest/East Coast tour has been unfairly tarnished by the fact that the five-show Nassau run didn't live up to the lofty expectations of New York-area Heads. But most of the rest of the tour was energetic and beyond just competent. In particular, the Cap Centre and Knickerbocker shows were sizzling, and nights in Chapel Hill and Atlanta were magical, too. And one of the coolest GD-related events of the year happened while the band was in DC for the Cap Centre shows: Jerry, Phil, and Mickey got a personal tour of the White House, including a visit to the Oval Office (B.C. was elsewhere) and some time with Al Gore and his wife, Tipper (both acknowledged fans of the band). You know the times are a-changin' when the Dead is invited to the White House!

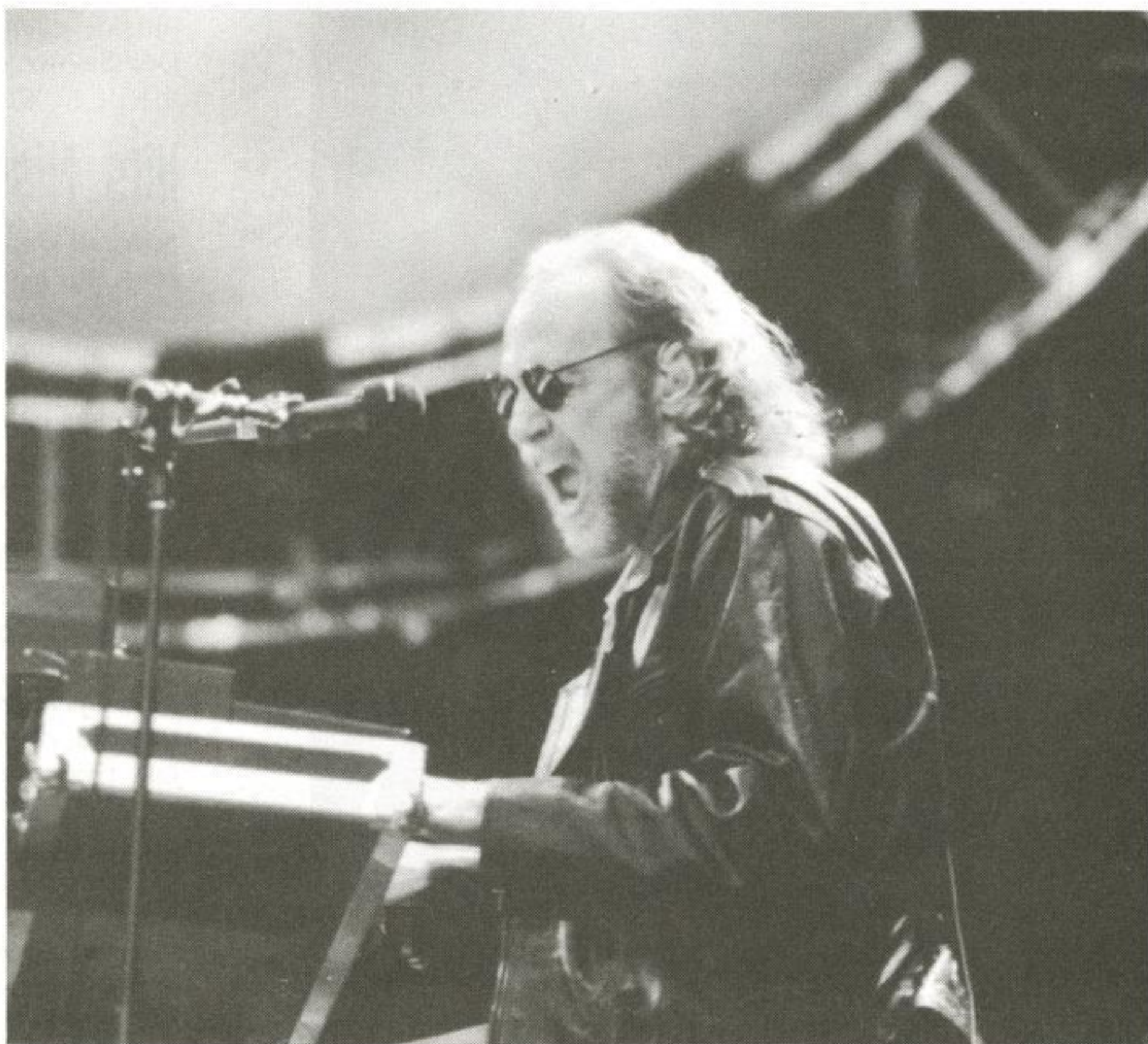


Photo by Sydney Gamble

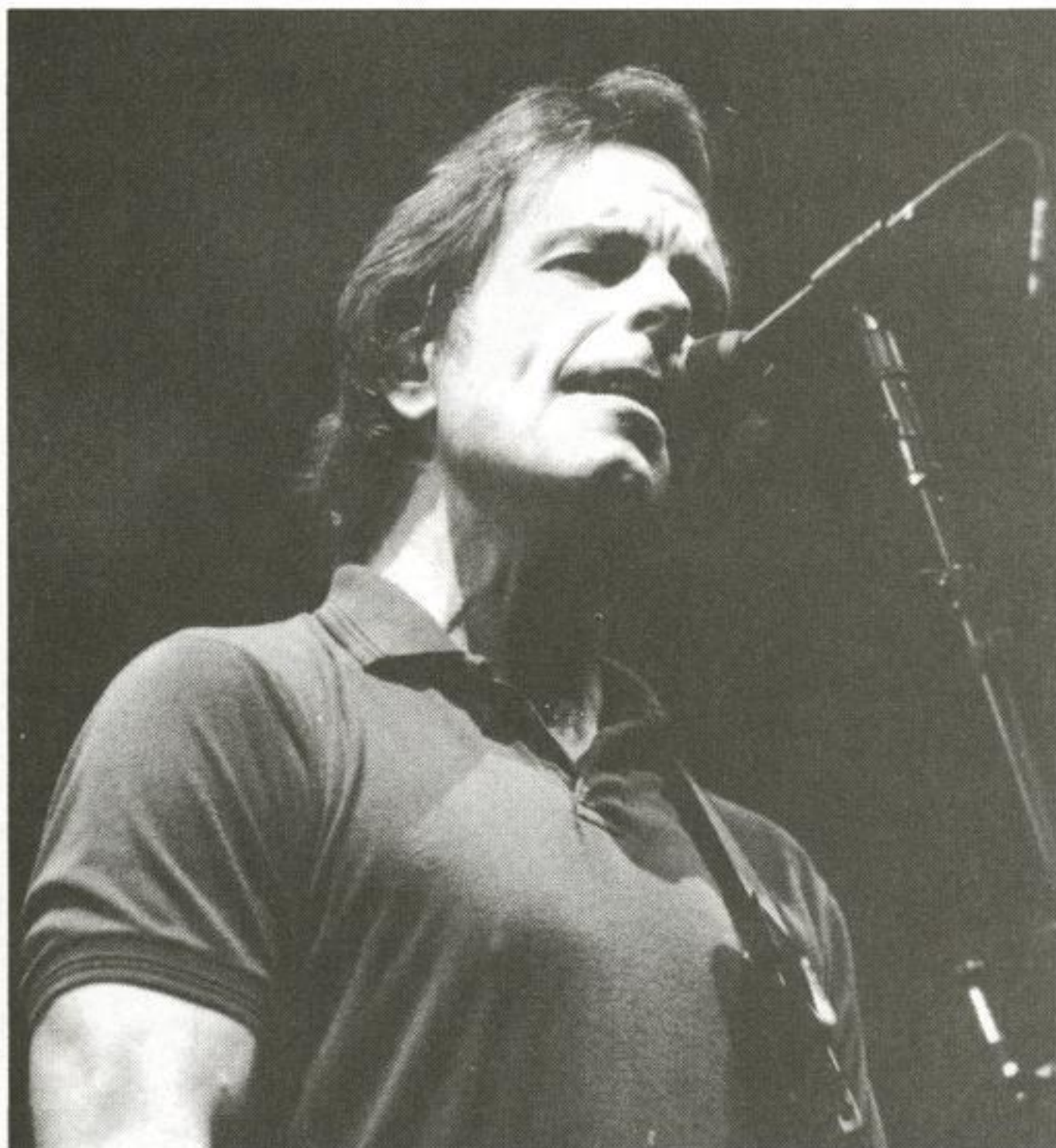
The May Nevada/California shows were of a consistently high quality, too, with the Cal Expo Rex shows easily among the year's best. The Las Vegas concerts introduced the pairing with Sting that carried the Dead through their summer stadium tour. Most people I've spoken with seemed to think it was a good, imaginative match. The second leg of summer tour got off to a big start with two fine shows at Giants Stadium, and then meandered across the Midwest and Northeast in indoor and outdoor venues. The set lists offered a lot of variety for the touring Heads and pretty consistent, high-quality playing from city to city. The peak of summer tour was probably the three-show run at Deer Creek, which remains almost everyone's favorite place to see the band east of the Rockies. As in Nassau, at RFK, the last spot on the tour, the shows suffered more from the unfulfilled expectations of tourheads who've been blown away there by shows in previous years than by any inherent lack in quality in what was actually played.

In August, the two shows at Autzen Stadium in Eugene lived up to their advance hype — no, it wasn't Veneta (where the canceled '92 shows were supposed to take place), but the energy was high, the Prankster connection contributed to the electric spark, and a splendid time was had by all in what remains one of the prettiest and most laid-back bastions of true hippie culture left anywhere. The early September eastern swing took a little while to get rolling, but by the second Spectrum show was giving off hot sparks more often than not. Anything short of Garcia levitating above the soundboard at Madison Square Garden is cause for disappointment among a certain ultra-picky contingent of New York Heads still basking in the glow of the '83 *St. Stephen* and the '89 *Dark Star*, but most seemed to agree that this year's run at MSG was generally of a very high caliber, and of course the appearances by David

Murray and Edie Brickell blew nearly everyone away. The Boston Garden shows definitely didn't have the same luster as the epic '91 run (one of the Dead's best in a decade), but they were still excellent shows with many high moments, and two — 9/25 and 9/28 — came within a hair of making my year-end Top 20 (and are definitely worth searching out). All in all, quite a tour.

Finally, there were the eight December shows in California (three in L.A., two in San Diego, and three in Oakland — see reports on pages 18-20) and once again, most people I spoke with were very encouraged by what they heard — encouraged by the overall quality of the playing, the band's willingness to jam out on the big tunes, and the group's generally gung-ho attitude. I know I went into the New Year feeling fine, knowing that the last three concerts in Oakland had hit all sorts of inspiring heights.

Sonically, the only noticeable change in the Dead's world was Garcia's new guitar, introduced in Eugene in August. This black beauty (with a lightning bolt in a circle as its lone design) had an immediate impact on the group's sound in my view. At its least distorted, the tone from Garcia's guitar is now virtually indistinguishable from an amplified acoustic guitar — the articulation of each note is that pronounced. This has been a boon on many songs, but typical of Garcia when he's trying out a new toy, he has also overused it, too — there were versions of songs like *Scarlet Begonias* and a few others on the fall tour that begged for more distortion. Between no amps being onstage and Garcia utilizing this squeaky-clean tone, there are times the band sounded sterile and antiseptic, like a glorified *MTV Unplugged* segment. By the December shows, though, I felt Garcia had muddied his sound a bit, thank God. Weir went even farther than Garcia — he



actually used a plug-in acoustic on a few songs during fall tour, to pretty good effect, too.

Outside of the Dead, the solo pickings were slim. The Garcia Band played a beefy East Coast tour of one-nighters in the usual arenas, as well as places long-since abandoned by the Dead (Centrum, Hartford, Hampton, etc.). No new material was introduced, but again, the reports I heard were overwhelmingly positive. Bob & Rob didn't get out in '93 and the only other Deadish offshoot, Vince's group, The Affordables, was quiet as well.

Garcia & Grisman's *Not for Kids Only* was a wonderful surprise on the CD front (and a boon to those of us who are parents of young children) — an intelligent, beautifully arranged dose of Americana featuring some of Garcia's best singing ever. (Jerry should listen over and over to the crystal-clear vocals he delivers on this disc, then toss out those bogus reverbs he buries his voice under every time he makes a GD record these days.) And getting heavy airplay in my house since its late fall release has been *Dick's Picks Vol. 1*, the first in what I hope will be an unending series of simple archive recordings from the band's vaults. Someday, perhaps the band will have the (commercial) confidence to really whip these things out one after another; as it is, the wait between them is excruciating.

What's in store from the GD in '94? Well, of course there's talk about the next studio album. (Will it, as rumors have it, be done in the manner of *In the Dark* — live in a hall with no audience, and then overdubbed?) All of the songwriting band members supposedly have more new works to unveil, so that's something to look forward to. The Grateful Dead touring year will likely continue as it has, with few variations and few chances taken. Here's one satisfied but always searching Deadhead who hopes that in '94 more chances will be taken up onstage — more

outside guests, less reliance on "safe" song choices (the Dead's own easy answers), and a renewed zeal to explore the Deep Weird.

## Hits, Misses & Odd Observations

**Song of the Year:** *Playing in the Band* — Great in any year, but it seemed to play a pivotal role in more shows this year than most. Runner-Up: *Here Comes Sunshine*. No, they still haven't really jammed it out as much as we'd all like, but it never fails to elicit a smile, and it's been wonderful as either a show opener or a second set opener.

**Best New Song:** *Days Between*

**New Song That Needs the Most Work:** *Easy Answers*

**Best New Cover Tune:** *Lucy in the Sky With Diamonds*

**Best Lyric from a New Song:** "Bright blue boxcars, train by train, clatter while dreams unfold/ Way down along lazy river road" (*Lazy River Road*)

**Worst Lyric from a New Song:** "Shut your eyes and listen to the colors of your mind" (*Easy Answers*)

**Most Improved Songs:** *Picasso Moon*, *So Many Roads*, *Standing on the Moon*, *Corrina*

**Song Most In Need of a Transfusion:** *Lovelight*

**Most Surprising First Set Openers:** *Samson & Delilah* (Cal Expo, 5/26), *Rain* (MSG, 9/16)

**Most Surprising Second Set Opener:** *Lucy in the Sky With Diamonds* (Boston Garden, 9/29)

**Most Surprising Guest Appearance:** the purple dinosaur, Barney look-alike, guest bassist on *Iko* at Nassau on April Fool's Day

**Coollest Jams Out of Space:** The *Handsome Cabin Boy* jam at the Cap Centre 3/17; Vince's *Tubular Bells* jam at the Spectrum 9/13; the *Playing-ish* jam at Shoreline 8/27

**Tease of the Year:** Count me among those who think the long jam before *The Last Time* at the 12/8 L.A. Sports Arena sounds an awful lot like *St. Stephen*.

**Underplayed (As Usual) in '93:** *Cumberland Blues*,



# 1993 Song Statistics

By Warren J. Bograd

Song	# of Times Perf.	Song	# of Times Perf.	Song	# of Times Perf.
All Along The Watchtower	13	Iko Iko	12	Standing On The Moon	10
Althea	14	It's All Over Now	7	Stella Blue	13
Around 'n Around	10	It's All Over Now, Baby Blue	1	Sugar Magnolia	16
Attics Of My Life	7	Jack-A-Roe	6	Sugaree	8
Baba O'Riley	3	Jack Straw	12	Supplication	1
Beat it On Down The Line	3	Johnny B. Goode	8	Tennessee Jed	11
Bertha	11	Just Like Tom Thumb's Blues	13	Terrapin Station	16
Big River	2	King Bee	1	That Would Be Something	3
Bird Song	13	Knockin' On Heaven's Door	5	The Days Between	18
Black Peter	7	Lazy River Road	29	The Last Time	19
Black-Throated Wind	9	Let It Grow	7	The Music Never Stopped	10
Box Of Rain	8	Let The Good Times Roll	4	The Other One	17
Brokedown Palace	8	Liberty	25	The Race Is On	1
Broken Arrow	21	Little Red Rooster	12	The Same Thing	13
Brown-Eyed Woman	11	Looks Like Rain	8	The Weight	4
Candyman	5	Loose Lucy	14	The Wheel	12
Casey Jones	1	Loser	9	They Love Each Other	3
Cassidy	9	Lucy In The Sky With Diamonds	8	Throwing Stones	17
Cassidy Reprise	1	Maggie's Farm	4	Tomorrow Never Knows	3
China Cat Sunflower	14	Mama Tried	1	Touch Of Grey	11
China Doll	4	Man Smart, Woman Smarter	10	Truckin'	14
Cold Rain And Snow	8	Me & My Uncle	7	Turn On Your Lovelight	13
Comes A Time	1	Memphis Blues Again	5	Uncle John's Band	16
Corrina	26	Mexicali Blues	4	U.S. Blues	5
Crazy Fingers	16	Midnight Hour	1	Victim Or The Crime	6
Cumberland Blues	4	Mississippi Half-Step	7	Walkin' Blues	14
Dark Star	4	Morning Dew	8	Wang Dang Doodle	17
Deal	7	Must've Been The Roses	3	Wave To The Wind	14
Desolation Row	6	New Minglewood Blues	10	Way To Go Home	30
Dire Wolf	5	New Speedway Boogie	1	West LA Fade Away	2
Don't Ease Me In	11	Nobody's Fault But Mine	1	Wharf Rat	12
Easy Answers	14	Not Fade Away	13	When I Paint My Masterpiece	18
El Paso	1	One More Saturday Night	11		
Estimated Prophet	15	Peggy-O	9		
Eternity	18	Picasso Moon	12		
Eyes Of The World	11	Playing In The Band	18		
Feel Like A Stranger	9	Playing (Reprise)	4		
Fire On The Mountain	13	Playing Jam	2		
Foolish Heart	6	Promised Land	14		
Franklin's Tower	10	Queen Jane Approximately	16		
Friend Of The Devil	8	Rain	7		
Gloria	5	Ramble On Rose	14		
Goin' Down The Road Feelin' Bad	3	Row Jimmy	10		
Good Lovin'	7	Saint Of Circumstance	12		
Good Mornin' Little Schoolgirl	1	Samson & Delilah	15		
Greatest Story Ever Told	7	Scarlet Begonias	12		
Hell In A Bucket	11	Shakedown Street	5		
Help On The Way	10	Ship Of Fools	8		
Here Comes Sunshine	11	Slipknot!	10		
He's Gone	15	Smokestack Lightnin'	4		
High Time	4	So Many Roads	14		
I Fought The Law	22	Spanish Jam	1		
I Know You Rider	14	Spoonful	7		
I Need A Miracle	18	Stagger Lee	10		

**Total # Different Songs Played 141**  
**Total # Songs Played 1334**

*It's 11:15.  
The show just ended.  
You're 500 miles away.  
Now you can find out  
what they played  
right after the show.*

**COMING SOON.**  
*The DUPREE'S*  
**DIAMONDLINE**  
must be 18 and older



### Songs Just BEFORE DRUMZ

He's Gone	15
Terrapin Station	15
Corrina	14
Uncle John's Band	7
Playing In The Band	5
Smokestack Lightnin'	4
Truckin'	4
Eyes Of The World	3
Dark Star	2
Estimated Prophet	2
Playing Jam	2
Wave To The Wind	2
Cassidy Reprise	1
China Doll	1
Playing Reprise	1
Saint Of Circumstance	1
Samson & Delilah	1
That Would Be Something	1

### First Time Breakouts

Lazy River Road	2/21/93
Eternity	2/21/93
Liberty	2/21/93
The Days Between	2/22/93
Broken Arrow	2/23/93
I Fought The Law	3/14/93
Lucy in the Sky	3/17/93
Easy Answers W/Diamonds	6/5/93

### Months Played

January	3
February	3
March	16
April	4
May	9
June	15
July	0
August	5
September	18
October	0
November	0
December	8

### Songs Just AFTER SPACE

The Last Time	20
I Need A Miracle	16
The Other One	15
The Wheel	11
All Along The Watchtower	5
Way To Go Home	4
Corrina	3
Attics Of My Life	1
Dark Star	1
The Days Between	1
Easy Answers	1
Playing Reprise	1
Spanish Jam	1
Wharf Rat	1

### Songs Brought Back

	Last Perf.	'93 Perf.
Comes A Time	9/16/91	3/27/93
Supplication	10/31/84	5/22/93
That Wd Be Smthg	9/25/91	6/8/93
The Race Is On	5/4/91	9/20/93
King Bee	4/28/91	12/8/93
Nobodys Fault	9/22/91	12/12/93

### States Played in

California	23
New York	15
Massachusetts	6
Illinois	5
Ohio	5
Georgia	3
Indiana	3
Maryland	3
Nevada	3
Pennsylvania	3
District of Columbia	2
Kentucky	2
Michigan	2
New Jersey	2
North Carolina	2
Oregon	2

### Encores

I Fought The Law	21
Liberty	16
Brokedown Palace	8
Lucy In The Sky W/Diamonds	6
Knockin' On Heaven's Door	5
Rain	5
U.S. Blues	5
Gloria	4
The Weight	4
Baba O'Riley	3
Box Of Rain	3
Tomorrow Never Knows	3
It's All Over Now, Baby Blue	1

### Days Played

Monday	9
Tuesday	11
Wednesday	13
Thursday	10
Friday	12
Saturday	11
Sunday	15

### Miscellaneous Info

- Avg. # of Songs Per Show 16.47
- Avg. # of Songs in First Set 7.56
- Avg. # of Songs in Second Set 7.88
- Avg. # of Songs in Encore 1.04
- Shortest First Set was 6 songs long
- Shortest Second Set was 6 songs
- Shortest Show was 14 songs long
- Longest First Set was 10 songs long
- Longest Second Set was 10 songs
- Longest Show was 19 songs long
- Longest Encore was 2 songs long

# The Year in Review

## On Tape

Ten years ago we would have been tickled pink to have a year of tape trading like 1993. But compared to 1991 and 1992, this past year was somewhat tame. Nevertheless, it was still a year for tasty treats, both new and old.

Before we get to reviewing music, however, one stern observation must be made about tape trading etiquette. Over the past year we've gotten a good number of tapes from traders who have proudly boasted that the tapes they made for us from their DATs are "masters." Unfortunately, while this may or may not be the case, many of these tapes were either not recorded well to begin with and/or were filled with numerous ugly cuts (or the music would just run out because the wrong length tape was used!). The point is that just because you've

preserved the music on a DAT tape doesn't mean it's a great recording. If you are going to advertise a tape for trade, it is your moral responsibility to use precise and accurate recording techniques as well as to rate the quality of that tape in your list as objectively as possible. Just 'cause

it's on a DAT doesn't mean that it's a "Betty board" or a "master." Also, just because it's a clean soundboard doesn't mean it qualifies for an A+ rating; if the music has nasty cuts all throughout it, then your list should say so. And for those of you who make cassette tapes from DATs, please remember that the tape lengths are different — you may be ruining a nice jam if you don't put some thought into how to split the music up properly. Now with these little matters out of the way, here are our comments on the more notable finds of 1993.

### "NEW" OLD MUSIC

#### 12/1/66 The Matrix

##### TAPE #1

A) Minglewood  
Betty & Dupree  
Lied & Cheated  
I Know You Rider  
Big Boss Man  
One Kind Favor  
No Time To Cry  
Me & My Uncle

B) Cream Puff War  
You Don't Love Me  
Beat It On Down The Line  
It Hurts Me Too  
On The Road Again  
Yonder's Wall  
Nobody's Fault  
Been Down So Long

##### TAPE #2

A) Cold Rain & Snow  
Viola Lee Blues  
Deep Elem Blues  
Something On Your Mind  
Big Boy Pete  
Death Don't Have No Mercy

B) Lindy  
Dancin'

145 minutes of hissy soundboard source music, somewhat distant sounding,



Photo by Herb Greene © GDP

especially the vocals. However, this is one of those all-too-rare examples of the Dead in their early raw, formative period, thus it's a hot item for many people. So far these tapes contain the only known versions of *Betty & Dupree*, *You Don't Love Me*, and *No Time To Cry*. *Yonder's Wall* appears in only one other place — on a Mickey Hart and the Hart Beats tape, where it isn't sung by Pigpen as it is on this tape.

#### 8/23/68 LA Shrine

A) Alligator>  
Caution>  
Feedback

34 minutes of pristine CD-quality soundboard. This is from the shows that *Two From The Vault* was culled from. This music is every bit as hot as the *New Potato Caboose* that was released on that CD. The jamming is ferocious, totally psychedelic, and filled with all sorts of subtleties. The feedback at the end is one of the longest we've ever heard. This addendum to

*Two From The Vault* is one of the best finds in the past few years — a must-get tape!

**9/18/70 Fillmore East**

- A) Operator
- Dancin'
- St. Stephen>
- Not Fade Away>
- Good Lovin'
- We Bid You Good Night

"A" quality soundboard. *Operator* and *Dancin'* were played this past year on the *Dead Hour*, show #241. Our *Dancin'* has a serious glitch but is otherwise *very* intense, moreso even than 5/2/70 but definitely not as good, not as beautiful. *The Good Lovin'* is very revved up.

**9/19/70 Fillmore East**

- A) Dark Star>
- St. Stephen>
- Not Fade Away>

- B) Lovelight

"A" quality soundboard tape. Another winner. The *Dark Star* has many of the same beautiful jams as 2/13 and 5/15/70 do, but isn't quite as magical. The amazingly hot *Not Fade Away* features two very quick and noteworthy digressions, first into an instrumental *Darkness, Darkness* jam and then seamlessly into a few riffs of *China Cat*. Gorgeous! We'd all be very happy if the Dead listened to this tape to learn how to re-energize *Not Fade Away*. This is yet another classic 1970 New York monster.

**5/11/72 Civic Hall, Rotterdam**

- TAPE #1
- A) Playing
  - Sugaree
  - Mr. Charlie
  - Black-Throated Wind
  - Deal
  - Chinatown Shuffle
  - Mexicali Blues

- B) China Cat>
- I Know You Rider
- It Hurts Me Too
- Beat It On Down The Line
- Brown-Eyed Women
- Jack Straw
- Big Railroad Blues
- Good Lovin'



Photo by Herb Greene

- TAPE #2
- A) Morning Dew
  - Me & My Uncle
  - Two Souls In Communion
  - El Paso
  - Tennessee Jed
  - Lied & Cheated

- TAPE #3
- A) Dark Star

- B) Dark Star>
- Sugar Mags>
- Caution>
- Who Do You Love>
- Truckin'
- Uncle John's Band

225 Minutes of "A" quality soundboard source music. Boy oh boy, we've been praying for a decent quality tape of this show for more than a decade. Until now, just about everyone has had an extremely hissy copy of this, one of the Dead's longest shows ever.

This marathon ritual begins with one of the spiciest show openers ever: a

*Playing in the Band* that *drips*. At first, only an audience mic is on, but one by one, each instrument and voice is brought in and adjusted until the mix becomes perfectly balanced. Interestingly, this whole show is both mellow and intense simultaneously, just like the jam after *Truckin'* on the *Europe '72* album. The *Dark Star* may be their

longest ever, a full 45 minutes. Twice Phil tries to get the band to segue into *Bird Song* a la Yale Bowl '71 but alas, Bobby has his way.



Photo by Herb Greene

New DATs of **10/18, 19, and 20/74 Winterland** are now enjoying heavy circulation. Before these new versions appeared, the only tapes of these shows in circulation were echoey soundboard/audience mixes with vocals *way* back in the distance. These new copies, while still a tad bit echoey, have a significantly better presence to them. If you're going to hunt down only one of these (although you should have all of them) get 10/18. The jam, 90 minutes long, is *Seastones > Dark Star > Morning Dew*. Phew, that's some 90 minutes!

## NEW MUSIC

Because Blair Jackson has graced this issue with his ever popular year-in-review article, we are going to abbreviate our review of new music. Please refer to his article for a more detailed review of these shows.

**1/26/93 Oakland** Average audience quality tapes abound. Carlos Santana joins the band for *Space* (with a *Spanish Jam*) > *Other One* > *Stella Blue* > *Lovelight* and then *Gloria*.

**2/23/93 Oakland** Average audience tapes abound. Ornette Coleman joins the band for *Space* > *Other One* > *Stella Blue* > *Lovelight*. Ornette really lets it rip on *Lovelight*.

**3/11/93 Chicago** Plenty of audience tapes in circulation. Also, see description of *Dead Hour* show #257 further on in this article.

**3/24 and 25/93 North Carolina** "A+" quality master DATs of both shows in wide circulation. Before the first show some Deadhead had the brilliant idea of asking Healy, since the quad speakers weren't set up at these shows, whether there might be two available sends to plug into. There were. A daisy chain of DATs quickly appeared and numerous people got to go home with digital masters! Of particular note was the second set on the 25th featuring a real *Spanish Jam* out of *Drums* (which led into a great *Goin' Down The Road*) and the first *Lucy In The Sky With Diamonds* served as an encore. What a mindblower that was!

**3/27/93 Albany** Average audience quality tapes abound. The first set ends with an all-too-rare *Casey Jones*. Set two

gave us the now seldom seen combo of *Estimated* > *Eyes* and then an even rarer *Comes A Time*.

**5/27/93 Cal Expo** Audience tapes abound. Also, highlights on *Dead Hour* #250; read description further on in this article.

**8/21/93 Autzen Stadium, Eugene, OR** "A" quality FM simulcast in wide circulation. Also played on the *Dead Hour* show #261. Features Huey Lewis on harmonica for a blistering *Truckin'* > *Good Mornin' Lil' Schoolgirl* > *Smokestack Lightnin'* and then again after *Drums* > *Space* for an equally emotional *Last Time* > *Standing on the Moon* (one of the best versions yet!).

**8/22/93 Autzen Stadium, Eugene, OR** "A" quality FM simulcast in wide circulation. Also played on the *Dead Hour* show #262. One of the best performances of *Help on the Way* > *Slipknot!* > *Franklin's Tower* in ages.

**9/13/93 Spectrum** Many different audience tapes are out there and excerpts appeared on *Dead Hours* #266 and #262; refer to that review.

**9/20/93 Madison Square Garden** Plenty of audience tapes in circulation. Also, highlights on *Dead Hour* #271; see review.

**9/22/93 Madison Square Garden** Average audience quality tapes in wide circulation. Jazz legend David Murray joins the Dead for first set *Bird Song* and a *wailing* second set. The jam after *Estimated* and *Space* out of *Drums* are downright scary!

# THE GRATEFUL DEAD HOUR

## COMING SOON TO A FREQUENCY NEAR YOURS!

To find out how to get the Grateful Dead Hour on the air in your town, write to:  
Truth and Fun, Inc. • 484 Lake Park Avenue #102 • Oakland CA 94610  
email: [tnf@well.sf.ca.us](mailto:tnf@well.sf.ca.us) or [DGans@aol.com](mailto:DGans@aol.com)

Produced and hosted by  
**David Gans**, author of  
*Playing in the Band*  
and

*Conversations with the Dead*



A beautiful **full color** print on a high quality 100% cotton t-shirt

To order send check or money order for \$18 for s-xl or \$19 for

xxl to:

**Deluxe Screen Print Service, Inc.**

103 Rio Rancho Dr. Ste. A-5  
Rio Rancho, NM 87124

Credit Card Orders Call:  
(505)892-8090 • VISA/MC  
Price includes shipping

## AVAILABLE NOW...THE GRATEFUL DEAD HOUR T-SHIRT

"Listening to the Grateful Dead Hour is the best way to spend 60 minutes that I know of!" *Jeffro, Albuquerque, NM*

**12/8/93 Sports Arena, LA** Average audience beginning to make the rounds. By the time you read this some of it might already have been played on the *Dead Hour*. Features the first *King Bee* since 4/28/71, and a hot, ten song first set. The Dead seemed really hungry to play. One of the year's best.

**THE DEAD HOUR**

Once again, a round of applause goes out to David Gans for his consistent delivery of soundboard versions of both old and new Dead music through his nationally syndicated radio show. This year he did another impeccable job of getting the ultra-gazointin nuggets out to us.

For those of you who would prefer to record only the non-album cuts of his shows, there is a way to accomplish this easily. Before every show Gans releases the play list along with the times of each cut on the computer bulletin board that exists for Deadheads on the Well. The Well costs \$15 per month and \$2 an hour for online time, plus access charges (via Compuserve or some other network). For information on joining the Well, call 415-332-4335. (see *DDN #20* for a detailed review).

Several noteworthy show segments surfaced on the *Dead Hour* in 1993. All are excellent quality soundboard sources as usual. We'll list them by both the show number and the dates of broadcast:

**Show #226 (broadcast the week of 1/18/93)**

**7/16/66 Fillmore Auditorium**

Viola Lee Blues  
Don't Ease Me In

Pain In My Heart  
Minglewood  
Sittin' on Top of the World  
You Don't Have to Ask  
Cold Rain & Snow  
Good Mornin' Lil' Schoolgirl  
Baby Blue

Better quality than the 12/1/66 tapes reviewed at the beginning of this article.

**Show #227 (broadcast the week of 1/25/93)**

**Unreleased 1966 studio recording:**

Tastebud

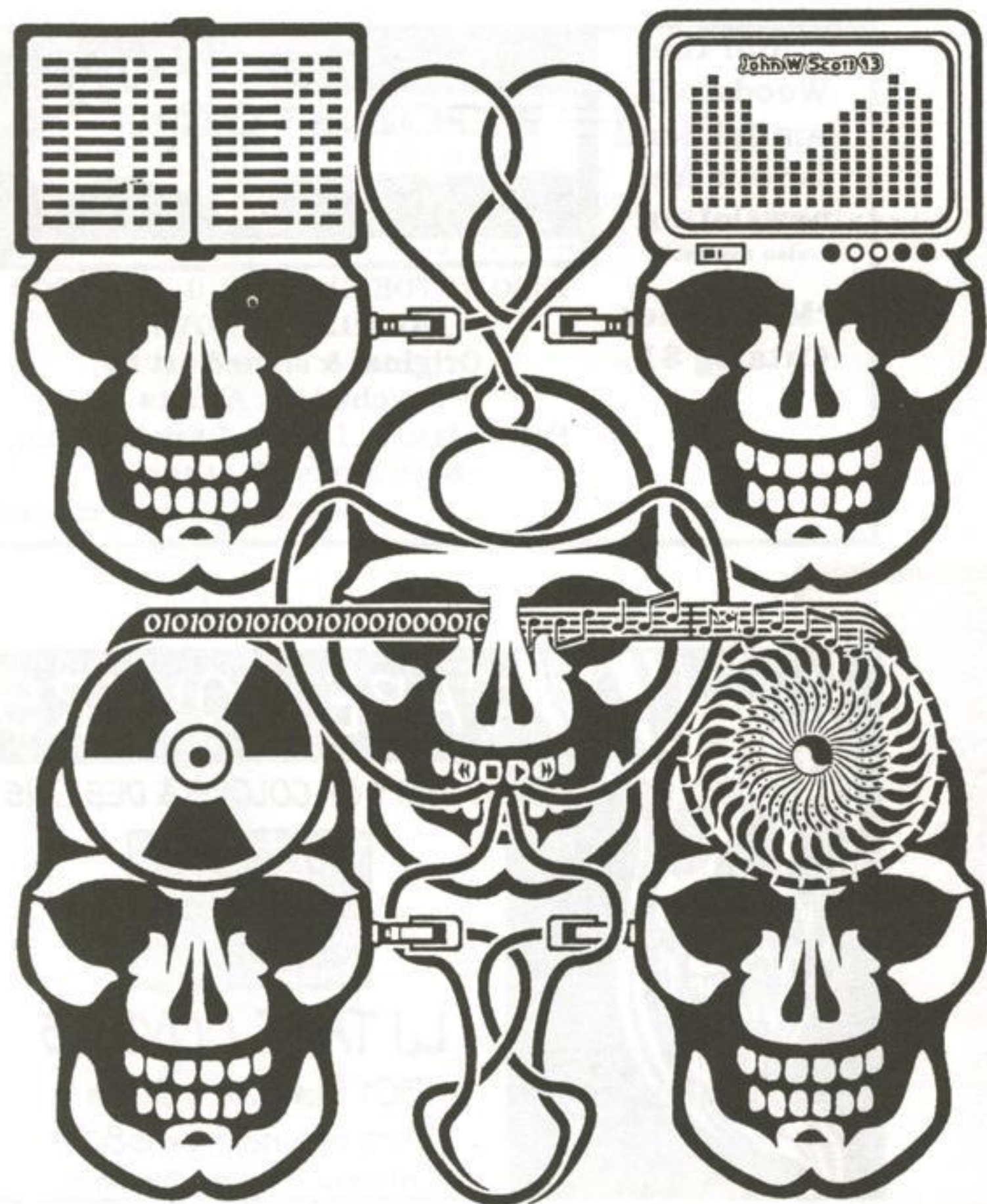
This lone cut has circulated in the past with other outtakes from *Workingman's Dead*. Classic Pigpen with old-style Garcia licks.

**Show #228 (broadcast the week of 2/1/93)**

**7/18/66 Fillmore Auditorium**

Big Boss Man  
Standing On The Corner  
Beat It On Down The Line  
In the Pines  
Cardboard Cowboy  
Nobody's Fault  
Next Time You See Me

More of the same. It's interesting to note that the popular grunge group Nirvana just did *In The Pines* on their *MTV Unplugged* special.



# DeadBase VII

Now the ultimate Grateful Dead concert reference guide is better than ever! **DeadBase VII**, the complete guide to Grateful Dead concerts is now available in both hard & soft cover. Its 576 pages feature 2,100 Dead shows (1965-1992), listing 31,595 songs, complete cross-references by song and venue (to help place those mislabeled tapes), Feedback (our reader's favorite concerts and versions of songs), reviews and commentary on over 300 concerts, lists of Jerry Garcia's and Bob Weir's solo performances, and *much* more.

No Deadicated Deadhead should be without one!

To order **DeadBase VII**

Send check or money order to: **DDN-DeadBase**  
PO Box 148  
Purdys, NY 10578

Hardcover: \$39    Softcover: \$30 (includes postage)  
Canada        \$45                    \$35  
Europe        \$57                    \$45  
(Foreign orders, send US Cash or Money order only)

**Show #232 (broadcast the week of 3/1/93)**  
**8/27/72 Oregon Country Fairgrounds, Veneta, OR**  
 Sing Me Back Home

Your tape collection is simply not complete unless you have this, the most emotional, soulful, spiritual moment in the Dead's career. This is an important part of what "it" is all really about. 'Nuff said.

**Show #237 (broadcast the week of 4/5/93)**  
**5/6/81 Nassau Coliseum, NY**  
 He's Gone>  
 Jam...

Finally!!! The legendary Bobby Sands jam in great quality!!!! Bobby Sands was an Irish political prisoner who died in jail while on a hunger strike. The Dead played this in honor of his death that day and as you'll hear, things got a wee bit heavy, if you know what I mean.

**Show #240 (broadcast the week of 4/26/93)**  
**2/14/70 Fillmore East, NY**  
 ...Not Fade Away>  
 Mason's Children>  
 Caution>  
 Feedback>  
 We Bid You Goodnight

One of the great all-time jams. A must-have item! After inspired renditions of *Not Fade Away* and *Mason's Children* (the last version ever), *Caution* is as frighteningly immense as the Dead ever got (perhaps with one exception:

8/27/72). The *Feedback* is the most beautiful ever. Gans has played this once before but he left off the ending. Now you can have it.

**Show #241 (broadcast the week of 5/3/93)**  
**11/23/70 Anderson Theater, NY**  
 Mama Tried  
 Truckin'>  
 The Other One  
 Uncle John's Band

A bit hissy but a much better soundboard than we ever had before. *Uncle John's Band* starts with a simply luscious harmonica introduction by Ramblin' Jack Elliott.

**Show #242 (broadcast the week of 5/10/93)**  
**2/2/70 Fox Theatre, St. Louis**  
 Dark Star...

Our goal; a soundboard of every *Dark Star* ever played. 1970 was a *great* year for *Dark Stars*. If you share our goal, get this tape.

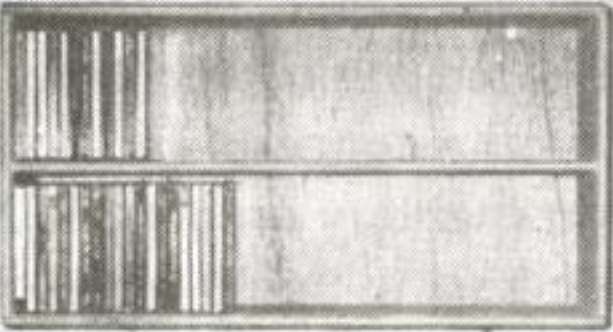
**Show #245 (broadcast the week of 5/31/93)**  
**10/19/73 Oklahoma City**  
 Dark Star>  
 Morning Dew

Until now, we've had unbearably hissy soundboards of this show. Too much bass saturation as well. But thanks to the *Dead Hour* this is no longer the case.


**UNCLE JON'S WOODSHOP**  
**SPECIALIZING IN CUSTOM**  
**AUDIO AND VIDEO CASES**

<u>TAPE SIZES</u>		<u>CD SIZES</u>	
TP-125 .....	\$40.00	CD-100 .....	\$49.00
TP-255 .....	\$79.00	CD-200 .....	\$84.00
<u>DAT SIZES</u>		<u>VIDEO SIZES</u>	
DAT-102 .....	\$35.00	V-35 .....	\$39.00
DAT-170 .....	\$49.00	V-55 .....	\$59.00

Prices INCLUDE S & H.




CD-100



TP-255


- \* All cases are hand made with the finest American oak ply. Wall mountable. Solid oak & custom size cases also available.
- \* Your choice of finish: Dark, Medium or Natural.
- \* Superior Quality. Reasonable Prices.
- \* Quantity Discounts. Satisfaction Guaranteed!!
- \* Visa/MC accepted.
- \* 2-3 week delivery. Shipped UPS ground.
- \* For more information or to order, call . . .



**SEND CHECK    UNCLE JON'S    1-800-497-0791**  
**OR M.O. TO:    P.O. BOX 18353, ERLANGER, KY 41018**

**Join the Woodstock Family! Send for our free newsletter!**  
 -also available-

**\*Mail-Order Catalog \$1**



**WOODSTOCK TRADING COMPANY**

ROCK & ROLL MEMORABILIA


**1880 Rt 70E Cherry Hill, NJ 08003**  
**AVAILABLE NOW!**  
**Original & signed art by Psychedelic Artists**  
**Peter Max, E. Landy, Gary Kroman, Stan Mouse & others.**  
 Questions? (609) 424-6166

**TAPE COVERS**

VARIETY OF COLORS & DESIGNS

40....\$8.00
100...\$15.00
250..\$25.00

**LJ TAPE COVERS**  
 301 Blake Dr., Suite 1  
 Fort Wayne, IN 46804  
*Wholesale Inquiries Welcome!*



**Show #250 (broadcast the week of 6/5/93)**  
**5/27/93 Cal Expo, Sacramento, CA**  
 Picasso Moon>  
 Fire On The Mountain  
 Wave To the Wind  
 Cassidy>  
 Uncle John's Band>  
 Cassidy

Shortly after an interviewer from *Guitar Player* magazine suggested to Bobby and Jerry that *Cassidy* and *Uncle John's Band* could work well as a pair the band did just that (what a shame it only happened once). This is yet another example of how, when the Dead shake things up a bit, they play *much* better.

**Show #253 (broadcast the week of 6/26/93)**  
**5/27/93 Cal Expo, Sacramento, CA**  
 Gloria

The encore from this show. This week's *Dead Hour* highlighted numerous recent encores.

**Show #256 (broadcast the week of 8/16/93)**  
**7/27/73 Watkins Glen Soundcheck**  
 Mississippi Half-Step  
 JAM!!>  
 Wharf Rat>  
 Around 'n Around

The night before the Dead played to 600,000 people they came out and did this amazing soundcheck for the tens of

thousands of concertgoers who showed up early. The *Jam*, which starts out of nothing, rises to breathtaking heights and becomes one of the all-time most inspired improvisations of the Dead's entire career! This is an absolutely must-have tape.

**Show #257 (broadcast the week of 8/23/93)**  
**3/11/93 Rosemont Horizon, IL**  
 Flibberty Jib>  
 The Other One>  
 The Days Between>  
 Around 'n Around

Baritone "Word Jazz" master Ken Nordine joins the Dead for his most well-known spacey word-rap, *Flibberty Jib*.

**Show #259 (broadcast the week of 9/6/93)**  
**4/29/71 Fillmore East, NY**  
 Bird Song  
 Playing in the Band  
 Dark Hollow  
 Second That Emotion  
 Alligator>  
 Goin' Down The Road>  
 Cold Rain & Snow

Widely considered to be one of the best Dead shows of all time, this final night at the Fillmore East is actually a very uneven performance. Amongst some very uninspired versions of songs, the Dead do manage to pull off quite a good bit of brilliant playing, some of which is here. If you

DEADHEADS

4

DEADHEADS

**Terrapin Tapes**

AT GRATEFUL PRICES!

**Terrapin Tapes**  
**PO Box 1408**  
**Greenwich, CT 06836**  
**800-677-8650**

**NEW LOWER PRICES!**

Maxell XLII.90 .....\$1.60  
 Maxell XLIIS.90 ...\$2.05  
 Maxell XLII.100 ....\$2.00  
 Maxell XLIIS.100..\$2.30

**DAT Tapes**  
**Now Available!**

SIDE A	SIDE B
Checks/Money Orders	VISA/MC/Discover
Minimum 10 tapes	Minimum 20 tapes
Tapes shipped UPS	Tapes shipped UPS
7 to 10 days delivery	Guaranteed 1 week delivery
Under 50 Tapes - \$3.50 shipping charge	
50 or More Tapes - FREE SHIPPING!	

don't have this show in your collection, then it isn't complete. Missing from this broadcast is the quintessential *Hard To Handle*. Get that too!

**Show #265**  
(broadcast the week of 10/25/93)  
9/13/93 Spectrum, PA

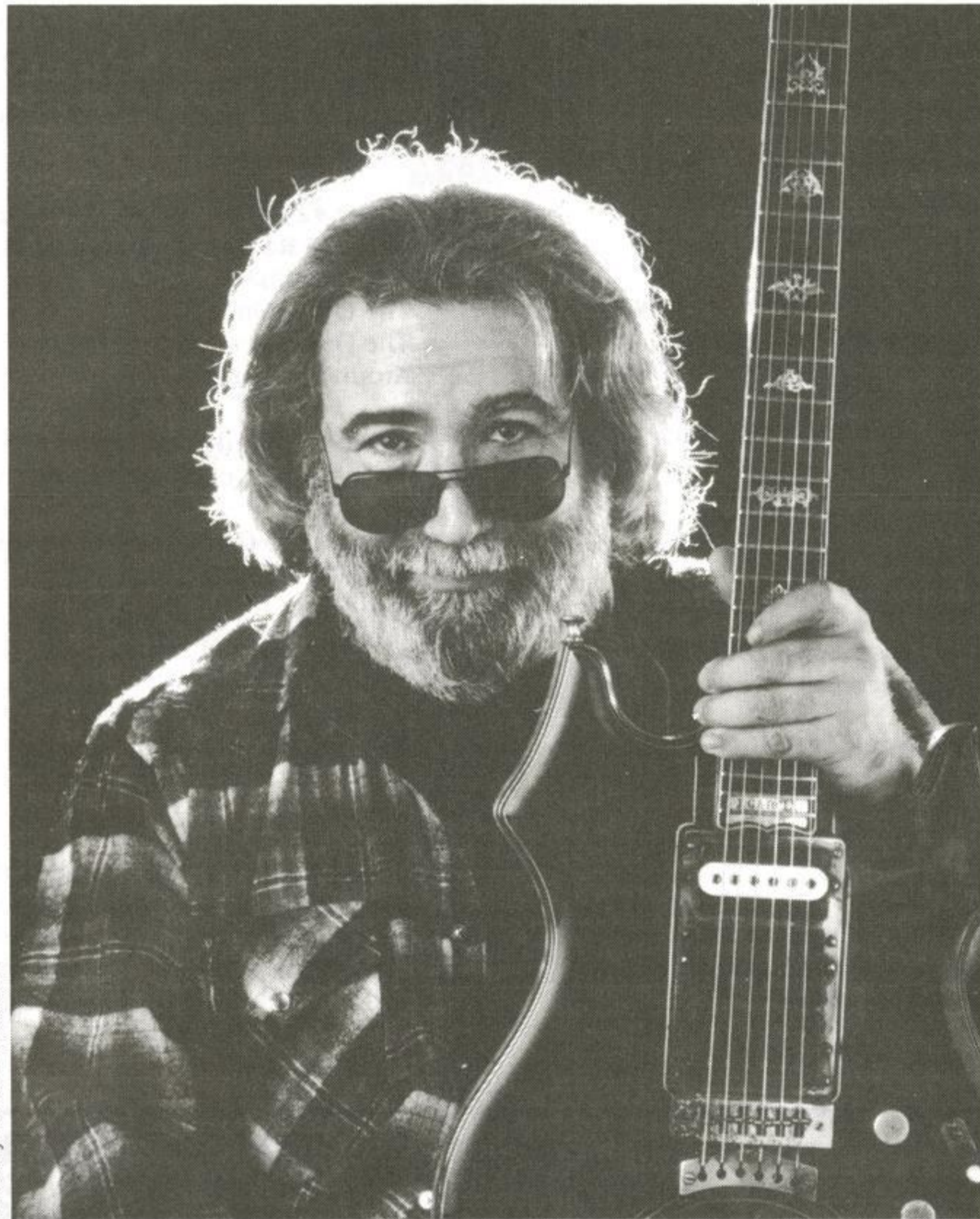
Scarlet Begonias>  
Fire On the Mountain  
Playing in the Band>  
Dark Star>  
Terrapin...

**Show #268**  
(broadcast the week of 11/8/93)  
9/13/93 Spectrum, PA

...Tubular Bells  
space>  
Easy Answers>  
Days Between>  
Good Lovin'

One of the best shows of the year. Great set list, and Vince pulls off a winner with *Tubular Bells*, the theme song from the film *The Exorcist*.

Photo by Herb Greene © GDP



...Jam>  
The Other One>  
Goin' Down The Road>  
Morning Dew

Edie Brickell stands in with the Dead, first for an impro-vised space rap, then for back-up vocals on *The Other One* and *Goin' Down the Road*. Tasty set closer, don't ya think?

**Show #273**  
(broadcast the week of 12/13/93)  
9/18/74 Dijon, France

Uncle John's Band  
Friend Of The Devil  
Black-Throated Wind  
Scarlet Begonias  
The Race Is On  
To Lay Me Down

**Show #274**  
(broadcast the week of 12/20/93)  
9/18/74 Dijon, France

He's Gone>  
Truckin'>  
Caution Jam>  
Ship of Fools

**Show #271 (broadcast the week of 11/29/93)**  
9/20/93 Madison Square Garden, NY →

Gans ends the year with a winner. Many Deadheads consider the first set from this show among the band's finest. Every song is a gem. ♦

## FANTASY BEADS

We stock quality beads for craftspeople

- ♦ semi-precious stone chips & beads ♦
- ♦ beading crystals ♦
- ♦ assorted glass beads ♦
- ♦ beading supplies ♦
- ♦ In stock for immediate delivery ♦

Please call or write for free catalog

301♦933♦8411

Mailing Address

P. O. Box 1517  
Silver Spring, MD 20915

Store Address

11254 Triangle Lane  
Wheaton, MD 20902

## ATTENTION TAPE TRADERS

DUPREE'S DIAMOND NEWS  
WILL SOON BE OFFERING SOMETHING  
EVEN HIPPER THAN DATS  
SOON YOUR TAPE TRADING AD CAN  
APPEAR IN EVERY ISSUE OF DUPREE'S.

Find out how to get the quality tapes  
you're looking for...

ON  
The DUPREE'S  
DIAMONDLINE  
COMING SOON.

must be 18 and older






**RENEGADE**  
JUGGLING EQUIPMENT

P.O. Box 406 Santa Cruz, CA 95061  
☎ (408) 426-7343 Fax (408) 425-7996

We specialize in making custom juggling props  
Send for our free catalog

- Clubs
- Balls
- Devil Sticks
- Top Hats
- Juggling Torches
- Swinging Torches
- Passing Rings
- Circus Equipment
- Cigar Boxes
- T Shirts
- Sickles
- Diabolos



FRAGRANT **SANDALWOOD**  
**AND ROSEWOOD**  
**BEAD NECKLACES**

CHOKER LENGTH (48CM) \$ 6.00  
MEDIUM (60CM) \$ 7.00  
LONG (70CM) \$ 8.00

PLEASE SPECIFY SANDALWOOD OR ROSEWOOD AND LENGTH.

SEND CHECK OR MONEY ORDER PLUS \$1.00 SHIPPING AND HANDLING TO:  
**ANDREWS IMPORTS**  
P.O. BOX 59535, PITTSBURGH, PA 15210  
(412) 481-1678

PA RESIDENTS ADD 6% SALES TAX  
WHOLESALE INQUIRIES INVITED

# JIMI HENDRIX

## LIVE AT WINTERLAND+3

Culled from 3 October 1968 concerts, this 2-CD set (it comes with a commemorative T-shirt) is amazing in both performance & quality.

Includes: Sunshine of Your Love, Spanish Castle Magic, Hey Joe, Purple Haze, Are You Experienced, Voodoo Chile (Slight Return), Like a Rolling Stone, and more!

**ONLY \$38**

Postage/Handling Included • NYS residents add sales tax

SEND CHECK OR MONEY ORDER TO:  
DDN-CD, PO BOX 148, PURDYS, NY 10578

## NEW CELTIC WHEEL SHIRT



The Celtic Wheel design shown above, as well as the Celtic Lightning Bolt and Celtic Rose, and the (original) Escher-style Dancing Bears (below), Crows, and Chinese Dragon designs, can all be yours silk-screened on heavyweight pre-shrunk 100% cotton white shirts.

SHORT SLEEVE shirts are available in sizes S/M/L/XL/XXL  
\$15 for 1 or \$28 for 2 postpaid (\$1.50 extra for each XXL)

LONG SLEEVE shirts in L & XL only • \$18 for 1 or \$34 for 2

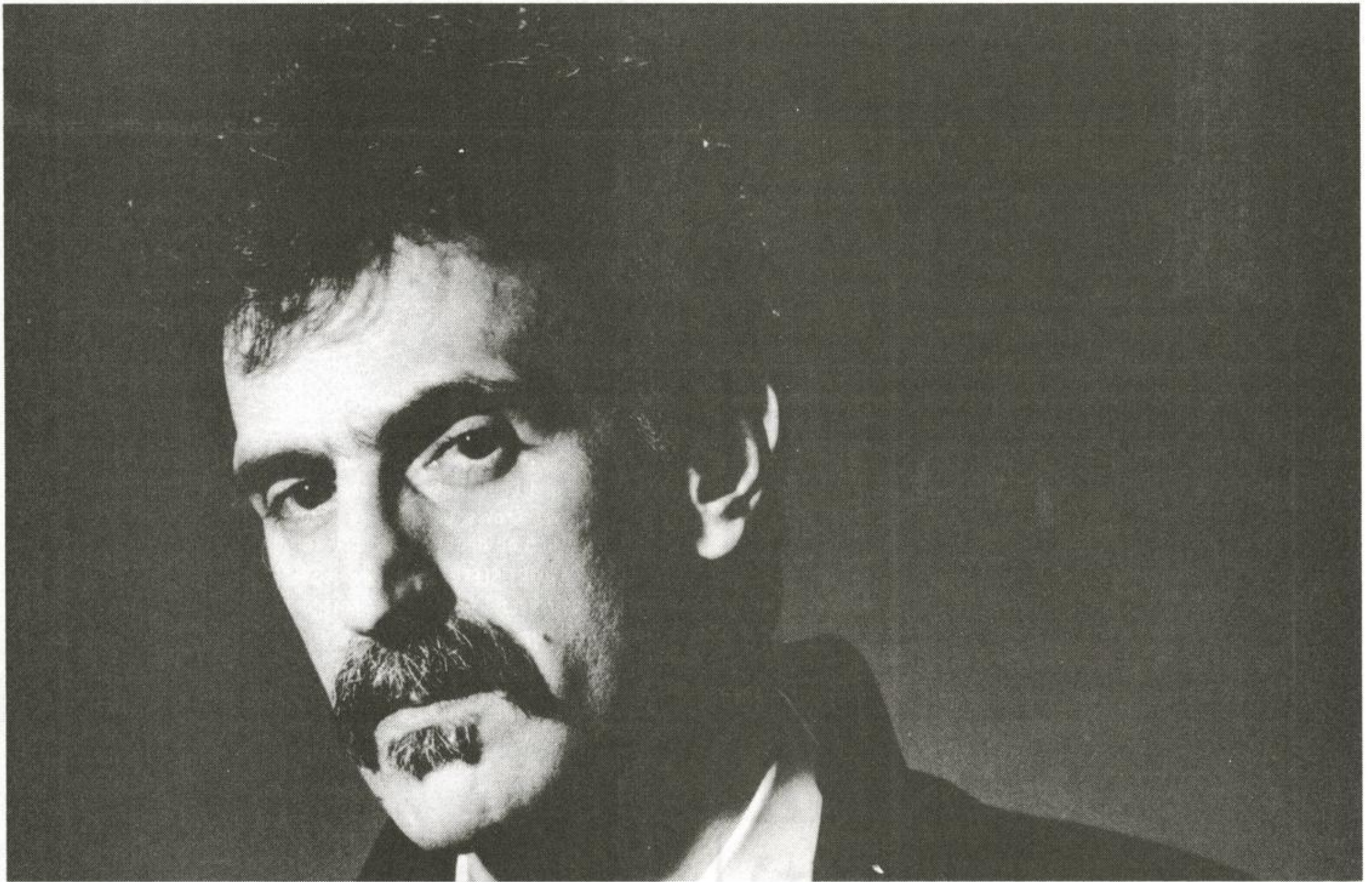
Any shirt can be TIE-DYED • \$6 extra for short sleeve, \$7 for long  
TAPE CARDS • \$1<sup>25</sup> per set of 12 + \$1 per order postage (no postage if you order a shirt) ♡ Send a legal-size SASE to get my latest brochure, or send \$2 for the brochure and some samples/goodies ♡

**AIKON ART WORKS, Dept. D3**  
**PO BOX 61293 • DURHAM, NC 27715**



# You Can't Do That Onstage Anymore

By G. Ove Lyons



The world recently lost one of its greatest composers/musicians, and the music community lost its finest ambassador. Born on December 21, 1940, Frank Vincent Zappa finally surrendered his long battle with prostate cancer on December 4, 1993. In some circles, Frank Zappa is considered one of the most important American composers of this century. His catalog of work stretches over 30 years, with over 75 official releases, and too many bootlegs to count. He had done everything from rock to classical, including scoring for entire orchestras. In short, he was a musical genius.

Like the Grateful Dead in the 1960s, Frank Zappa's first group, The Mothers of Invention, refused to be defined by musical conventions of the era. The Mothers combined avant-garde, rock, do-wap, jazz music, art, and theater to make us look at who we are and laugh at the rigidity of society. They made music without regard to the pigeonhole designations of the record companies. They existed solely for their listeners — the people who responded to their music.

Endowed with a unique wry and sarcastic view of our society, Zappa could see what was happening in the world and used his art to express his social commentary. Compared by some to Lenny Bruce for his quick witted and pungent attack on the social norm, this comparison also held true in relation to the censorship Frank experienced. Through his music and lyrics, he challenged the system in a whole new way.

Always the thinker, Zappa understood the impact of FM radio and began to put pressure on his record company, Warner Brothers, to promote his products on radio stations, as they did with other artists on the label, like the Grateful Dead. This started a long-standing feud that ended with Zappa finally being released from his contract, able to pursue a more adventurous route for his music.

In 1978, I finally had the opportunity to see Zappa perform. What a show! It was at UCLA's Pauley Pavilion, and he was in rare form. At this show Frank decided to take the opportunity to tell the public about his trials and

# From Even Deeper In The Dead's Tape Vault Comes...



DICK'S

VOLUME  
ONE

PICKS

CD ONE

CD TWO

GRATEFUL DEAD®  
TAMPA FLORIDA 12/19/73

\$18.95

Live 2 CD Set

AVAILABLE NOVEMBER 1st  
BY MAIL ORDER ONLY!

PRICE INCLUDES SHIPPING AND  
HANDLING. CALIFORNIA RESIDENTS  
ADD 7.25% SALES TAX.

TO ORDER: CALL  
1-800-323-2300

OR SEND CHECK OR MONEY ORDER TO:  
DICK'S PICKS PO BOX 2139 DEPT. D  
NOVATO CA 94948

PREVIOUSLY UNRELEASED LIVE MATERIAL HAND PICKED BY THE DEAD'S TAPE ARCHIVIST  
AND DIGITALLY REMASTERED TO CD. THIS '73 CLASSIC IS NOT AVAILABLE IN STORES.